



University of Central Florida
STARS

The Rollins Sandspur

Newspapers and Weeklies of Central Florida

10-7-1987

Sandspur, Vol 94, No 03, October 7, 1987

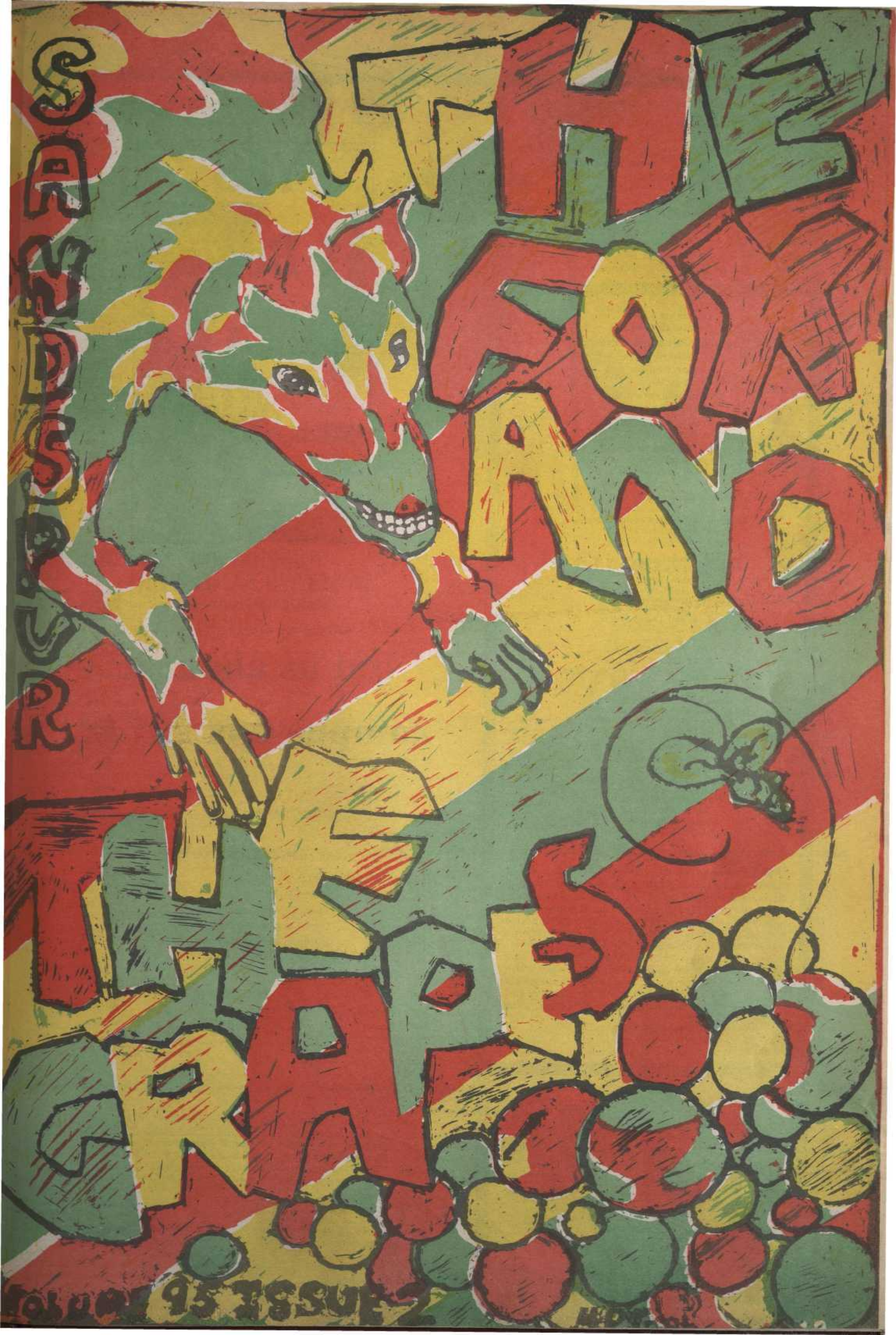
Rollins College

Find similar works at: <https://stars.library.ucf.edu/cfm-sandspur>
University of Central Florida Libraries <http://library.ucf.edu>

This Newspaper is brought to you for free and open access by the Newspapers and Weeklies of Central Florida at STARS. It has been accepted for inclusion in The Rollins Sandspur by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

STARS Citation

Rollins College, "Sandspur, Vol 94, No 03, October 7, 1987" (1987). *The Rollins Sandspur*. 1647.
<https://stars.library.ucf.edu/cfm-sandspur/1647>



ISSUE 95

managing editor
kathi rhoads

opinions editorials editor
kathi rhoads

sports editor
mike truax

entertainment editor
rick juergens

arts and graphics
kathi rhoads

copy editor
lynn pool

contributors and staff

Jonathon Chisdes, Staff Photographer
Robert Hartley, Layout Editor
Laura Hope-Gill, Poetry Editor

Michael Scotchie
Randall S. Xenensis
Ross Fenske
Stephen Chapman
Joyce Trillson
Debby Yesko

Orange County Library System
College Press Service
Orlando Museum of Art
The Collegiate Network
Jack Pridgen — U.S. Senate
Office of Media Relations — Rollins College
The Orlando Sentinel
Wentwork Institute of Technology
Linda Lynch, Assistant Dean of the
College, Rollins College
Annie Russell Theatre Company
The Campus Voice Network
Pierce Advertising Agency
Lake Mary Heathrow Festival of the Arts
Raye Ann Van Camp
Central Florida Jazz Society
Career Services of Rollins College
Cottage Industries
Alexander Anderson
Paul Abercrombie
Kenneth Averett
Chronicles Magazine
Center Stage Magazine
Alan Nordstrom

We the editorial board of the Rollins Sandspur extend a sincere standing invitation to our readers to submit articles on any subject they feel is interesting, maddening, thought provoking, or generally newsworthy. As the editors of the Sandspur we reserve the right to correct spelling, punctuation, and any such grammatical errors; however, under no circumstances will we alter the form or import of the author's ideas without previous discussion and agreement between the author and his/her section editor. The Sandspur is your paper; we will always keep this in mind, but we cannot succeed in this goal and serve the Rollins Community without its support and participation.

the editors

YES I Believe



in subscribing to the
ROLLINS SANDSPUR
student weekly newspaper

tell us about it.
campus box #2742.

NEXT MUSIC IN THE CHAPEL

November 5 (Thursday)

8:00 p.m.

Rollins Chapel Choir
Central Florida Choral Society
Orlando Chamber Players
William McDonald, *tenor*
Mark Fischer, *horn*
Conductor, Alexander Anderson

Overture 'Coriolanus'	Beethoven
Serenade for Tenor, Horn and Strings	Britten
Stabat Mater	Verdi
Te Deum	Bruckner

Anyone who wishes to submit poetry to the Sandspur to be printed in the POET'S CORNER may do so by sending it to Box 1597 or by contacting Laura Hope-Gill at 646-2615.

LYNCH NAMED ASSISTANT DEAN

Linda C.S. Lynch has been named Assistant Dean of the College at Rollins College.

Lynch, prior to her appointment, had served as guidance counselor and administrator for the Seminole County Public Schools in Sanford, Florida.

In her new position Lynch will assist with student personal and academic counseling, coordination of minority students groups, campus ministries, and Alcohol and Drug Planning Team (ADEPT). Lynch will serve as advisor to the freshman Orientation Team, Financial Aid, and Student Standards committees.

According to Lynch, "I am primarily a liaison between students, parents, and the Dean's office. One of my most important duties will be to insure that all students, especially minority groups, feel an active part of the Rollins community."

Lynch also feels that alcohol and drug education as well as current student health issues will take priority this year.

A native of Milwaukee, Wisconsin, she holds a Bachelor of Arts degree in history from Carroll College and a Masters in student personnel administration from Teachers College, Columbia University.

Lynch resides in Altamonte Springs, Florida, with her husband Ronald, a physician at Florida Hospital.



Linda Lynch

There's A Cure For 'Roommate Wars,' Prof Contends

GEORGETOWN, TX (CPS) — There may be ways to prevent the low-level "roommate wars" that college students often find themselves in during the fall when they arrive to move in with strangers, says Dr. Jane Morgan Bost of Southwestern University here.

Southwestern, rather than making random room assignments, tries to match roommates who have similar lifestyles, study habits, musical tastes and other interests.

Bost, counseling director at SU, suggests that, even before they meet, prospective roommates can talk on the phone.

"They can get to know some basic things about each other: is one a partier and the other a studier? How much will the stereo be played?"

Bost says some students develop a "contract" that sets ground rules for the living situation.

This can help roomies avoid problems or work them out when they occur, Bost said.

Once on campus and in their rooms, students are required to live with their roommates for two weeks. If problems develop during that time, student advisors will help resolve the situation.

After two weeks, the students may ask for new accommodations.

Subcommittee Approves \$5.8 Billion in Student Aid

A Senate appropriations subcommittee recently approved \$5.8 billion for student financial aid programs, including \$4.5 billion for Pell grants, Senator Lawton Chiles, chairman of the subcommittee, announced.

The \$5.8 billion appropriation being recommended by the Subcommittee on Labor/Health and Human Services/Education tops the Reagan administration's 1988 budget request by \$1.8 billion. The subcommittee agreed on the amount during a markup session on Sept. 18.

"I have opposed the deep cuts in higher education funds proposed by the President," Chiles said. "Student aid constitutes an investment in our future. I'm a firm supporter of our student financial aid programs, which give thousands of low income students access to postsecondary education."

The subcommittee will present its \$5.8 billion recommendation to the Appropriations Committee. The recommendation is about \$354.5 million

more than was allocated to student financial aid programs last year.

The \$4.5 billion recommended for Pell grants tops the administration's budget request by \$1.79 billion. Pell grants provide financial aid to financially needy undergraduate students to pay educational costs.

Other financial aid programs included in the \$5.8 billion recommendation include:

- \$614.42 million for the Work-Study Program (\$21.92 million more than last year's appropriation). The Reagan budget request did not include funds for this program. The Work-Study Program assists needy undergraduate and graduate students, through part-time employment, to meet the costs of postsecondary education.
- \$428.17 million for supplemental educational opportunity grants, which are supplementary to Pell grants (\$15.67 million more than last year's appropriation). The Reagan request did not in-

clude funds for this program. These grants are made available to postsecondary institutions to provide aid to undergraduate students, based on need.

- \$214 million for Perkins loans, including \$188 million for federal capital contributions and \$26 million for loan cancellations. The Perkins Loan Program provides long-term, low-interest loans to financially needy students to enable them to finance the costs of postsecondary education.

- \$76 million for the State Student Incentive Grant Program, the same as last year's level. The Reagan administration requested zero. Under this program, states are encouraged to develop and expand availability of grant programs. States must equally match federal funds with state funds and use them to support grants to financially needy students.

- \$5 million for income contingent loans, which are unsubsidized loans administered by institutions.

Chapel Notes

Some three hundred Bibles placed in the Chapel pew-racks will be dedicated in the Chapel Service on Sunday, October 18. Made available through a special gift, the Bibles will not only be used in worship services but will be in place for times of private meditation as well. At the service, to dramatize the relevance of the Biblical materials, Dean Wettstein will give the Sermon on the Mount verbatim as the sermon for the day. The Chapel Choir will sing.

DR. DEAGEN TO SPEAK

Rollins College and the Central Florida Society of Afro-American Heritage will co-sponsor a lecture and slide presentation by Dr. Kathleen Deagan, curator of the Florida State Museum. Dr. Deagan, whose archeological team is currently excavating the Fort Mose site near St. Augustine, will report her most recent findings from this eighteenth century free black settlement in North Florida.

Ms. Deagan's presentation will take place on November 4, 1987, at 7:00 p.m. in the Callahan Neighborhood Center, located at 648 Washington St. in downtown Orlando. The event is free and open to the public. For more information, contact Dr. Robert Moore in the Rollins College Anthropology Department at 646-2620.

Slightly Off Campus

Recent miscellanea from academia:

At Illinois State University, Prof. Michael Sublett's geography class studied campus migration patterns, and found the school's faculty members walked 6,184.79 miles just between their offices and their classrooms during the fall of 1985.

Sublett blames a classroom shortage for all the walking, which is about the distance between the North Pole and the Equator.

A record number of students sought help during the summer at the University of Florida's campus counseling center, center Director James Archer says.

Archer thinks it was because summer school students tend to be older and closer to making career decisions, meaning they're under a lot of stress.

Among the other reasons for the stress excess: school-year romances often break up in the summer, a phenomenon that sometimes leads to lower grades and, consequently, more emotional distress.

The tv show "L.A. Law" has won "a cult status among young lawyers and law school students," University of Maryland law Dean Michael J. Kelly reported in an Aug. 7 seminar at the American Bar Association convention in San Francisco.

Both Kelly and New York University law Prof. Stephen Gillers said the show's popularity wasn't so bad for law students because the episodes often concerned legal ethics.

Students Spend Little Time Thinking About Sex

NEW YORK, N.Y. (CPS) — College and high school students don't think about sex as often as most people assume, researchers have found.

Researchers presenting papers at the annual meeting of the American Psychological Association Aug. 30, in fact, said students think about sex only about 1 percent of the time.

"This may be surprising," concluded Eric Klinger, a psychology professor at the University of Minnesota who outfitted 39 students with beepers and had them record what they were thinking when they got a signal from the devices.

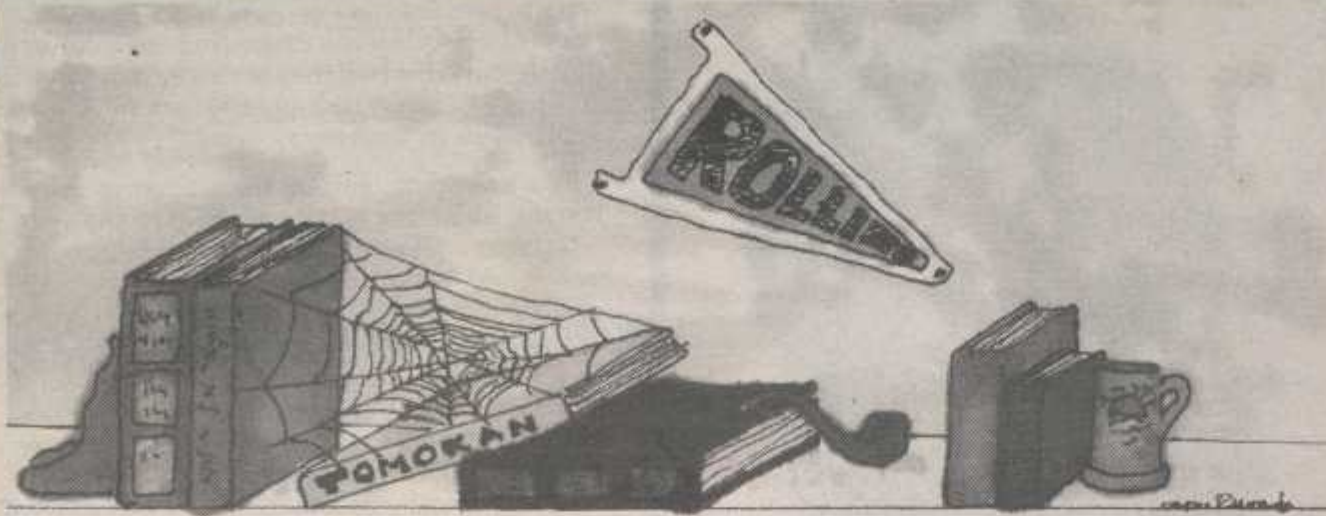
Students spent about 20 percent of their time thinking about a "task at hand," 14 percent of their time "just looking at or listening to something," 6 percent of their time "problem-solving," 3 percent of their time in "self evaluation," 2 percent of their time "telling themselves what to do," 1 percent of their time in "anger" and another 1 percent, at last, thinking about sex.

The remainder of the students' thoughts concerned "other people."

Students themselves may be surprised by the finding, added Edward Donner, a University of Chicago scientist whose research also found students don't think about sex all that much.

Yet thoughts about sex are more emotionally charged than others, so they seem more prominent when teens are asked to recall what they are thinking about, Donner explained.

Alumni Articles



by Randall J. Xenakis '73

I remember it well.

Leaving New Hampshire for Boston's Logan International Airport and National Flight #601 flying non-stop into, what at that time was Orlando's Jetport.

It was my first flight. My first trip to Florida. My first excursion out of New England. The first time I was truly 'on my own.'

To say the very least, I was scared.

When I arrived at Rollins it was late August of 1969. Joe Justice, former Athletic Director, gave me a key to my room in the basement of Rex Beach Hall.

Like most August days in Florida, it was hot, humid, muggy and rainy. Like most dorms on campus, Rex Beach Hall had no air-conditioning.

For six weeks my bags remained packed next to my bed. My mind was made up. I was going home at Thanksgiving and would not return.

I look back now and vividly recall people like Dean Richard Stabell, Coach Boyd Coffie, roommate Dave McComb and classmate Kim Tuell. Along with my father, they all convinced me to stay at Rollins for at least a year before making a final decision to leave.

Now, as I look back, I'm glad I did. At the time, I just wasn't sure.

For many people, the first year of college can be very testing. Both in and out of the classroom.

Many decisions made during your freshman year, for better or for worse, will follow you for the rest of your life. Should you stay in college? Should that college be Rollins? There's no doubt. The answer to both questions is 'yes.'

Your natural reply, of course, is "that's easy for him to say. He has his degree and a job." Take comfort in knowing that it is, in fact, not only easy for me to say but, I am very 'proud' to be able to say it. That should tell you something.

If you are finding the challenge of your first year at Rollins difficult, pull yourself up by the bootstraps and meet the challenge head-on. You have a lot going for you. You wouldn't be there right now if you didn't.

Rollins has come a long way in the last two decades and as a student and, eventually a graduate, you will reap the benefits of having a Rollins education. You will become part of a very special group of people who can say, with pride, "I graduated from Rollins College."

If your bags are still packed and you are contemplating leaving Rollins for whatever reason, take stock and re-evaluate. Make a friend at Rollins and get involved.

I offer the following in closing:

It's cold.

I have a match.

You have some wood.

Alone we will both freeze.

Working together we can both be warm.

People working together have a better chance of survival.

People working together can accomplish more than the sum of their individual efforts.

I wish you luck and sincerely hope that four years from now we will share a common bond — that bond being a Rollins College graduate.

Dear Editors,

Replying to your plea for news, I thought that alumni might be interested in hearing about the Dali Museum. This would, of course, help us also.

My husband, A. Reynolds Morse, and I, Eleanor Reese, Class of 1935, gave our entire collection of 93 Dali oils, 200 watercolors and drawings, 1500 lithographs, etchings, sculptures and art objects all by the Spanish painter, Salvador Dali, to the State of Florida and the City of St. Petersburg in 1980 in an irrevocable trust. They in turn, gave us a million dollars to erect a building and another million over a period of 5 years in which time we hoped to be self-supporting.

Five years has now passed. We are almost able to pay our expenses with our entrance fees and sales of books, posters, etc. Our problem now is not having enough space for all our volunteers, docents and staff needed to handle the crowds we now attract. (35,000 in the month of March alone). We also need a community room for parties, films, receptions, etc. But more important is hurricane and water-proof storage for the paintings and books.

We have recently received a grant from the State of \$350,000 for this new wing to our building. This has been matched by private contributions and work will start soon on this new addition.

Our Museum is an international attraction with attendance of about 400,000 visitors since our opening in 1982 of which 20% are foreigners and 40% from outside Florida.

The Real Salvador Dali Museum

Florida has its sunshine, its beaches, Disney-world and . . . its Dali Museum. The paradise for tourists and retirees is not a desert. The State of Florida plans to spend sixty million dollars this year on cultural projects. Among them: the expansion of the Dali Museum in St. Petersburg. In a region entirely devoted to the tourist industry, artistic patrimony has become the natural complement of its amusement parks. Salvador Dali is the trump tourist card in St. Petersburg, less than two hours drive on the route from Disneyworld. Since its opening in 1982, this establishment, dedicated exclusively to the works of the Spanish artist, has welcomed about four hundred thousand visitors, of whom 20% are foreigners and 40% are from out of Florida.

The museum, which has 93 oil paintings, 200 watercolors and drawings, 1500 lithographs, etchings, sculptures and art objects, is bursting at the seams. Even more so now that the New Yorker, Albert Field, has just willed his archives to it. The new wing will make it possible for a second story to be built where a documentation center may be housed, unique in the world, comprising among other things, a library of 2500 art books on Dali and surrealism. The wing will also have a hurricane-proof vault where the painting collection valued at more than one hundred million dollars will be safe from storms. The collection only cost its former owners five million but it is increasing at the rate of 10% per year. It is also a question of getting the paintings above a possi-

ble flood level since the building was originally a boat repair shop erected right on the bay.

Because the site reminded him of Cadaques, the town where Dali grew up on the Mediterranean Sea, the industrialist from Ohio decided to use this old marine warehouse converted into a museum for the treasures he had accumulated during forty years. Since 1942, Reynolds Morse and his wife, Eleanor, had dedicated their money and their leisure to the acquisition of works by a single artist: Dali. In 1971, they had put some of their collection in the second story wing of their office building, transforming it into an Art Museum . . . in the middle of an industrial park. Eight years later they began looking for a larger place.

With the help of the Wall Street Journal

Several museums were in the ranks of those who wished to welcome the Morse collection. But none of them were in a position to reserve an entire wing for it, as Reynolds Morse was insisting. Around this time, an article in the Wall Street Journal about the search of the collector attracted the attention of the city of St. Petersburg. It was the 18th of January 1980. Two years later, the Dali Museum would open its doors.

It was during an exhibition that was traveling around the United States in 1941, that Reynolds Morse and Eleanor Reese, just engaged, fell in love with the surrealist painter at first sight. They gave themselves a first anniversary present of their first Dali painting. The antique Dutch frame cost them more than the picture: 1500 dollars. They could have deprived themselves of the frame, but Dali had chose it!

The art of drawing

The Morses had been invited to meet Dali in the bar of the Hotel St. Regis in New York after having written to his Russian wife, Gala. That was the beginning of their relations, now considered a fascinating adventure: visits to the Dalis in Port Lligat on the Costa Brava, and innumerable meetings in the United States and elsewhere.

Before the opening of each American exhibit, the Morses were invited to choose the paintings they wished to acquire — often refusing the choice that Dali had made for them. Reynolds never hesitated before taking out his wallet, not only for the works he bought. In the chic New York restaurants, he always paid the check, and if somebody else wished to foot the bill, Master Salvador, who held court, exclaimed: "It is good for Morse to suffer for Dali!"

The personal friendship between Dali and the Morses became intimate and made them into great specialists on his works. Their collection covers the various periods of the artistic development of Dali: Such as his imitations of the Dutch masters, of the impressionists, of cubism and finally surrealism.

Shown in chronological order, the canvases are often accompanied, due to the sense of didacticism peculiar to Americans, by a photo of a work or a place which presumably inspired the artist, or of some sort of explanatory reference.

About twenty huge oils reveal Dali's unique talent for super-imposition and his fascination with allegory. But it is Dali's drawing ability which impressed the Morses when they first saw his works and caused them to acquire some extraordinary sketches in pencil (The Christ in Perspective and Don Quixote and Sancho), or his sense of geometry (the Mise-en-page diagram for the composition of Nature Morte Vivante).

The collection is still increasing. Last year the Museum received a gift of 43 bronze sculptures from originals by Dali valued at a million dollars. This year the Morses purchased two hundred photos of Dali taken by his long-time friend, the Catalan photographer, Meliton Casals.

Albert Field, the archivist, has no doubts: "I do not know of any other artist who has such a museum." A museum that he considers far superior to that which the Dali has had built in Spain at Figueras. Florida will be a must for Dali lovers who will now compete with the fans of Mickey . . .

Jean-Louis Turlin

This article also appeared in "France-Amerique," a French-American newspaper in New York of which Mr. Turlin is editor. Translated by Eleanor R. Morse with omissions and corrections of facts where necessary.

Poet's Corner



I'm just an observer now
 I've left your mad parades
 no more lunatic guitars screaming
 no more carnival muse's laughter, baby
 no more drowning
 I'm too tired to die
 just yet.
 I really feel for you
 I know these ghosts
 and sometimes I miss the distortion
 through death
 through eyes
 that leering scenery
 and crisp confusion, oh how we laughed my
 friend.
 But now too many memories gawk at my
 absence from your ranks
 and alien festivities
 death-grins locked wide open like doors
 and only the mirror
 resists those twisted sirens for me.
 scrawny scarecrow
 yeah man,
 oh your body twists, empty puppet show
 still the dance goes on, worm ridden at the
 heart
 your soulless eyes tell of nothing but roadmaps
 to canabis panorama dreamscapes for sale
 far from this dream-town, past highways at
 dusk.

But how can you leave when you are locked
 in the rhythm of paralysis?
 So numb, prone on wooden floors and car
 seats
 junk yard dreamer, hero of rock 'n roll bullshit
 you were too stoned to notice
 when the wind stole your
 drive and goals
 and raped them and burned them
 in sunset fields and alleys.
 So, I cry for you
 and then go on
 for I've done all I can do
 and I had to exit
 the suicide run
 before fate ran me down.
 But, I hope, and even pray
 that someday you see through your pent-up
 screams
 and find something, anything,
 beyond your own traps.

Ken Averett

These woods
 this lake
 this place

all facilitate a cleaner thought.

my rancid thoughts catch
 upon a raven's blacker than black wings and
 soar out of myself with a grateful sigh,
 possibly finding their way back to the town
 and city from where they came.

Anonymous

What a careful host!
 Even drops of bronze split tea
 spring napkins receive

Anonymous

I chased lost Babylons
 shrouded in my cloth
 speaking psalms and spouting proverbs
 searching for the meaning of the words
 they had tried to indoctrinate in me
 through their sermons and their creeds.
 I memorized. I chanted. I sang.
 I prayed the vacant prayers.
 Then I set my soul free of the pews that
 God did not build
 To the shores and the forest which He did.
 And I found Him in an alternative voice—
 in Music, in Art, in Laughter.
 And because the religion I had forged was
 out of my own consciousness
 it is something stronger more honest,
 more bonding
 then any recitation or faith they had tried to
 sculpt
 from my shell or place in my hand.
 I have found Eden and I understand—
 for the only true religion is that which sprouts
 from the inner most filament of the soul,
 and blossoms outward.

Laura Hope-Gill

This section of the SANDSPUR has been created for those who have the ability and the desire to express themselves through a means other than voice. I speak of the poet and the artist and the mindful dreamer who simply has a thought or two that fits nicely into the English language. Everybody is welcome to present their material on this page — and no one ought to be afraid or shy. If you have written a poem or have felt the desire to write a poem, make this the moment that you share your emotions, your thoughts, and your fears with other people. It is the writers who spawn security through their writings by proving to the world that no one fear or apprehension is privately experienced; nor is any joy or thrill meant to be held within oneself... set your thoughts free on this page.

Submit any material to Laura Hope-Gill, ext. 6215, Campus Box 1597. Please let yourself see your work in print, and share your poetry — it, above most things, is meant to be shared. The ability to express oneself is a gift and must be opened up to those who wish to possess it. If it is forever kept in a dark wooden box where no one can reach it, the world continues deaf and blind to the thoughts of the poet, and to the people who share these thoughts.

please feel free to express yourself.
 thank you to those who have
 already
 shared their material.

Laura Hope-Gill,
 poetry editor

Advice To A Postulant-Professor

by Jacob Neusner

If I could tell every first-year graduate student in America one thing, it is this: *The campus is not a calling, it is just another career.*

If university teaching serves your purpose, come and join us. If not, follow your star in a different firmament. In graduate school, learn in order to sell your knowledge and make a living. And make your living in ways that sustain your interest. The challenge of life to people with intellectual gifts is to avoid boredom, to remain engaged. Others do not need what you do. That is what has drawn you forward to graduate school, that curiosity and a will to know. Then, if it serves your personal purposes to get a Ph.D. and go on to work as a professor, do it.

When I aspired to life as a professor, it was for three reasons: to learn, to teach, to share. The learning went better than I hoped, the teaching much less well, and, with few exceptions, I have known little sharing. If you see the life of teaching and scholarship as a mode of service, as an expression of idealism, your vision discerns what is not there. That calling — a vocation to civil debate and discussion about matters of reason, and that commitment to teach through discovery and to impart knowledge through engagement of mind to mind — those ideals out of a distant gentle past today do not serve. They are not even wanted. If you do come to the campus with that calling to reasoned inquiry, you will suffer derision and finally destruction.

At this season in graduate schools all over America, tomorrow's generation of college and university professor's take up the tasks of first-year graduate students. Let me tell them how things look from the other end of an academic career. You are in your early 20's, I am in my middle-50's. You are starting out, I am nearly finished.

Before me I see young men and women who have completed first-class B.A.'s and have therefore gained a vision of themselves as future scholars and teachers, professors to the coming generation of students. They have chosen to prepare for a life of teaching and research, keeping to the path they chose when they entered college as freshmen. Clearly, the first four years, when they finished their initial education, made them want more. So these young people, in their early 20's, choose to go forward, toward the Master's and then the Ph.D. Thirty-seven years ago I entered college, and I never left — or wanted to leave. After nearly four decades of university life and nearly three decades of teaching and publishing research of my own, what have I to offer as advice to the next generation?

The universities and colleges you will inherit are not the ones we came to build, and it follows, the way we shaped our lives should not be yours. We shaped our careers to serve three causes: scholarship, teaching, collegial citizenship. We deemed success the writing of books, the raising up of a new generation of thoughtful students, and the sharing of common responsibilities in the building of a campus community of intellect and heart. We measured success by our capacity to contribute to knowledge in some specific way, to share knowledge with others, both in writing and in the classroom, and to learn from others and join with others in a common life of intellect. We did not succeed all the time, or even very often. But these formed the royal way, the golden measure: scholarship and learning, teaching and sharing, citizenship and caring. It was a gracious ideal, a nourishing and caring faith of the academy and in the academy. We formed that faith not within our own minds alone but in what we saw in the generation that had brought us up.

Our ideals were right for the time in which we shaped them. They are wrong for your time and will not serve in the universities that you will soon inherit. We — many of us — wanted to continue a life of learning, which meant to pursue a curiosity that led us we knew not where or why. So do you. And if you wish to conduct your own research and scholarship, in our day and society, most of you can do it only in universities or colleges. There is no living to be made outside of the academy in most academic fields. True, in engineering, many of the hard sciences, and mathematics, you can hope to pursue research not supported by teaching — hence as a professor

in a college — but supported in research institutes, corporations, government, and the like. In the social sciences, sociology, political science, and economics, for example, there are research institutes in which you can make your way. But unless you have inherited money, on a full-time, lifelong basis, you cannot study Greek and Roman literature or medieval history or English literature or religion or other of the humanities, unless you get a Ph.D. and work as a college professor. And if that is what you want to do, then you should get the Ph.D. and follow that curiosity that draws you forward into the field of your choice.

To state matters bluntly: if you have to teach in a college in order to pursue the research you wish to undertake, then go, teach. Otherwise, pursue learning in some other setting. Universities these days are not led by scholars and educators, and they do not value teaching or scholarship. Writing a book will make you many enemies, but it will not win you much appreciation for your gifts to your field. Teaching through engagement with your students will make your students hate you, and it will not gain for you the respect and appreciation of anyone on the campus or off. Commitment to the life of your department and university, service on committees, devotion to excellence in the conduct of the life of the academy — these supererogatory tasks will win for you the enmity of those with whom you work and the appreciation of no one.

The things we thought mattered when our generation came on the scene — scholarship, publication, an engagement with students' minds, commitment to excellence in our campus — these no longer find a place on the campus. Universities have become places of privilege and self-indulgence, in which boredom — the cost of easy tenure based on political considerations, not accomplishment — reigns; energy and commitment to learning defy the norm. Tenure marks not achievement but acceptability, and those who go along get along. The road to success is withdrawal and disengagement. As in prison, so in a professorial career you do your own time. But here you locate yourself by choice — because it is where you can do things you think worth doing, and for that reason you accept the restrictions of the place. If it is worth your while, if a career on the campus allows you to pursue interests to which you wish to devote your life, then it is the right place for you. Otherwise, it is not.

If you want mainly to teach, and if to you teaching means engaging with other people, not merely telling them things but offering them the challenge of discovery and exploration, the campus is not your home. The better high schools and prep schools want your kind of teaching. University students want to be told things; these they will tell back to you, in exchange for the grade, leading to the document. They come to gain credentials and, by the way, possibly to learn this and that. They do not come for challenge, and do not challenge them. If you want to teach, go where teachers are wanted.

If you wish to join a community of learning women and men, people who talk together in a common conversation, the university has nothing for you. The received conception of faculty congeniality, the notion of the courtesies of the academy, the limits of civil discourse and the requirements and prerequisites of serious, engaged argument — these today turn out to be fictions. Presidents, provosts, deans dismiss the faculty's knowledge as trivial and determine without consulting professors what universities should teach. When people undertake argument, it is now to humiliate and destroy, not to learn and to teach. Disagreement with civility is a fantasy. Scholarly interchange provokes total war, with no taking of prisoners. Treat a subject someone else has covered and reach parallel conclusions? You will find yourself accused of plagiarism. Propose a new idea? You will be told that no one has to read your book, you are not on the scholarly canon. Take a risk, make a mistake? Your career has ended. Defend with your life the right of the other to speak? Not on the campus, where civil disorder has replaced civil discourse and where the student censorship of free expression merely apes the incivility of professors accorded to anyone who happens to annoy them for any reason whatsoever. I do not know where you will find that academic community of learners, that world in which rules of civility and

reasoned exchange formed the requirements of citizenship. But you will not find it on any college and university campus you are likely to find a job.

On campuses today, the gentle virtues of learning give way to more robust values of politics and management. If you want to teach, there are better places in which to do it than colleges. If you want to pursue scholarship as an exercise in ongoing curiosity, in many fields there are better opportunities, and more agreeable situations, than universities. It comes down to this: If you have to use universities in order to conduct a career of learning, then use them.

Use them, do not serve them, do not believe in them, do not try to build them or improve them or commit yourself to them. Do what you have to do to earn your living, which is a minimal classroom performance, and, for the rest, pursue your interests essentially on your own. Then the university as it is today is the right place for you to achieve your purposes — but only then. The university that we served no longer requires the kind of service that we gave. The one to which you come does not want the sort of service that our generation, for its part, imagined was demanded.

Do not give yourself to your students. They do not want you for your learning, and, if they want you for anything at all, it will prove demeaning.

Do not serve your college community through sustained committee service, contribution to the life of your department. That brings only contention and conflict and in the end — if you do the work honestly and seriously — will make you enemies.

Do not take seriously serious discourse with your colleagues. They have their own agenda, their personal program, and will not appreciate your meddling in their minds.

If you want to find acceptance, do not write too much, do not disagree with other people, do not say anything new, and do not criticize anything anyone else says or does. Go along, and you will get along.

Today, for people of intelligence and sensibility, there is only one reason to pursue a career as a college or university professor, and that is to pursue one's own research and publication. To do that, you will survive on your own campus if you engage with others in your field in other colleges and universities, publish only for specialists in your narrow area, and isolate yourself from your own campus. Then you may survive. And, if you do, you will enjoy that opportunity, available in no other way I know, to work full-time and all the time in those areas to which your curiosity draws you, to learn and grown and mature: within, on your own, and by yourself.

Today, for those who wish to sustain scholarship, universities offer one opportunity — and perhaps the only one. Universities two generations ago were not the main or the only medium for scholarship, and many of the great discoveries in the humanities and sciences from the Enlightenment to our own century did not come from people who held professorships. People drawn by curiosity found ways to make a living — or lived on inherited wealth — and pursued their scholarship. Darwin and Freud pursued their research without university support. And many of the most important ideas that shape minds now came from people who made their living other than through university teaching — and some of them did not even have doctorates. Yet they made their discoveries and gained a hearing for their ideas. Today, much research, even when conducted in universities, finds support other than through students' tuition. That is the reason, the only reason, for seeking employment in colleges and universities as we now know them. For they have ceased to be communities, and they are in the main not very academic.

If I had to do it all over again, would I give my life to learning and teaching, sharing and building? Yes, I would do precisely what I did with my life: get learning, pursue learning. But I would do it for different reasons, and I would do it in a different way.

I would do it for one reason only, which is, as I said, because if you want to be a scholar, you have to make a living, and for many subjects you can make a living as a scholar only in a university. And I would do it not as I have done, giving half my energy and commitment to students and half to scholarship. I would give all of my energy

and commitment to scholarship and leave over only what I absolutely had to reserve for a minimal accomplishment of such tasks as teaching as I could not decently avoid.

In sum, here is my best wisdom for the next generation, as just now it begins work for the Ph.D. and a life of learning:

(1) Scholarship, in published form, is all that matters in graduate school and in your career beyond. Pay no attention, now or later on, to issues of higher education and the larger setting of the university. These should not concern you.

(2) Do not think of yourself as an educator, let alone as a teacher, but only as a scholar. If you have to make a living in the academy, teach as little as you can, to as few students as you can, and avoid all engagement with students. And, for the rest, no committees, no politics, no involvements; just read and write.

(3) Take from the university what it has to give you, but give nothing more than your scholarship, which is to say, nothing the university wants or values. Leave the university to those who wish, today, to make of it what they will: the presidents, provosts, and deans, on the one side, and the students who come and go, on the other. They will do as they like, anyhow, so keep out of their way and do your work. Use them, as they use you, and you will have a useful career — for yourself and for your field of learning, and these are all that matter.

Let me explain how things were the way they were — and why they changed. We who began in the 1950's and saw the 1960's as assistant professors and the 1970's and 1980's as the senior faculty and now move toward our final decades of teaching and publishing research, took over the dream of an earlier generation and lived through the nightmare of our own times. Our model of the university came to us as the gift of the generation of the Second World War, which brought America to a position of responsibility within the larger world. Universities took on the work of educating young Americans to address that great world beyond. Professors became scholars, not only teachers, responsible for learning more and more about many more things. To do our work, professors had both to learn new things and also to teach worthwhile ones, and students for their part had actually to study. Demanding, serious times awaited. No longer Mr. Chipps, benign but boring, saying over and over again the lessons he had learned from the Mr. Chipps who came before. And no more place for the cheering and singing and the gentleman's C.

What changed? It was the entire configuration of higher education. Colleges became universities, and universities turned themselves into centers of research. Publication mattered. Tenure came to those who produced. Students studied, scholars taught, knowledge expanded and exploded, higher education in America set the standard for the world, as much as German universities had defined the golden measure a century earlier — and with good reason. From our universities came the sciences and the sci-

tists, the social sciences, the humanities revived by fresh questions, the spirit of discovery, the compelling call of vivid curiosity.

In 1950, at the age of 18, I went to Harvard because, so far as I then knew, it was the only university in which research went on. (Of course, I was wrong, but, for an adolescent intellectual in West Hartford, Connecticut, the choices were Harvard, Yale, and Brown, and, among them, only Harvard seemed a place where people read books.) But 10 years later, a dozen New England universities and many more throughout the country had gained that ambition to transform and transcend what in the aggregate formed the great leap forward of America's universities. A new definition of the calling of higher education took hold. We were partners, all of us on the campus, in an adventure of learning. That meant that students would study, not merely gain credentials. Scholars would publish, not merely speculate. Teachers would conduct the classroom as a realm of discovery, not merely as a stage for the rehearsal of other peoples' knowledge itself — the definition of what is to be learned for the degree of Bachelor of Arts or of Science — vastly changed. Old boundaries gave way. New subjects found entry.

That was the vision. Along with the best and the brightest I knew, I was drawn to a life of learning: reading and writing, studying and teaching, speculating and testing propositions: what if? and why? and why not? That was the life I chose, and, given the choice again and the years in which to carry it out, I should choose that same life again. But not for the same reasons and not in the same realm of reality.

Our tide flowed in, in the 1950's and 1960's. But it flowed out again. The ebb tide came in the late 1960's and early 1970's. We who then were young, the legacy of the vision of the 1940's and 1950's, sustained the hope that others had given us but confronted a world no one could earlier have conceived. The great Presidents of the 1950's and 1960's were scholars, one and all. They also had the capacity to find the money they needed to build their universities by finding greatness in scholarship. They also were educators who framed success by the criterion of the quality of mind — and, in the colleges, even the character and conscience — of the young people for whom, for four years, they and their faculties bore responsibility.

But in the trials of social revolution and political crisis, when the campus became the battlefield and the college students the shock troops, the scholars and the educators failed and were replaced. What most of them could not and did not do was hold the center. They were educators, scholars, and teachers, not politicians, not managers, not planners of budgets and manipulators of women and of men. And others came along — people thought they were needed — who could do those things. We still on the campus pay the price of the campus revolution of the 1960's and 1970's. And why not? Ours was the mistake, for we believed when we should have

doubted, and we thought we could by an act of the faculty senate change human nature, reform society, and redeem the world. But we could not even save ourselves and our own ideals when the barbarians came. And come they surely did.

University leadership has now found its definition not in the particular requirements of the tasks of the academy: scholarship and research. Now what the campus needed was what other large institutions — deemed no different from the university in substance, but only in form — also needed. A person with political capacities could move from the Cabinet or the House of Representatives to the campus. A general could turn himself into a college president. So could a chief executive officer of a large corporation. So could a fund-raiser, a foundation program officer, anybody who had shown capacities to control, manage, administer — and it did not matter what. These new types of academic office holders were not chosen because of achievement in education and scholarship, and they did not value capacity to teach and write — things they had never done and could not do. They were chosen to keep the peace and balance the budget, much as the Lord-Mayor of Johannesburg can keep the peace and balance the budget. And that is what they did.

The ideal of the builders of the 1940's and 1950's produced us, the professors of the 1960's into the 21st century. We received a vision, and we lived by it. The vision discerned a different America and demanded of the academy a distinctive calling. But the academy can yet serve useful purposes, if not the cause of education and citizenship, community and civil discourse, reasoned argument about honorable alternatives. So use it for what it can give: the chance to do your work, that alone. The academy has no room anymore for those who find themselves called to learning and to service. It is a place for careers — and careerists. It is not going to change very soon. Take your pay, and do your job, just as you would in any other corporation, in a normal, utterly professional and impersonal transaction. More is not wanted.

The barbarians have inherited Rome, and, as before, the Dark Ages will endure for some time to come. Soon we shall smell the smoke of burning libraries. It will not be because the books contain subversive ideas, but because administrations wonder, who needs all those books anyhow? Universities served when they served, for a brief spell. Now they become socially useless, too expensive for the students, sustaining self-indulgent and unproductive timeservers who substitute self-righteousness for achievement, self-inflation for accomplishment.

But learning will go forward, if not on the campus, then elsewhere. For the curiosity of humanity draws us onward, and if this kind of institution does not nurture learning, some other will. The will to know, to ask why? and why not? and what if? — that never-to-be-satisfied hunger and thirst will never fail us but will always sustain us. It is what it means to be human.

Ask Experts On Aids Toll-Free Hotline — 1-800-433-AIDS

NEW YORK, October 1 — Back to school this year is dramatically affected by a health problem of epidemic proportions that demands accurate information, not hearsay or confusion.

One of the most authoritative sources available is a toll-free national hotline — 1-800-433-AIDS — manned by volunteers at St. Clare's Hospital and Health Center in New York City. St. Clare's has been pioneering care and counseling of AIDS patients since 1985 when it opened New York State's first and only officially designated AIDS center, the Spellman Center for HIV Related Diseases.

The hotline, which operates weekdays from 9 a.m. to 8 p.m., and Saturdays, to 4 p.m. (all times are Eastern Standard or Daylight Time), offers expert advice on everything from drugs and AIDS to testing, and from emotional support and symptoms to sexual practices — all on an anonymous basis.

Ignorance about AIDS can be fatal.

Dear Editors

Dear Kathi:

I am very disappointed in the editorial board's publication of the article on page 4-center in Volume 1, Issue 2, 1987-88.

The space taken by this subject could have been used more constructively for the benefit of the Rollins Community, alumni, trustees and friends.

I read the article several times, each time trying to place a "mind set" in different perspectives and found that I could not in any way justify its existence as "good" journalism. I do, however, have a category for it, (Circular File; burn immediately).

The rest of the issue was very good, and I enjoyed reading each article.

Respectfully,

Alumhus '51

Volleyball Team Places Second at Rollins Invitational

by Fred Battenfield
and Michael Truax

Photo by Robert Hartley



Dana Gebhart has spiked her way to the top this year by winning the MVP awards at both the Charleston College and Rollins Invitationals.

The Rollins College women's volleyball team raised its season record to 11-4, despite dropping a 15-13, 15-6 decision to Sunshine State Conference rival Tampa in the finals of the Rollins Invitational the weekend of September 25-27.

The Lady Tars also lost a heartbreaker to Florida Southern, Thursday September 24, when they dropped a five-game match to the Lady Mocs. FSC won 7-15, 15-8, 15-5, 12-15, 17-15 in the 2:20 match.

Senior Dana Gebhart repeated her All-Tournament performance at Charleston when she was named MVP of the Rollins Tournament.

Statistically, Pam Hopkins, a junior from St. Petersburg, leads with 90 kills. She is backed by Gebhart with 84, Falecia Douglas with 81 and Jaci Wozniak with 75. Wozniak leads with 26 service aces and Gebhart is the defensive leader with 65 digs.

Rollins cruised into the finals of their tournament by stopping Eckerd, Western State of Colorado, Florida Atlantic and Nova in straight games.

The team will be away at North Carolina-Asheville October 9-10, at Stetson on Tuesday, October 13, and will play at the St. Leo Invitational on October 16-17. The Lady Tars will play at Eckerd on October 20, at St. Leo on October 22, and at Florida Southern on October 27. Rollins will return to the Enyart Alumni Fieldhouse against Stetson on October 29 at 7:00 P.M., and will face Florida Atlantic at home on October 31 at 7:00 P.M.

Tar Scoreboard/Calendar

MEN'S SOCCER TEAM RECENT RESULTS

DATE	OPPONENT	SCORE	CONF. RECORD	RECORD
9/16	FLORIDA SOUTHERN	5-0 (W)	1-0	1-2
9/20	DAVIS & ELKINS	2-1 (W)		2-2
9/22	FLAGLER	2-0 (W)		3-2
9/26	GEORGIA STATE	0-0 (TIE) OT		3-2-1
9/28	BERRY	2-0 (W)		4-2-1

MID OCTOBER SOCCER DATES

DATE	OPPONENT	PLACE	TIME
10/17	ERKSINE	HOME	2:00 P.M.
10/19	F.I.T.	HOME	3:30 P.M.
10/21	ECKERD	HOME	3:30 P.M.

RECENT VOLLEYBALL RESULTS

DATE	OPPONENT	SCORES	RECORD
9/15	UCF	4-15, 11-15, 14-16	6-2
9/17	BETHUNE-COOKMAN	15-8, 15-4, 15-3	7-2
9/24	FLORIDA SOUTHERN	15-7, 8-15, 5-15, 15-12, 15-17	7-3
9/25	ECKERD	17-15, 15-5	8-3
9/25	WESTERN STATE	15-10, 15-7	9-3
9/26	FLORIDA ATLANTIC	15-10, 15-10	10-3
9/26	NOVA	15-4, 15-10	11-3
9/26	TAMPA	13-15, 6-15	11-4

MID OCTOBER VOLLEYBALL DATES

DATE	OPPONENT	PLACE	TIME
10/16-17	ST. LEO INVIT.	AWAY	ALL DAY
10/20	ECKERD	AWAY	7:00 P.M.
10/22	ST. LEO	AWAY	7:00 P.M.

OTHER MID OCTOBER EVENTS

DATE	TEAM	OPPONENT	PLACE	TIME
10/16-18	MEN'S GOLF	ERAU INVITATIONAL	PALM HARBOUR	
10/16	WOMEN'S SOCCER	ST. THOMAS	HOME	5:05 P.M.
10/16	MEN'S BASEBALL	UCF	AWAY	7:00 P.M.
10/17	MEN'S BASEBALL	SEMINOLE C.C.	AWAY	12:00 P.M.
10/21	MEN'S BASEBALL	SEMINOLE C.C.	HOME	7:00 P.M.
10/23	MEN'S BASEBALL	BOARDWALK AND BASEBALL	AWAY	7:30 P.M.
10/23-25	WOMEN'S TENNIS	ROBERTA ALLISON SOUTHERN INVIT.	AWAY	
10/24-25	MEN'S GOLF	DIXIE INTERNATIONAL	AWAY	
10/24-25	WATERSKIING	FLORIDA	AWAY	
10/24-25	WOMEN'S SOCCER	BOCA RATON TOURNAMENT	AWAY	

A Look at waterskiing



Helena Kjellander recently set a new women's collegiate record by jumping 116 feet at the National Team Trials held at Eckerd College on September 26-27. Helena also slalom's and does tricks on skis, as show here.

Photo by Robert Hartley

Sophomore Kim Laskoff makes some waves practicing slalom on Lake Virginia. Kim recently won the 1987 World Championships in women's slalom. Also this year, Kim set a new women's collegiate record in slalom at the National Team Trials by going 2 buoys at 38 feet off. Congratulations Kim!



The NFL Strike: The Power of the Fan

by Michael Truax

Just when I was getting set to do my predictions on the NFL season, there isn't going to be an NFL season. Oh, the players probably won't hold out later than October or November, at which point the season will be about as worthless as a used up toothbrush. NFL Commissioner Rozelle and NFL Players Association Director Upshaw probably won't do anything to stop this strike until they start losing some pocket change themselves.

Once again it's that same old Free Agency issue that's poking its ugly head into the picture again. Similar to Major League Baseball where the owners have recently been charged with collusion to end Free Agency, the NFL owners are conspiring to prevent the introduction of Free Agency. The NFL owners have seen the sky-rocketing salary structures in Major League Baseball, and are trying desperately to avoid a similar situation. These owners are by and large rich, conservative businessmen who together could afford Free Agency if they wanted to, but would argue this point vehemently. The fact of the matter is that NFL owners see no practical reasons why they should pay the same talent at a larger salary.

It's very conceivable that the NFL Players Association could win an arbitrators hearing on Free Agency, just as the Major League Baseball Players did. Collusion is obviously present in both, but a strike is not the best way for the players to show their disapproval. A strike only proves to the world that most NFL Players care more about their wallets than the game itself. To the average fan on the street, the idea that the players are go-

ing on strike because the NFL owners will not agree to a bidding war for their services seems almost ludicrous.

The mentality of this strike and the players' greedy attitudes can be seen in the annual individual walkouts during pre-season. Every year it always seems that at least 5 players on each team holdout for more money or because they don't have a contract. Roynell Young of the Philadelphia Eagles exemplified this attitude during the pre-season by holding out the entire training camp over a contract clause, in which he needed a \$100,000 loan that didn't have to be paid back for something like eight years. Owner Norman Braman simply took the attitude that the Eagles are not a bank. If players like these have any loyalty to their teams, they will get that new contract BEFORE training camp, because they owe it to their coaches, teammates and fans to be in the best possible shape they can by the start of the season. Players that are bound by contract MUST report to training camp regardless of whether they dislike their contracts for the very same reasons.

It's extremely difficult for the average fan to comprehend the players gripes and complaints. Why holdout for \$700,000 on the game you supposedly love when you're already making a nice \$500,000 salary? Why, you ask? Because it works. Players have learned over time that owners will give in over something or other, so they have every reason to gain financially in the long run by

holding out. The NFL Players Association is using this tactic right now. They may not get Free Agency, but they will get something just as nice to get them back on the playing fields, such as, say a bigger slice of the television revenue.

The NFL Players Association, in their battle against the owners, have forgotten one overlooked component of the game: the fans. No one seems to remember the people who really pay the players; the fans. The owners know how important fans are. They know that fans make up a sizeable amount of their revenue, and often they reward their die-hard fans with promotional gifts. In actuality however, the owners just act as intermediaries, who transfer a percentage of fan money to the players. And how have these fans been rewarded? With another strike.

The '87 NFL Strike must end soon. NFL players believe they have more bargaining power during the season than in the offseason, but this is not true. A strike hurts both owners and fans, and if the fans don't come back after the strike, kiss the NFL goodbye, at least for this season. The NFL Players will win the battle, but the NFL, management and players alike, will lose the war. After the 1982 NFL Strike, many fans stopped buying season tickets and withdrew their support of the game. Since that year television ratings have declined noticeably, most obviously on ABC's Monday Night Football. Maybe the fans should decide to strike after the players come back. How many times can the fan be spit in the face and still turn the other cheek?

Men's Soccer Team Comes Off Impressive Wins

by Fred Battenfield
and
Michael Truax

The Rollins College men's soccer team has made great strides toward breaking the top 20 in the NCAA Division II rankings by hanging on to defeat the #2 ranked Davis & Elkins Senators 2-1 in overtime Sept. 20, and by going undefeated on a recent three game road trip.

Senior forward Keith Buckley and freshman goalkeeper David Behrman proved to be the game-stoppers against Davis & Elkins. In scoring the game winning and 28th goal of his career at Rollins, Buckley, a three year letterman from London, England, moved into a tie for fifth on the all-time Rollins goal scoring list with Bob Birdsong ('74) and Skip Yakopec ('75). Meanwhile, Behrman made a smothering save in a one-on-one situation with 1:44 to play in overtime to seal the important victory for the Tars. Forward Declan Link scored Rollins' first goal against the Senators, his fourth of the season, early in the first half.

Coach David Fall's rapidly improving soccer



Freshman Forward Declan Link is making great strides this year. He leads the Tars with six goals.

Photo by Robert Hartley



Practice makes perfect for Senior Forward Keith Buckley. With his second goal of the season, Keith moved into sole possession of fifth place on the All-time Rollins goals scored list.

team had a successful recent road trip by defeating both Flager and Berry College of Georgia, while garnering a tie with Division I Georgia State. Rollins, now 4-2-1 on the season, defeated Berry College 2-0 Monday, September 28 in Georgia and tied with Georgia State 0-0 Saturday, September 26. The Tars also stopped Flager in St. Augustine 2-0 last week.

Keith Buckley moved into sole possession of fifth place on the all-time Tar scoring list with a goal against Berry, his 29th career goal. Declan Link continued his torrid scoring pace on the road, adding his 5th goal against Berry. Brad Johnson also scored a goal against Berry.

Freshman goalkeeper David Behrman of Cincinnati, Ohio, has been the cornerstone of the rugged Tar defense that has shut out four of their last five opponents. Behrman has registered shutouts in two of the last three games and freshman Aaron Kindel got the shutout against Berry. Behrman and Kindel combined to shutout Florida Southern 5-0 on September 16. Overall, the Tar goalkeepers have allowed but five goals all season.

Whoops!

Photo by Robert Hartley



Todd Renner's photo was a little on the dark side last issue. Sorry Todd. Again, here is Todd Renner who won the Allegheny Country Club's Men's Golf Championship in Pittsburgh, Pa. this past August. Todd, a sophomore, is a member of the varsity men's golf team.

The Fox and

NEWS

by Debra Yusko

Alcohol Awareness Week is October 19th and I had the opportunity to interview Steve Auger, a student at Rollins who has been struggling with alcoholism during his college years.

Steve, a senior whom I had never met before this interview, made himself available to me in order to introduce Alcohol Awareness Week and the seriousness of the subject.

Although alcoholism is a widespread disease on college campuses, sometimes the symptoms are ignored by the problem drinker until they lead to a major disaster. Luckily, Steve accepted his problem and sought help from college counselor Mark Freeman and other counseling programs.

Before meeting Steve, I was unsure what to expect and exactly what kind of conversation was appropriate to engage in. I knew that I certainly couldn't ask him to talk about it over a drink, so I decided the best thing to do was to listen to him in the comfortable atmosphere of the Phi Delta Theta fraternity house where he resides. It was very easy because he did the talking and seemed very comfortable with his problem; rather than fight it, he admits it, and wants to help others through his own mistakes.

The interview was a success and because of his honesty and willingness to share his experience, he can help heal others and himself at the same time.

I would hope that everyone would read this interview and listen to someone who proves that you can overcome any problem.

Debbie: When did you first realize you were an alcoholic?

Steve: It's hard to say when I first realized I was an alcoholic. I'd been drinking since early high school and I'm not sure when I went from wanting a drink to needing a drink. But it happened somewhere along the line. Toward the end of my drinking (I quit last March) I knew that I didn't want to drink anymore, yet I'd go out and say to myself, "I'm not going to get drunk," and then I'd end up somewhere at six o'clock in the morning really drunk. It just got really bad.

Debbie: Did you feel different, healthwise, mentally or physically?

Steve: Yes, but there were a lot of things I didn't notice. My friends noticed and they even tell me now, "You've really changed, you used to be a happy drinker, now it makes you grouchy, you pick fights with everybody... it just isn't like you." So there was definitely a change but it was not something I was aware of. There was finally a culmination of things which ended in a huge fight with my girlfriend and it was then that I decided I didn't want to drink anymore.

Debbie: How do you handle not drinking at Rollins when the social emphasis is on fraternity parties and getting drunk?

Steve: Well, that's not easy; my friends are real good about it and they're very supportive. When they go out and buy a case of beer they'll pick me up a couple of cokes. They don't try to pressure me about drinking; it's something I cannot do and that's fine with them, they don't

mind that. So they've been supportive, and with that (support) I've done alright because now I'm at a point where if I need to get away from drinking I can go to an A.A. (Alcohol Awareness) meeting, or to a movie, or bowling. So I know I can get away from it.

Debbie: Has your social life changed?

Steve: At the beginning (especially) I just really couldn't be around drinking. I lived at the fraternity house when I first went into treatment and at parties I'd have to leave. But the more I don't drink the easier it gets to not to want to drink. The longer I go the less it bothers me. So I can be around people drinking now and it's no problem.

Debbie: Where did you first seek help?

Steve: The first thing I did was to go see Mark Freeman at Campus Counseling because I'd heard of him through a friend. He hooked me up with Metropolitan Alcohol Counsel in Orlando (which is a treatment center) and he got me an interview with someone that same afternoon. It was good that he got the ball rolling quickly or else I might have backed out of it; I didn't have to sit and rationalize it out before going. I got into an out-patient treatment program which involved treatment meetings (A.A. meetings). I had meetings every night and every day. I did that for seven weeks and then I graduated from the treatment program and now I just keep up with the A.A. meetings on a regular basis.

Debbie: Do you think the drinking age (21) and new campus alcohol rules will change the environment at Rollins?

Steve: I don't know. Just because you can't have kegs doesn't mean you can't have big garbage cans filled with green punch which makes people sicker than beer. I'm not sure that's a solution. If the school wants to stop drinking, it should promote other activities in different places, where people can go without the temptation of drinking. When we were freshmen the pub played movies on the weekends. The pub closes now at seven o'clock on Saturdays. Without somewhere to go, the only thing to do is drink. The school needs to add activities in place of drinking to promote the "no kegs" policy.

Debbie: Do you ever detect signs of alcoholism in other people when you go to a party or a bar?

Steve: Yes, to some extent, but it's difficult to look at people and say that because some people can consume a lot and it's no problem. You know, not all drunks are alcoholics and not all alcoholics are drunks. Some people only drink two times a year but if two times a year they wreck their car then they have a drinking problem. So, it's hard to tell the signs. But now I see people doing things that I used to do and it's very embarrassing to witness it.

Debbie: Could you estimate how many people on campus have a drinking problem?

Steve: The statistics are more startling than you'd think. You see the same people doing all the drinking, the same people

at every party, and you see them in class not dealing well. These people will have to do something someday. Maybe when they graduate there won't be a problem, but there probably will. Maybe something worse will happen, such as a car accident. The amount of drinking and driving that goes on is unbelievable.

Debbie: I heard the Orientation speech you gave to the freshmen on alcoholism was a success. How did you go about organizing it?

Steve: Mark Freeman called me over the summer and asked me to do it. When he asked me he said there was going to be a panel of people and someone would ask questions. By the end of the summer, I was the only one doing it (Laugh). And he said, "I hope you don't mind," and I said it was okay with me. I was nervous because I had never given a speech like that. Beforehand, Mark and I went over the points we wanted to cover and then I just improvised the rest. Fortunately, it came out really nice. I don't think people were too bored.

Debbie: So now you are going to start a telephone information line to help people who think they might have a problem with alcohol?

Steve: Yes because I remember when I first recognized my drinking problem I had to go and see somebody about it, which was a really scary step. People had told me about Mark Freeman, so I didn't feel badly about going. But if somebody who has never heard about the counseling center could be really intimidated. But, if they had a student to call and say, "Hey, I've got a problem I just want to talk about..." I could listen to him or her and direct them to help. It's just a better way to go about it. I think someone who is afraid of calling a counseling center wouldn't be as afraid to call a student.

Debbie: With Alcohol Awareness Week coming up on October 19th, is there a certain message or word of advice you could give to the students on campus?

Steve: The whole point of what I've done and what A.D.E.P.T. is doing with Alcohol Awareness Week isn't to say "stop drinking." It's just to say be responsible about it. If you're going to drink don't get behind the wheel of a car. If you're going to drink don't do stupid things you're going to regret when you're sober. Think about the fact that by getting wasted you're not only endangering your own life but you're also endangering the lives of those around you. You need to be aware of that and be responsible. If you can do it and do it responsibly, there's nothing wrong with that. More power to you. Just be responsible.

Thank you to Roy Starling for being concerned and helpful with the article. A.D.E.P.T. (Alcohol and Drug Educational Planning Team) will sponsor many meetings during the week of October 19th.

the Grapes

The Crisis

by Michael Scotchie

All right, all right. I'll do it. I'll write a thing on the new campus drinking policy. That's what I told Rick when he asked me to justify my presence on the Sandspur staff. "Be intelligent about it," he says. Great, I say, so I told him I'd give it a Stephen King title. No, he says, you gotta talk to a bunch of people and use what they say. What, is this an article or a documentary, for chrissakes? So I say "Fine," have it your way. I go back to my hall and start asking they guys what they thought about it, and of course they said it sucked. It's like, we can only have kegs on every third Tuesday in the Dean's office. Right, like I went to college to study and drink tea. Okay, so we decided it was an infringement on our rights as college students. We like to relax with a beer, you know? We like to go crazy sometimes.

Then the RA comes in. Great, I said, because he saw our beers and told us we have to at least close the stupid door if we're drinking. It's like we're naked or something. He wasn't a jerk though. He told us it was campus policy and we could get busted by security. Personally, he wasn't exactly crazy about the new deal. It just puts more students on the road when they want to get drunk. Plus, frats can have hard booze, but not beer, so they get even more trashed.

This conversation really made me feel swell, I'll tell you, so I decided to go to campus safety and see what their deal is, busting guys who just want to relax and have fun. So this guy sits me down and says he has nothing against drinking as long as you're 21. Like, no duh! I needed someone to tell me this. Yeah, so then he goes if I give a beer to someone underage, I'm legally responsible if the guy gets killed or something. Great, so arrest my mother too for producing a menace to friggin' society. He said he just wants people to drink responsibly, legally and to stick to the rules, and

I say thanks, I'll be like flypaper on those great rules. Sheesh.

So I said to myself, Speaking of responsibility, who's responsible for the new rules? I think for a minute, then go see this dean and this Mike Lawrence character in Carnegie. They were just sitting around, shooting the breeze, so I said, Hey, what's the deal? I could tell they were kinda impressed. So, finally, Bari says she's trying to direct the college towards a new social environment for crying out loud, and that means more responsible drinking. Jeez, where'd they get their definition of responsible from, the Mormons? Then he says, this guy Mike, says that they wanted to get the students away from this drinking thing even if there was no 21-drinking-age-law, and that, if anything, the law makes it tough because it makes them look like dictators to the students.

Okay, I'll give 'em that. They got this job, and they want to make the college better, according to their idea of "better." Fine, but I think I'd rather be asked to try to tone down my intake than have to go through Prohibition. So I'm real steamed and go see Bob up in Tallahassee. That's all that place is, a hassle, making up laws and stuff. But he passes the buck and says it's either a 21 law or no road dough from Uncle Sam. Hey, who else is involved in this, the Pope?

So I go to see Ron, but they go, Hey, you're on the wrong coast. He's back at the ranch. So I go way the hell out to California and find Ron chewing the fat with Hoss and Little Joe. They were laughing it up, so I guess they were coming up with new laws. So I say, Ron, what's the deal with the roads and the dough and no kegs? At first I thought he said he was mad. I thought, Jeez, I wonder what he'd do to a state if he was really pissed, but it turns out it was because of MADD. I guess he owed 'em a favor or something.

So, at this point, I'm kind of ticked because this deal about ruined my whole day. So I tooled out to one of these MADD meetings and told these chicks flat out that I was pretty pissed. But then

they said their kids are being killed by drunk driving and they wanted to stop it. I said, Hey, I've heard about you and everybody knows that drunk driving isn't cool, and we don't want to get killed, but this great law makes us have to go someplace else to drink, so a lot of times we gotta drive drunk to get home. It's like, you're defeating your purpose. Let the kids get trashed in the privacy of their own homes so they won't have to go anywhere.

I was kind of shocked that this great speech didn't change anything, so I got to thinking. Why do we want to drink so much, especially in college? While I was breezing with Mike and Bari back in Carnegie, they said it was society. For one, we're an alcoholically dependent society, equating booze with sociability. And in college, kids have four years to kick around and go crazy and get smashed a lot, and society accepts, even created this deal. It's an experimental period, it's rebellion, it's freedom, it's all that. Hey, we're young. Let's do it up!

Well, I can see that. But it didn't change my mind. I still believe in beer. I mean, we're human and we'll always have our weird ways. So what if we're "alcohol-dependent?" We still do good things. Productivity comes from the individual, not beer or any other stimulus, if you want to get particular. Hey, if it's not beer, it'll be something else. Then some concerned person will write an article some time in the distant future, calling for a change in our, say, glue-sniffing or maybe cat-juggling-dependent society. Whatever it is, it's an excuse to get together, something to keep the group together when the conversation lulls, and in the case of beer, to break down people's self-erected walls. Whether this last thing is for better or for worse depends on the individual's responsibility while drinking, an awareness that is growing in people of all ages. We're getting it together. I say let the damn beer flow and use some common sense.

Boy, I could use a Frosty about now.

Brian just got a new set of wheels.

He only had a few drinks. He even laughed when his friends told him not to drive home. He was sure he could handle it.

Wrong. Almost dead wrong. And it happens to kids just like you, every week.

That's why Yellow Cab is sponsoring the "Safe Ride Home" program. As a member, you'll receive a special Safe Ride Home card. If you've had too much to drink, or a friend has—or you find yourself in any dangerous situation where a safe ride home can make the difference, call. We'll send a Yellow Cab to pick you up and get you home, safe and sound. Free. All you have to do is present your card to the Yellow Cab driver when he arrives.

Safe Ride Home. Because, when it comes to drinking and driving, you don't want to take the chance. Not on your life.

699-9999

Sponsored by Yellow Cab Company,
A Member of Mears Transportation Group



The Fox and the Grapes

Life, liberty and the pursuit of beer

by Stephen Chapman
Tribute Media Services

Like all Americans, I harbor an unquenchable lust for acquisition. The impulse to buy goes deeper than bone marrow. I no longer ask myself what to buy. Why bother? Turn on the TV, open the newspaper, drive down a busy street, and things leap out to be bought. Confronted with them, I act according to my nature. I buy.

Though I no longer ask what to buy, lately I find myself asking why. Not that it would ever occur to me to doubt the value of ceaseless acquisition. But it used to be that the people who wanted to sell you things made a perfunctory attempt to provide you with an excuse. This served to snuff out any flickering doubt about tedious practical considerations like need.

But that was in the old days. Now the sellers refuse to suggest that you personally will be better off as a result of buying what they have to sell. Now they ask us to buy to further abstract purposes, causes greater than ourselves. The favorite is love of country. Patriotism nowadays is the first refuge of an advertiser.

It used to be that people were exhorted to buy a particular beer because, compared to Brand X, it was better-tasting or cheaper or a more reliable route to drunkenness. Now we are supposed to buy Miller beer because it's "made the American way." Or Budweiser because it's brewed for those who "make America work." Anyone seeing one of these commercials for the first time might think he had somehow tuned in a Fourth of July parade or an American Legion convention. They have more shots of the American flag than Rocky IV.

From Madison Avenue's experience in inducing people to part with their money, I assume that these themes were chosen because they will sell beer. People seeing the commercials will say, "Miller is made the American way? Not the Russian or Vietnamese way? By God, give me a case!" Or "Bud is for us guys who made America work?" Here I always thought it was for welfare mothers. Bartender, the next two rounds are on me!"

The churlish may react differently. Beer made the American way is, to my mind, akin to "courtesy the New York way" or "law and order, Beirut-style." It sounds like a calculated slander on either the beverage being described or the nation as a whole. Most domestic beers taste like they were strained through the Manhattan telephone directory.

But that doesn't matter. The point is that we are no longer expected to buy a given brand of beer because of its flavor. We are called by God and country to enlist our taste buds in the job of keeping America great, or at least of proclaiming America great, which to some minds are the same thing.

Henceforth, each American's patriotism is defined by his or her choice of beer. Miller and Budweiser are for hardworking, God-fearing, two-fisted, big hearted American patriots. All the rest are for foreigners, atheists, communists and homosexuals.



Teachers As Dictators

by Alan Nordstrom

Unquestionably, teachers are dictators. They have the say. They lay down the laws. They get their way. Students know this. Students play the game of school and college by the rules their teachers declare. School is no democracy where students vote on how things will go, what they will do, what standards they will live by. The "system" decides and mandates all these things. The best that students can hope for is a benevolent dictatorship and a reasonably flexible and responsive system.

Perhaps there's no better way than this to accomplish schooling, but it's best to see it as it is: a dictatorship. Teachers and professors exercise an extraordinary authority over their students, founded on their presumed mastery of both a discipline and a pedagogy for transmitting that discipline.

Having been a teacher for over twenty-five years, I have exercised my share of pedagogical sovereignty, leavened, I hope, with much kindness and personal concern. Yet I have always felt uneasy about the little dictatorial state, the classroom, that I rule over. I suppose that certain antebellum slave owners may have felt similar qualms, convinced on the one hand that their socio-economic system worked tolerably well, yet concerned on the other hand about treating human beings as property, no matter how benevolently.

Of course, that analogy is exaggerated and misleading. College students, at least, are not exactly slaves against their wills, though many seem to have entered a voluntary subservience without pondering much over their decision. What I most hate to see are students who just go along with the system, enduring it 'til they're out, without ever asking why it is as it is. I prefer to see students who question and challenge the system and make sure that it serves their considered needs as well as it can; and if it can't, leave.

Our benevolence as teachers is like gold filigree on handcuffs. We make you think the manacles you wear are bracelets; we make our mindcuffs so alluring that you willingly slip your brains into them and think yourself privileged. Have I exaggerated again? What I mean is that with all our credentialed knowledge, all our oratorical skill, our age and our status, backed by our institutional authority to credit and discredit you, we have you under our power, if not our thumbs. We call the tune, you sing, and then you pay the piper.

Let's hope, if you're a student, you like the tune, the song, and the price. Let's hope, too, that your singing sets you free, that you learn songs of protest, of independence, and of self-direction. We do teach songs like that in schools and colleges, even if we expect you to sing them elsewhere or after graduation.

Teachers As Dictators

Actress As Chameleon

by Debby Waldman

Entertainment is only two-thirds of the reason Judy Sloan is performing at the Educational Center for the Arts Saturday night.

Besides the desire to bring her one-woman show back to New Haven after nearly a one-year absence, and the feeling that the center's Arts Hall could use a little life. Sloan wants to bring attention to her latest project, a proposed documentary film about Sophie.

Sophie, a grandmotherly Jew, is the most well-developed of character actress Sloan's characters. The other four include a punk-rocker beautician, Muriel the pedantic lecturer, pre-pubescent Jennifer and Garbonza Fazooli the clown and juggler.

Sloan, 28, began developing Sophie six years ago, drawing from her own ideas and suggestions from the elderly. After receiving a grant from the Connecticut Humanities council several years ago, Sloan interviewed older Jewish people in New Haven and used the information to flesh out Sophie. Now she wants to put some of that experience on film.

"People all over the place have told me their stories," she said. "What I'd like to show in the film is how those stories get into a script and why, and how it's important for artists to be responsible to the people we're portraying."

People she interviewed and those for whom she has performed have sent Sloan letters and writings that are filled with their memories. One woman even sent her autobiography.

"It's fascinating," Sloan said. It's also too much information to copy dense fashion and that last about an hour and 15 minutes. The film would provide another medium for the excess stories. It would also take some work off Sloan's hands — and feet.

"I'm not going to perform Sophie forever," she said. "There's a big demand for this character, and certainly I can't send my body all over the country, but certainly I can send this film."

Although she speaks as if the film is already paid for, made and distributed, the project is still merely an idea. On the grant application, Sloan said, she must show that the idea has support. Saturday's show, called "Playing on an Impulse" is a fundraiser for the proposed film.

Sloan is also hoping to generate interest in the Arts Hall at the Educational Center for the Arts which she believes is a good outlet for independent performers such as herself.

"We'd like to have more things like this in New Haven," she said. "I have seen some of the most brilliant work in the dinkiest little places. Maybe if we opened a space, people like me could perform there more often."

In addition to performing, which she does in clubs, schools, social centers and arts festivals across the country, Sloan teaches a comedy class at the Education Center for the Arts. She is also working on a book "about the underneath of Sophie," a book that would describe the way she developed the character as well as stories that people told her during the course of that development.

A creative person at heart, she also dresses creatively. Clad in gym clothes, her short hair pushed off her forehead with a pink plastic hairband, she arrived for an interview about her latest project carrying a small duffel bag and a loose-leaf notebook filled with clips and press information about herself. She is her own best publicist, as intent on getting her message across as she is intense about her work.

"My goal is to create warm and gentle and funny characters and show another way of being on stage, because most of your images fed by the mass media portray women and old people and Jews as being nagging and complaining, and I never liked that," she said. "That's a goal and I feel I've accomplished that."

"My next goal is to be able to pay my rent without having to worry about it," She said. "I don't want to be poor all my life."

"Dear Judy,
You were a hit in my Death Education class. I'm sorry we didn't have more time to get to know Sophie, her reminiscences and views on life."
Dan Leviton/Health Education Dept.
UNIVERSITY OF MARYLAND

"Sloan showed great sensitivity in meeting the needs of our patients. Material was excellent and well chosen for this population."
Cecily Reynolds
HOSPITAL OF SAINT RAPHAEL

"I laughed until I cried and then I cried."
Audience member



Character Actress Judy Sloan

Photo: Wes Thomas

"Thanks for your superb presentation to the Museum Education students. Both in character and out, your remarks were a model for effective communication."
Carol Stapp
Director, Museum Education
GEORGE WASHINGTON UNIVERSITY

"She has a knack for getting to the heart of a situation and connecting with her audiences... her characters come to life on stage. Also, an excellent MC!"
Kay Gardner/Composer

Comedy Characterizes Many Faces of Judy Sloan

by Peter Moss

JUDY SLOAN in Performance. At the University of Rhode Island's Jewish Arts Festival, Kingston. Closed.

Judy Sloan is an actress who takes on many personae during her one-woman shows, transforming herself into diverse characters with a minimum of props and costumes. She is an eclectic, talented performer who utilizes circus techniques — juggling, mime — and a circus performer's love of the bizarre to communicate suffering, despair and absurdity.

In her performance at URI's Jewish Arts Festival last week (and later, as a featured performer at Boston's Women's Theatre Festival), Sloan warmed up her audience and herself by juggling and talking about her life as a performer on the road. She has an ongoing gig at the Smithsonian Museum in Washington, D.C. and with that honor comes the struggle of having to get her point across to some lunkheads, she tells us, chauvinist men who question a women's talent. And so, while juggling, she expresses her feminist rage, directly and with humor, in a rambling monologue that becomes pointed when she "freezes" one of the airborne balls as an illustration of her talent, her ability to express individuality, the wisdom a performer imparts without being preachy.

Sloan then made an about-face and a moment later emerged as a young girl, her hair in pigtails, her face stretched and scrunched to reveal buck teeth and a voice unlike the one we had been hearing. It was a new voice, coming from another person. As this character she takes us along the merry path of pubescence when we looked in awe at books about astrology and birds and giggled at the confusion we felt when thinking about sex.

But it was during her last transformation, when Sloan left the performance space and reemerged as the character Sophie, that her abilities as a performer capable of becoming a completely different person was revealed. In keeping with the theme of the Jewish Arts Festival Sloan became an elderly Jewish woman, complete with clunky shoes, a veil, an oversized pocketbook and thick Yiddish accent. But happily, unlike so many actors and actresses that feign Yiddishkeit (the feeling of being Jewish), Sloan, who is Jewish and has researched her character Sophie by doing oral histories of women in nursing homes, brought a powerful truth to her portrayal.

Sophie shares with us her family and how they are interrelated, taking these family members out of her pocketbook. They are all in the guise of balls, and she places each one, lovingly, on the stage before her. Interacting with the audience is of primary importance to Sloan and during the Sophie selection, she took an orange from her bag and handed it to a young man seated in the first row. "Take it, take it," she admonished, "because when you peel it, it will fill the theatre up with such an aroma, just like the Yiddish theatre." I've always believed that the memory is a fluid, miraculous vehicle that knows no constraints of time and place. Past memories flow with present actions and merge. And so it was with Sophie, who takes us through her family histories and merges that history with that of all Jewish people who have suffered the great loss of family during the Holocaust. At one point she tells us about the Holocaust, about being persecuted, about suffering because she was Jewish. She weaves this memory of pain with a present painful tale, the story of her young niece, a lesbian, whose parents have said the prayer of the dead over her because she has confessed to being gay.

Judy Sloan is a performer whose wealth of talent was only briefly explored in her appearance at URI. During her one-woman appearance at Boston's Women's Theatre Festival, she included her other personae, which she is constantly adding to through her research. If Rhode Island can ever get it together and develop a festival of women performers, Judy Sloan should be invited back to be at the top of the bill. She illuminates our lives.



Listed Among All-Time Best Musicals

“Fiddler”

“1776,”

“La Mancha,”

by Jack Ledoux

“What are your favorite musicals?” That’s by far the most frequent question put to me over the years. It’s almost always musicals in this regard, for they seem to be far more popular than straight plays with the average theater goer. Also, musicals have greater recognition generally, as outstanding songs are remembered when plots are forgotten.

“What criteria do you use in evaluating plays and performances?” This also seems to be of considerable interest to those who take their theater seriously.

As to rating the musicals, it’s quite a bit more subjective than listing the best performing mutual funds, or even picking the top 20 football teams.

I’m hardly the last word on the subject as I’m sure there are many critics who could rightly take a more authoritative stance. But, for the sake of a little stimulation and perhaps controversy, I’m glad to put my opinions on the line as requested.

These views are based on seeing most of the major musicals over the past 30 years on Broadway, around the country, and, of course, here. Some can be counted from an earlier time because of revivals.

My favorite musicals, quite frankly, feature dramatic content to go along with the music. Outstanding tunes, clever lyrics and innovative dancing are other contributing factors. Although brilliant performances and unusually responsive audiences can influence a choice, most listed here were seen at least twice.

1. *Man of La Mancha* — It had high drama based on Cervante’s immortal *Don Quixote*, exciting action and staging, and some unforgettable music including “The Impossible Dream.” Richard Kiley’s bravo performance helped bring it from Greenwich Village to Broadway. Ray Michel and Bill Griffith were both fine as Don Quixote locally.

2. *1776* — Wonderful history with high excitement, enhanced originally by William Daniel’s splendid performance in the lead role of John Adams. It burst on the Broadway scene with little fanfare and became a big hit there and, strangely enough, in London too. *1776* will be revived as long as we celebrate Independence Day.

3. *A Funny Thing Happened on the Way to the Forum* — This is perhaps the funniest musical ever bawdy, based on a plot 2,000 years old, and containing Stephen Sondheim’s incredibly witty lyrics. Although Zero Mostel’s performance helped this play to fame, it is ever-popular and has been produced successfully here several times.

4. *42nd Street* — Based on a hit movie from the 1930s, this musical, which is still running, captures the flavor of Broadway in times past. It has universal appeal.

5. *My Fair Lady* — With music and lyrics by Lerner and Loewe and a story line from George Bernard Shaw’s *Pygmalion*, this is perhaps the most literate musical play ever produced.

6. *Fiddler on the Roof* — A dramatic tale concerning persecution of Jews in Czarist Russia, *Fiddler* has everything including a memorable score, incisive philosophy, humor, and the immor-

tal character of Tevye, originated by Zero Mostel. It’s currently showing at the Mark II Dinner Theatre.

7. and 8. *The Music Man* and *Unsinkable Molly Brown* — An incomparable pair of real American musicals from the genius of Meredith Wilson. The former is based on Willson’s boyhood in small-town Iowa and the latter on a colorful, real-life Colorado girl who survived the Titanic disaster.

9. *A Chorus Line* — An unlikely candidate for the longest run in Broadway history, and still going, this show originated from a workshop dealing with the trauma of casting. However, great dancing, songs and a format that features vignettes by many chorus “gypsies” have made this show a remarkable hit. It was well done at the Civic last fall.

10. *Camelot* — Few Broadway musicals have been staged with such glitter as the original production starring Richard Burton, Julie Andrews, and Robert Goulet. This classic tale of King Arthur and his knights scored a resounding hit in summer stock at the Annie Russell a few years ago, but recent productions seem to lack the enthusiasm of times gone by.

There are many close calls as we move through the second ten:

11. *Cabaret* — A fascinating story about an American in Berlin as Hitler is coming to power. It’s being reprised on Broadway with original star Joel Grey.

12. *Oklahoma* — A tuneful Rodgers and Hammerstein show with a western flavor, credited with launching a new post war era on Broadway.

13. *Guys and Dolls* — Another fine piece of Americana in a tradition that seems to be lost.

14. *Little Mary Sunshine* — My pick as cream of off-Broadway musical plays and another appealing American story.

15. *Evita* — The only Andrew Lloyd Webber musical I can really applaud. The high drama surrounding Argentina’s late Eva Peron makes this one click.

16. *Oliver* — The Dickens classic set to music won an Oscar as a movie too. As a 12-year-old Oliver, my actor son Steve tugged at the heart strings, walking down the aisle of a packed house in tattered clothes singing “Where is Love?”

17. *Baker Street* — Sherlock Holmes in a musical never received proper recognition, perhaps because star Fritz Weaver was not yet well known. However, it was marvelous. Ever-popular Sir Conan Doyle’s timeless character is on Broadway again in Frank Langella, but it’s a play this time.

18. *Best Little Whorehouse in Texas* — Few Broadway shows have created more controversy, or fun, than this one. It opened the Civic Theatre Season this fall.

19. *Carnival* — A poignant, charming love story set to music about an innocent girl coming of age and a bitter puppeteer whose life she salvages.

20. *Funny Girl* — This clever, hilarious show about Ziegfeld Follies star Fanny Brice brought fame to Barbara Streisand.

Well, there’s my list. Quite a few more like *The King and I*, *South Pacific*, *Kiss Me Kate*, *Sweet Charity*, *Annie*, *Grease*, *Mame*, *No Strings*, *How*

Now *Dow Jones* and *Promises, Promises* rank right there with the best. Also, there are a number of “clunkers” that I’ll spare mentioning. If you’d like to add or detract from the list of good ones, let me know. I’d be most interested in your opinions.

As to guidelines for criticism, there really are no hard and fast rules. Qualifications for the job include a combination of cultural background, experience fair-mindedness, writing ability, and a good reference library. I have literally hundreds of playbills, for example. Also, one needs to be open and ready to accept a wide variety of theatrical presentations, for there is an endless depth of material for the stage. It comes from diverse and complex artistic sources.

Some critics, even famous ones, can be opinionated and they can sometimes make or break a play or performer. However, interest in theater has become so great in recent years and there is so much coverage from television, radio and specialty publications that the power of a well-known newspaper critic over the success or failure of a play has perhaps diminished.

Let’s look at a couple more problems with criticism. A veteran writer knows he or she can attract readership by turning out a colorful, sharply worded story. There’s a temptation to do this at times, but appealing copy stimulating great interest may not be fair. On the other hand, theater criticism in the media is sometimes turned over to available, enthusiastic staffers who may not be qualified. Sometimes they get better, and, in other cases, they continue to miss the mark because they lack background.

At *Center Stage*, the policy is to promote theater and the arts. While punches are not to be pulled in reviews, criticism may be softened a bit at times.

There’s another more universal factor. In my early days as a cub reporter following graduation from the University of Florida, I was told by a wise editor to “sock it to the professionals but take it easy on the amateurs.” Therefore, the same yardstick might not be applied to, let’s say a Broadway or Zev Bufman production that would be accorded a college or non-professional performance. A faux pas from a nervous student actor might be overlooked while a well-paid professional actor might be taken to task.

So critical evaluations should perhaps be judged by how well a company does with the level of talent and expertise of its command. There have been many fine local productions of musical plays, and, conversely, we’ve seen a few down-at-the-heel professional touring companies. Major problems in regional or college productions include finding enough trained voices and skilled dancers and obtaining full-blown orchestration.

Having said that, I feel we are quite fortunate in Central Florida to have so many fine directors and performers and so many good college programs. Even though there is only one Broadway, some of my most enjoyable evenings at the theater have been spent in the lovely, cozy Annie Russell Theatre watching a Rollins play, or in some similarly appealing playhouses around the area.



"Annie Russell Theatre Announces Record Subscription Drive"

With an October 16th opening nearly a month away, the Annie Russell Theatre has already surpassed last year's number of season ticket holders. According to Director of the Annie Russell Theatre, Professor S. Joseph Nassif, over 1725 subscriptions have been received and over 400 of those are Friends or Patrons of the Theatre, which are those subscribers who give additional monies to support the theatre program.

The 1987-88 season is the 56th for the Rollins College Theatre program. Performances in the Annie Russell Theatre have become virtually sell-out performances for the last five years.

This year's season opens with Kurt Weill — Bertolt Brecht's classic *THREEPENNY OPERA*, in performance October 16 through October 24th at 8:00 p.m. Matinees are scheduled both Saturdays of the run at 2:00 p.m. This musical introduces the now-famous Mack-the-Knife, as he cavorts with his band of rogues and lovers.

The second offering of the season is *THE PHILADELPHIA STORY* by Philip Barry. This comedy of high society is about the unpredictable wedding of the irrepressible Tracy Lord, of the too proper, too eccentric "Main Line" Lords. It will be presented November 27 — December 7.

The recent Broadway hit *THE REAL THING* is the third presentation at the Annie Russell Theatre. Written by the award-winning Tom Stoppard, it is a clever and disarming comedy/drama of the complexities of love and marriage. Performances are scheduled January 29 — February 6.

The fourth play of the season is William Shakespeare's towering tale of jealousy and betrayal, *OTHELLO*, featured on March 11-19.

The final production of the 56th season is the hilarious farce, *NOISES OFF!* It is a madcap version of what happens when everything goes wrong during the course of a play. Performances are scheduled April 29 — May 7th.

"Season subscribers receive discounts to the plays and with the numbers of season subscriptions increasing every year, it may soon be the only way to see a performance in the Annie Russell Theatre," said Dr. Nassif.

Season tickets are still on sale and may be reserved by calling the Annie Russell Theatre at 646-2145.

'Three Penny Opera'

"Threepenny Opera Opens Annie Russell Season"

The Annie Russell Theatre at Rollins College opens its 56th season on October 16th with the Kurt Weill-Bertolt Brecht musical, *The Threepenny Opera*. Performances are scheduled nightly through Saturday, October 24th at 8:00 p.m. with Saturday matinees at 2:00 p.m.

Raffish early Victorian underworld London is the setting in this 1928 adaptation for Berlin audiences of John Gay's *The Beggar's Opera*. It is the story of Macheath (played by Rollins senior Eddie P. Bowz), whose crimes are celebrated in the show's most famous song-hit, "Mack the Knife."

Alice Smetheram (Jenny), Elaine Kersting (Polly) and Aidan Garrity (Lucy) will be seen as the targets of his careless love, and each has a song to sing from the show's abundant bag of famous songs. Jenny, as his sweetheart in a house of ill-fame, will sing the bitter, rasping and rhythmic "Pirate Jenny." Polly has the more lyrical "The Bilbao Song," after Macheath has married her in a weird, secret ceremony in a stable. Lucy, as a jailer's daughter whom Macheath callously woos in order to get hold of papa's keys, expresses in "The Barbara Song" the despair and desperation of being in love with a brutal, brawling outlaw like Macheath.

Even though the background of the musical is lurid and every one of the characters is a cheat, a thief, a murderer or a prostitute, the show was never found offensive in its six and a half year run in New York. Clearly the intent was not to shock the audience, but to express a witty disdain for the depths to which all human beings all too often can descend.

For the Annie Russell Theatre production, theatre director Dr. S. Joseph Nassif is at the helm. The elaborate settings are being designed by Guest Designer Darwin Payne, from Wake Forest University and costumes are by Rollins resident designer Dale Amlund. Lighting is being done by James Packard.

Heavy ticket demand has caused some performances to sell out. For information, ticket reservations or further information, call the Annie Russell Theatre box office at 646-2145.



Helen Hamilton

The Cornell Fine Arts Center at Rollins College opened its tenth season on October 3 with an exhibit of thirty-eight oil paintings by American Post-Impressionist Helen Hamilton. The show, organized by Chicago's R.H. Love Galleries, has been on a national tour and ends its travels with an appearance at the Cornell Fine Arts Museum. The Helen Hamilton exhibit will be at the museum from October 3 until November 15.

Helen Hamilton (1889-1970), a shy and retiring woman, lived and painted for most of her life in the artists' colony at Silvermine, Connecticut. She died at the age of eighty, largely unappreciated and unrecognized. Hamilton is now considered to be one of America's most capable and underrated women artists.

Helen Hamilton's landscape paintings are characterized by bold composition and broken, brilliant color. "Viewing her art today," says gallery owner Richard Love, "with its vibrant colors and thick impasto, and unaware that the artist was a fragile and diminutive woman who really belonged to another age, one would have the impression that it was painted by a two-hundred pound man."

Helen Hamilton was hailed by a critic nearly fifty years ago for her "rare faculty of combining strength, force and charm (which) has... not only made her work outstanding in the Silvermine group, but has given her a place among the foremost of present-day American painters." After years of obscurity, Helen Hamilton's work is characterized as that of an unrecognized genius, "the full scope of which has not yet been explored."

SNICKERS BAR® NEW MUSIC SEARCH ANNOUNCED Chance of a Lifetime for Young Musicians

The SNICKERS® Bar New Music Search, conducted by Campus Voice, is an all out quest to discover a little-known rock band and give it the chance of a lifetime — a recording contract with a major record label.

College radio stations and college students across the country will help in the search for new musical talent by nominating the best local bands of their choice into a national competition. In a format similar to the NCAA playoffs, 16 semi-finalist bands will be featured in a syndicated radio show aired on college stations nationwide with student listeners selecting the 5 finalists bands. The winning band — also selected by college listeners to a nationwide college radio show — receives the recording contract.

Who will follow in the footsteps of last year's winner, Not Shakespeare, to become the winning band this year? The SNICKERS® Bar New Music Search will determine that as the second annual nationwide grassroots search for the best unsigned band is kicked off, September 21, 1987.

The SNICKERS® Bar New Music Search is now inviting all unsigned bands to submit cassette tapes of the band's original music to participating college radio stations or directly to:

SNICKERS® Bar New Music Search
Campus Voice
505 Market Street
Knoxville, TN 37902

The entry deadline is October 23, 1987.

The Art of Nigeria Opens October 10 at the Orlando Museum of Art

The *Art of Nigeria from the Paul and Ruth Tishman Collection* of African Art exhibition opens October 10 and will continue at the Orlando Museum of Art through January 3, 1988. In both size and quality the Tishman collection of African art is considered one of the finest in existence. It was the subject of a major exhibition at the Metropolitan Museum of Art in New York City in 1981.

The Tishman collected over a 20-year period, beginning in the late 1950s with two works from Benin. Their collection grew to include exemplary works from sub-Saharan Africa. The focus of the Museum exhibition is the art of Nigeria, and the 59 pieces displayed are in wood, ivory, brass and bronze. It consists of house posts, objects devoted to the god of divination, the god of thunder and lightning and works associated with masked festivals and more.

Admission is free for Museum members. The cost to non-members will be \$3 for adults, \$2 senior citizens and students, and \$1 for children under 12.

The exhibition installation was underwritten by Mr. and Mrs. Carl L. Weyand, and the promotion of the exhibition was made possible by a grant from Drs. Mitchell and Marilyn Shapiro. It is with great pride and pleasure that the Museum presents this extraordinary exhibition, and it is indeed grateful to the Walt Disney Company for making it possible.

ROLLINS COLLEGE FOREIGN FILM SERIES

During the 1987-88 academic year, Rollins College will present the Sixth Annual Foreign Film Series (formerly the Rollins Cinema Society). The best films available from the world's most famous directors are scheduled for this exciting series. The film series will be coordinated by Mr. Robin Shurtz, local cinema enthusiast.

SCHEDULE

February		FILM	SUNDAYS, 7:30 P.M.	DIRECTOR
October	11	Alexander Nevsky (Russian)		Eisenstein
October	18	CRITIC'S NIGHT WITH JAY BOYAR Children of Paradise (France)		Carne
October	25	Mayerling (France)		Litvak
November	8	Diary of a Lost Girl		G.W. Pabst
November	22	Sansho the Bailiff (Japan)		Mizogushi
December	13	Siddhartha (India)		Rooks
January	10	Judex (France)		Franju
January	24	Double Feature: Simon of the Desert (Spain) God's Angry Man (Germany)		Bunuel Herzog
February	7	Fox and His Friends (Germany)		Fassbinder
February	21	Teorema (Italy)		Pasolini
March	6	L'Atalante (France)		Vigo
March	20	They Who Step on the Tigers Tail (Japan)		Kurosawa
April	10	The White Shiek (Italy)		Fellini
April	17	Stalker (Russian)		Tarkovsky
May	1	Time Stands Still (Hungarian)		Gothar
May	15	Cousin, Cousine (France)		Tacchella
May	22	Kings of the Road (Germany)		Wenders

LOCATION: Bush Science Center Auditorium, Rollins Campus

COST: \$35.00 for the complete 16-film series. Individual tickets will be available AT THE DOOR for \$3.00 each. (NOTE: 10% Senior Citizen or 20% Faculty/Staff Discount applies ONLY to the complete series.)
*CRITIC'S NIGHT WITH JAY BOYAR is \$4.00 except for series ticket holders.

TO REGISTER: Complete form below and return along with fee payable to: ROLLINS COLLEGE, DIVISION of NON-CREDIT, Campus Box 2728 Winter Park, FL 32789.
For additional information please call 646-2604

ROLLINS COLLEGE FOREIGN FILM SERIES 1987-88

PLEASE PRINT

NAME _____

ADDRESS _____ (street) _____ (city) _____ (state) _____ (zip)

TELEPHONE () _____ SR. CITIZEN _____ FACULTY/STAFF _____

Enclosed is \$ _____ made payable to ROLLINS COLLEGE for _____ # of people.

Charge my _____ VISA _____ MASTERCARD # _____ Exp. Date _____

Name as it appears on the card _____

4-Digit # above name (mastercard only) _____

Strange Snow Opens

The Seminole Community College Fine Arts Theatre presents the opening of its seventeenth season with Stephen Metcalfe's *Strange Snow* directed by Sara Z. Daspin. *Strange Snow* will play October 21st through October 24th at 8:00 p.m. with a matinee October 25th at 2:00 p.m.

Strange Snow, about two Vietnam veterans and a school teacher, is funny and tender, desperate and sad, all at once. Martha is the school teacher, her brother Dave, a destructively unhappy truck driver, Megs is his socially inept, endearing Vietnam buddy. "...one of those rare, wondrous shows that keep the theatre alive."

The S.C.C. Fine Arts Theatre Box Office opens Monday, October 12, 1987. Hours are 11:00 A.M. to 4:00 P.M. Monday through Friday. For reservations call 323-1450 or 843-7001 extension 399. General admission is \$5.00, Senior Citizens and Students \$4.00.

Friends Meet The Author Series Begins New Season

The friends of the Orlando public library will present poet Judith Hemschemeyer as the first speaker in their fall series of meet the author events on Saturday, October 24 at 10:30 a.m. in the library's 3rd floor Magnolia Room.

Ms. Hemschemeyer, whose most recent collection of poems is entitled *The Ride Home*, is also a teacher of literature and creative writing at the University of Central Florida.

We extend a free invitation to the public and all poetry enthusiasts. Coffee and doughnuts will be served at 10:00 a.m. in the patio room followed by Ms. Hemschemeyer's talk.

Reservations are necessary and can be arranged by calling the library's community relations office at 425-4694 ext. 480 before October 20.

The CENTRAL FLORIDA JAZZ SOCIETY presents;

WHAT: THE TEMPOS FOUR Featuring Miss ROSEMARY CALVIN on vocals.

This month we are presenting a very talented group from our area, The TEMPOS FOUR. The members are; Tom Satterwhite on the saxophone, Rich Askam playing the piano (and what a piano he plays) Don Mopsic on bass and last, but definitely not least, Al Ries on drums.

WHERE: CHRIS'S HOUSE OF BEEF,
801 John Young Pkwy.,
Orlando

WHEN: Sunday October 18, 1987,
2:00-5:00 PM

DONATION: Members - \$4.00

Non-members - \$6.50

Memberships available at the session.

Rosemary Ries

Rosemary (Calvin) Ries is remembered in the East for her N.B.C. radio broadcast from New York City. She was also the vocalist for Vaughn Monroe, George Paxton, Larry Elgart and Ray Eberle orchestras.

In the West, Rosemary is best known for her work in the Lake Tahoe-Reno area performing at the Sands, Riviera, Flamingo, Holiday, Harrah's and the Riverside Hotels. She has also appeared in concert with Nelson Riddle; worked eight years with the "Rounders;" and recorded on her own with Gordon Jenkins.

Rosemary organized the vocal group "Tabby and the Cats," working for seven years in the Nevada area. She then returned to Jacksonville and Pinehurst, N.C.

Since moving to Orlando, "Tabby" has been kept quite busy free lancing.

Richie Askam

Richie Askam was born in Toledo, Ohio. His early professional experience included stints in Detroit, Toledo and Cleveland as pianist for the Gene Goldkette band.

Mr. Askam played opposite the legendary Art Tatum at the Chateau La Fance just outside of Toledo. He had the privilege of playing dual pianos with the "great one" during intermissions.

Richie worked later as pianist for the Ted Weems orchestra. A young kid by the name of Perry Como was the vocalist. Richie moved to Long Beach, California, where he worked for several seasons with all three Teagarden brothers — Jack, Charlie and Cub — at the famous Royal Room in Hollywood, California.

Moving to Las Vegas, Nevada, after working with Wild Bill Davison at L.A.'s 400 Club, Richie joined Skeets Minton's Dixie group. With Minton, he also played in Reno and Lake Tahoe. After Minton disbanded, he received a call from Rosemary Calvin Ries asking him to help form the vocal group "Tabby and the Cats." They played the Nevada "Silver Circuit" for almost seven years before the group disbanded.

After stints in Orlando, Jacksonville and Atlanta, Askam finally settled in Orlando. He is the composer of an original composition "So Hard To Laugh, So Easy To Cry" which has been recorded by the Nat King Cole Trio, Lou Rawls and Ernie Andrews. Richie is considered one of the greatest exponents of ragtime and stride piano presently performing.

Al Ries

Al Ries was born in New Orleans, a city many people believe to be the birthplace of jazz. After playing drums in the French Quarter for several years, he eventually moved to Los Angeles, California.

In L.A., Al accompanied jazz greats Paul Smith (piano), Corky Corcoran (tenor sax), and Dot recording star Milt Rogers.

Al shifted between Los Angeles and Las Vegas working with the Tunejesters and the Merry Macs. He also played opposite Buddy Holly, The Satellites, Birdie Castle and recorded with Dave Bergman.

Al worked in lounge groups all over Nevada with Elko, Viki Carr, Ann Margaret, and many others. He then joined the vocal group "Tabby and the Cats" and ultimately married Rosemary "Tabby" Calvin. They make their home in Orlando. Al has worked at the Langford, Dale Burke big band, Disney World and Sea World.

Finally the heavens settle down and you can make up your mind about classes, roommates and even that part-time job. With Mercury (students) and Pluto (the power structure) in conjunction on the 7th, the date of the full moon, you can be sure every tiny issue will become public. Teachers may lose confidential notes; students receive advantages by befriendng administrators. The 7th is ideal for straightening out scholarship or other financial problems. Campus politics take the spotlight and it's an excellent day to make announcements. By the weekend upcoming assignments seem much more manageable. But don't leave your favorite date alone too long on Saturday night; sudden romantic attractions or brief encounters that evening may sideline a budding relationship.

Aries (March 21-April 19). Wait until Tuesday before asking for special help or consideration from a professor. Sports are highlighted now, and you may get on a team that just last month rejected you. Friends may not understand your way of studying, so go to the library alone. Curb that tendency to overspend until you talk with your parents on Sunday. You're lucky through a Gemini acquaintance.

Taurus (April 20-May 20). Kind gestures, made on the 5th, permanently resolve conflicts with roommates or fellow students. If you're pledging a fraternity or sorority, go out of your way to make contact on the 7th. Lost items are recovered and you discover bargains. Personal visits on the 9th convince lab assistants to give you preferential treatment. In love, let go; otherwise you'll lose out completely.

Gemini (May 21-June 21). You love a challenge and do you ever have one on your hands now? Don't underestimate a foe. Start the semester out right and deliver reports on time; instructors will then be more lenient later on in the term. Avoid taking on too many new responsibilities this week; you have a tendency to say "yes" and then find you don't have time to study. Creative talents surface, so audition for plays, choruses or other musical ensembles.

College Astrology

by Joyce Jillson

Sagittarius (Nov. 22-Dec. 21). Slow down and admit you've taken classes without the proper preparation. Talk to instructors on Monday or Tuesday as changes will be made. Money matters are not as they seem, so get everything in writing. Short trips this weekend to see or play in some athletic event prove lucky, satisfying and introduce you to the limelight. A current love isn't lying, but is stretching the truth.

Capricorn (Dec. 22-Jan. 19). Make sure you speak up in classes now. Get the attention of instructors, or you'll find work may be overlooked. On Wednesday keep your opinions about politics, love or school to yourself. Altering your living arrangements is essential. You need either more time alone or a roommate who understands your lifestyle. You strike up a romance with someone from another school, probably a Taurus.

Aquarius (Jan. 20-Feb. 18). Keep your options open through Friday, whether in school or your personal life. Cagey dormmates may open mail or look through your belongings on Thursday. This is a great week to run for student council or take tests for graduate school. Mornings are your most productive time, especially for physical workouts or report writing. Use an indirect approach in love; the less assertive you appear on Saturday, the more successful you are.

Pisces (Feb. 19-March 20). Sort out credits, otherwise you may be taking too few courses, or too many. Socialize with friends who have different majors than you. A take-charge attitude puts an almost hopeless romance back on the front burner. Wednesday night dates are fabulous. Make plans early and be definite about Saturday night. Transportation could be a hassle this week, so check and re-check schedules. You receive good grades on a makeup test.

Cancer (June 22-July 22). You hate to admit it, but you have overstepped boundaries. Take advice from authorities, even accept punishment gracefully, and those who've opposed you will become your allies. Mentors and older students take you under their wings. Small study groups prove almost more beneficial than class. Your psychic abilities soar on Wednesday and Sunday. Decisions about future schooling needn't be made just yet. In your love life, keep a recent triumph a secret.

Leo (July 23-Aug. 22). Has your hard work been passed over recently? Present it again now. A teacher will be transferred, much to your amusement and delight. Write that article for the school paper and present it Thursday. You'll soon have a new group of friends; the people around you now may not have your best interests in mind.

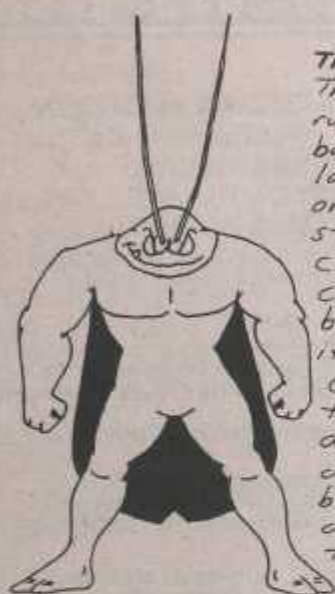
Virgo (Aug. 23-Sept. 22). All work and no play is typical for you, but it's time to get away from that computer and party! Chance meetings on Friday and Saturday may change your whole life. Other universities or schools beckon, but stay put for this year. Your money situation improves. Join clubs or communes to save money on food. In fact, establishing one yourself may give you financial independence and more visibility on campus. A Capricorn love is right around the corner.

Libra (Sept. 23-Oct. 23). You want to and should get out and attend all types of social and athletic gatherings. Charm — your middle name — impresses others all this week. On Wednesday be a bit elusive; let others solicit your aid. By the weekend you realize how behind you are in your work; ask or even pay for tutoring help now. Languages are your strength. Romantic luck comes from dating someone several years older.

Scorpio (Oct. 24-Nov. 21). Reports, assignments or special research goes extremely well. Professors may hire you for part-time work. A class competitor bites the dust on Monday, as you shine intellectually. Enter debates on Thursday or Friday. Relatives may be keeping a family problem from you, so call home on Tuesday. Younger brothers and sisters need your guidance. Seek out Leos and Libras for romance and friendship.

THE OFFICIAL GUIDE TO
**ROLLINS
ROACHES**

by Richard Dickson




THE NEANDERTHAL!
This is the guy you
run into in the
basements of most
larger dorms, the
one who gets
stepped on, then
crawls away. He'll
carry off a whole
bag of groceries
if you're not
careful, and he
thinks Raid is
a great nasal
decongestant. Any
biology text should
do the trick,
though. Good hunting!

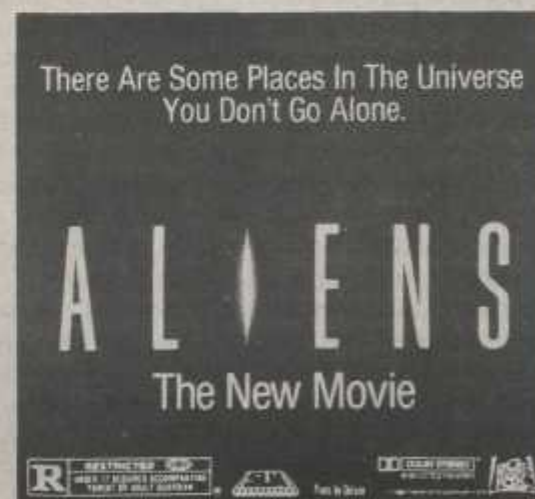
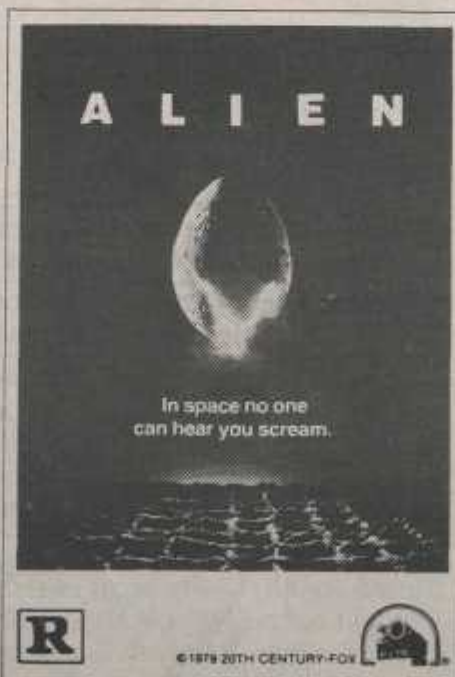


COMING SOON:

BUSH AUDITORIUM



PARAMOUNT PICTURES PRESENTS A HOWARD W. KOCH PRODUCTION AIRPLANE! WITH PAUL DOOLEY JIM ABRAMSON DAVID ZUCKER
JERRY ZUCKER MUSIC BY JIM DAVISON EDITOR JIM ABRAMSON DAVID ZUCKER JERRY ZUCKER
PG PARENTAL STRONG SUGGESTION
Some Material May Be Inappropriate for Children Under 13
©1997 Paramount Pictures. All Rights Reserved. "Airplane!" is a registered trademark of Paramount Pictures. A Paramount Film. 



CLASSIFIEDS

The Washington Post

SUMMER 1988 NEWS POSITIONS

For current college juniors, seniors and enrolled graduate students interested in newspaper journalism careers.

TO: Perform regular reporting assignments, replacing vacationing staffers. Work for national, state, local, sports, style, foreign, and business desks covering general and feature assignments.

PHOTOGRAPHIC AND COPY EDITING POSITIONS ARE ALSO AVAILABLE.

REQUIRED: Interest in journalism, writing ability, previous experience on college and/or commercial newspaper preferred, typing skills.

WISH TO BE CONSIDERED? HURRY! Send a request for an application along with a self-addressed envelope. Completed application deadline: Nov. 13, 1987.

WRITE TO: Summer News Program, News Department
The Washington Post, 1150 15th Street, N.W., Washington, D.C. 20071

EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER

Performers Needed for Dancing in the Park

The Winter Park Chamber of Commerce Cultural Affairs Committee is seeking performers for their upcoming outdoor dance festival. This all day event will be held Saturday, November 7 in Central Park in downtown Winter Park.

Groups interested in showcasing their talents and performing for 20-30 minutes during the day should contact Dorrie Swan at 305-645-1733 (days) or 305-657-6219 (evenings).

CRUISE SHIPS

NOW HIRING. M/F

Summer & Career Opportunities (Will Train). Excellent pay plus world travel. Hawaii, Bahamas, Caribbean, etc. **CALL NOW: 206-736-0775 Ext. 184H**

University Correspondence Course List Available

by Carole Morling

A new 1987-88 brochure is now available listing over 100 university courses that may be taken through independent study by correspondence, a program of Florida's State University System.

The brochure lists course content, books, and registration fees, and includes an enrollment form. Any adult is eligible to enroll, whether studying as a part of a degree program or simply as a result of interest in a subject. Enrollments are accepted every weekday throughout the year, and study proceeds at the student's own pace.

Florida's independent study program is based on classroom courses offered at Florida State University, the University of Florida, and the University of South Florida. Last year over 4,000 people enrolled in university courses through Florida's independent study program, and another 3,500 enrolled in noncredit courses.

For a free copy of the new brochure listing university courses available by correspondence, write to Department of Independent Study by Correspondence, University of Florida 1223 NW 22nd Avenue, Gainesville, FL 32609, or call 904/392-1711.

Anyone interested in placing a Classified Ad. Send information to Box 2742 or call us at Ext. 2071.

Anyone interested in placing a Classified Ad. Send information to Box 2742 or call us at Ext. 2071.

Houses for rent — 2 bedroom 1 bath, 3 bedroom 2 bath. Call 291-8204 Bob Smith.

Room available — Oct., Nov., Dec. Female/non-smoker \$240/month. Contact Brycie 740-6015 or Kathy 646-2280.

Roommate wanted — 3 bedroom 2 bath, end of Park Ave. \$250 plus utilities. Murat at 647-3112 or 275-5211.

Looking for places to rent? call "Ready 1," The #1 in prompt service. Mike or Dave 293-6664.

LOFT PLUS WE ARE PROS! WE ARE CARPENTERS!!

We will build your loft hassle free. There is no mess or fuss, because we build it off campus and bring it to your dorm room. Your cost is minimal. If interested call Dave Dusseault at: 679-9432 OR Rob O'Brien at: ext. 2065.

This Service for on campus students only!!

Call now and join the Loft Generation.

Acoustic guitar with carrying case and strap; excellent cond. \$750. 647-6403. Desk \$50

Handicapped lady looking for live-in companion; share house chores. 647-4237

Limousine & Photography services for all occasions, reasonable rates. Also need male/female drivers. 293-6664 or 365-1092.

"Tutoring!" — Get help before it's too late! From an expert in Physics, Calculus, Algebra & Trig. Mike 293-6664.

Winter Park Word Processing —

Term papers — \$1.25/page

Reports — \$1.25/page

Resumes — \$10/10 copies 645-1455

Term Papers!! — Charlette 646-2862, McKean room #321.

Need a paper typed or a spreadsheet?

1-5 pages — \$2.00

6-10 pages — \$1.85

11 or more — \$1.75

629-1671.

FOR SALE: 2002 BMW 1976 — original owner, collectors car, mint condition \$7500, 645-0657.

FOR SALE: Renault Alliance 1983 Automatic/AC/AM-FM/ w/cass., tinted windows \$3295, 677-8749.

FOR SALE: Yamaha scooter, 1983, new brakes, \$700. Rosie 647-4511.

FOR SALE: Acoustic guitar, carrying case and strap — excellent condition \$75, 647-6403.

Lifeguard needed!! — Afternoon and evenings, Seminole YMCA, 321-8944.

Flower reps needed — cash paid daily

— day or night sales

— salary and commission, 628-3782 Jill James.

Juggling!!! — organized practice, Tues. night 6 P.M., south balcony in the field house.

Springboard diving instruction! — anyone interested in newly-organized diving class should contact Will at 644-8202 or campus box 1201 for info. All levels accepted, and instruction will stress proper mechanics and techniques for maximum fun and safety.

COLLEGE GRADUATES

Put your education to work—become a Lawyer's Assistant "The Career for the 90's"

at The National Center for Paralegal Training

• Oldest and largest graduate level ABA-approved program in the Southeast

• Employment assistance—over 1,000 employers in 38 states have hired our graduates

• 5 month day program with housing available

• 7 month evening program

• Diversified Curriculum—specialize in Litigation, Corporations, or Real Estate and Probate—including Computers in the Practice of Law

Meet with our representative
Wednesday, November 11, 9:00 AM-12:00 NOON
at the college placement office

The National Center for Paralegal Training

101 Peachtree Rd. SE, Atlanta, GA 30339

800-223-2618 In Georgia call 404-266-1060

Please send me information about a career as a Lawyer's Assistant

Name _____

Address _____

City _____ State _____ Zip _____

College _____ Yr. Grad _____

Phone: DAY _____ EVENING _____

RESEARCH PAPERS

16,278 to choose from—all subjects

Order Catalog Today with Visa/MC or COD

Toll Free Hot Line 800-351-0222

in Calif. (213) 477-8226

Or, rush \$2.00 to: **Research Assistance**

11322 Idaho Ave. #206-SN. Los Angeles, CA 90025

Custom research also available—all levels

STUDENT MUSICIAN AUDITION FOR

WALT DISNEY WORLD FANTASY ON PARADE (CHRISTMAS PARADE)

Casting For: Trumpet, Trombone (Tenor & Bass), Baritone Horn (Euphonium), Piccolo, Tuba and Percussion.

ADDITIONAL REQUIREMENTS:

- ... You must be a full-time or part-time student
- ... You must have a Social Security number
- ... You must meet WALT DISNEY WORLD grooming standards.
- ... You must provide your own transportation and lodging

Rehearsals begin weekends in November with performances beginning the 1st and 2nd weekends in December, then daily from December 19, 1987 through January 2, 1988.

Florida State University

(Tallahassee)

Music Department

Phone 644-3507

September 30, 1987

8:00 AM - 5:00 PM

University of Miami

Music Department

Phone 284-2161

October 2, 1987

10:00 AM - 8:00 PM

University of Florida

(Gainesville)

Music Department

Phone 392-0223

October 1, 1987

10:00 AM - 5:00 PM

Central Florida Fairgrounds

4803 West Colonial Drive

Orlando, Florida

Phone 345-5724

October 3, 1987

1:00 PM - 8:00 PM

Auditions (sight reading only) will be held at the above locations. Please call the phone number for your audition site to set up an audition time.

WALT DISNEY WORLD IS AN EQUAL OPPORTUNITY EMPLOYER

©1987 Walt Disney Productions

Walt Disney World

An equal opportunity employer.

Career Services Available

Position: **Intern (Writing)**
Employer: American Diabetes Association
3101 McGuire, Suite 288
Orlando, Florida
894-6664
Date: ASAP
Qualifications: Writing skills, creative ability, high energy level and a self-starter
Job Description/Duties: Coordinate production, layout, editing, printing of quarterly newsletter
Salary: Non-paid
Contact: Kathy Laukheit, Program Coordinator

Employer: **City of Orlando Planning Dept.**
Address: City Hall, 400 S. Orange Ave.
Orlando
Telephone: 849-2300
Person to Interview: J.B. Williams
Title: Director
Job Title: **Planning Intern**
Number wanted: 1
Job Description: Assist in various planning functions, transportation, land use studies, etc.
Hours/days of week needed: 20 hrs./wk. flexible
Salary: Five dollars/hour
Qualification required: Junior or Senior in any discipline. Valid driver's license.
Application procedure: Call for interview

Employer: **Developmental Services, Inc.**
Address: P.O. Box 4717
Winter Park
Telephone: 645-3211
Person to Interview: Gloria Clark
Title: Personnel Coordinator
Job Title: **Nursing Aide**
Number wanted: Several
Job Description: Two locations: Winter Park and Etonville
Hours/days of week needed: 2:45 p.m.-11:15 p.m. 10:45 p.m.-7:30 a.m.
Salary: Monday-Friday - 4 dollars/hour
Saturday/Sunday 4.25/hour
On Call 5.25/hour
Qualification required: Must be 18 years old or completed high school
Application procedure: Call for interview

Employer: **D'Lor Advertising Company**
Address: P.O. Box 83081
Maitland, FL 32751
Telephone: 628-8811
Person to Interview: Diana Gorgio
Title: Creative Director
Job Title: **Graphic Designer, Copywriter, Illustrator**
Number wanted: Several
Job Description: Varies according to position
Hours/days of week needed: flexible
Salary: Negotiable
Qualification required: Very creative, good in design, state-of-the-art designs
Application procedure: Call for interview

Position: **Intern with Manatee Program**
Employer: Florida Audubon Society
1101 Audubon Way
Maitland, FL 32751
Date: Fall Term 1987
Qualifications: Environmental Studies interest, good writing skills and communication skills, sophomore, junior or senior preferred
Job Description and Duties: Coordination of specific Manatee preservation projects in connection with Florida Audubon Society and Marine Patrol
Salary: Non-paid internship
Contact Person: Sandy Womble, Executive Secretary, Judith Delaney, Director, Phone 305-647-2615

HOMEWORKERS WANTED! TOP PAY! C.I.
121 24th Ave., N.W. Suite 222
Norman, OK 73069

Position: **Intern**
Employer: Jane Hames & Associates
846 Highland Avenue
Orlando, FL 32803
843-0583
Duties: Help with special events, tracking client releases, learn and write releases, small amount of copywriting, research.
Hours: Flexible, 10-12 per week
Qualifications: Interest in Advertising/Public Relations, Junior or Senior preferred
Salary: Non-Paid Intern
Contact: Annette Preece
Vice President of Production
843-0583

Employer: **Lacinda Hanle**
Address: 7237 Woodville Crescent
Orlando
Telephone: 345-0220
Person to Interview: same
Title:
Job Title: **Artist**
Number wanted: 1
Job Description: Part-time fashion design. Drawing and painting on fabric.
Hours/days of week needed: 10-15 hrs./wk.
Salary: Negotiable. Will be under contract.
Qualification required: Art student. Must feel comfortable with that medium.
Application procedure: Call for interview. After 7 p.m. leave message

Position: **Intern (Part-time)**
Employer: International Assets Advisory Corp.
422 W. Fairbanks Ave.
Suite 300, Winter Park, FL 32789
629-1400
Job Description and Nature of Duties: general clerical for stock brokerage firm. Filing some typing, various kinds of paperwork
Hours/Days of Week Needed: flexible, 1-5 p.m. preferred
Qualifications and Background Desired: Will train. Good with people, versatile, detail oriented, dependable, well-groomed.
Person to Interview: Sandra Carroll
Title: Assistant to Chairman

Employer: **O/P Publishing Inc.**
Address: 2469 Aloma Ave., Suite 226
Winter Park, FL 32792
Telephone: 679-1906
Person to Interview: Andrew Owens
Title: President
Job Title: **Writer**
Number wanted: 3-5
Job Description: To independently write articles concerning the respective activities and highlights of particular cities in Florida.
Hours/days of week needed: Flexible
Salary: Negotiable
Qualification required: Strong writing skills. A desire to learn and be a part of a National Publication.
Application procedure: Call

Position: **Intern (2)**
Employer: Susie Rittger & Associates
1640 Lee Road
Winter Park, Florida
628-0131
Starting Date: ASAP
Qualifications: 1. Advertising/Public Relations background Junior or Senior preferred
2. Art background. Junior or Senior preferred
Job Description: Assisting Art Director in putting together and designing proposals and presentations
Hours: Flexible, part-time
Salary: Non-paid
Contact: Eileen Rahman
Title: Production Coordinator

Position: **Intern**
Employer: Sheraton Lakeside Inn
7711 W. Vine St. (U.S. 192)
Kissimmee, FL 32741
(305) 828-8250
Hours: Flexible
Salary: Non-Paid Intern
Contact: Katie Marshall
Training and Recruitment Director
(305) 828-8250, extension 7399

Employer: **WDIZ Radio**
Address: 2699 Lee Road, Suite 470,
Winter Park, FL 32789
Telephone: 645-1802
Person to Interview: Rad Messick
Title: Program Director
Job Title: **Part-Time announcer**
Number wanted: Several
Job Description: weekend air shift, run board
Hours/days of week needed: flexible
Salary: negotiable
Qualification required: Must have previous experience, tape, and resume
Application procedure: call for interview

Employer: **WUEZ Radio**
Address: 1516 East Ave.
Sanford, FL 32711
Telephone: 322-1407
Person to Interview: Gordon Lewis
Title: Program Director
Job Title: **Part-Time Board Operator**
Number wanted: Several
Job Description: Operating on-air equipment
Hours/days of week needed: flexible
Salary: Negotiable
Qualification required: Must have experience
Application procedure: Call for interview

HAS ANYBODY SEEN THIS HOUSE?



COMING SOON TO A
THEATRE NEAR YOU

PINEHURST...

**A
METAMORPHOSIS**

FROM LANDMARK TO SUBURBAN PROTOTYPE...*incredible*