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Newspapers and Weeklies of Central Florida

9-20-2012

Sandspur, Vol 119, No 03, September 20, 2012

Rollins College

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STARS Citation

Rollins College, "Sandspur, Vol 119, No 03, September 20, 2012" (2012). *The Rollins Sandspur*. 1955.
<https://stars.library.ucf.edu/cfm-sandspur/1955>

The **Sandspur**

what do you want
to be when you
grow up?

It's what we're asked in Kindergarten, but find ourselves
either denying or fulfilling the answer in our college years.

By Ben Zitsman
Page 6



The Sandspur

Florida's Oldest
College Newspaper

Established in 1894
with the following editorial:

"Unassuming yet almighty sharp, and pointed, well rounded yet many sided, assiduously tenacious, victorious in single combat, and therefore without a peer, wonderfully attractive and extensive in circulation; all these will be found upon investigation to be among the extraordinary qualities of The Sandspur."

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The Sandspur is published bi-weekly on Thursdays and maintains a circulation of 1,250 print copies. The views expressed in The Sandspur in no way reflect those of Rollins College or its Board of Trustees.

The Sandspur is always looking for new paid employees. To inquire about open positions, please email chief@thesandspur.org.

The Sandspur Editorial Staff extends an invitation to all readers to attend weekly article assignment meetings every Monday at 5:30 p.m. and sign up to submit letters and articles. In order for a letter to be considered for publication, it must include the name of the author and be 400 to 700 words in length.

In considering a submission for publication, The Sandspur reserves the right to edit letters and articles.

Please send all submissions to submit@thesandspur.org. All submissions must be received no later than 5 p.m. on the Friday prior to publication.

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NEWS

PROGRAM RESTRUCTURED

Pre-Law Program gets a makeover

Jamie Pizzi

Head Designer

Up until recently, the Pre-Law Program has not had the biggest presence here on campus. After a sleepy couple of years, Dr. Smaw, the new director of the program, has decided to revitalize it beginning with the Law School Recruitment Fair this past Wednesday, Sept. 13 and a session on how to get money for law school on the 14. Both events had a great turn out, in terms of both students and law school representatives. The representatives came from all over the country to speak candidly with curious students.

The program plans to host many more events geared towards law school hopefuls in the future.

"The new Pre-Law Program is more informative, interactive, educational and responsive to

the educational needs and career aspirations of each student in the Pre-Law Program," said Smaw.

The program is taking a comprehensive approach in order for students to get the most out of their undergrad careers in preparation for law school. "There are five components of the Pre-Law Program: Pre-Law Advising, Conquering the LSAT (a course), Career Services Advising, an Internship Placement Program, and Intensive Reading and Writing Training. Each of these components is designed to assist students in making a successful transition from Rollins College into law school," said Smaw.

Dr. Smaw encourages anyone who is interested in pursuing a career in law to contact him as he looks forward to continuing to revitalize this essential program.

TRADING RESUMES

A Rollins student speaks with a representative at the Law School Recruitment Fair. Students had the opportunity to discover various options post-graduation.



Dustin Englehardt



Dustin Englehardt
LAWYER UP A law school representative recruits one-on-one with a student. The new format will help majors be better equipped for law school.

High Fives of the Week

2. Our most played

DJ VIVIDO SUGGESTS...

"Reload" by Tommy Trash & Sebastian Ingrosso

Trash has promised to stray away from remixes and culminate his electro-house sounds solely for originals. The result? A beefy musical endeavor featuring Trash's dexterous musical musings and Ingrosso's flair for memorable melodic play. Consistent in both style and energy, "Reload" features seamless instrumental transitions between rags and soul-shaking melodies.

4. What we're looking forward to...

The month of October

Can't wait until the Syfy Channel starts running creepy and gory Halloween movies 24/7.

3. Happy hour choice

Liquid Cocaine

For those crazy nights...
1/4 oz. Vodka
1/4 oz. Amaretto
1/4 oz. Southern Comfort
1/4 oz. Cointreau
3/4 oz. Pineapple juice
A splash of 7-Up



Stock.xchng

5. Starbucks drink we're craving

Cake Batter Frappuccino

The classic Vanilla Bean frapp is perfected with a pump of hazelnut syrup. Don't forget the whipped cream!



The opinions on this page do not necessarily reflect those of The Sandspur or Rollins College.

Visit underplayed in recent *Sandspur* issue

Rollins College has been visited by a sitting president only three times in the 127 years since its founding. President Franklin Roosevelt was the first, in 1936. He was followed 13 years later by President Harry Truman. Another 63 years would pass before the students, faculty and staff of Rollins College would be honored by a visit by the Chief Executive. This happened last month, when President Barack Obama spoke to a crowd of more than 2,500 in the Harold and Ted Alford Sports Center.

I was pleased to see *The Sandspur* cover this historic event; however, I was disappointed to read an article that missed the importance of the visit and its significance to students vis-a-vis the choice we face in Nov.

Most people will never get to see a sitting president in person—much less in the place that they live, work, learn, play basketball, matriculate and graduate. That experience is a story that members of the Rollins community will share with their friends, their neighbors and, years from now, their children and grandchildren. Plus, I think that we, as students, can all agree that seeing the President in person on your campus—no matter what your political beliefs are—is just inherently cool.

Moreover, the president who visited our campus last month is more attuned to the needs, challenges and hopes of college students than any other in history. How many of you have received a Pell Grant or other form of federal financial aid or have taken a student loan? President Obama doubled Pell Grants and increased the average Pell Grant by nearly \$1000. He also prevented student loan interest rates from doubling.

How many of you plan to graduate and get a job? President Obama has created 4.5 million private sector jobs in the last 29 months and saved at least another 1 million through his auto industry rescue program. How many of you are women? President Obama has worked to ensure that when you get that job, you are paid the same wage for the same work as men.

In short, President Obama's visit to Rollins was a newsworthy event deserving of serious coverage. So too, were the issues he addressed and the record he defended—especially since so many of them are so important to the students of Rollins College. So make sure you pay attention, get involved and of course visit gottaregister.com today to make

sure your voice is heard in Nov.

- Kate Barnekow, '15

Editor Response:

We at *The Sandspur* agree that having President Obama on our campus was an honor. That said, the piece wasn't meant to merely recount the day's events, or even to discuss what the President has done for students (although a different article in the same issue covered Pell Grants and Obama's educational policy). It also wasn't about how his visit to Rollins affected its students, since, largely, it didn't: most had yet to return to school when he spoke. Instead, it was about how the President chose to engage with the crowd assembled. It was about the emptiness of political discourse. When the opportunity for dialogue presents itself, it's a shame to quote talking points and hope they'll suffice.

- Hana Saker, Editor-in-Chief

Letter to the Editor

The following letter is a response to our coverage of President Obama's visit to Rollins. We always encourage feedback to any articles we publish in *The Sandspur*.

Donation celebration shared with community

Melanie Weitzner

Production Manager

On Sept. 13, 2012, the Rollins community honored the Edyth Bush Charitable Foundation's donation of \$1 million to help fund the Archibald Bush Science Center expansion and renovation. The gift marked a milestone of the foundation awarding more than \$100 million in grants since its inception 40 years ago.

Fern Creek Elementary students were invited to partake in

crafts and enjoy the celebrations with other Rollins students. The first 150 students who stopped by the R-Pride tent at the Fiat Lux Walkway were given a PHIL the Pig piggy bank, which they could customize with glitter, markers, and paint.

The new R-Pride student group will work to unite the Rollins community through projects and events that will connect and network current students with alumni, increase school pride, celebrate traditions, and promote philanthropy.



Kevin Griffin

The "Innocence" of intolerance

In the past few weeks, the Middle East has experienced explosive unrest at the hands of extremists. Writer Amir Sadeh '14 exposes the offensive film that sparked this unnerving turmoil.

Amir M. Sadeh

Writer

"Our freedom of speech is freedom or death." I find this lyric to Public Enemy's 1989 hit song "Fight the Power" to be an ever appropriate description in what has been one of the most tumultuous last two weeks in the Middle East since the beginning of the Arab Spring nearly 2 years ago. On the 11th anniversary of 9/11, attacks on the U.S. embassy in Egypt and the U.S. consulate in Libya took place; the latter of which led to the deaths of U.S. Ambassador to Libya Christopher Stevens and three other Americans. Within a few days, riots and protesting had spread to 20 countries across the region, from Sudan and Tunisia to Yemen and India, and many more countries in-between. What could cause such a vitriolic response, much of it toward a country that had just helped many in the region oust former dictatorial regimes for a chance at democracy?

Innocence of Muslims is an anti-Islamic film whose excerpts, roughly 14 minutes in length, are highly offensive. The film goes from lambasting the creation of Islam to the characterization of the Prophet Muhammad as, among other things, a gay womanizing child molester. The excerpts of the poorly made film were uploaded onto YouTube in July 2012, with a version dubbed in Arabic uploaded early September 2012. On the 8th of Sept., an excerpt of the video was broadcast on Al-Nas TV, an Egyptian Islamist television station, starting the great snowball effect we have seen over the last few weeks.

While many of actors in the film have disavowed it, stating that they had no idea this was the goal of the film, the damage has been done. Yet, this isn't the first time we have seen reactions like this before. Salman Rushdie, who infamously wrote

The Satanic Verses in 1988, had a 10-year fatwa put on his head (practically a bounty for his death) for what was considered a blaspheming of the Islamic faith. Because of the recent rioting, the fatwa has been reinstated and raised to \$3.3 million, even though Rushdie is in no way af-

filiated with the film. The infamous Dutch comic controversy in 2005 is another example, in which a Dutch paper depicting Muhammad with a bomb on his head led to massive rioting much akin to what we have seen now.

So...what can we take away from this situation? There are always two sides of a story, but one thing is clear: there is never a reason for violence. Civil discourse and protesting injustices are understandable and something to encourage. But when one uses violence as a form of intimidation to force a belief on others, it is a violation of one's basic human rights. Many people have even pointed out that the issue is not even necessarily about the film at all, but is being used by fundamentalists in these countries to refocus distrust and hate toward the United States. On the other hand, the famous adage of "not shouting 'fire' in a crowded theater" comes to mind. While

it was the film makers right to make this film, was it in good

region for the sake of instability and hate?

Whether it's the KKK protesting against African-American or Jewish communities; the Westboro Baptist Church picketing the funerals of dead soldiers due to their hate of homosexuality; or Nakoua Basseley Nakoula, credited as the mastermind of this film, creating something so hateful against the Islamic faith; people are entitled to what they have to say, regardless of how horrible the message may be. But we, as citizens of the U.S. and members of the world, have the same opportunity, and I would argue obligation, to fight back...not with fists or fire, but with our words and minds. We should never tolerate intolerance, no matter the consequence.

The film goes from lambasting the creation of Islam to the characterization of Prophet Muhammad as, among other things, a gay, womanizing child molester.

conscience? Was it to promote real dialogue? Or was it to purposefully rile up an unstable

• BOMB? •

By Gil Klein

At 10:41 p.m. on January 15, the phone rang in the Winter Park Police Station. A male voice said, "Listen carefully because this will not be repeated. There is a bomb planted in a dormitory at Rollins College set to go off in an hour." Immediately, two shifts of police, the regular and volunteer fire department, and many members of the Rollins administration were mobilized to search the dorms for the bomb.

All of the boarding students were evacuated as the hunt began. "It proved to be a good test of our emergency evacuating plans," Dean Howden stated. It pointed out a few flaws. One girl, a freshman, reportedly was in the shower at the time that everyone left and she didn't notice that anything was amiss until a policeman entered her room. Another girl, also a freshman, was still under a hair dryer when police entered. She had not heard the alarm, and, since she was the fire marshal for her floor, had not had anyone check her room during the evacuation. In the Chi Omega house it was reported the House Mother was the last person to find out about



LATE NIGHT STYLES

the emergency, and the house was checked while the girls were still inside.

On the whole, however, there was very little trouble with the procedure and a number of the men came over to help the girls pass the time. Mrs. Link, resident head of Elizabeth Hall, complimented the students, both male and female,

PIECES OF THE PAST

A 1970 *Sandspur* proves that some things never change.

on their mature behavior during the emergency.

A number of students, including the "Chicago Blue," were convinced that the whole affair was a massive bust. This charge could be proved incorrect if one noticed the order that the buildings were searched. Despite rumors, no one was arrested and no illegal stimulants were confiscated. Mr. Wells, the College pur-

chaser, said: "If you think we'd go to the expense and trouble of mobilizing this many men for a bust, you're out of your mind." The bomb scare was legitimate, but it's something to think about. Operations lasted long into the night. Dean Stabell was not able to get home until 2:30 a.m., Dean Howden said. By the way, no bomb was found.



WHY'D YOU DO IT, KNUTSON?

Bridging the sex gap

Despite free condoms being available in the dorm bathrooms, students are not offered enough sexual education, allowing for misconceptions about birth control and STDs.

Scott Novak

Staff Writer

The RA places a basketful of condoms in the bathroom. Free condoms: how exciting! Within a half hour, the basket is empty.

This scene juxtaposed with the environment of my Catholic high school provides a striking contrast. In Catholic schools, sex education does not exist; if teachers are talking to you about sex, they either tell you not to do it, or if you do, not to use contraceptives, because that would make baby Jesus cry.

However, a lack of sex education isn't just a Catholic school problem. Mississippi, for example, doesn't require sex education to be taught in public schools. When it is taught, abstinence-only programs are the norm. Mississippi's teen pregnancy rate, which is the highest rate in America, reflects the issues this subpar education creates.

Abstinence-only programs play a part in forming what I call the sex gap – the often vast gap between what teens know about sex and what teens should know about sex.

The crux of the matter here is STDs. Quite a few students aren't educated about them. Sure, you've probably heard of Chlamydia. But do you really know what it is? What the symptoms of it are? How you can get it? If it can be cured? Odds are, you don't.

According to the Guttmacher Institute, between the years 2006 to 2008, 46 percent of males and 33 percent of females did not receive any formal instruction about contraceptives before they had sex. In the same year, roughly one in four adolescents received abstinence-only sex education without receiving any instruction about birth control, compared to approximately 8 to 9 percent in 1995. (This rapid increase can be explained by the Bush Administration, under which funding for abstinence-

only programs skyrocketed, despite a lack of evidence for their effectiveness.)

Notions that giving students a real sex education will encourage them to have more sex remain unfounded. A 10-year government evaluation of abstinence-only programs released in 2007 found that "youth in the program group were no more likely than control group youth to have abstained from sex, and among those who reported having sex, they had similar numbers of sexual partners and had initiated sex at the same mean age."

So how does one go about closing the sex gap? While it's great that Rollins and other colleges support safe sex, students need to learn about sex and the inherent risks that go along with it from a source other than a nun, or a sex-fearing legislator, or Coach Carr from *Mean Girls*.

The mandatory program Sex and Chocolate, put on by CAPS for freshman RCCs, may be a step in the right direction to solving this problem on a local level; but ideally, students should know this type of information long before they start college. The minds of many politicians will need to be changed in order for this to happen, which is why it is so essential to vote.

The availability of sex education should not depend on in which state one lives. As I once wrote in a column that aggravated some of my Catholic religion teachers, "Knowledge will always be the best protection against STDs."



Experts



Enough is enough

The best advice for those doubting a long distance relationship: Run.

Jamie Pizzi

Head Designer

We have all seen the numerous teen romantic comedies depicting one half of a couple being whisked away to college, attending numerous drunken frat parties, and inevitably doing what freshman do best... cheating. This syndicated chain of events may very well be an over simplified caricature of an otherwise tragic commonality of the first year experience, but let's be honest; it probably isn't that far off.

I was never personally affected by this perpetuation of college relationship doom; however, many of my close friends have enlisted my advice pertaining to this very topic. Their questions are always remarkably the same: when is enough really enough?

Relationships entering college life typically suffer from one major detrimental attribute: jealousy. This jealousy does not necessarily have to come from the impending fear of being cheated on, or replaced with a better looking and more intelligent partner; it primarily comes from the unknown. Chances are your partner has only the slightest factual idea about how life within your college dorm really works at all. Their judgment is crowded by over sexualized media hype and their friend's also ignorant ideas about *Girls Gone Wild* being a collegiate norm. This fear of the unknown can get the best of a partner and cloud their judgment regarding the slightest mishap, such as forgetting to reply to a text in a

timely manner. It can make the other half forget why they fell in love in the first place: trust.

Sometimes relationships do begin to fall victim to that scandalous teen movie plot I mentioned before. When a partner begins to head down a path of over-indulgence and over-doing it, things have prepotency to go south fast. A mixture of jealousy and newly found freedom can unfortunately be the top two ingredients for certain disaster. If the partner who is in college begins to fall too deeply into partying ways and forgets how to be in a relationship, hearts can certainly become broken.

The logical resolution to an event where one partner completely breaks the other's trust would be to bid adieu and part ways. However, things tend to be more complicated than this. I have seen so many circumstances where the one who cheated claims to still love their partner, and their partner buys into the sentiment that things will eventually go back to how they were before. They believe that it is just a phase and won't ever happen again. I then see a pattern of invalidated jealousy from both parties that inevitably tears the relationship into tinier and tinier threads until their love turns to absolute disdain.

Moral of the story: if you're in a relationship (whether one half of you is in college or not) and you find yourself being unhappy and questioning the future on a daily basis—get out. You're too young to be tied down to something that isn't fulfilling you—that's what general education credits are for.

What do you want to be when you grow up?

COMPILED BY EMILY KELLY,
DAVID MATTESON
& M. OLIVIA MATTHEWS
WRITTEN BY BEN ZITSMAN

Think of marine biology. Of what you know of its purposes and aims, of what you know it requires of people—think: what does a marine biologist do, and what must she do to earn a living doing those things? Now think of theater, of an actress; think of what's required of her. If you think the former vocation is in no way related to the latter, that's to be understood. But then think of this:

What do you want to be when you grow up?

You: You've wanted to be an actress since you were a young child; you've wanted to be a marine biologist since middle school. And you've always allowed yourself both dreams—for years, you have. You've had no reason not to. Not until, one day, you find your hand being forced: You find yourself being impelled to select one dream and abandon the other. This choice will necessarily involve a degree self-renunciation. This will make the choice harder. Really, the only thing more difficult would be finding some manner of reconciliation.

Think of that. Welcome to college.

Students leave Rollins changed. This isn't a bromide about the transformative power of great professors and lifelong friends so much as it's just the truth. Sometimes, students are changed for the better, sometimes for the worst, sometimes neither—but, invariably, they're changed. This is the way a liberal arts education is designed; this is, in many ways, its great utility: Students, through being exposed to different disciplines, come consider different possibilities for their careers.

College is a place students are sent to learn how to transform the things that make them happy into the things that make them money. College is a place students learn that the transformation will be damn hard to make. So college is a place students find something new that makes them happy. Or kind of happy, anyway.

As a child, Alison Eitner '15 wanted to grow up to be a horse trainer. She loved horses and it was, to her, just that simple. "Of course," she says, "this was a career choice that did not entail receiving a college degree, so my dad did not approve." Years later, when Eitner entered college, it was to pursue a degree in International Business—a somewhat more practical field of study than horse-training. Soon, though, she found herself switching majors, and working toward a degree in International Relations.

"That," she says, "was after I realized I couldn't finish the International Business Major in time to graduate." It was a pragmatic decision: "Not only can I complete this major in time for graduation, but I will also be able to find a lucrative career. Making money," Eitner continues, "will make everyone happy." Still, she hopes to get more

from her degree than fiscal stability:

"A degree will give me insight into exactly what I like to do."

Sade Sims, '16, doesn't hope pursuing a major in Elementary Education will give her insight. Instead, she picked her major because of an insight—an insight about herself: According to Sims, "Teaching has always been something I've wanted to do." And, despite being a first year, Sims doesn't entertain the notion of pursuing a different course of study in the future. "I'm not willing to change it," she says, referring to her major. "I'm committed to it, despite the lack of financial security."

Despite her parents' attempts to dissuade her from pursuing an Elementary Education major—"They've suggested I major in psychology, so I can better understand kids, or minor in Spanish,"—Sims remains firm in her determination to receive a degree in the field from Rollins, and has some idea what she would like to do with it: "I might stay here for a few years, and then move back to Atlanta," she says. "I also want to do Teach for America." Whatever she does, she won't end up regretting her decision:

"It's definitely smart to pursue your passion because. If you're passionate about something, you will put more effort into it. You'll create better-quality work." Still, she says, "You should try to mesh passion and practicality."

No easy task. But not impossible.

Lauren Tierney is a sophomore. She is a double major in Marine Biology and Theatre. She has found some manner of reconciliation.

"My grandmother got me into theatre," Tierney says. "She took me to New York all the time for shows." Tierney remember going to see the Radio City Hall Christmas Spectacular with her—she remembers getting to miss school for these outings. It was at school, in sixth grade, that Tierney was told by her homeroom teacher, that an acting career was off-limits—too impractical. She was encouraged to consider a new aspiration for adulthood.

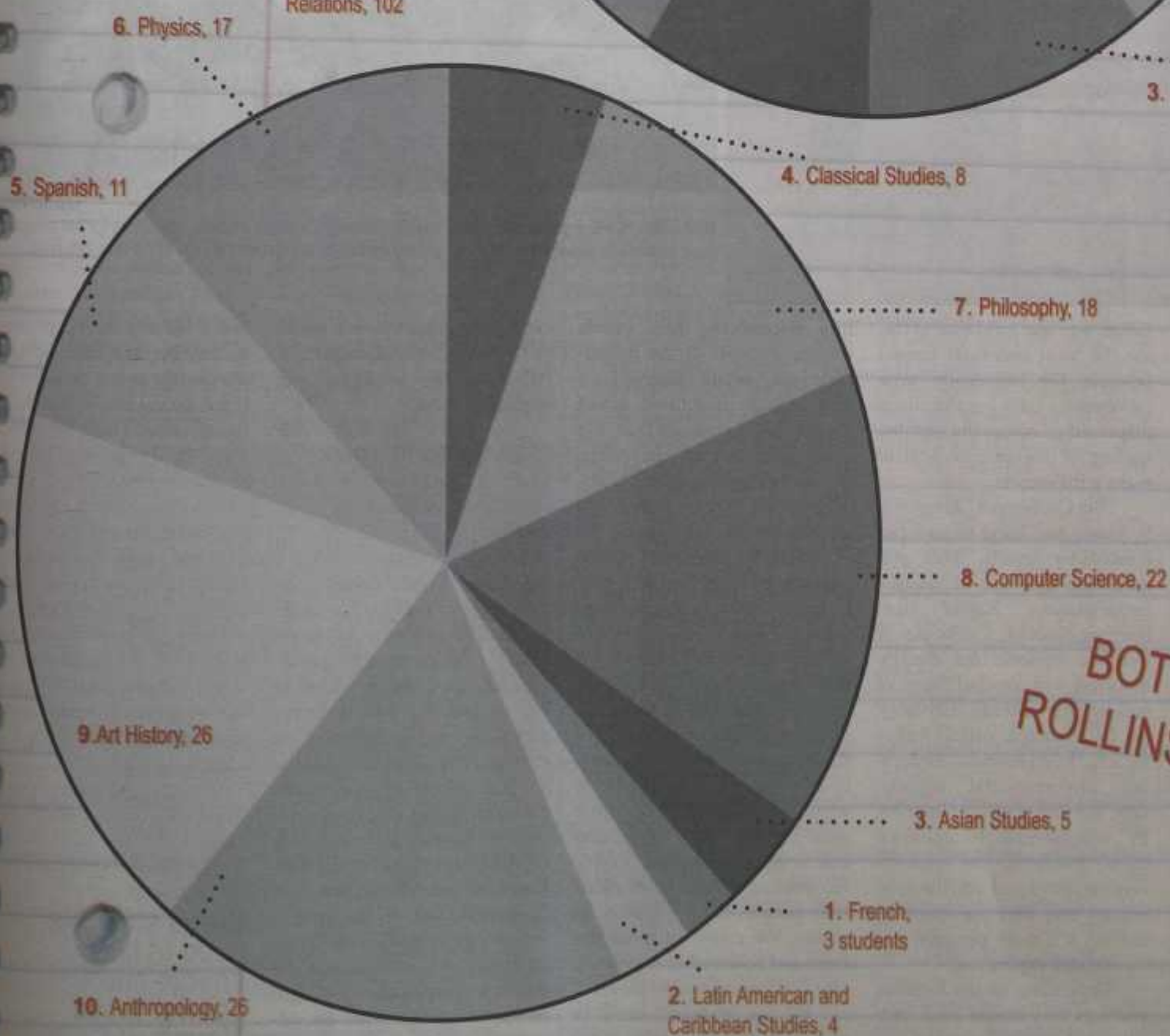
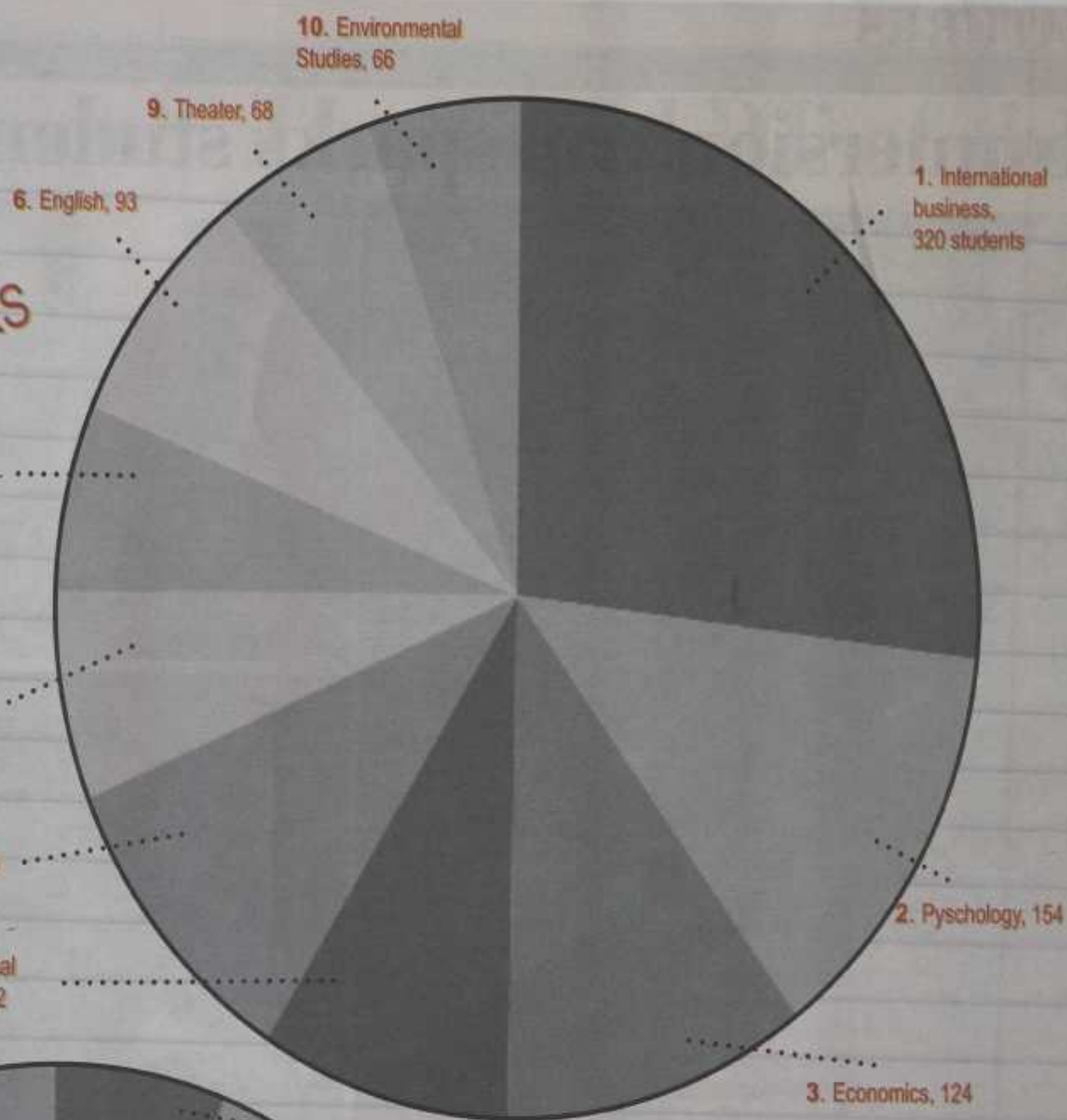
"I'd always liked fish," Tierney says. "Because my family went to the beach all the time."

Eight years have passed since Lauren Tierney first told someone she wanted, someday, to be a marine biologist. More have passed since she decided one day to be an actress. Today, asked what she wants to do when she grows up, Tierney asks, "Who says I can't end up working in a science lab or an aquarium before I act full time?"

No one, yet.

Yes, students leave Rollins changed. But that isn't to say Rollins changes students. All it does is forces them to make, or not to make, certain concessions. Oftentimes, these concessions are made in the name of 'practicality'—are made because they will make it easier, in the end, for you to get what you want. It isn't that simple, though. What changes isn't what you want to be when you grow up. What changes is what you want.

TOP 10 ROLLINS MAJORS



BOTTOM 10 ROLLINS MAJORS

Immersion trip sparks student activism

thesandspur.org

SPORTS

ARTS & ENTERTAINMENT

FEATURES

OPINION

NEWS

September 20, 2012



Meredith Hale

BUILDING HOPE A group of students team together to construct a home. Volunteers for the program have traveled to Nepal, New Orleans, and the Bahamas to improve the lives of the less fortunate.

Brena Bergman

Writer

"Big Challenges. Tough Questions. Large Impacts." As the Rollins' Immersion-Program's official slogan, it advocates the involvement of students dedicated to community service; but what does the motto really mean?

Beginning in 2008, the RNR Foundation (the family foundation of alumnus David Lord), began funding the Rollins Immersion Program, ultimately creating a method to expose students to the issues in not only their community, but communities worldwide, while providing them with an experience of a lifetime to improve themselves and their world. In pre-orientation meetings, students discuss myriad problems that others face today, whether it be cultural, social, political, or structural. Afterwards, students are immersed into an unknown environment with the necessary

instruction and guidance to create the most beneficial impact possible; the Immersion team collaborates with organizations dispersed all across the country, uniting for one common goal: to make a difference.

"Big Challenges." Hindered by biases and blind stereotypes created by society, most students are unaware of realistic circumstances. Rather than learning through text-books or lectures, students are directly involved with myriad facets of society that include assistance for the disabled, prison justice reform, homelessness, restoration, environmental degradation, poverty, and immigration. By volunteering to eradicate these problems, the students become integrated into the community that they are assisting, making it a more personal and memorable experience.

Depending on the location, students may attend local festivals, hear personal stories, or even partake in commu-

nity discussions; these events inform students of the inaccuracies of certain assumptions and provide insight to actual society. These students face "big challenges," not only in society, but in themselves, possibly enabling them to realize their own stereotypes and ignorance.

"Tough Questions." As the students work to overcome prejudice in their community, they must focus on the foundation of certain beliefs and reasons for their prominence in today's society. Hearing from homeless or disabled people and learning of the hindrances they are forced to face when receiving jobs or acquiring help, the volunteers must confront their denial and inaccurate assumptions. Society has created certain fabrications that people have adopted as reality. We cannot dismiss the truth and believe that somebody else will resolve the problem.

We, as students, need to take charge and answer these "tough questions." On these

excursions, students are asked to challenge societal norms and reflect on their emotional and mental journey.

By doing so, they ultimately develop their leadership qualities and learn the truth about their multicultural environment.

"Large Impacts." The RNR Foundation established the Immersion Program to sponsor Rollins students to create change within the community. Whether choosing to remain in Florida, travel to New Orleans, adventure to the Bahamas, or even journey as far as Nepal, the students are offered the opportunity to apply to the communities that appeal to them most, ensuring their passion and dedication to their chosen aspect of community service. The Immersion Program truly has "large impacts," not only across the world, but especially here, right in our own community. By volunteering for one of these trips, students adopt a new perspec-

tive of life and their community as they become inspired to incite change in any possible way. Upon asking one of the student coordinators, Lucas Hernandez, about the Immersion Program, he revealed that:

"I think the most important thing that students can understand about the program is that we provide experiences of exploration. This exploration is not only of a certain community and issue area but also of ourselves. What you can learn from this program is immeasurable and the friends you make last a lifetime."

So go ahead Rollins, face big challenges, answer tough questions, and make large impacts. The future is in your hands.

We as students, need to take charge and answer these "tough questions."

Alumni featured at GPFF

Hana Saker

Editor-in-Chief

Clementine Leger '12 and Billy Yates '12 left Winter Park after graduation, but the pair have left a very tangible mark at Rollins all the same.

The two recent graduates created a short film for 2012's Campus MovieFest called *The Necklace*, which won Best Drama at the Festival.

Now, the pair is getting another chance to show their film at Global Peace Film Festival—an extremely appropriate venue, given the film's focus on hunger as a social issue.

The Necklace is the fictional story of a girl whose mother struggles to consistently put food on the table.

"I chose this issue because it's not something we really hear or think about on a daily basis," says Leger, of her film's topic. "I didn't want to talk about homelessness or children starving in Africa, but about people we see every day. We have no idea—and would never know by just looking at them—they are food insecure."

For Leger, the film's topic has personal resonance. "A

friend of mine once opened up to me and told me she lived in a car when she was a kid," says Leger. "She still went to school and no one had any idea they were struggling."

The Necklace's inclusion in the Festival's lineup is of particular importance, she says, since she realizes the importance of "raising awareness because it is the first step to creating change."

No stranger to film festivals, Leger interned for the Florida Film Festival while still attending Rollins and even, through a CMC class, volunteered for GPFF last year. She has since moved to Los Angeles and is interning for Slamdance, a film festival that takes place in Park City, Utah.

Of the future, Leger is cautiously optimistic: "Hopefully [I'll] become a filmmaker, but it's a hard business and art so I think this won't be for a little while!" Until then, she says, she is, "enjoying the festival part of the film industry which gives filmmakers opportunities to show their work and be seen by others!"

The Necklace can be seen Saturday, Sept. 22, at 1:00 p.m. and Sunday, Sept. 23, at 3:00 p.m. at SunTrust Auditorium.

"I chose this issue because it's not something we really hear or think about on a daily basis."



Global Peace Film Festival

LOVING EMBRACE The mother and daughter depicted in the film are shown sharing a tender moment. This and many other inspiring films will be played as part of the festival this week.

The 'Grand DJ' of the Campus Center



Melanie Weitzner

SERVICE WITH A SMILE Gustavo Vasconez poses with co workers during lunch at the campus center. He uses the iTouch in his hands to DJ the tunes heard during meal times.

Mary Catherine Pflug & Scott Novak

Designer & Staff Writer

It's 8:27 a.m. on a Wednesday Morning. You're eating your egg and cheese-filled blueberry bagel and enjoying an overpriced bottle of Tropicana orange juice before heading off to your 9 a.m. class—when suddenly—African drum beats fill the room.

No, it's not a tribal dance party. It's just the cafeteria music in the Cornell Campus Center.

From elevator music to pop to smooth jazz, people never quite know what genre of music they will hear the next time they enter the cafeteria. As freshman Andrea Prather said, "Sometimes we're at a jazz band, and sometimes it's techno."

You may have found yourself asking, "Rollins, why?" or "What is the point of this madness?" Popular conspiracy theories include: aiding an undercover alien mind control mission, promoting digestion or increasing brain function—similar to the theories that suggest that classical music increases creativity and focus. These theories would be adapted to the Rollins student and the music of the cafeteria, though, replacing Classical Mozart with Deep House mind-meld.

Students have had a wide array of responses to the eclectic mood music. Some enjoy the atmosphere, as evidenced by the general head-bobbing that can be seen on a regular basis.

Ian Seddon '16 particularly enjoys it. "My spirit rejoices in the morning with the club music," he reflected. Emily Hendrix '15 said, "I come here every morning for the surprise. Will it be dub step or classical? You never know."

A popular sentiment is simply to acknowledge the weirdness. An insightful freshman noted, "There is a wide variety, but it's always strange." During one particularly electronic morning, Kate Wooley '16 remarked, "I feel like I'm being born into the *Matrix*." As strange and infiltrating as it may be when it is playing, when the music is off people seem to complain as well, talking as if a part of them is missing.

Not everyone enjoys the music, though. "I can't take the smooth jazz anymore on Sunday mornings," a frustrated freshman said. "I know they try to mix it up, but seriously." "I feel like sometimes it's a wannabe nightclub," another student said.

Where does the music come from and who on earth controls this insanity? Curious as to the answer, we did some investigating. After making it past the bouncers and being led through the mysterious behind-the-scenes wonderland that is the kitchen, we sat down with Hernan Gustavo Vasconez, officially titled Director of Operations in Campus Services, less officially known as Chef Gustavo. Least officially, he is known as Grand DJ of the Campus Center.

Face to face with the person

responsible for the tuneage, we got our questions answered. The music is controlled from an iTouch, and is played from three different Pandora stations: Instrumental House, Lounge Music and Cool Jazz. This tradition began three years ago, and at first was open to requests from students. However, after parent complaints (go figure) they decided to limit their music to lyric-less, instrumental songs. Chef Gustavo is happy to play the music, and comments that "[The songs] get great compliments. It's something to hear, and it creates ambiance." He also says that they are unable to get traditional radio signals, and he wishes they could receive an adequate signal in order to play the on-campus radio station, WPRK, located just across the sidewalk in the Mills building.

What would happen if someone were to hold up their iPhone and Shazam it? Would the category show as "Rollins College Ambient Music?" as popularly described by Ryan Lindstrom '16. Who knows? But regardless of its title and origin, Rollins students have—whether from necessity or out of sheer delight—accepted this relatively newfound tradition, bonding together through harmonious head-bobbing or good-natured complaining.

Where does the music come from and who on earth controls this insanity?



Courtesy of Lil Wayne Press Site

Lil' Wayne wheezes weak rhymes

Miles McCreery

Writer

It finally happened. Lil Wayne dropped his new, heavily anticipated mixtape *Dedication 4* on Sept. 3. If you had not been aware, the mixtape had been surrounded by controversy long before its release due to fellow rapper Nicki Minaj's (featured on the album) outright support of Mitt Romney.

I was expecting an album that would reinstate Weezy's musical supremacy after he said he'd be leaving

music and focusing on skateboarding. But, with great expectations comes great disappointment.

Lil Wayne laid a solid album of 15 tracks that featured many big names such as Nicki Minaj, J. Cole and Young Jeezy; but it lacked the same allure and flow that his previous mixtapes brought to the music world. *Dedication 4* was structured similarly to the last three *Dedication* mixtapes, with Lil Wayne and his associates revamping and reusing borrowed beats from the likes of Kanye West, Rick Ross and 2 Chainz. Lil Wayne didn't disap-

point with delivering dirty lines, clever rhymes and with laying a handful of stellar tracks; but it wasn't the same Weezy of past albums and mixtapes like *Carter IV*, *No Ceilings* or *Tha Carter III*.

I wouldn't go so far as to say that this is Lil Wayne's worst released album; but I will say that this album did release some of his worst singles. Lil Wayne was reported as saying that rap has become "boring" to him, and at some points in the album it seems like his ferocity and passion for music really has left him. In the album, it seems like he wasn't enjoy-

ing the music he was making; this isn't the same Lil Wayne of a few years ago.

With the release date of *Dedication 4* being pushed back, and Nicki Minaj's controversial lines, the hype and expectation for this album wasn't and probably couldn't be met by the lackluster effort from Lil Wayne and his featured artists. I'm going to count this album as Weezy's "mulligan" album and hope that he comes back with more enthusiasm and passion in his next release—but until then I guess I'll just listen to Big Sean's new mixtape, *Detroit*. ★★☆☆

WPRK resurrects dead medium with original play

Stephanie Garcia

Section Editor

A new production on WPRK is placing a mark on college stations and sparking life into a dead medium of entertainment—radio theatre.

Beginning Sept. 13, the Rollins Radio Players premiered their new film noir series, *Double View to a Murder on a Train (Train Not Included)*, to be followed bi-weekly on Thursdays at 3 p.m.

When approached with the idea, station manager Kathleen Korge '13 was immediately interested, feeling the experience would increase student involvement and widen the WPRK au-

dience.

"Radio was the main form of entertainment back in the day, before film and television; it was people sitting around listening to stories. It is not something a lot of stations do anymore, and this is what college radio is for; it's meant to be experimental," Korge said.

The mastermind behind the project is Erik Keegan '13, who plays a dual role as writer and producer.

As a seasoned sound designer, Keegan wishes to heighten the impact of storytelling through the power of sound.

For the on-air experience, Keegan's piece centers around

a murder mystery placed in a post-WWII setting; a serial play with a film noir edge.

"[Radio theatre] is a very subtle style—more what isn't there than what is. I chose the style of film noir because if you watch the genre, sound is a huge component. What you hear and what you don't hear really lends the genre to radio theatre," Keegan said.

While live radio allows a given program to be more spontaneous, the Radio Players project requires all material be pre-recorded.

Another challenge is that a given actor has limitations on conveying a scene. As theater

students are taken out of The Annie Russell and placed in the WPRK studio, the cast faces the difficulty of expressing their emotions, relying solely on their voice.

For the semester, the Radio Players will produce the series as a trial run.

Commenting on the program's opening week, Korge feels that the project will propel students into more inventive paths and showcase a new way to experience writing.

"[Radio theatre] is a different kind of stage. This is also an outlet that not many people have access to. We're going to see how it goes this semester;

it's a good opportunity for students, urging them to think of more creative things to do on a radio station," Korge said.

In the coming weeks, Keegan is eager to delve deeper into the genre and is thrilled by the unpredictability of how his narrative will unfold.

"Honestly, I have no real idea where the plot is going; I'm doing it mostly in stream of consciousness. I will be just as surprised by the twists and turns as everyone else," Keegan said.

To find out more information, receive updates on the series and listen to archives of past episodes, follow the Rollins Radio Players on Facebook.

Grizzly Bear silences traditional vibe

Ben Zitsman

Features Editor

Grizzly Bear's first album, *Yellow House*, was named for where it was recorded—on Cape Cod, on the beach, belonging to singer/songwriter Ed Droeste's grandmother—because it was a product of where it was recorded. The record's languid pace, its muted timpani, its Beach Boy harmonies: musically-speaking, the record was the best possible outcome of a weekend at Grandma's. It also established an idiosyncratic sound for the band—lush and orchestral, yet intimate and hushed—that was, on their 2009 breakthrough.

In 2011, the band journeyed to the West Texas town Marfa to record their third LP. The move wasn't unprecedented: in the 1980s, minimalist sculptor Donald Judd used the town's abandoned, WWII-era airplane hangars as studio space, and turned the town into a hub for American modern art in the process. And then, three decades later, Grizzly Bear showed up to record *Shields* (out September 18th on Warp Records.)

They recorded two songs there. One, "Sleeping Ute," is the album's lead single and it, like all of Grizzly Bear's work, is a product of its environment. Nothing in the band's repertoire sounds so expansive—or so loud: the track sounds like it was recorded in one of Judd's hangars. On it, someone plays kettle drums as if they have wronged him. There may or may not be a synthesizer. I heard a guitar. All of it—whatever it is—vamps menacingly, quiets down, and returns with a vengeance seconds later. I know Droeste sings on the track, but I found it hard to pay attention to him. The West Texas-meets-Middle Earth vibe is too overwhelming. I would have been able to write about Droeste's lyrics if I weren't so busy expecting an anthropomorphic

cactus to jump out from behind a bookcase. This is eerie music.

And—though in no way bad, in spite of its weirdness or because of it—it isn't Grizzly Bear. The band seemed to know it, too. They returned to the East Coast to record the rest of *Shields*, to New York, the stomping ground of another artist from before the band's time: Morton Feldman.

Feldman was a composer, a generation older than Philip Glass, a generation younger than John Cage. He yelled a lot, berated orchestra members, and smoked constantly. It was his self-proclaimed goal to make music that was as quiet as possible. His "Piano and

String Quartet," recorded two years before Feldman's death in 1987, is tentative, brooding and quiet. It is after listening to this composition that I decided he is Grizzly Bear's greatest musical influence, whether they know it or not.

The best tracks on *Shields* are meandering and melancholy, but also taut, filled with the tension of loud instruments played quietly. Album standout "The Hunt," is a perfect example. The kettle drums are back, but are played with restraint. A grand piano plays somewhere, seemingly miles away from where Ed Droeste is, singing in a choir boy falsetto. I still don't know what he's singing about. I don't need to, though. This music is ambient. It is minimal. It is haunted by Feldman's ghost: the music, like the man, could be loud. But it chooses not to be.



Shields
Grizzly Bear

Download:
"Sleeping Ute"

Prior Albums:
Yellow House
Veckatimest



The Killers' new album not worth the wait

Erik Keenan

A & E Editor

If you ate a handful of mushrooms, rode on It's a Small World a dozen times and fell asleep in a planetarium, you would probably dream a Killers song. Something weird. Something insane. Something stellar. The Killers latest album, *Battle Born* is no exception; synth heavy arena rock filled with the insanity of Van Gogh. Those familiar with their breakout release *Hot Fuss* will recognize the style, and the drive of the music.

What they won't recognize is the complete lack of originality. The Killers seem to have embraced their mantle as "the crazy band" (mostly because they are). And they pull it off well. But *Battle Born*, as *Day & Age* before it, seems to be trying too hard. Too much synth drowning out the music. Too outlandish costumes. Just too weird.

The drive behind their musical styling seems to have lost the passion, becoming unoriginal in its originality. Instead of listening to The Killers for the original lyrics and flare showcased in *Hot Fuss*, you instead listen to The Killers to see what crazy shenanigans they're going to try and get away with next. It is the musical equivalent of a Gaga outfit.

The biggest problem with the album has to be the synth. While it has always been a staple for their style of music, their most recent album was saturated in it. Every other instrument, including the drums, seemed to be washed away in the sea of the synth, turning the tune into a starlight escapade. Which is fine as a sound goes. But not on every song. The synth of one song bleeds into the next, turning *Battle Born* into a 12 part continuous song (which is not what they were going for, apparently). And, of course, it feels like every song is just a remake of

their song "Human."

Though I may be critical of their music, their lyrics still stand. Well, not really. Instead, the lyrics are contrived pop songs about love and a girl gone. The term "blue eyed girl" was featured in at least three songs (that's 25% of the song list, for those of you in Quantitative Reasoning), as much a cliché to the genre as the word "heart." If what The Killers were going for was releasing an album

that sounded like Justin Bieber had written a tribute to The Killers, then they succeeded. If, however, they were looking to ignite their fans the way that "Mr Brightside" or "All These Things That I've Done" they failed outstandingly.

There are, of course, a few songs that stand out on the album. "Miss Atomic Bomb" features fresh lyrics and an interesting take on romance, and the synth actually plays nicely with the theme of the piece. The acoustic nature of "From Here on Out" plays a nice contrast to the rest of the album. But I found myself missing anything of the caliber of even the weakest song on *Hot Fuss*.

Regardless of how critical I have been of the album, the CD is not without merit. Fans will find enough to connect to within the album, and may find a couple of songs to add to their Killers mix-tape. But, in the end, there will be more unimpressed with their latest venture. The album was, in no way, worth the four year wait that fans had for the release.



Battle Born
The Killers

Download:
"Miss Atomic Bomb"

Prior Albums:
Hot Fuss
Day and Age



Global Peace Film Festival's on-campus schedule

Thursday, September 20th

Peace Pitch - "Food Chain"
4pm Sun Trust Auditorium

Bonsai People - The Vision of Muhammad Yunus
6pm Sun Trust Auditorium

Trial By Fire: Lives Re-Forged
8pm Sun Trust Auditorium

Friday, September 21st

Making Films That Make a Difference
4pm Sun Trust Auditorium

Stories from Tahrir
6pm Sun Trust Auditorium

Pad Yatra: A Green Odyssey
8pm Sun Trust Auditorium

Saturday, September 22nd

Mariachi High
3pm Sun Trust Auditorium

In the Grey Zone
5pm Sun Trust Auditorium

Just Do It - a tale of modern day outlaws
7:30pm Sun Trust Auditorium

Sunday, September 23rd

Just Do It - a tale of modern day outlaws
1pm Sun Trust Auditorium

Street Paper
3pm Sun Trust Auditorium

The List
5pm Sun Trust Auditorium

For full schedule of films go to peacefilmfest.org

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Warning!
THIS EVENT IS NOT SUITABLE FOR CHILDREN UNDER 13 YEARS OF AGE. ADULTS ONLY.



Soccer scores another win

Taylor Thomas & Sarah Walker

Writers

Rollins starts off the season with a great 4-1 record after adding their latest victory against Eckerd University on Sept. 12. Rollins and Eckerd have a long history; the game was expected to be a heated rivalry, but the Tars pulled off a win without much struggle. The game started off to a slow start, but finally—with only 16 minutes left in the half—Rob Crowley '15, assisted by Scotty David '16, scored the first of six goals for the Tars. Not long after the first goal, Brett Durrance '16 scored twice—the second goal he scored was a free kick. The Tars ended the half with a 3-0 lead.

To start off the second half, Alex Bisbee '14 put a nice header into the goal for the fourth score of the night. Not long after Bisbee's goal, Rob Crowley '15 had an

impressive long shot for his second goal of the night. Grant Blackhurst '16 had a one on one with the goalie, finishing up the game with a 6-0 victory for the Tars.

The Tars celebrate their fourth win this season and a total dominance over Eckerd. With half of the goals coming from starters, and the other half coming from subs, Rollins has a strong bench presence. From the beginning of the game until the end, the Tars controlled the pace. The Eckerd Tritons were only able to have five attempted shots, one of which came near the goalie. The Tars, in comparison, had 21 shots; showing that they were in control of the ball for the majority of the game.

Being on a Wednesday night, however, the stands were not quite as full as they have been in the past. Luckily, Rollins didn't seem to need the crowd's support to put the Tritons away.

The Tars' next home game is Wednesday Sept. 26 against the Florida Tech Panthers at 7:30 p.m. The Panthers recently tied the number seven ranked team, so they look like they will put up a strong fight against the Tars. Make sure that you come out and support the Tars as they take on the Panthers in this sure-to-be-exciting game!

Calendar of Events

Sept. 20 THURSDAY	Sept. 21 FRIDAY	Sept. 22 SATURDAY	Sept. 23 SUNDAY	Sept. 24 MONDAY	Sept. 25 TUESDAY	Sept. 26 WEDNESDAY
- 11:45 a.m. Networking Workshop, Bush Executive Center	- 6:00 p.m. Sushi Shabbat, Cornell Campus Center (Warden Dining Room)	- 9:00 a.m. September GRE Test Prep Class, Bush Executive Center	- Sunday Worship Service, 11:00-12:00 p.m., Knowles Memorial Chapel	- 2:00 p.m. Resume Writing Workshop, Fairbanks Building	- 12:30 p.m. Learn How to Become a Fern Creek Elementary School Mentor, Olin Library	- 3:00 p.m. Internship Workshop, Fairbanks Building
- 4:00 p.m. Resume Writing Workshop, Fairbanks Building	- 8:00 p.m. The Miss Firecracker Contest, Annie Russell Theatre	- 8:00 p.m. The Miss Firecracker Contest, Annie Russell Theatre	- 8:00 p.m. Rollins Improv Players: Variations on a Theme - Weird Science, Fred Stone Theatre	- 4:00 p.m. Marketing Your Brand: Senior Success Workshop, Fairbanks Building	- 6:00 p.m. Rollins College Democrats Meeting, Orlando Hall	- 8:00 p.m. The Miss Firecracker Contest, Annie Russell Theatre
	- 8:00 p.m. X Club's Big Kahuna, Gale Hall					

Want your group's event to be featured on an upcoming calendar? Contact submit@thesandspur.org