

THE SOU'WESTER

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African Americans in the arts: What's the next step?

Lydia Homes
Staff Writer



photos courtesy of Collage Dance Collective and Lydia Holmes

Left and top right: Collage Dance performers dressed as swans. Bottom right: Panelist from the event "Where Are All the Black Swans: A Community Response."

Last week Professor Rychetta Watkins of the African American Studies Department at Rhodes brought together six panelists on the topic of "Where Are All the Black Swans: A Community Response." Members from the arts community represented included Marcellus Harper (the Managing Director of Collage Dance Collective), Heather-Brooke Malone (a Collage dancer), Brandye Lee (also a Collage dancer), Reheema Barber (a local museum curator), Lila Hood (a seasoned violinist and strings instructor at Hutchison School for Girls), and Jaime Mann (a local actor).

The panel discussed topics ranging from how members became involved in the arts, their struggles as an African Americans trying to make it in the arts world, to how to foster the arts in young African American students in a world where popular music is more accessible industry. In talking to Professor Watkins before the event, some insight was gained as to why this discussion is so important and needed in Memphis. She told me that she and Marcellus Harper (the Managing Director of Collage Dance Collective, a majority African American dance company in Memphis) talked about how "it seemed like everyone was in their own little silo."

They saw that each individual company was simply worried about their ticket sales and paying students dancers with little worry about the big picture: that African American youths are not being allowed the opportunity to cultivate their talents in the arts. Their goal through this process of discussion and beginning action is, "to build a culture that not only supports the institutions, but also supports young people who are interested in the arts" as Professor Watkins said.

The discussion began with Marcellus Harper talking about Collage Dance Collective and their mission. He introduced their idea of being a "part of the pathway for young artists to be a part of and engage in fine arts." He also in-

roduced his idea of the two aspects that should be focused on when talking about young people and the arts, which is exposure and access. For him the youth not only need to have the opportunity to be exposed to the arts, but also the access to explore their talents in the specific aspect of the arts that interest them.

One point that was constantly brought up by the panel members was the issue that costly private lessons are crucial if one is to excel in the arts. The burden of costs was once lightened by endowments and scholarships until the 2008 recession made these offerings scarce. Many youths that would have started private lessons or their careers in art schools across the country were denied the opportunity because the funding for scholarships essentially vanished. This posed a problem for the "pipeline," an idea brought up by both Heather-Brooke Malone and Brandye Lee. There has been a pipeline that African American art students could be propelled to, but with the recession this pipeline has in some ways collapsed. This is illustrated with the declining numbers of African American principal dancers in companies across the country.

Several ideas were presented to help solve this meltdown of the pipeline. One main point brought up by several of the panel members was the emphasis on the fact that young artists need to see people like themselves on stage, at art shows, and in front of them. Heather-Brooke Malone said, "Unless we take the hand of the youth, the cycle will continue." She and other panelists told of how it took someone who looked like them in their desired field telling them not to give up and that they still had a future, but that it might be hard. Lila Hood made an excellent point when she said "There are possibilities in the arts" and no matter what, those possibilities will still be there as long as the empowered youth are willing to work for it.

The weekly sassy lesbian column

Warning: This article discusses the female anatomy

Rin Abernathy
Staff Writer

Although I've attended *The Vagina Monologues* as an audience member for the past two years, I'm excited that for the first time, I'll be on stage to deliver one of the "Vagina Facts." There are many advantages to being on stage rather than in the audience. I get to take a more active role in helping to end violence against women. I get a commemorative t-shirt. I also get the joy of listening to a fantastic show without needing to worry about who I sit next to in the audience. I have horrible luck with these things. Both years, beautiful, inspiring performances by women reclaiming their rights to their bodies have been dampened by openly hostile comments from audience members. Last year, I wrote a column in response to a guy sitting next to me who said immediately after the play ended, "I need a beer and some porn." At the time, I assumed this was a simple act of chauvinism, but I wonder how many of us are actually capable of openly discussing sex.

This article might not even be read until the performances are over, but my advice stands for this week, the rest of your college career, and life in general: if you go to something with "vagina" in the name, assume that vaginas will be discussed. If you don't think you can handle such an event, you might be inclined to ignore attending altogether. Maybe you think you can handle the vagina, but are worried that ultimately, the vagina might be too much for you. Do the words labia and clitoris bother you equally as much? Instead of tossing this newspaper into a fire to purge yourself of clinical words for female anatomy, ask yourself what makes you so uncomfortable.

Arms don't make most people shudder. Neither do kidneys, noses, or ankles. Dropping the v-bomb, on the other hand, requires an entire play to try to deconstruct the (apparently frightening) mysteries of the vagina. Sitting through such a play and then immediately mocking the vagina is at best immature and at worst indicative of unrepentant sexism. The majority of us are 18 to 22. Surprise: we talk about sex, and all the time. Usually, we are not the least bit serious when we're talking about sex; most of us use terminology more suited to a Lonely Island song than an anatomy textbook. If we can only speak about sex in jest, parody, or shame, however, we're not even close to being adults no matter what age we are. Immaturity is a mental, not numerical, category. Let me end with one final word, the most mature way I know possible: vagina.

Have a question or a topic you'd like addressed? Want advice or opinions full of semi-witty and sarcastic answers? Email abere@rhodes.edu.

Visit <http://www.rhodesorgs.whsites.net/Souwester/> to read this column during non-printing weeks!

Off-campus living beneficial to many students

Tyler Springs
Sports Editor

Last issue, layout editor Erica Morozin '14 brought you five reasons that off-campus living can be beneficial to your collegiate experience. Her rationalizations included:

- More (and better) eating options
- Monetary savings from the money you don't have to spend on for room & board
- Increased personal space
- Reliable Internet service
- Unchanged access to campus life & opportunities for involvement

All of these reasons speak to the practical benefits of a life lived in a residence not owned by Rhodes College, but in order to give students a better idea of what life "beyond the fence" is like, *The Sou'wester* interviewed a few individuals (2 sophomores, 2 seniors) in order to give you a better idea of what it's like to actually have your own place. We asked for a few meaningful real-estate related details and then did our best to gather the important components of their off-campus experience. Here now, in a brief review, are the findings of our informal (and admittedly, limited) survey. **All costs are listed per individual per month unless otherwise noted**

2) Ansley Blalock '12

Street: Charles Place (Midtown, less than 1 mile from campus)
Unit: 3 bedrooms, 1.5 bathrooms; house w/ 2 roommates
Lawn/Patio: Yes (includes porch, pool, Jacuzzi)
Rent/Cost of Living: \$500

Utilities: \$85

TV/Internet Bill: \$26
Washer/Dryer: Yes
Shares a bathroom: Yes

Bed size: Queen
Meal Plan: No
Of Meals Cooked at Home/Week: 21
Effects on campus involvement: None

Comments: Blalock did mention that there had been one break-in attempt while she's been living there, and that one of her roommate's cars was broken into when it was parked behind the house, and the car's radio was stolen. That said, security is not an ever-present concern for her. "As long as you have a home alarm system," she said, "it isn't really an issue." She also pointed out that living off campus has not affected her involvement in on-campus activities in any noticeably negative way. A self-proclaimed "food snob," she usually cooks every one of her meals at home and maintains a healthy, balanced diet with relative ease.

1) Ashlyn Cahill '14

Street: Snowden Avenue (Midtown, less than 1 mile from campus)
Unit: 2 bedrooms, 1 bathroom; house w/ 0 roommates
Rent/Residential cost: \$450 (includes utilities)
Utilities & other regular costs (Internet, TV, home phone): \$5 (shares with neighbors – she bought the router, they pay for the internet service)
Meal plan: 7 meals/wk
Bed size: queen
Washer/Dryer: yes
Shares a bathroom: No
Lawn/Patio: Yes
Of Meals Cooked at Home/Week: 14
Effects on campus Involvement: none

Comments: Cahill said her involvement in on-campus activities hasn't changed just because she lives off campus. She lived on Mud Island during the fall semester and was still able to participate in all the on-campus activities fully. One benefit of living by yourself, she notes, is that it's easier to pay the bills: coordinating who pays for what (and how much) can be a point of contention with roommates. Cahill also enjoys having personal space to herself: in contrast to living in a dorm, living off-campus means not having to deal with different friend groups and hallmates encroaching on your space, and you also don't have to deal with any late-night noise that might be an issue in residence halls. Lastly, and maybe most importantly, she lists overall physical health as a benefit of living off-campus: away from the distractions of on-campus living, she's often able to get more sleep and avoid the contagions of cold-and-flu season that can wreak havoc in a dormitory setting.

3) Megan Hauver '12

Street: Harbor Isle Circle (Mud Island, 4.6 miles from campus) Unit: 3 bedrooms, 3 bathrooms; house with 2 roommates
Rent/Residential cost: \$840 (utilities/cable/internet all included; *same cost as a 7 meals/wk plan in an EV single)
Bed size: queen
Washer/Dryer: yes
Shares a bathroom: yes
Lawn/Patio: Yes (porch included)
Meal Plan: Five meals
Of Meals Cooked at Home/Week: 2
Effect on campus involvement: None

Comments: If anything, living off campus has been deceptively helpful to Hauver's involvement around campus: given that she has to stay on campus for longer periods of time and can't retreat to a dorm room, she finds that she has actually invested herself more thoroughly in on-campus life this semester. Hauver notes that arriving late to class can be an issue if she hits all the red lights on North Parkway on a weekday morning, but beyond that, she has mostly good things to say about her home away from Rhodes.

4) Clark Schwab '14

Street: Higbee Avenue (Cooper-Young/East Midtown, 2.8 miles from campus)
Unit: 4 bedrooms, 3 bathrooms; house with 3 roommates

Lawn/Patio: Yes (includes jacuzzi)

Rent/Residential cost: \$500

Utilities: \$62.50 (\$250 total in a normal month)

TV/Internet \$22.50 (\$90 total)

Bed size: queen
Washer/Dryer: yes to both
Shares a bathroom: yes
Meal Plan: 15 meals/wk
Of Meals Cooked at Home/Week: 2
Effects on campus involvement: Not much – if anything, it's made him more involved, forced him to be proactive & participate more readily in on-campus activities

Comments: Schwab isn't a huge fan of paying for gas in order to drive to and from campus, but he accepts that as part of the territory of living away from school. He highlights roommate selection as an important part of the decision to live off-campus: it's as much about whom you live with as where you live.



photos courtesy of A. Cahill and C. Schwab
graphic editing by J. Gilstrap

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As the official newspaper of Rhodes College, *The Sou'wester* is produced entirely by students on staff. It functions independently of faculty and administration. The newspaper is published weekly throughout the fall and spring semesters, except during exam periods and breaks.

The Sou'wester is a member of the Student Media Board, a consortium that includes the editors of all student media outlets, class representatives, and at-large representatives from the student body.

All staff editorials published in *The Sou'wester* represent the majority opinion of the Editorial Board composed of section editors and executive editors. Opinions expressed in opinion columns and letters-to-the-editor do not necessarily reflect the opinions of *The Sou'wester* Editorial Board. Letters-to-the-editor are encouraged, but cannot exceed 350 words; all letters must be signed and will be edited for clarity.

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ASSOCIATED
COLLEGIATE
PRESS

Chicago's rainbows shine brighter than Memphis'

Xany Moore
Copy Editor



Kunzan Fatimah cleans up center with a smile

(From left to right)
Top: Xany Moore, Devon Greig, Leah Ford
Bottom: Taylor Sieden, Jazzy Phelps



From left to right: Advocates Devon Greig, Leah Ford, and Xany Moore pack condoms for advocacy

photos courtesy of Rhodes LGBTQ Advocacy Group



Being raised in the South, I knew the kinds of battles I would fight when working toward equality for all. I also knew that there were (and are) inequalities in how inequalities are dealt with in the North and South. I didn't know how difficult it would be to face these inequalities when I stepped on a Megabus for Chicago.

The LGBTQIA Advocacy group did travel to Chicago this weekend. We toured, interviewed, cleaned, greeted, and laughed. Amongst all our service and learning, we had fun. No job was beneath us or unimportant, lending toward our enjoyment of the trip.

The best and worst part lied in the simplicity of Chicago's advocacy. Lovingly referred to as "Gay Mecca" by the occasional advocate, Chicago was 100 steps ahead of Memphis. One of our volunteer sites was the 2012 Justice for All Gala, a fundraising event for Equality Illinois, the state's legislative advocacy nonprofit. While the attendees danced, drank, and ate their night away, many of our group were saddened by how successful the event was. How ridiculous of us!

Right?

It should have been, but the dis-

parities between Chicago's advocacy and Memphis's were best highlighted in that moment. Equality Illinois used their gala to introduce pro-gay legislation, while the Tennessee Equality Project strives every day to keep anti-gay legislation off the table. Chicago's LGBTQ community center, called The Center on Halsted, was three floors high and a block wide with a Whole Foods renting part of the space. The Memphis Gay and Lesbian Community Center (MGLCC), for all the progressive and positive work that it does, is a single house. Chicago has an LGBT specific Youth Center and several youth programs in the area. Chicago advocacy groups can focus on Trans* issues, which never receive the attention they deserve. Chicago hosted over 1000 people in its Hilton Ballroom for an Equality Fundraiser that cost 300 dollars.

Memphis is struggling to catch up. While we may be doggy-paddling down the Mississippi, Memphis held our Pride Parade on Beale Street. The MGLCC is the only center for almost 300 miles in any direction. Memphis law finally states that those contracted by the city cannot discriminate based on sexual orientation.

And we become better every day.

How to Seduce Victoria's Secret Models: Or, What Valentine's Day is All About

Patrick Harris
Opinion Editor



In this age of hyper-customized preferences, the Super Bowl is about the only thing on TV that everyone watches (and I use "everyone" liberally). There's consequently a pretty good statistical chance that you saw the commercial for Teleflora, an online florist, early in the game. For those in need of a reminder, it was the one featuring a smoldering Adriana Lima helpfully reminding the fellas that Valentine's Day is coming up. "Give," she advises breathlessly, "and you shall receive." The final frame of the ad impressively flashes the phrase "Happy Valentine's Night."

The remarkable thing about this ad is not that it tries to sell something using sex. People have been doing that since at least 1452, when Johannes Gutenberg hired the sauciest wenches of Mainz to distribute free samples of moveable type. Nor is it the straightforward suggestion that buying a product is a one-way ticket to mattress surfing; the entire market for sport and luxury cars hangs on this theory. Rather, the thesis we have received straight from Ms. Lima's pouty lips is that a much-beloved holiday is essentially a transaction of flowers for horizontal refreshment.

I must admit that I was skeptical, but this is clearly worth investigating. If the equation holds true, futures in floral arrangements will shortly surpass the price of crude oil and we'll be at the mercy of the Dutch tulip monopoly (which explains a few things about Amsterdam, incidentally). If this is all the day is about, it's easy to sympathize with the partisans of "Single's Awareness Day," not to mention those enthusiastic girls on campus who keep trying to sell me pudenda-shaped cookies this time every year.

A bit of internet research reveals that Ms. Lima is, aside from her sterling career as a Victoria's Secret Angel, a devout Roman Catholic, which may explain the Biblical overtones of her sultry maxim. She also hails from Brazil, a country entirely populated by olive-skinned sex goddesses, as you are no doubt aware. Anyone who senses a contradiction between these two tendencies has never set foot in Latin America. I bring these facts to your attention merely as a segue into

the origins of Valentine's Day, which also has its roots in that august faith of meatless Fridays, and so that you may open your own copies of *Lives of the Saints* while I proceed. St. Valentine, as the legend has it, was a Christian priest that secretly married young Roman lovebirds, going against an imperial edict that forbade marriages. He was imprisoned. The emperor Claudius attempted to convert him to paganism to save his life. Valentine tried to convert Claudius to Christianity instead. Claudius had him beheaded, thus ending an awkward religious impasse.

As we can see, there was no mention of any exchange of flowers (or chocolate, or ringside Coliseum tickets) for canoodling in this story. If we are going by the historical record, Valentine's Day is not about guys shelling out cash so they can cash in later. If anything, it is a tale about the serious pitfalls of civil disobedience, with a romantic subplot. Ms. Lima should know better.

Advertising is a business, so you can hardly blame the clever heads at Teleflora for wanting to turn the most personal aspects of our lives into yet another transaction. We live in a society where there are websites specifically devoted to connecting wealthy men to attractive women. In general, the media is working overtime to fill the airwaves with sex and keep us maxing out our credit cards (no jokes about "stimulating demand," please).

While I can't offer definitive proof, I suspect nonetheless that this sort of capitalist overdrive is about as far from the actual spirit of romance as possible. It's something of a radical notion by the standards of network television, but then why should mass culture dictate a day which is ultimately about two people, whoever they may be (in contrast to, for example, Christmas, in which we justly celebrate the birth of the Messiah and the annual bump in GDP)? Let them make of it together what they will.

For those without a sweetheart to observe the day, please maintain the image of St. Valentine's head hitting the floor of a first-century Roman dungeon.

On that note, I'll be heading to the florist. Just because.



graphics courtesy of Swati Pandita

Student Voice

What are you doing for Mardi Gras?



"I'm going to New Orleans for Mardi Gras! I'm really excited!"

-Phot Ho '14

"I'm not leaving Memphis, but I will probably put on some music and some Mardi Gras beads and dance around in my dorm room."

-Sandra Videmsky '15



"I'll be at a swin meet, so I can't celebrate, but I wish I could!"

-Susanna Kirby '13

"I'm staying in town because I'm in a play, but I will be there in spirit!"

-Hannah Chimowitz '14



"I'm going to spend it having an awesome time with my best friends!"

-Caroline Clark '15

The conversation continues: Robert Mnookin and Gordon Wood come to Rhodes

Amy Stout
Staff Writer

Rhodes' new lecture series has been generating a lot of conversation in recent days, with big name academics discussing the big issues facing today's society.

Most recently, Rhodes hosted renowned conflict-resolution scholar Robert Mnookin, a Harvard law professor who recently published *Bargaining with the Devil: When to Negotiate, When to Fight*. Mnookin's interdisciplinary approach to conflict resolution and negotiation has brought him huge success in the field, and he has applied his knowledge in many complex commercial disputes involving advanced technologies and intellectual property.

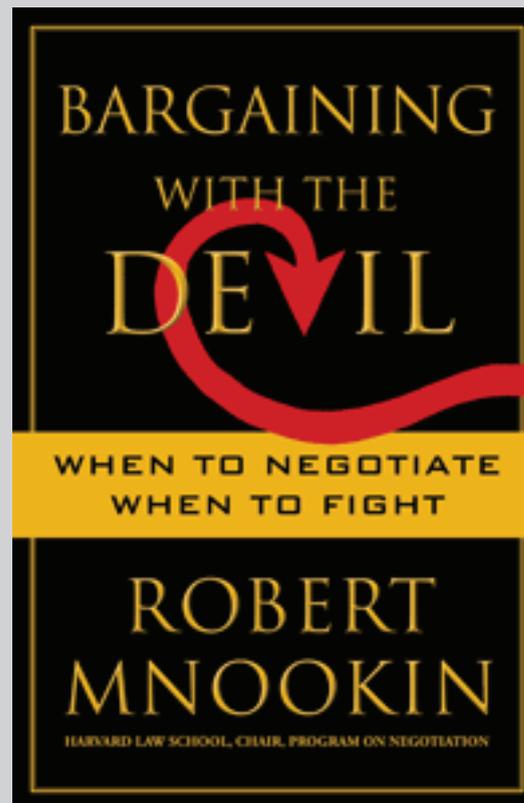
Mnookin spoke to a crowded Blount Auditorium on the 7th about deciding how to deal with a tricky adversary. Drawing on historical anecdotes and solid research, Mnookin referenced figures from Winston Churchill to Dr. Spock to Nelson Mandela, crafting an engaging and thought-provoking conversation. Mnookin outlined his advice for deciding when to negotiate with enemies and when to refuse to bargain, using his own personal experience as a mediator. Mnookin has helped unravel contract disagreements between professional sports teams, corporations, and the like, and has offered advice on hot-button international issues. During

the question-and-answer portion of the evening, a hallmark of the Communities in Conversation series, Mnookin confidently addressed questions as broad as the Israeli-Palestinian conflict and as narrow as how to successfully navigate personal negotiations. The lecture was well-attended by members of the Rhodes community and the greater Memphis area, and elicited thoughtful questions and conversation on the subjects broached.

The next Communities in Conversation event will be held on February 16 in the McCallum Ballroom. Pulitzer Prize-winning historian Gordon Wood will speak on "What Made the Founders Different." The lecture will be presented by the Rhodes College Program in Political Economy and will address questions on the Founders of our nation. Dr. Wood is the Professor of History Emeritus at Brown University and has published over half a dozen books, including the Pulitzer Prize-winning *The Radicalism of the American Revolution* and the Bancroft Prize-winning *The Creation of the American Republic, 1776-1787*. Gordon Wood is one of the pre-eminent modern scholars of the American Revolution,

and his novel approach to history and research has made him one of the great historians of our time. The lecture and discussion are predicted to spark lively debate amongst the attendees and are sure to be extremely exciting.

The Communities in Conversation series will continue throughout the spring semester to provide a forum for intellectual dialogue on a variety of topics in the humanities and current events.



Upcoming Lectures in the Communities in Conversation Series

Gordon Wood – February 16 @ 7:00 p.m. in McCallum Ballroom
"What Made the Founders Different?"

Russell Berman – February 27 @ 6:00 p.m. in Blount Auditorium
"The Humanities in our Culture and the Urgency of Language Learning"

Jane Landers – March 22 @ 7:00 in Blount Auditorium
"African Kingdoms, Black Republics, and Free Black Towns in the Iberian Atlantic"

Sudoku

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1						8		7
			3				1	2
		3	5		1	4		
4	2				8			
5		8						6
		7			9			
	9	6	4				8	

Preparing for the end: A Career Services & Sou'wester Series

Julia Fawal
Staff Writer



photo courtesy of S. Pandita

The middle of February is already near, and this is a time when college students in all grade levels pause and think to themselves, "Oh, my gosh. How are we already here?"

Freshmen are hit with the fact that they are no longer entirely "new," and they are officially into their college career. Sophomores, faced with the task of finally having to declare their major, are realizing that "sh*t's getting real." Juniors are coming to the realization that they are less than three months away from reaching the seemingly forever distant point of being the oldest students in the school, and Seniors find themselves counting down the remaining days in dread, excitement, or a mixture of both.

The entire concept of graduation can be incredibly daunting, especially for the majority of students who did not step onto campus with a pristine and unwavering idea of what they wanted to do for the rest of their lives. For example, some select few have had their eyes set on medical school since their days of picking a wrench out of the ankle of Cavity Sam, the poor patient in the game Operation (yeah, he actually had a name). They survived Freshman Bio, and they have their life game plan set in motion. Others always knew they wanted to go into teaching or politics.

However, not all students are so lucky to have such a clear picture. Many find themselves unsure and overwhelmed with choices, frequently defaulting to expressions such as "I

want to try a variety of classes before I decide" and "I'm going to explore different options" when asked about their choice of major or future career plans.

In the upcoming issues, the *Sou'wester* is going to attempt to help out a bit with a new series. The articles will give perspective on what students can do with a Rhodes degree, profile individuals in different professions for first-hand accounts, and much more. This campus and this city provide endless opportunities to meet people from all walks of life—each with different careers and different paths that led them to where they are now. A Rhodes degree, in particular, is often praised for the weight it carries in the "real world," but that does not stop students from nervously wondering how it will stand up against the faltering economy and paucity of available jobs.

Thankfully, Rhodes' Career Services are beyond helpful and available all throughout the day, willing to aid students with everything from resume writing to finding internships to applying to graduate school and more. They are even hosting a Career and Internship Expo on February 22 from 2:30-5:00 in the McCallum Ballroom.

But for now, simply enjoy one of the most eventful parts of the year. It may not go by as quickly or as slowly as you want it to, but by the end of it, despite your age, you will be an even closer to the rest of your life, an entirely new adventure.



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- Secure of -street garage parking
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- Granite counters, stainless premium appliances in kitchen
- Screened and private rear porch
- Zero lot, not condo. FHA and Fannie Mae qualified
- Recent interior paint
- 5 blocks from Rhodes
- Motivated owner – priced to sell • \$160,000



The Single List

Jasmine Gilstrap
Editor-In-Chief

I would like to start off by saying I don't celebrate Valentine's Day. My close friends know my personal reason for not celebrating Valentine's Day which has nothing to do with the commercialization of the "holiday" based on a massacre. Aside from it being a fake holiday (or so I think), Valentine's Day makes those of us who are single feel bad about a status that I think we should be content with. Just because people haven't realized how awesome we are and thrown themselves at us does not mean we are not worthy of celebrating. Therefore, I celebrated Singles Awareness Day this year, not by wallowing in self-pity and listening to The Cure as in past years, but by indulging in a playlist that allows me to celebrate and embrace my singleness.

- **"Rolling In The Deep"**
– Adele:

I'm kicking off the list with what is probably the best "I'll be fine without you" song of the past two years. This song contributed to Adele's six Grammy wins on Sunday night and gave her the award for Record of the Year. Besides, as an avid, self-proclaimed Adele fangirl, it's only right that I do.

- **"Single Ladies (Put A Ring On It)"**
– Beyoncé:

Like the previous song, I doubt this one needs an explanation for its presence on the list. I will add that the *Glee* episode which features this song might be something to check out given its humorous nature, complete with a spoof on the video for this song.

- **"Heartbeat"**
– Childish Gambino:

As one of the singles on the future Rites performer's latest album *Camp*, I felt it was only fair to feature him on my playlist. The song is less about embracing singleness and more about addressing the complications that come with it. However, the recent release of the video makes it a necessary addition to the list.

- **"Perfectly Lonely"**
– John Mayer:

When people think of John Mayer, they typically think "love songs" or maybe just "slow songs" in general. I'm not saying this song isn't one of those, but the proclamation of being "perfectly lonely" adds something to this list a lot of these songs do not offer.

- **"If I Never See Your Face Again"**
– Maroon 5:

Maroon 5's music is laced with messages about sex...and this song is no different. Although, I will say that the underlying message of the song is something a proud-to-be single person would say.

- **"I Will Survive"**
– Gloria Gaynor:

Also known as the Queen of Disco, Gaynor provided the ultimate post-break-

up/I'm-happy-to-be-single anthem of all time. This late 70s classic is a must have on any playlist regarding being single, recently or otherwise.

- **"Raise Your Glass"**
– P!nk:

One of the assumption people make on Valentine's Day is that those without a special someone are weirdos in some way. What better way to say "maybe I am a weirdo and that's ok" than with a song by P!nk, the ultimate weirdo pop star, which celebrates weirdos everywhere?

- **"Lover to Lover"**
– Florence + the Machine:

Acknowledgment of the impact singleness can have on one's life is an important part of embracing one's single status. Florence describes this process and the ultimate realization of it being alright in this song, despite the misleading nature of the title.

- **"I'm Single"** – Lil Wayne:

Similar to Adele's "Rolling In The Deep," this song takes a "forget you, I'll be fine" approach to singleness. While I will admit this song and Lil Wayne's music in general is best for chill nights and driving around Memphis at 2 in the morning, "I'm Single" is a modern rap singles' anthem that comforts its listeners, especially for single guys.

- **"People, Running"**
– Jack's Mannequin:

Jack's Mannequin talks a lot about life in their songs, and being by oneself is a part of life. This song takes on a stance that this aloneness can be used for self-discovery and outlines some positive aspects of being single, making it an empowering track for singletons.

- **"Merry Happy"** – Kate Nash:

Kate Nash's music makes my ears happy, and this song is no exception. As it discusses making oneself happy rather than counting on others to do so, "Merry Happy" is a great ending to an hour-long celebration of singleness, and motivates one to watch that sunset on their own.



Student Musician of the Week: Courtney Ashley

Molly Whitehorn
A&E Photo Editor

Freshman Courtney Ashley is a Memphis-native with a pixie cut who discovered her talents for percussion at an early age.

"There's a home video of me getting a bunch of percussion instruments, like tambourines, when I was 2. It's funny that that's in my home videos because that's the kind of stuff I play now."

Ashley was raised in a single-parent home by a mother who is a teacher and a singer. Singing has been in her family for generations, as her maternal grandfather was a professional opera singer. But instruments are almost completely absent from her bloodline. ("I know that, at one time, my uncle has a drum set.") Ashley is not only a percussionist, but she also plays the acoustic guitar and likes to sing, much like her mother and grandfather.

Ashley was involved in her high school marching band, and after her first performance she knew she wanted to spend the rest of her life involved in music. "When I was a freshman, I joined band and I was in the drum line. I had just gotten into Drum Core International. At that first competition I was like 'Oh my God, I love everything about this.'"

Ashley loves to play music, but she's not just interested in performing. She wants to teach music one day, but that may not be easy to do with only the undergraduate degrees offered at Rhodes.

"I'm majoring in music and I'm minor-ing in education. It's complicated because you can't make a music education degree. I'll have to have some form of higher education."

However, Ashley does say she is learn-

ing a lot in her music classes. One class she found particularly interesting was European Heritage taught by Vanessa Rogers.

"[The class is] so cool! Did you know of all the different components that make up an opera? There's just so much more to everything than you think. When you listen to classical music, it might all sound the same to you. But when you get into it, it's like 'Wow, this person really transformed music.' It sets up the progression of how music is now."

Although Ashley has found a new respect for the music of the past, she still finds most of her inspiration in modern music.

"[My biggest inspiration is] Patrick Stump because he's good at everything. I like how he incorporates all types of instruments. [In his music] he has percussion, guitars, trumpets, saxophones, all sorts of random stuff."

Like most people, Ashley also has certain music that she strongly dislikes. "[I hate] Foster the People. And I don't like country music. I like T-Sweezy, but that's about it. I hate, like, mainstream country music."

Although Ashley has only been at Rhodes for one full semester, she has found something that she loves about the Rhodes music program.

"I haven't been in the program enough to really know much about it except that it's small. That's cool because you can do a lot with it. In orchestra, I'm the only percussionist. So I can expand myself. It's not like a 20-person percussion section in high school when you play a triangle for a whole song."

Is 3D Really Worth It?

Shelby Lund
A&E Editor

This past Friday marked the first of George Lucas' theatrical re-releases of the *Star Wars* saga: *Star Wars Episode I: The Phantom Menace* in 3D. The entire enterprise is yet another instance of a studio attempting to capitalize on the 3D craze which has swept the movie industry in the past three years. With the economy still not doing too well, moviegoers are increasingly asking the following: are 3D films really worth the higher admission price, or are studios just trying to squeeze out an extra couple million from moviegoers? The answers to those questions are simple: not enough to justify the extra cash, and yes, they are, respectively.

When "realD-3D" was first used with James Cameron's *Avatar*, it was a revolution in movie-viewing technology. It was nowhere near as headache-inducing as traditional 3D, and it gave dazzling depth to the exotic world of Pandora. However, regardless of whether one saw it in 3D or 2D, the film itself—the plot, the characters, the dialogue—remained exactly the same.

While the 3D did help show the special effects off to their best advantage, the film itself was not really that good. The acting was mediocre, the plot was overused and clichéd, and overall the film should have been about an hour shorter than it was. To those who care about story more than special effects, it was nothing



special—just an average, CGI-laden sci-fi flick not worth the extra money.

Furthermore, most 3D films are actually filmed regularly and then post-converted to 3D on the orders of the studio heads—frequently

to the detriment of the film in question. An infamous example is *The Last Airbender*, the live-action adaptation of the popular cult cartoon series *Avatar: The Last Airbender*. While the film itself is pretty terrible, the 3D conversion was horribly done and added nothing to the already lacking movie. The studio clearly did not care about the film itself, or its suitability for 3D; all they wanted was to cash in on the craze and make extra money. Other examples of films made in 2D and converted to 3D include the *Clash of the Titans* remake, *The Green Hornet*, and, hilariously enough, *Piranha 3D* and *The Nutcracker in 3D*—all of which are not exactly known for their high quality.

So if studios don't care if 3D will actually enhance a film for the viewers, especially when the film itself isn't all that good to begin with, why should the viewing public pay extra to see it? From all reports, the 3D conversion on *The Phantom Menace* added absolutely nothing to the film, and paying to see a film in theaters that is probably posted in its entirety somewhere on the Internet is an absolute waste. So is going to see any film in 3D when it is also available in 2D. So what if 3D makes things look more "real?" It doesn't change the quality of the film's special effects or the content of its plot. If you really want to see a movie, see it in 2D. Your wallet will thank you.

"Art & Scandal" at the Brooks Museum

Annika Wuerfel
Staff Writer

"Art and Scandal: The McCall Purchase" recently debuted as one of the Brooks Museum's newest exhibitions. However, this exhibition covers much more than just artwork. The history and mystery behind this 38-piece painting collection deserves this fittingly "scandalous" title. Though a majority of the controversy took place in the 1940s, the ideas and issues present then are still looked at and pondered upon today. For the art connoisseur or the new art novice, this exhibit will entice everyone's sense of wonder.

The actual scandal in the 'Art and Scandal: The McCall Purchase' exhibit began in 1943. During this time the Brooks Museum was only 27 years old. Memphis Park Commissioner John B. Vesey wanted to expand the museum's art collection as well as its reputation. In order to do this, Vesey made the bold move of purchasing 38 "Old Master" paintings from Warner S. McCall, a well-to-do art collector from St. Louis.

Compared to today's standards and art prices, \$25,000 may not seem like such a bad price to pay for 38 famous pieces. However, major backlash from across the country ensued. Spending that much public money on fine art during a time of war was not only a shock, but caused much debate across the country. *Time* Magazine even made the comment about the McCall Purchase, stating, "...stout, glad-handed Park Commissioner John B. Vesey of Memphis wanted his city to have 1) the largest zoo in the

U.S., 2) an eye-catching art collection. With the zoo the Commissioner was doing splendidly. But last week his art boom had the mangle."

While spending \$25,000 on art in 1943 may have been scandalous, what was even more shocking was the fact that some of the pieces in the collection were not originals. In fact, before selling the pieces to Memphis, McCall had originally tried to sell his pieces in New York, where several critics asserted that many of the works were not authentic.

"While this collection may seem like a sad case of buying unauthentic art, the opposite is actually true."

Twenty-two out of 38 pieces were questionable in their authenticity despite the Brooks Museum receiving some well-known original pieces, such as Anthony van Dyck's "Portrait of Queen Henrietta Maria," Winslow Homer's "Reading by the Brook," and Ralph Blakelock's "Indian Encampment." Of these 22 pieces, instead of the actual artist's signature, words such as "imitator of," "attributed to," and "possibly by" appeared instead. If lack of authenticity was not enough to cause debate, the fact that many

of the pieces were damaged or in very bad shape did not help to endear the McCall Purchase to the city. In 1944, *Memphis Press-Scimitar* stated the McCall Purchase was "the most notorious lot of second-hand art ever unloaded on a museum."

While this collection may seem like a sad case of buying unauthentic art, the opposite is actually true. Instead of trying to cover up the negative publicity, the exhibit today describes the McCall Purchase as being a part of the history of the museum. In fact, because of the high quality of some of the authentic pieces, S. H. Kress, an 1896 Memphis businessman, donated 32 other authentic works to the museum. The collection today displays all 38 pieces in the McCall Purchase. However, because the museum sold some of the collection's damaged pieces, photographs of the missing pieces help to complete the 1943 38-piece collection.

Controversy, debate, and scandal were all part of the exciting 1943 McCall Purchase. To learn more about this exhibit, see the controversial, beautiful paintings, and discover some unique Memphis art history, please visit the Brooks Museum today. This beautiful museum sits in the middle of Overton Park at 1934 Poplar Ave. If you have yet to visit this Memphis landmark, it deserves a trip. The exhibit runs until May 13 and was organized by Stanton Thomas, the museum's curator of European and decorative art.

THIS WEEK IN ENTERTAINMENT

New Movie Releases: 2/17/12

Ghost Rider: Spirit of Vengeance
This Means War
Undeclared
The Secret World of Arrietty
Thin Ice
On The Ice

Television Highlights (2/15-2/21)

Family Guy, Wednesday, 7 pm, TBS. Peter takes part in medical experiments to make some extra money.

Modern Family, Wednesday, 8 pm, ABC. After selling a house to Mitch and Cameron's friends, Claire and Phil plan a celebratory dinner.

The Big Bang Theory, Thursday, 9 pm, CBS. Sheldon and Kripke compete for a corner office; Penny receives a gift from Amy.

The Vampire Diaries, Thursday, 7 pm, CW. Elijah presents Stefan and Damon with an ultimatum that puts Elena in danger.

300, Friday, 8 pm, TNT. Movie. Badly outnumbered Spartan warriors clash with the Persian army at the Battle of Thermopylae.

Once Upon A Time, Sunday, 7 pm, ABC. David decides to tell Kathryn about his relationship with Mary Margaret.

Gossip Girl, 7 pm, Monday, CW. Blair tries to save her friendship with Serena; Ivy collides with the van der Woodsens.

Castle, 9 pm, Monday, ABC. Beckett and Castle must stop a series of events that could result in a war.

Glee, 7 pm, Tuesday, FOX. New Directions and the Warblers face off at Regionals.

The River, 8 pm, Tuesday, ABC. One of Emmet's crew members is found exhibiting symptoms of a mystical curse.