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THE SOCIAL EXCHANGE PRESENTS

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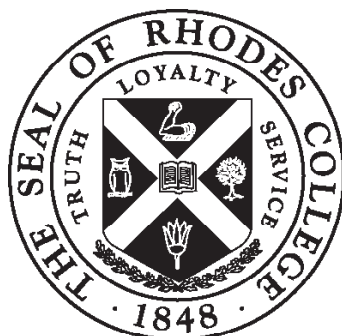
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## WITHIN THE GATES

# Campus Safety Features: Officer Shundreka Jenkins

BY BETH TRUEMAN '18  
STAFF WRITER

**Name:** Officer Shundreka Jenkins  
**Hometown:** Pine Bluff, Arkansas

*How long have you worked with Campus Safety at Rhodes?*

I have been working at Rhodes College for 4 years now.

*What made you want to work at Rhodes?*

I always had a passion for public safety. Providing security for the community is imperative to me. I initially came to Memphis to attend college but once I received my degree in Criminal Justice from Memphis State I stayed around to raise my family because it can be difficult to relocate. So I went out and found a career in my field and that is how I landed at Rhodes College.

*What is your favorite thing about working at Rhodes?*

I love the many diverse events that Rhodes College hosts throughout the school year because it reassures me that the world is yet changing. I think it is very important that we witness firsthand how to relate to other cultures in order to grasp a better perspective.

*What is your favorite hobby/interest?*

I love sports. I played all types of sports growing up. My absolute favorite is to watch LeBron James dominate on the court.

*What is your favorite restaurant in Memphis?*

Osaka is my favorite restaurant in Memphis. They have the best Sushi.

*What else are you doing outside of working at Campus Safety (other jobs/school/family life/etc)?*

I come from a gigantic family so family time is very important in my household. If I am not at work or studying

for my Master's, then I am likely enjoying time with my family.

*What's your favorite quote?*

"Don't be in such a hurry to condemn a person because he doesn't do what you do, or think as you think. There was a time when you didn't know what you know today" -Malcolm X

*What's your favorite type of music (and some examples of artists/songs you like)?*

I am a free-spirit. I love all types of music: Reggae, Gospel, R&B, Rap, Rock & Roll, Blues, etc. I listen to the message behind the song. One of my favorite artists is Erykah Badu—"Bag Lady"

*If you could travel anywhere in the world where would you go?*

I would love to travel to Dubai.

*What is the hardest thing about your job that most people don't realize?*

The hardest thing about Campus Safety is getting the Rhodes community to understand the risk that every safety officer takes when coming to work daily. The Rhodes campus is not the risk, per se, but it's the outside community we must encounter that can become a risk.

*If you could tell Rhodes Students one thing about Campus Safety, what would it be?*

I would tell them that no matter what you've heard about Campus Safety, we are here to ensure that every situation is handled in the best interest of everyone at Rhodes College.

*Anything else you want the Rhodes community to know about you?*

Let's continue to defeat adversity.

## Dr. Yasir Kazi on the History of Islam in America

BY WARREN SOCHER '19  
STAFF EDITOR

The Rhodes Muslim Student Association (MSA) recently hosted a series of events that comprised Islamic Awareness Week. On Tuesday, March 20th, professor Dr. Yasir Kazi and founder of Midtown Mosque Imam Hamzah Abdul-Malik gave a lecture to students in Hardie auditorium about the history of Islam in America.

According to Kazi and Abdul-Malik, the first contact of the Muslim world with North America has not been confirmed. Experts have posited a couple of theories such as the pre-Columbian expeditions of Zheng He, a Chinese Muslim explorer from the Ming Dynasty, as well as the massive naval expedition of Mansa Musa of Mali. However, evidence found to support their actual arrival in North America has been minimal, aside from alleged caliphate coinage found in North Carolina and certain Native American names reso-

nating similarly to Arabic names. The first documented arrival of a Muslim to North America was with Spanish explorers with Christopher Columbus in 1492 which was not coincidentally the same year the Muslim dynasty in Spain ended. Ferdinand and Isabella were able to finance Columbus' voyage once the Catholics in Spain had defeated the Islamic empire so they did not have to conserve funds for fighting.

The first large group of Muslims to arrive in North America were enslaved Africans; according to the speakers, about 20% of all enslaved people brought from Africa had a Muslim background. Even though this was the case, there was not an Islamic presence or culture within America according to Dr. Kazi. Slave owners tended to force Christianity on the enslaved. However, some slave owners documented Islamic practices of the enslaved, like writing in Arabic, which amazed them as one of the dominant narratives to justify the enslavement of Africans was that they

were intellectually deficient. In fact, there have been entire Qurans written by enslaved Africans in America.

These enslaved people were unable to preserve Islam for multiple generations; the first visible presence of an Islamic culture came into existence in the late 19th and early 20th century with about 20,000 Syrians migrating and building the first mosques in the United States and Canada. Endemic Islamic movements also emerged within the United States in the 1930s but all of them ended up dissipating except for the Nation of Islam which has lasted with an active presence today. According to Dr. Kazi, from the lens of mainstream Sunni Islam this seemingly incomparable movement has only represented a facade of Islamic theology. However, the Nation of Islam was America's first big exposure to the religion. Malcolm X helped to popularize the Nation during the Civil Rights Movement. He later converted to mainstream Sunni Islam and drove people left the Nation after him to

convert to the mainstream.

Even though the Nation of Islam has been criticized for deviating from the mainstream Islamic tradition, Abdul-Malik explained its importance, along with mainstream Islam, to African-Americans. Abdul-Malik was one of the few African-American graduates of Al-Azhar University in Egypt, the "Harvard" of Islamic studies. He stated in his portion of the lecture that Islam has always been a "mechanism for black people to free themselves psychologically and spiritually from white supremacy." In his own experience as a black Muslim living in the United States, he claimed Muslims were the "best representation of black people in our neighborhoods." Abdul-Malik stated a belief that people saw him and his family as a kind of moral compass to look up to, an expectation he has strived to meet.

# OPINION

## EDITOR'S NOTE:

The opinions and views expressed in the content below are those solely of the writer and do not reflect the opinions and views of the Sou'wester or its staff. Additionally, the writer takes full responsibility for the accuracy of their work and its adherence to college policy. Letters to the editor are not edited.

# OP-ED: Theatre Department Should Have a Role

BY DAVID MASON, PhD  
ASSOCIATE PROFESSOR OF THEATRE  
CHAIR OF THEATRE AND DIRECTOR OF  
ASIAN STUDIES (ON SABBATICAL)

Last month, the college's Office of Academic Affairs notified me that the college will no longer have a Theatre Department, as such. This notification came without any prior discussion with any Theatre faculty.

The college assures me that undoing the Theatre Department is only an "administrative change." No current degree programs will be eliminated. The current Theatre curriculum at the college will not change. Theatre faculty will still be responsible for productions in the McCoy Theatre. Under this plan, Theatre faculty will be reassigned to the Music Department. The Music Department will have a "Theatre Program," with its own faculty, its own budgets, and its own curriculum. Rather like what the college's Theatre Department has right now.

Given the assurance that the Theatre Department will not operate any differently as a "program," the decision to undo Theatre as a department seems unwarranted. And the unilateral manner in which this administrative change has been accomplished trivializes faculty as furniture that can be rearranged, and trivializes disciplines of study, as well, as being rather mix-and-matchable.

The Office of Academic Affairs is not required to consult with faculty concerning this sort of administrative change. But an expectation that faculty will be included in discussions aimed to undo their department is manifestly reasonable, and the imposition of this change on faculty is at odds with widely-acknowledged principles of faculty governance in the academy.

In its "Recommended Institutional Regulations on Academic Freedom and Tenure," the American Association of University Professors states:

"The decision to discontinue formally a program or department of instruction will be based essentially upon ed-

ucational considerations, as determined primarily by the faculty as a whole or an appropriate committee thereof.... Faculty members in a program being considered for discontinuance will promptly be informed of this activity in writing and provided at least thirty days in which to respond to it. Tenured, tenure-track, and contingent faculty will be invited to participate in these deliberations."

Because this administrative change does not eliminate any degree programs nor change any curriculum, it could be said that, even while it does undo a department, the transformation of a department into a program discontinues nothing. Nevertheless, the spirit of the AAUP's recommendation is clearly to include faculty in deliberations that would lead to reorganizations that will change things.

And this plan will significantly change things. Indeed, it already has, including the status of Theatre as an area of study at the college, the role of Theatre faculty in determining how Theatre study is conducted here, and the potential for Theatre to grow as an area of study and creative practice.

For consideration, under this change Theatre faculty will not have the lead role in the Theatre faculty search that we hope will proceed next year. In the same way that we expect that aspiring Theatre students will opt to attend a college with a Theatre Department, rather than Rhodes, we fear that transforming a department of the college into a "program" at the outset of a tenure-track faculty search will keep the best faculty candidates away.

Also, This plan undercuts the extent to which Theatre faculty represent Theatre interests at the college. The AAUP cautions in its "Statement on Government of Colleges and Universities":

"The chair or head of a department, who serves as the chief representative of the department within an institution, should be selected either by departmental election or by appointment following consultation with members of the department and of related departments;

appointments should normally be in conformity with department members' judgment."

Without its own department chair, selected from its faculty, Theatre interests will inevitably be a secondary concern, or less, and Theatre faculty will be called to expend even more energy defending the legitimacy of their field. There's a reason that not one of the top thirty liberal arts colleges in the country offer Theatre as a program in a Music Department, and not one has a combined Music and Theatre Department. I am told that disciplinary expertise is not relevant to this administrative change. The certainty that disciplinary concerns do not bear on a change like this reveals the very disciplinary blindness that makes faculty expertise crucial to such changes.

Consider that tomorrow you wake up to find that the college no longer has a Physics Department or a Philosophy Department, and that faculty in these departments now fill out History. If you're inclined to say to yourself or to the person sitting next to you, "Nah, they wouldn't do that," you might be right. But being right on this point reveals the bias that scholar Jonas Barish calls an antitheatrical prejudice. You can read the book. It's in Barret.

"They wouldn't do that to Philosophy," says the bias. "Philosophy's a real discipline." The bias goes way back, and permeates most cultures. It's the reason that the *Natyashastra*, India's foundational, fourth-century, CE, text on theatre, begins by characterizing the inventors of theatre as the messengers of the gods and ends by condemning them to be outcasts.

I am told that this administrative change will strengthen Theatre at the college, and I'm happy enough to accept this declaration of intent at face value. But the absolute exclusion of Theatre faculty from a discussion of what would strengthen Theatre rests squarely on the bias: Because Theatre is not a real thing, one can know how to strengthen it without knowing anything about it. In fact, one might strengthen Theatre

even more effectively by ignoring Theatre people, altogether. Reminiscent of the *Natyashastra*: "We really value Theatre, but the people who do it... not so much."

If there were a convincing argument to undo the Theatre Department, Theatre faculty would assert that it makes much more sense for the college to reassign Theatre faculty to the Art and Art History Department, among whose faculty are performance artists and designers. The Theatre Department and the Art and Art History Department already offer a permanently cross-listed course. Faculty in Theatre and Art and Art History already collaborate on creative and curricular projects. Art and Art History faculty have participated in the Theatre Department's last two faculty searches. And the research and creative work of Theatre faculty solidly intersects with the work of faculty in Art and Art History.

After conversations with the Office of Academic Affairs, with faculty committees, and with faculty colleagues, I remain alarmed both by this decision and by its manner of deployment. Our postmodern condition has noted the inadequacy of language to account for experience, and I am certainly still searching for some means of expressing just how alarmed I am.

Because I am currently on sabbatical, I don't have classes to cancel or to walk out of, and absenting myself from campus has been rather the tree that doesn't make any noise in the forest. Perhaps I should tattoo my face.

Faculty in real disciplines who can imagine being abruptly notified that their department is gone and that they will now inhabit a department of arbitrary relevance might muster some alarm on Theatre's behalf. Students who can imagine being told out of the blue that they can complete their degree in Philosophy, but only by studying with faculty in History, might worry with me over the college's concept of departments and disciplines.

At least, students ought to be concerned that by...(cont'd top of pg. 5)

## OPINION/BEYOND THE GATES

(OP-ED, cont'd)

...foreclosing discussion of this matter, the Office of Academic Affairs has obviated inquiry, critical thinking, and intellectual engagement—the fundamental elements of the education that the college purports to provide.

As the chair of the Theatre Depart-

ment—sabbatical notwithstanding—my ongoing opposition to the undoing of the Theatre Department is neither obstructionist nor adversarial.

It is, rather, an effort to affirm faculty as the experts in their fields, to promote the appanage of faculty to speak on what would strengthen the disciplines

in which they have earned their expertise, and to promote the college's own basic ideals.

Undoing the Theatre Department is precipitous, and particularly troublesome for having been settled while the chair and senior faculty of the department is on sabbatical. Suspending

the imminent implementation of this plan—so that it can be responsibly, carefully, and collaboratively considered during the 2018-19 academic year—injures no one, and would affirm both the college's respect for faculty and the care the college has for its curriculum.

# Review: Catherine and Mary's on South Main in Downtown Memphis



BY MADDIE RHODES '18  
STAFF WRITER

An evening stroll on Main Street in downtown Memphis will be the most rewarding when the destination is Catherine and Mary's, located in the recently remodeled Hotel Chisca.

Walking in the door, I was greeted by the hostess and led to my table in the large, open room fortified on every side by concrete. The high ceilings and concrete walls and floors gave the large space an urban rustic feel. Layers of plaster and concrete lingered on the walls: the visible signs of Memphis pride in the past, present and future. The space was accented with mid-century modern tables and chairs that feel simultaneously trendy and classic. The bar greeted me on the left side of the restaurant with black and white mosaic tile under the

marble counter. The bar complemented the urban revitalized theme and back lighting on the bar shelves creates ideal evening mood lighting.

Despite its minimal and vogue décor and the concrete that gave the space its revitalized feel, the restaurant will get unbearably loud during a busy service which will be most nights. It felt like I had to shout across the table and continuously ask fellow diners to repeat their statement. It was, after all, a concrete box.

The food made up for any shortfalls in atmosphere. The chefs Andrew Tice and Michael Hudman have become well-known Memphis restaurateurs and James Beard Nominated Best Chefs: Southeast. You may be more familiar with their restaurants Hog and Hominy, Porcellino's, Andrew Michael or The Grey Canary (opened February 2018).

The restaurant was named after the chef's grandmothers, who inspire their cooking. The chefs integrated flavors, techniques and ingredients classic to Tuscany, Sicily and Memphis. The menu will change often based on what is available and in season but they will always offer small plates and snacks, pastas and entrees. The menu was designed to be served family style but I have had trouble sharing my pasta!

I have never been disappointed by the food at Catherine and Mary's, whether eaten in the noisy but trendy restaurant space or in the comfort of my own home; each bite burst with well-balanced, comforting flavor. The pasta will always reflect the season: peas in the spring and squash in the fall tossed in the most flavorful, peppery olive oil and laced with flavors I can never quite pinpoint. The entrees have nev-

er disappointed either. I typically have requested a vegetable plate, usually the most boring option on many menus but one that has not even appeared on Catherine and Mary's. Nonetheless, the chefs have taken pleasure and pride in whipping up something different and the combinations of grain and vegetables has always left the comforting and lingering flavor of garlic and olive oil.

Previous cocktail lists have included drinks with atypical flavors like fennel, beets and bay leaf and a few made with Old Dominick Vodka, brewed down the street. They also will offer a comprehensive wine list and the help of a sommelier for those who are not expert. Andrew and Michael have done everything they can to make each experience at Catherine and Mary's an unforgettable one, worthy of their grandmothers' legacy.

## BEYOND THE GATES

# Crosstown Panel: Dr. Zandria Robinson Discussed Her Latest Book "Chocolate Cities"



BY PRAMIKA SRIRAM '21  
CITY EDITOR

"Chocolate Cities," a book written by Rhodes College professor Dr. Zandria Robinson and University of California Los Angeles (UCLA) professor Dr. Marcus Hunter, shines a light on black life in the United States. The authors convened at Crosstown Concourse on March 24 for a panel about their recently released book. Professor Charles McKinney introduced the panel and noted that "Chocolate Cities" would "point the way forward" for how people will view black Americans and the spaces they occupy. "Chocolate Cities" scrutinizes the notion of "the Great Migration" of African-Americans after World War I and examines alternative ways to describe the movement of black communities.

Hunter explained one of the main objectives of the book was to redefine black issues in black terms. Labels such as "hoods," "slums" and "ghettos" are one-dimensional terms which do not convey the rich human experiences that exist within black-dominated spaces. Rather, the book proposes the term "Chocolate City" for any area occupied by black people. Furthermore, Hunter revealed how African-Americans have often been categorized by which region of the country they reside in yet he argued that it is a "disservice" to assume the issues black communities face in a particular area are endemic to that region. Robinson pointed out that although income and quality of life varies greatly among black people, "schooling and money do not change the black experience." Affluent African-Americans often experience the same problems

with which their less wealthy counterparts grapple. Robinson cited research which confirmed that African-American communities as a whole face disproportionately high rates of infant mortality and heart disease.

The panel incorporated different elements of black culture into their discussion, pausing at times to play pieces of influential black music and recordings of speeches. The song "Chocolate City" by George Clinton inspired the title of the book. At one point in the song, Clinton croons, "God bless Chocolate City and it's gainin' on ya vanilla suburbs;" this lyric describes an observable phenomenon. The panel discussed the idea that black communities take up space as reparations for hundreds of years of enslavement and oppression.

By not waiting for permission to occupy these locations "black people are

coming together to create their own spaces," Hunter said.

Both Robinson and Hunter agreed the creation of purely black spaces allows black communities and culture to flourish without having to explain blackness to white people. Robinson and Hunter also agreed the process of writing "Chocolate Cities" was one they had unknowingly been involved with for their entire lives. The book embraces the idea that "black power manifests when black people come together," Hunter said. The panel's moderator, University of Mississippi professor Brian Foster, credited "Chocolate Cities" with "providing a way to talk about black folks everywhere."

## SPORTS

## Softball Steals the Show

By JACK PATTON '18  
SPORTS EDITOR

The Rhodes College softball team put up a fight against no.5 ranked Berry College last Saturday but in the end it was not enough. The Lynx lost to Berry 7-4, making them 17-10 for the season. Before the game, Rhodes honored its softball seniors Allison Long '18, Caroline Reilly '18 and Kirsten Samuels '18. Long came to Rhodes from Springfield, Ill. and will be graduating with a major in Biology.

Caroline Reilly hailed from Marietta, Ga. and will be graduating with a major in Religious Studies and Sociology. Kirsten Samuels moved from Vancouver, Canada and will be graduating with a major in Psychology. The Lynx earned their four runs against Berry off of a couple home runs. In the third inning, Marisa Moore '21 gave the Lynx two runs with her first college home run. Then, in the fifth inning, Samuels hit a home run that yielded a few more runs for the Lynx.

Although the Lynx lost to Berry on Saturday, they pulled off an upset in exciting fashion on Friday night. Seven innings were not enough to decide the game and the teams had to play an extra inning. The game was tied 2-2 with one out in the bottom of the 8th when Samuels came up to bat. She stepped up to the plate and, after a couple strikes and balls, Samuels put bat to ball and hit a home run.

Samuels' home run automatically gave the Lynx the win and handed Berry its first conference loss and its first loss in ten games. On the mound for the Lynx throughout game was Bri Maniscalco '19 who earned her 11th win on the season. Maniscalco was named SAA Softball Pitcher of the Week—for the second time this season—for her performance against Berry. In the first game of the Rhodes vs Berry series the Lynx lost 7-0 but they clearly came back with a vengeance.

This week the Lynx will travel to Hendrix College for a couple games on Wednesday night that were rescheduled from February 24th due to inclement weather. After that, the Lynx will come back to Rhodes to host Centre College in a 3-game series with games on Saturday at 12 and 2 p.m. and a game on Sunday at 1 p.m.



From left holding their pictures: Softball seniors Kirsten Samuels, Allison Long and Caroline Reilly supported by their loving families



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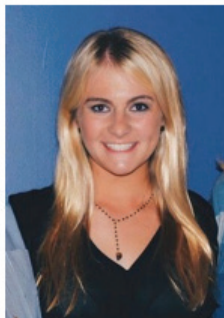
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Class of 2021



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**Stewart Nichols**  
Class of 2021



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**Zach Thornton**  
Class of 2019



**Lane Brandt**  
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**Hannah McCarty**  
Class of 2019



**AnDrea Hargrove**  
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**Hannah McCarty**  
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**Devin Dunkley**  
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