

The Sou'wester

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Rhodes College

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Can you find Waldo at this year's Rite of Spring? (Hint: He's drunk.)

Roberts: Clinton Studied Economics In Moscow

by Gayla Bassham
Editor

On Thursday, April 1, conservative economist Paul Craig Roberts delivered the third in a series of four Seidman Lectures on the subject of the Great Society. Roberts, an advocate of supply-side economics, is a critic of most programs Lyndon Johnson implemented in his Great Society plan.

According to Roberts, the Great Society "reflected our discomfort with the institutions of a free society." He criticized the Aid to Families with Dependent Children (AFDC) program for being "great incentive for illegitimacy."

The focus of Roberts' talk was not on domestic programs, but on foreign policy. The great Society, he claimed, was the primary source of development planning in underdeveloped countries and directly responsible for the Third World Debt Crisis.

"We basically imposed socialism on Third World countries," said Roberts.

According to Roberts, the problem began because, in the Third World in the Sixties, countries were usually mercantilist societies in which government was already the primary operator. Development planning, sanctioned by the Johnson Administration, simply put more money into the hands of the governmental elite, effectively socializing the Third World.

Socialism proved a failure, said Roberts. "The only socialists left are Fidel Castro and our own universities," he claimed.

Roberts's talk then turned to the contemporary United States. According to Roberts, America does not seem to realize that socialism is a thing of the past.

"How can we reconcile our social attitudes with reality?" he asked. "We are marching in a different direction from the rest of the world . . . Every socialist country is privatizing all institutions that were previously socialized."

Roberts criticized Clinton's economic plan. "The attitude that 'if you've got something, we will plunder it' — this is not an attitude on which to build a successful economy," he explained.

Roberts believes that Clinton's tax hike is a mistake, saying that "no known economic theory" supported Clinton's plan.

"I suppose we now know what Clinton was doing in Moscow," he commented. "He was studying economics."

Roberts said that an increased interest rate would simply offset the tax hike and would not increase the investment. Clinton's economic plan, he believes, will only enlarge the deficit and is obviously not a stimulus.

"Assuming it works," he said, Clinton's plan would add \$916 billion to the public debt and would average \$62 billion more over four years than the Reagan deficit.

Rites Of Spring Campus Craze

by Jennifer Larson
Campus Editor

Rites of Spring once again took over the campus of Rhodes College and all other activities temporarily seem to have come to a halt. Unlike past Rites, however, it still felt like winter when Friday, the first evening of Rites, arrived. Rumors of snow flurries and rain flew fast and furiously.

Fortunately by Friday at 6 p.m., it was not raining or snowing, although it was pretty chilly, and the show could go on. Rhodes students and guests wandered out into the fenced-off amphitheater area, dodging security guards and clutching squeeze bottles and cups. As everyone passed into the area through one of the security en-

trances, monitors and security guards checked for the "Rhodes College Rites of Spring" fluorescent pink wristband that assured entrance.

After the band finished playing around midnight, the amphitheater still didn't clear out. Rites of Spring comes but once a year and people decided to take advantage of it. Various students and guests stood around, looking for the man with the video camera, or comparing the contents of their squeeze bottles.

Saturday afternoon brought the AO Mud Pi Sling between the library and Clough Hall, and the Gamma Phi Beta Teeter-Totter-A-Thon in front of Palmer Hall, as well as a full day's worth of music. Beach balls, blankets,

sofas, and frisbees were hauled out into the amphitheater, and bubbles and glitter were spotted floating around. By the time that (Posey) Hedges, Starr, and Young, and Familiar Faces entertained, the amphitheater was packed with people, who were dancing, eating, drinking, and just hanging out. (And huddling together for warmth.)

After Saturday night's festivities began drawing to a close, the evidence of a large-scale party was scattered throughout the area in the form of paper plates and crawfish from the Ratnic, beer cans, and other assorted junk. Gradually, students packed up their blankets and coolers, but the am-

(Continued on Page 2)

Student Assembly In Transition

by Paul Guibao
Staff Writer

The transition has begun. Student Assembly is gearing up for its shift in power, as this week it said adieu to its dauntless leaders, Drew Henry and Dina Facklis, and to other parting members as well. With its eyes on the future, next year was definitely the focus of this meeting.

The evening's hot topic was the Student Assembly's needed approval of the allocation board's proposed budget for the 1993/94 student activity fund. That's the \$158 that you, or more likely your parents had to shell out to fund some of the many activities enjoyed on campus. What the allocation board had to decide was exactly how much each school sponsored organization received, a task that sounds much more docile than it actually was.

Each of the groups on the list had to pass a few basic requirements and then, make a proposal to the board. And after serious deliberation by the board, their part of the process was finished. Now all that was needed was the Student Assembly's consent.

But that approval did not come without some debate. The most feverish contention came out of a decision to give Habitat for Humanity a much more substantial amount than previously believed, although not what the group had asked for. The problem some members of both the allocations board and the assembly had was the majority of the money was to help finance their annual spring break relief project in Appalachia. Since this was not an on-campus event and was only for a limited amount of students, some present felt the amount should be reconsidered, in light of the fact that other groups cannot obtain funds for similar occasions.

One assembly member, Don Price, a member of the Baptist Student Association, thought this allocation was very unfair since the BSA could not draw allocated funds for their missionary projects, which are of a similar nature. Besides being curious about possibilities for funds for his group in

the future, Mr. Price thought this could create a problem if an increased amount of groups began a habitual practice of using student activity funds to sponsor their spring break.

Other members showed concern with the funds since they did not think a house for someone unaffiliated with the school should be paid for with student activity money.

Speaking on the behalf of Habitat for Humanities was next year's president, Christy Burks. She wanted to point out some of the benefits students gained in these outings, that these trips combined education, spiritual fulfillment and life enriching activities that many students enjoyed, and that it coincided with the intended purposes of the student activity funds that were similarly stated earlier in the meeting by Student Assembly Treasurer, Senior Rob Jarrett, who was also on the allocation board as well. She also backed up the requested amount by stating that with the exception of a loan given for next year's Build Aid, all of the funds given were for this one spring break activity and that the group raises all the funds it can to support its house building projects.

In a later discussion I had with Ms. Burks, she pointed out the "purpose of the college", as stated in the 1992/93 Catalogue which ends, "to understand and be concerned about justice and freedom, peace and security, and the needs of the world, and to translate that understanding and concern into effective action." She feels the activities of Habitat fulfill these objectives incontrovertibly.

Following dialogue from both perspectives, the 1993/1994 allocations budget was passed, with only a small amount of dissent in the Assembly. But both sides of the Habitat debate feel this matter will continue into next year.

At the end of the meeting was the official change of power. Both Drew and Dina said their goodbyes at the meeting and handed over the future to Nancy Turner and Erick Johnson, who will handle things until this time next year.

Final Allocations Board Decisions

Organization	Request	Final
American Chemical Society	\$50.00	\$50.00
Amnesty International	\$510.00	\$0.00
ASIA	\$1695.00	\$615.00
Baptist Student Union	\$400.00	\$400.00
Black Student Association	\$12,110.00	\$4565.00
Campus Green	\$1600.00	\$1180.00
Campus Life (Handbook)	\$2240.00	\$1500.00
Concerns on Stage	\$100.00	\$90.00
Equestrian Club	\$2800.00	\$2400.00
Habitat for Humanity	\$2263.00	\$1240.00
Interfraternity Council	\$1900.00	\$2700.00
International House	\$783.00	\$700.00
Lacrosse Club	\$1145.00	\$1145.00
Link	\$80.00	\$80.00
Lynx (Yearbook)	\$24,100.00	\$20,250.00
Math/Computer Science	\$65.00	\$65.00
Panhellenic Council	\$2365.00	\$2265.00
Pep Band	\$700.00	\$540.00
Publications Board	\$3671.00	\$3310.00
SMART	\$50.00	\$0.00
Social Commission	\$57,321.00	\$57,495.00
Sou'wester	\$18,375.00	\$7205.00
Souper Contact	\$3025.00	\$1580.00
Southwestern Review	\$7975.00	\$6485.00
Totals	\$145,323.00	\$115,860.00
Total Student Activity Fund	\$129,000.00	
Less 5.5% (Assembly)	\$7095.00	
Less 5% (Discretionary Fund)	\$6045.00	
Total Available	\$115,860.00	
Less 1% (Appeals)	\$1155.00	
Total Available (1st Round)	\$114,705.00	

Jarrett Addresses Questions Of Bias In The Allocations Board: Why Did IFC Get More Money Than Habitat For Humanity?

Interview by Brent Moberly
Associate Editor

Moberly: How would you answer students who feel that the allocations board is so permeated with bias that no decision it makes is without this bias? I had somebody tell me that she would rather have the administration allocate money, because, while she realized that the administration would also be subject to bias, she thought that the students were subject to a much more personal form of bias.

Jarrett: I don't think the allocations process is perfect, but I think the members of the allocations board have always been very professional. The fact is that clubs ask for a lot more than we have, and we have to make our cuts based on certain criteria that are itemized in our procedures document, which is sort of our constitution. I really feel that the members of the board sincerely do their best to make cuts and make allocations based only on those criteria.

The reason we have allocations is this: allocations clearly funds inefficient organizations because they're perceived as organizations that benefit the school.

The school gets 158 dollars from the parents and not from the students. What I mean by that is if every student had 158 dollars, the activity fee, in his or her pocket, chances are that he or she wouldn't give that money to some of the groups that the allocations board ends up funding.

The college will always want this activity fee because it is part of the college environment to have organizations — it's not a bad thing.

I don't like the system we have now — I don't think it's the best. As an economics major, I would prefer sort of a free market system. I think the best thing to do is to have an allocations board which decides what money goes to social commission and what money goes to the publications, because those are the organizations that clearly and absolutely effect everybody, and take whatever's left over — I estimated last year that it would be about 30 dollars per student

— and give the students monopoly money and tell them to give it to the organizations they want to fund.

You understand this whole system is something I just came up with off the top of my head. It's not a well oiled theory, but still it would be so much closer to a free market system. It would certainly be the students deciding who gets student money.

Moberly: Is there some way you could poll the student body to find out what clubs the students perceive as being beneficial to the campus and what clubs the students are interested in?

Jarrett: The problem with asking students what they're interested in — this happens every year at the activities fair — two hundred people sign up for every group, but the group ends up being made up of two or three members. We always ask the group how many active members they have, who they serve, and who comes to their events.

The thing is some groups can affect a lot of people for not very much money. It's more complicated than giving lots of money to the groups that have lots of people.

There are very few people on the Equestrian Team, for example, but to have an Equestrian Team at all costs a great deal of money. For instance, the Equestrian Team got two-thousand dollars for saddles. These were required because now every team in our conference is required to bring two horses to every event and to have saddles for those horses. To have an Equestrian Team at all, we had to have saddles.

Moberly: Getting back to the bias issue, let me ask you about an incident that concerned the *Sou'wester*. I know that an individual on the allocations board submitted a bid in conjunction with another individual to print the *Sou'wester*. The way in which this individual submitted his bid was very irregular in that he didn't tell the allocations board 'hey, this can be done a lot cheaper.' Instead he submitted a bid, and it turned out that his bid was three to four thousand dollars higher

than a bid received from a Memphis area printer.

Jarrett: That was highly irregular, and we all knew that. When I got the bid from him I told him I was between a rock and a hard place because it was not something that I would ideally like to bring before the board, but my duty to the students was to save money — lots of money — and I thought my duty to the students outweighed everything else. We didn't tell Gayla (the editor of the *Sou'wester*) that she had to take the bid. Instead, we asked her, if she could, to find somebody that would do the job for a lower price.

The board members have always been good about not treating themselves as experts. If Gayla had said she could not do what she needed to do below this price, my guess is the board would've taken her word. We really do treat the members of these organizations as experts. We don't try to fiddle.

I think he did the school a tremendous service by submitting that bid in the long run. In an indirect kind of way, he did the school a service.

Moberly: But there are those who would argue that he was definitely against the paper and that his motivations weren't solely for the student good. If it happened against the paper, could it not happen elsewhere? What about the members on the board who are involved in other campus organizations?

Jarrett: When an organization is presenting, members of the board that have ties to that organization don't vote at all. In certain cases, I ask them to leave. Sometimes we let them stay because it's nice to have an expert that can give factual information.

Moberly: What about the organizations that got little or no money at all — Amnesty International, Habitat For Humanity, and Smart? There are some who would say that it was because the

officers of these clubs weren't Greek.

Jarrett: That's not the case. The United States Government considers Amnesty International a political organization. There's no way we can fund them.

As far as Smart goes, we decided that most of what Smart does can be done, or is done, by the counseling center. Smart's sole purpose now seems to be AIDS education, and we thought it could be done more efficiently by the counseling center.

Habitat For Humanity got another 1135 dollars. Everybody loves what Habitat does — the school loves Habitat.

We know Habitat is very important, but, as much as we would like to, the allocations board can't give out money to help homeless people.

When we give money for Habitat to go on a work trip, we can't give money for the homeless people to have a home. We have to ask is it worth the enrichment that the Rhodes students who go on these trips receive. In the first round we didn't feel that it was, but Habitat came back and appealed and made a really good case, and they convinced us to fund it.

Pan Hellenic and Inter Fraternity Council only get money for campus wide activities. IFC has several educational programs, and they host the bid day party. Pan Hellenic hosts the pan formal.

We gave IFC more than they asked for because part of their income was from fraternity dues and rush fees, but we told them that we didn't want to touch that money.

We consider IFC to be two separate organizations. One is the campus wide IFC and one is the IFC that represents

the fraternity. We only deal with the campus wide IFC. The same is true for Pan Hellenic.

Moberly: Many non-greeks feel totally excluded by even the names of this organization. Others tell me that sure you can go to these events, but people look at you funny. They feel that whoever decided to give Pan Hellenic and IFC money was clearly Greek.

Jarrett: The allocations board is reluctant to meddle. Once you start to micro manage, you have to enforce it. For instance, last year, we funded IFC Field Day, which was originally called Greek Games, but we told them they had to change the name. Well, they put up signs calling it "Greek Games" and it was a nightmare to get them to change the name. It made everybody mad.

I don't have a philosophical problem with giving money to IFC and Pan Hellenic, because, theoretically, the events are supposed to be open to everybody. But if it makes people uncomfortable, then maybe that's a reason future boards may give them less money.

Allocations: The Big Picture

**Total Amount
Requested For
1993 - 1994
\$145,323.00**

**Total Student
Activities Fund:
\$129,000.00**

**Total Amount
Allocated:
\$115,860.00**

Rites Of Spring Campus Craze

(Continued from Page 1)

phitheater remained full of people well past the time when the band stopped playing around midnight.

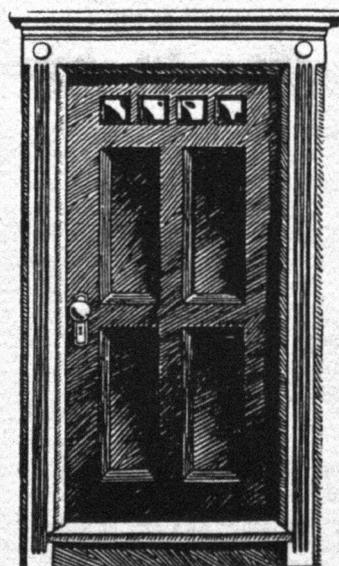
Sunday's two bands finished off the 1993 Rhodes College Rites of Spring.

It was a little colder than usual, and Rites was different from previous events in another way as well. There was the official Rites of Spring T-shirt that came in both short and long sleeves this year, but there was also an unofficial "bootleg" Rites T-shirt, too. Monitors wove through the crowds with a lime green official T-shirt tucked into the waistbands of

their pants or thrown over their shoulders.

People who have attended Rhodes Rites always seem to tell fantastic stories about the craziness of Rites of Spring. Newcomers look forward to the weekend-long event, but aren't totally sure of what to expect. This writer didn't walk by the amphitheater in the morning to see if people were indeed passed out on blankets and sofas in the area, but there were plenty of other wild stories exchanged. Thanks to the Social Commission for pulling off the 1993 Rhodes College Rites of Spring.

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THE BIRD'S EYE VIEW

Orioles Team to Beat in A.L. East

by Chip Riggs, Sports Editor

Yes, my friends, it's that time of the year again. What time is that? you might ask. The time, I would reply, which I finish these damn baseball division previews with the American (Last But Not Least). George is back, Fernando's back, and Ernie Harwell's back. Sure signs, all of these, that baseball is around the bend.

1. The BALTIMORE ORIOLES are the best team in the division this season, despite the fact that they have the world's oldest living pitching staff, what with Rick Sutcliffe and the supposedly rejuvenated Fernando Valenzuela in the rotation. Along with these luminaries, though, they also have Mike Mussina, the up-and-coming pitcher in baseball, and Big Ben McDonald, who should have a breakthrough season, if he stays healthy. Arthur Rhodes is the fifth starter. Rhodes has shown a lot of promise in his other stints in the majors, and should win 10-12 games. The lineup, quite simply, is loaded. It starts, as usual, with Cal Ripken, Jr., who has to play this season without his father and brother around. Won't matter. He'll still

hit .280, bash 25 homers and knock in 80 runs, and play great defense, and play in all 162 games. Brady Anderson is another star in the lineup. Last season Anderson, baseball's answer to Beverly Hills 90210, hit 20 homers, scored 100 runs, stole 40 bases, and generally proved to be a future star. The Oriolers' other stud is Mike Devereaux, who made about 100 spectacular catches in the outfield and had a 20-100 season at the plate. The bullpen is loaded as well, with Gregg Olson anchoring it.

2. The TORONTO BLUE JAYS will give the Orioles a run for their money, and, if they get some break, could repeat. They just have too many question marks to pick them to win the division at this point. The starting rotation is sound, despite losing Jimmy Key. Jack Morris, Dave Stewart, and Juan Guzman anchor the rotation, and are joined by Todd Stottlemyre. In the bullpen, Duane Ward will have to assume the closer's job, now that Tom Henke is in Texas. The Blue Jays have no setup men to com-

pare with Ward, so they will probably suffer in that area. Their lineup was strengthened by the addition of Paul Molitor, but weakened by the losses of Dave Winfield, Candy Maldonado, and Kelly Gruber. They will be weaker defensively, with former catcher Ed Sprague taking over at third base and unproven semi-rookie Derek Bell in the outfield. They still have Roberto Alomar, Devon White, Joe Carter, and Pat Borders, but I just don't think it'll be enough.

3. The reign of King George has begun again, and nobody knows at this point whether the NEW YORK YANKEES will be better or worse because of it. If he remains in the New George Persona he's showed in spring training, the Yankees will be in good shape. However, if he reverts to form later in the year and starts firing people by the bus loads, the Yankees can probably just pack it in. The Yankees' starting rotation is much improved this season, with the additions of Jimmy Key and Jim Abbott. The bullpen, anchored by Steve Farr and Steve Howe, is pretty strong.

The everyday lineup is not bad. Danny Tartabull, when his head is screwed on straight, is still an excellent ballplayer, and Don Mattingly is still Don Mattingly. Can the Yankees climb to the top? Probably not. But, at least the season will be interesting.

4. The MILWAUKEE BREWERS made a serious run at the title last season, then spent the off-season watching the team get torn apart. Paul Molitor is gone to Toronto, and Chris Bosio is off to Seattle. Pat Listach, last year's AL Rookie of the Year, is still around, and Milwaukee has the best bullpen in the American League. However, I think that the losses will be too great for the Brewers to repeat last year's feats.

5. The voice of the DETROIT TIGERS, Ernie Harwell ought to have some interesting games to call in Motown this season. The Tigers have undoubtedly the worst pitching staff (except for maybe the Red Sox) in baseball, and they also have the best hitting of any team in baseball. With Cecil Fielder, Mickey Tettleton,

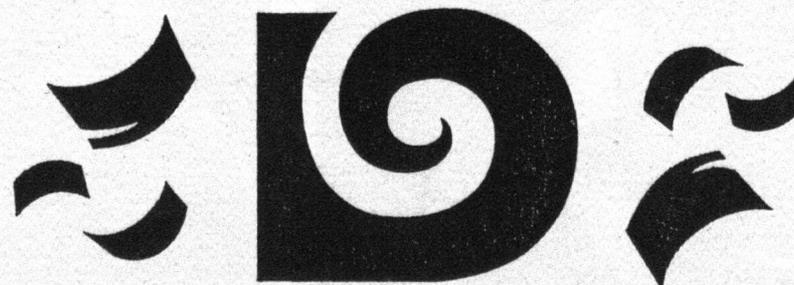
and Rob Deer, the lineup should strike out 10,000 times and hit 10,000 home runs. You can expect a lot 15-12 games with the Tigers.

6. The CLEVELAND INDIANS have one of the up-and-coming young teams in baseball, and even the death of pitchers Steve Olin and Tim Crews cannot change that. The Indians have a great lineup, with Carlos Baerga, Paul Sorrento, Kenny Lofton, Albert Belle, and Sandy Alomar, Jr. They have a tough rotation, led by Charles Nagy. Their bullpen is going to have problems this season, because of the loss of Olin, their closer (29 saves last season) and leader.

7. The BOSTON RED SOX are going to be really bad this year. Losing Jack Clark will help, but they still have a terrible rotation past Roger Clemens and occasionally Frank Viola, and they have absolutely no bullpen. Their lineup is a little better than it was last year, with the addition of Andre Dawson, but he can't do it alone. The Bosox might lose 100 games.

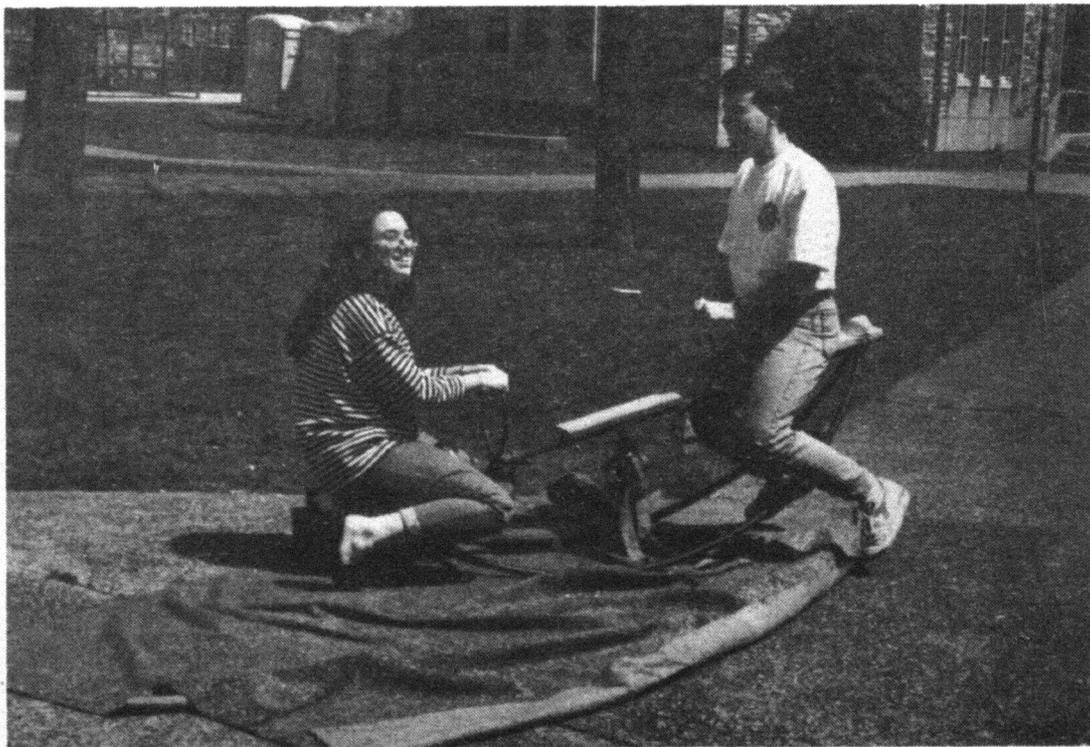
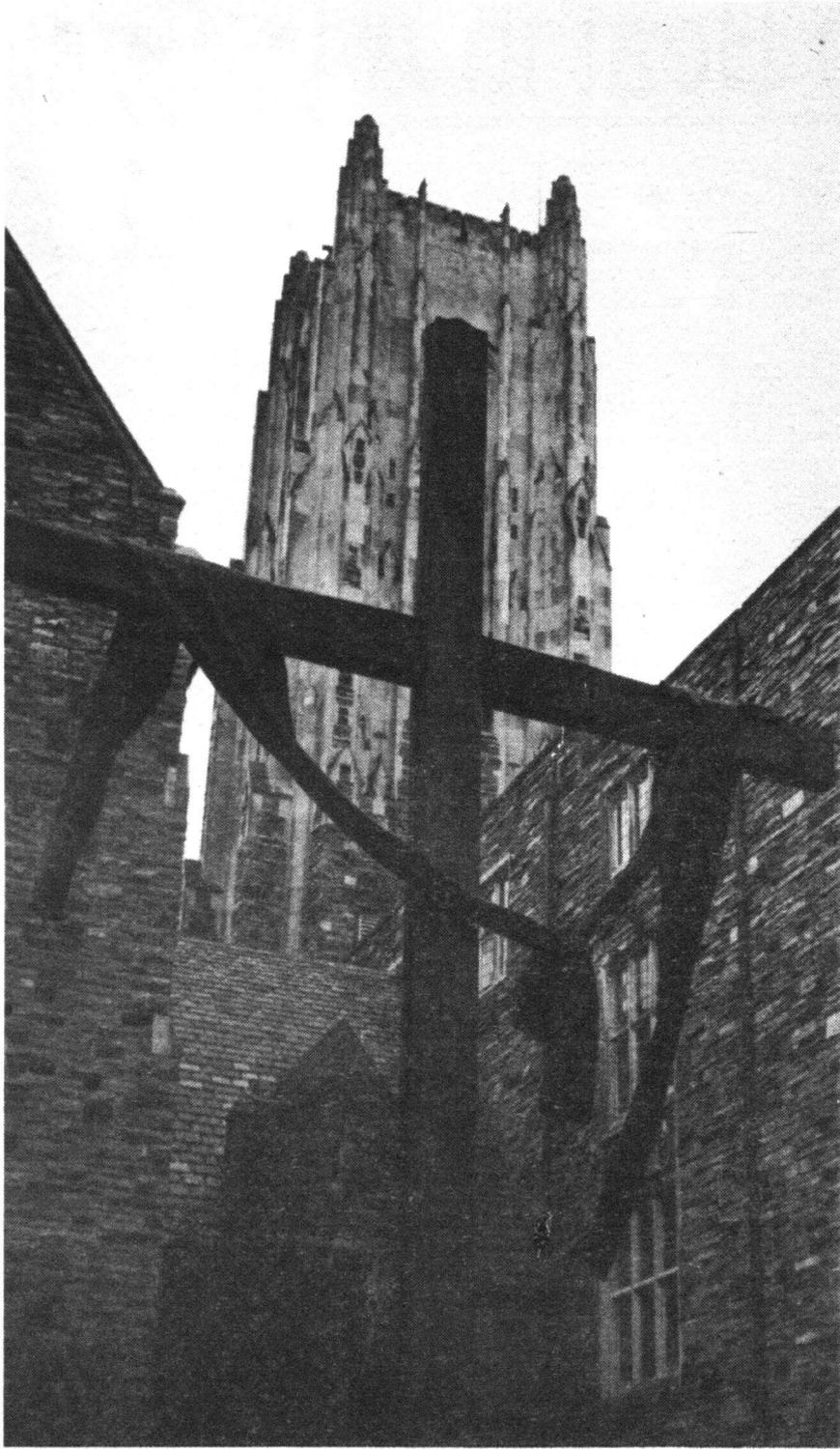
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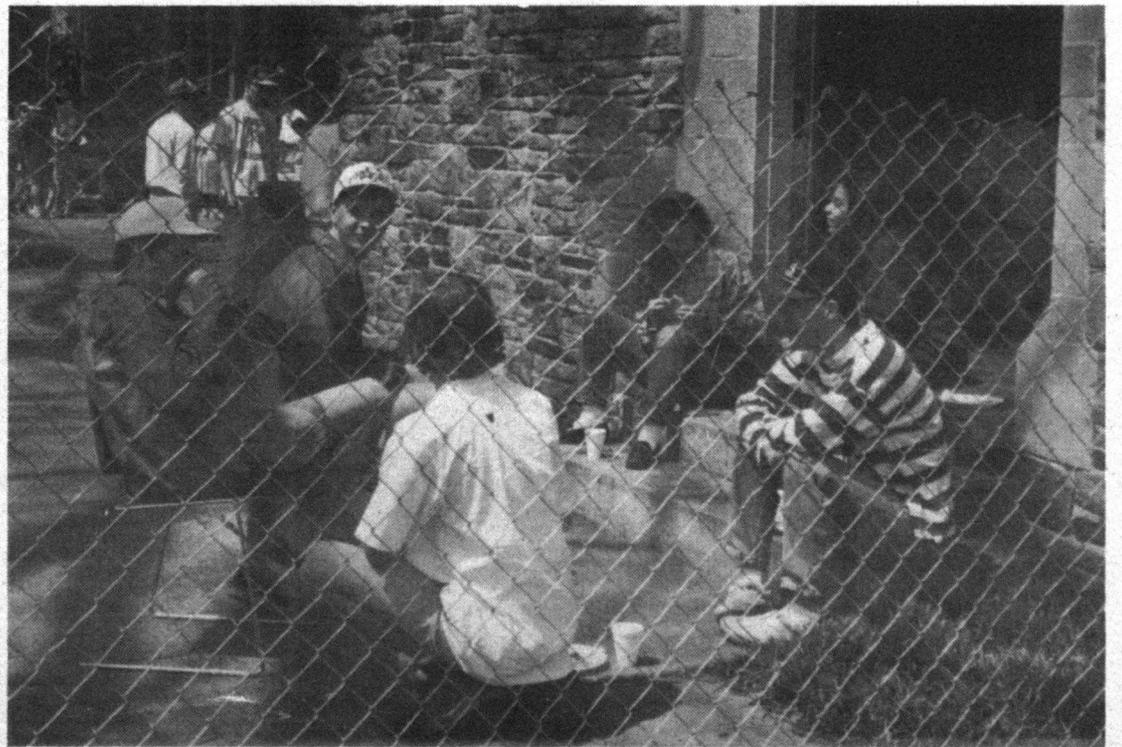
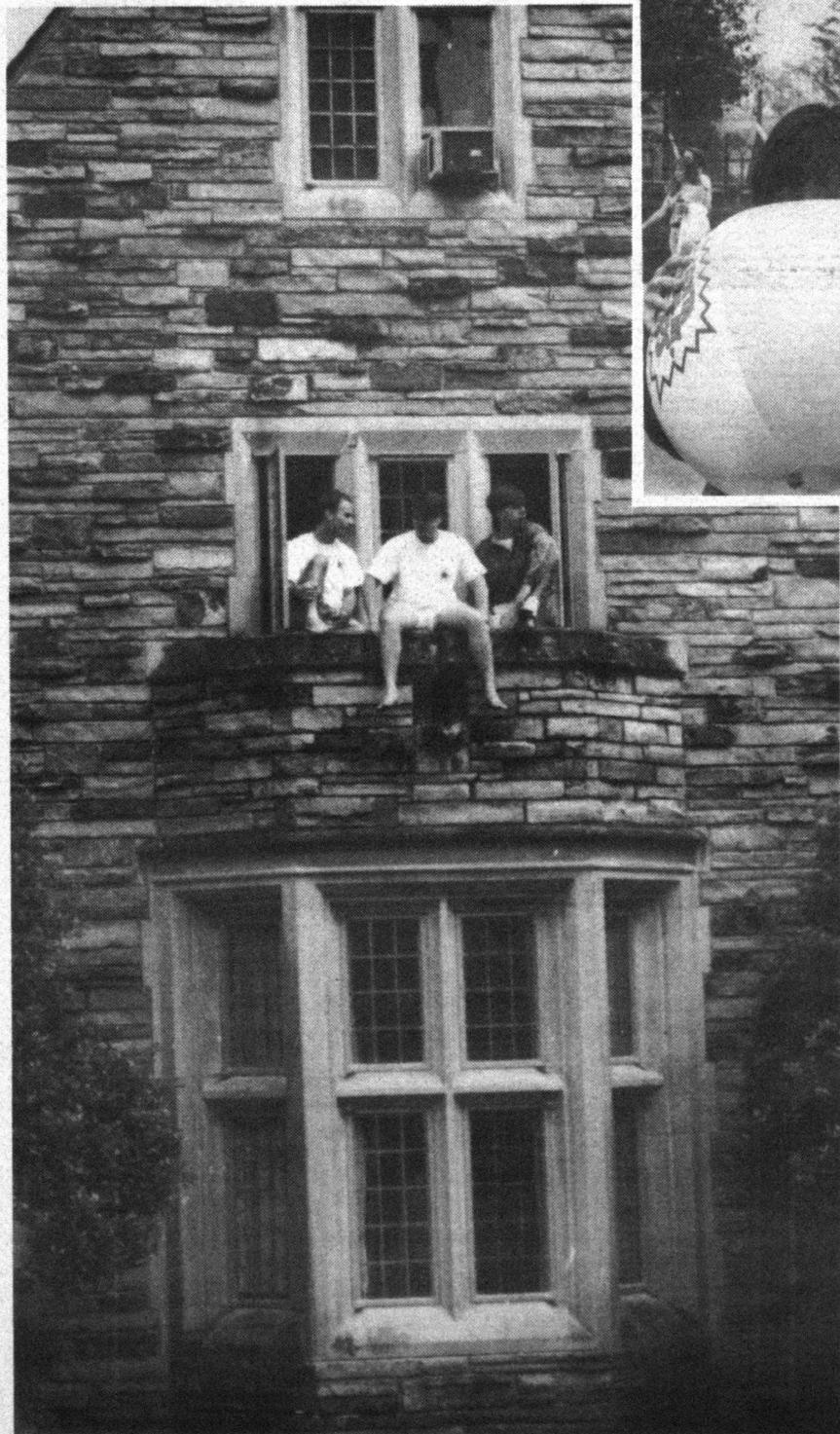
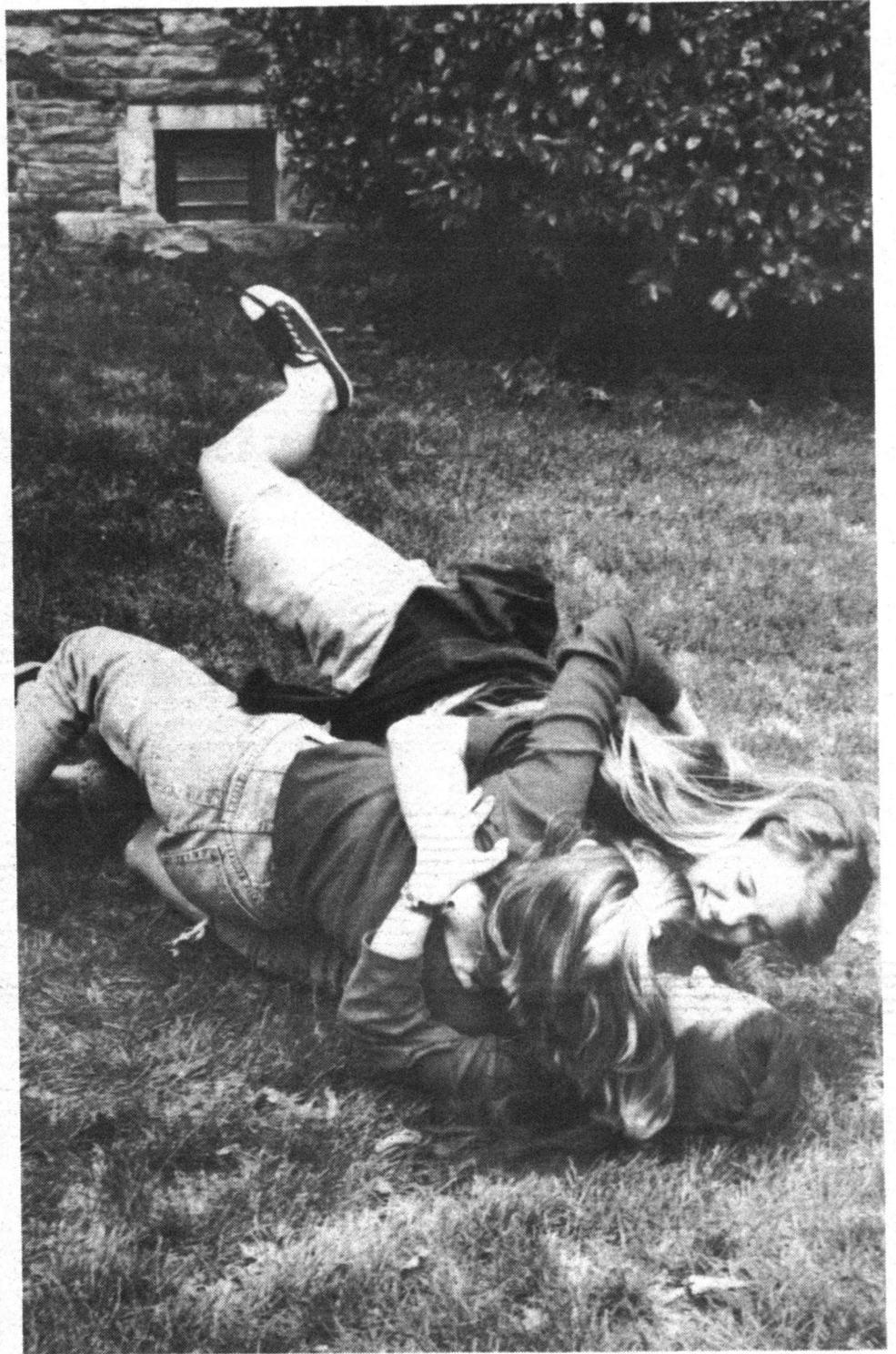
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The Sou'wester

An All-American College Newspaper

49TH YEAR

SOUTHWESTERN AT MEMPHIS, APRIL 1968

VOL. 49

Editor's Note: When the Memphis sanitation strike began in 1968, the Sou'wester covered it extensively, turning out two special issues in addition to the regular issue the week of April 1-5. Selections from the two special issues appear on this page.

Martin Luther King, Jr., was assassinated on April 4, too late to make the deadline for the April 5 issue. The Sou'wester, did not cover the King assassination. The editors did not have a chance at the time; Rhodes closed school and sent students home until the city quieted down. After classes resumed, a student panel was called to investigate whether the editors had written about the strike in an unbiased fashion; presumably this is the reason that the assassination was never covered in the Sou'wester.

Although the staff never wrote about the assassination, one student did. His letter to the editor, which was first published on April 26, 1968, also appears on this page.

Memphis Riot Blasts Racial Calm

Sou'wester, April 2, 1968

As the Memphis sanitation strike entered its seventh week last Thursday, the uneasy truce between the city and its black community collapsed in violence and disorder.

Tension mounted early Thursday in anticipation of Dr. Martin Luther King's march up Main Street, which was scheduled for 10:00. Police battled groups of students attempting to leave classes at several predominantly Negro high schools.

The march itself was the occasion of the day's worst outbreak, but isolated incidents continued through late afternoon. By midnight, order was apparently restored, and city officials permitted sanitation workers to resume daily marches on sidewalks along Main Friday afternoon.

A curfew imposed Thursday night, however, remained in force through the weekend; and 4000 National Guardsmen were still on duty in the city.

One person was killed and at least 85 injured. Most were taken to John Gaston Hospital with head injuries, treated and released. Police reported 276 arrested, and a preliminary estimate by the Insurance Council of Memphis set damages, exclusive of fires, at \$400,000. Fire and Police Department officials were still tabulating figures this weekend on arson and looting.

King Sparks Effort

Thursday's march, the focal point of the disturbances, resulted from Dr. King's first appearance in Memphis during the strike on March 18. He told a crowd of 13,000 strikers and sympathizers at Mason Temple Church of

God in Christ that they should all go on strike for a day. "No black workers should go to their jobs that day, and no black students should go to school," he said.

After the address, King conferred with strike leaders and ministers, and promised to return that Friday and lead a mass march downtown. A heavy snowfall prevented King's departure from Atlanta Friday, and the march was then rescheduled for Thursday.

It was to begin at Clayborn Temple A.M.E. Church, on Hernando and Pontotoc; and would progress up Hernando to Beale, and on Beale to Main. Police planned to block off Main and Second Street from Poplar to Beale.

March Begins

People began assembling at Clayborn Temple around 7:30 Thursday morning, but King's arrival was delayed until 10:30. The march got underway at 11:00, with King and members of "Community on the March for Equality," the minister's organization supporting the sanitation strike, in the lead. The sanitation workers followed as a group.

March leaders were worried about the youths who remained on the sidewalks as the march began, rather than joining the body of the marchers in the street.

Police estimated the number marching at 6,600, but Negro leaders claimed 20,000 as a more accurate figure.

"When the front of the line reached Main, people were still passing the Temple," said Rev. Harold Middlebrook, Associate Minister of Greater Middle Baptist Church and a youth organizer with C.O.M.E.

(Distance from Clayborn Temple to the intersection of Beale and Main is about half a mile).

Windows Break

Violence broke out on Beale Street as the head of the column reached Main and McCall about 11:20. Steve Johnston, a Southwestern student who was serving as a parade marshal, said that a single youth broke a window at Pape's Men's Shop, 159 Beale.

"Rev. Middlebrook, myself and other marshals ran to the store to prevent looting, but it was too late," Johnston said.

Dr. H. Ralph Jackson, director of the A.M.E. Church's Department of Minimum Salary, was marching with Dr. King in the front. "We heard windows breaking behind us on Beale and decided to stop the march and go back to Clayborn Temple," he said.

Dr. King was rushed away from the march immediately after the trouble started. Others, including Dr. Jackson and the Rev. James Lawson, Pastor of Centenary Methodist Church, remained and urged the crowd to move back to the Temple in an orderly fashion. Confusion, however, had already taken over.

Dr. Jackson said, "While the march was turning, about eight bands of teenagers ran ahead of the march and started breaking windows. At this point, the police moved in."

Beale Street Cleared

Vandalism and looting were reported spreading to Main and Gayoso, and along the entire march route down Beale Street. "The violence started behind the leaders," agreed Assistant Chief of Police H. E.

Lux. "The main leaders deserted, and the remainder couldn't control the mob. We had to move in to stop the violence."

Police were ordered to end the march at 11:30. Many of the marchers were already on the way back to the Temple; the rest left when police began clearing the street with tear gas and billyclubs.

Church Is Battleground

The focal point of the disorder shifted to Clayborn Temple and the A.M.E. Church's Minimum Salary Building next door, where retreating marchers packed both buildings.

Most of the time, the people remained inside the buildings while leaders attempted to hold a meeting. Any crowd threatening to gather outside was dispersed with tear gas.

Willie Thompson, a junior at South Side High School, said that he was standing just inside the door of the Temple when police approached him and sprayed him with Mace. "There was no reason," he said. "Then they grabbed me and started clubbing me." His head injury required eight stitches.

Marchers Evacuate

Memphis attorney Mike Cody said he arrived on the scene about 12:30 with some agents from the U.S. Civil Rights Commission, and saw a crowd of about 100 marchers facing a small group of police.

"We came to see if we could help get people moved out of there," he said. "About five minutes after we arrived, eight squad cars pulled up in front. Officers got out of the cars and moved on the Temple; the kids started throwing bricks.

"Both sides set up a battle front that moved back and forth between the streets and the building entrances. They kept charging each other blindly. Neither knew what they were doing. It was a mess. We finally got the police to withdraw so the marchers could move out of the place," Cody said.

Gas Gets Inside

Chris Drago, a Southwestern graduate who now teaches at Owen College, said that he was inside the Temple until 1:00. "Tear gas was seeping into the church from the streets. Most of us were trapped in there with it for an hour."

A number of people remained in the Minimum Salary Building until late afternoon. The last incident occurred at about 3:00, when a tear gas canister was fired into the building in an attempt to clear it.

By that time, Beale Street had been completely cleared, and workmen were boarding up store windows.

Police received scores of calls between dusk and 8:00 p.m. for window-breaking and other vandalism. Calls slackened afterward, and all but ceased after midnight.

Four thousand National Guardsmen were on duty by 7:15, working 12-hour shifts; a 7:00 p.m. curfew was deemed "very effective" by Assistant Chief of Police W. E. Routt.

Friday was peaceful, and the curfew was partially lifted. Monday afternoon, the curfew was removed, along with the ban on sales of alcoholic beverages.

King and C.O.M.E. leaders were reported planning another march for this afternoon, but the city had not yet made a decision to allow it.

Jackson Censures Curfews, Memphis' De Facto Racism

Sou'wester, April 3, 1968

Dr. H. Ralph Jackson, director of the A.M.E. Church Department of Minimum Salary and a prominent leader of the supporters of the sanitation workers' strike, disclosed plans to continue the protest march, go back to the mass meetings when the curfew is lifted and continue raising money for the striking workers.

"Loeb can't starve them out," said Dr. Jackson, who plans to keep the effort nonviolent as summer and "stinking garbage" approach.

"White folks can go to the movies or dinner," he said concerning Mayor Loeb's orders to keep the public off the streets at night, "the curfew is on for black folks."

Violence Interferes

Concerning the instigators of Thursday's violence, Jackson regretted "that this element interfered with what

we were doing."

As to the National Guard and their weapons, he indicated that "they probably won't need them.

"I feel President Johnson made a terrible mistake," he continued, "in taking the attitude that he has taken.

"As a matter of fact, the whole nation has taken the wrong attitude, in the way they were going to handle riots this summer, by a show of force."

He said the militant young people "are going to have more and more effect. I am not naming the Invaders as an accusation.

"You go over there (Hamilton High School) and beat a couple of girls in the mouth with billysticks and Mace some of them, and then 2000 of them walk out of there; you don't have to have an Invader tell them to raise hell."

Dr. Jackson's main function in supporting the strike is raising money for

workers; his efforts have been valuable to the tune of \$40,000 from the Negro community.

White Ministers Chided

He criticized the white preachers for their dying support. "The white preachers that tried to sell this thing at first, where are they now? They ran for the hole. They wouldn't even meet with the blacks. They got scared and had Rabbi Wax call it off.

"I think that the white church has failed its responsibility to relate itself to the community and to the problems.

"With little stores where every can of corn, peas or anything is marked up three, five or eight cents more; and the poor black doesn't have a car to get to the supermarkets; as high as food is, it is costing the little black woman who is on pension 30% more to eat than it cost somebody out on the east end with the great big supermarket.

"That's racism, and any city that licenses that kind of stuff is being unfair. All the money that comes in the black community goes back out, none of it stays to help, and the people are treated like dogs at the same time.

Times Have Changed

"This is the thing that we are on the march against. There isn't anybody putting up today with what we put up with 50 years ago."

Concerning the labor issue, Jackson

said, "Look at the money this city is spending to try to keep from giving these people as much as a 10, 15 or 20-cent raise; and the Mayor offers them eight cents an hour and tells them to go back to work and maybe he'll negotiate.

"The International president is not the union to these men," he said, "they are the union. And when they say 'recognition of the union' they are talking about recognition of us (Negroes)."

Living - Hating Makes No Sense

Letter to the Editor, April 26, 1968

Dear Sirs,

As a member of the Southwestern faculty and as a citizen of Memphis for the past ten years, I share (vicariously and without possibility of acting) in the emotional agony, the mental anguish

that decent white Memphians must feel.

What pangs of conscience, frustration, guilt must we feel. And what White Memphians feel because of what has happened, white Americans

(Continued on Page 8)

*Delusions
Of
Grandeur*

Jason Briggs Cormier



Multiculturalism and diversity are still rather hot topics on college campuses. Just last month, the President's Roundtable was still discussing the subject. There the idea of adding a multicultural requirement to the core curriculum was discussed.

This is a ridiculous idea for the simple reason that students at Rhodes already are swamped with what some consider to be too many requirements in the core. There are more hours required by the core than by most departments for a major.

Before discussing the other aspects of this issue, the meaning of multiculturalism must be addressed. This is what the Roundtable attempted to do when the topic was first raised. Multiculturalism is no easily-defined concept. This is because nearly everyone views it in a very different manner. For some, reading a book by an African-American makes one multicultural while others want liberal indoctrination of conservatives.

Clearly these are both extremes and consequently of little value to anyone. Multiculturalism must be something else. Some believe that being multicultural means having an appreciation for other cultures. This has to be one of the most nebulous definitions in the world. What exactly does appreciation mean? Some would say that appreciation means liking and adopting aspects of foreign cultures into one's own.

Diversity, Multiculturalism and Rhodes

This too is a ridiculous concept because it, like reverse discrimination, would blame and belittle the dominant culture. Multiculturalism cannot be so exclusionary. It must be like equality. If there is not equality for all, there is equality for none.

Multiculturalism must therefore be an individual attitude of tolerance and curiosity. A person possessing these qualities would explore many aspects of the world in which s/he lives. This requires a non-judgmental attitude and an approach not clouded with preconceived notions and prejudices.

Tolerance and curiosity are not things that institutions can teach or mandate. They are not values that can be legislated and required. Rather they must be fostered and nurtured. An open atmosphere must be developed and maintained which provides the opportunity and allows for the exploration of multicultural issues.

Rhodes provides many such opportunities and even encourages students to take advantage of them. Fifty percent of the curriculum may not be devoted to non-Western culture, but there are many courses which are. Take for instance, religious studies 255 which explores religious traditions of the East and is required of majors. Music 118 surveys "the Black cultural music tradition." Look at the history department with courses 211, 283, 285, 286, 288, 291, 335, 373, 375, 381, 382 and 410. These cover African-American, Chinese, Japanese and Russian history. The history department even requires one non-Western history course of its majors. What about political science 230 and international studies 200? The entire international studies department could be considered multicultural as its focus is on non-American culture and politics.

The Student Affairs Office, through the direc-

tor of multicultural affairs, provides even more opportunities for students to grow out of the narrow molds from which they come. Karen Conway's office works hard to develop programs and host events which will bring students into contact with cultures representing the variety of not only the United States but also the world at large.

Conway doesn't do this alone. She works with the Black Student Association, International House, A.S.I.A., Student Assembly's Cultural and Intellectual Commission and other groups and organizations who wish to share their cultural riches.

These groups provide many opportunities for multicultural experiences. A.S.I.A. sponsored a Spring Festival, where the foods, sights and sounds of Asia were brought to the Orgill Room for an evening of entertainment. They also participated in Asia Week, which provided some academic investigation of Asia as well as entertainment. Asia Week was sponsored by the Departments of History, Religion & Theatre.

International House regularly dines out at area restaurants which specialize in non-American food. They also host a pre-orientation for all incoming foreign students, which allows the orientation leaders and the new students an opportunity to learn about each other's cultures and customs.

The Black Student Association is open to more than just African Americans and it strives to bring to the forefront of the campus more than just "black" issues and concerns. It seeks to promote better race relations among all races through understanding.

Then there is the International Food Festival. This annual event, brings foreign cuisine and entertainment to the Rat for an evening celebrating diversity.

As someone pointed out at the Roundtable

discussion, however, Rhodes students don't take advantage of these opportunities to explore the fullness of life. Instead, they settle for the plain and simple life they've always known. For most at Rhodes this is Southern, white and protestant.

This attitude is not inherently bad, but it is stagnating. Humanity has reached the point where it can study the distant stars and contemplate travel thereto because curiosity is built into human nature. The stagnancy represented in even an implicitly racist approach to life is one that is not verbally supported by the administration at Rhodes. It can be said, however, that it is supported through inaction.

Look at how many students have minority backgrounds. There aren't many. As a matter of fact only 11% of the student body are considered to be a minority. Why is this so low, one might ask? Look at the percentage of minority students who apply to Rhodes in the first place. For the class of 1996, 16% of the applications came from minorities; 1995 had 13%; 1994 had 14%; 1993 had 11%.

We won't have a more diverse student body until Rhodes decides unequivocally to admit a more diverse student body. In order to do this, there must be a more active recruiting effort to attract minority students to Rhodes. How, one must ask, can Rhodes attract minority students to campus when there are only two African American professors and another three minority professors? Consider that there are only two administrators who have minority status.

As it is now, Rhodes is only making lip-service to diversity and globalism. These are two buzzwords in higher education today. While there may be difficulties in attracting minorities to both the faculty and the student body, if Rhodes would place it high enough on its list of priorities, we would have it, just like we were having a Campus Life Center.

My Place

by Bernard Powers

As the years pass, I become more and more cynical about each successive Martin Luther King celebration. I say this because the things that I have experienced here at Rhodes for three years continue to amaze me. The attitudes of the majority culture towards Black men continue to be one of either exotica, "creatures" to be feared, or, my favorite, one of those unpleasant parts of life that we all have to grin and bear. Many times I wonder how much of the hype surrounding the "dream" is real effort and how much is expressed desire to change a Black man's place in society.

My freshman year I arrived expectantly on campus praying for a miracle and hoping against hope that I would not have to put up with the same foolishness that I encountered in high school. I thought to myself that surely an institution of higher learning such as this would have nothing but enlightened individuals. To the contrary, I found people who had so little contact with those "Black guys" that they could not wait to watch us dance so that they could pick up the latest step or listen intently to us with a half-grin so they could add another piece of slang to their vocabulary besides "sweet". I later came to find out that since I was not a varsity athlete that I was somewhat of a social outcast since Black men and athletic prowess are quite naturally one in the same. I think it was my Father who told me that "it's something you just gotta deal with," and I did as best I could.

My sophomore year was yet another year filled with expectations, but they were countered by the feeling that I knew exactly what I was dealing with when it came to people's perceptions of me as a Black man. People that called me Erick Johnson or Bernal Smith got a polite smile or wave. I finally knew my place. Professors and students alike all received the same treatment. I then began to feel as if I was not giving these people a "chance". That was until a lovely young Rhodes student came to me, as I was sell-

ing tickets to "Gospel Extravaganza, and informed me that her heart's desire was to be Black since we could sing and dance so well. I tried as best I could to temper my anger with understanding of her obvious ignorance. Unfortunately, she was able to put an end to all my attempts at understanding by acting indignant at my obvious discomfort. I found myself back in my proper place once again. My new attitude, however, did seem to improve my relations with my professors and therefore my GPA.

I had thought that my junior year had no more surprises or new information to offer me. Of course, I was wrong. Being five feet and nine inches tall and weighing a scant one hundred and fifty pounds, I once thought it impossible that I could clear a social room full of bigger and taller guys simply because there was a "black" program on the television. It simply amazed me that the acceptable Black men, varsity athletes, were considered less intimidating than I was. However, I do believe that my most memorable experience so far this year was a trip that I made to the Bookstore one afternoon. Knowing my place in society, I allowed the student in front of me to go down the stairs first. Being that I am from the South and that I could not possibly know any better, I felt extremely guilty when I could not figure out what grievous error I had committed. It was obvious to me that I must have committed some great personal affront since her constant looks over her shoulder told me so. If all her glances were not enough to prove how distasteful I was to her, the way she rushed past me in the Bookstore certainly made things clear. I have many a Rhodes student to thank for constantly showing me new kinds and degrees of ignorance.

I would like to say to those of you that dismiss this article, as most of you will, that no matter how much you want to deny it I do know my place and it's wherever I decide to put my vast talents, intellect, and ability to intimidate to work.

Memories Of The King Assassination

The Sou'wester asked faculty and staff to send us memories of the day in 1968 when King was shot. Here are two:

April 1968. My husband Randall and I (Rhodes '64, '66) were temporarily living with his parents in Memphis. He was just out of the Navy and applying to graduate schools.

On the day of Dr. King's assassination we were in Nashville, Tenn. We had spent the day interviewing — my husband at Vanderbilt, where he would enter graduate school in the fall, and I at the United Methodist Publishing House, where I would work for the next three years. Tired from the day's events, we crashed early at the Holiday Inn, not even bothering to turn on the TV. The next morning everyone in the restaurant was buried in their newspapers. The banner headlines screamed the unbearable news.

We returned to Memphis to find a city under curfew. The only vehicles on the streets after 6 p.m. were the National Guard tanks. A few days later we joined a half-million people in a march — only unthinkable, this one was in Dr. King's memory. There were people there from all over the country, black and white. We crossed our arms and joined hands with those next to us. It was quiet. There were no smiles, even from classmates we hadn't seen for a while, nor from the numerous celebrities who joined the line. Then slowly, quietly the march began, making its way down Main Street, past National Guardsmen with fixed bayonets lining the way to City Hall. There, his widow Coretta Scott King spoke — just a few days after his murder.

Before that march, when Dr. King's body was taken from Memphis, a tearful Ralph Abernathy — Dr. King's successor at the Southern Christian Leadership Conference — said that Dr. King

was now "free at last." That's when it all really hit me. How I sobbed, having thought for so long that Dr. King was the civil rights movement, and now it was all over. Well, it took some different turns, but it wasn't all over. Twenty-five years later, it still isn't.

Martha Hunter Shepard ('66)
Editor, *Today*
Associate for Public Information

My immediate response was disbelief that this could happen, then "why in Memphis?" and then fear of the possibility of riots and the safety of my children. But by the next morning a group of concerned citizens began to organize to try to find a way to give public expression to both the grief they felt and their belief that in spite of the pervasive fear, there was a basis for goodwill and trust between the races that was not destroyed by the killing of Dr. King.

By Sunday afternoon "Memphis Cares" had been organized and publicized. Crump Stadium (this was the largest and main stadium in town at the time) was filled to hear a tribute to Dr. King given by leaders of about six different perspectives . . . black, white, labor, management, etc. I do not remember who spoke but I remember taking my young children to a program that was the most integrated I had ever to that time attended in Memphis, and joining with others to give public expression to our grief but hope for the future. This hope transcended the immediate fear.

Sally Thompson

Racial Tension and Rhodes: Students Speak Out

The *Sou'wester* talked to three students — Vo Johnson, Merryl Taylor, and Harold Smith — about Rhodes, race relations and the real world. Here's what they had to say:

Vo: It's interesting—I feel like racial issues is a subject that's talked about a lot, but when I think about it, and the fact is, I talk a lot about it with my white friends, but I don't really ever talk about it with African-Americans. I mean, like all the stuff for Africa history month? Was there a lot of participation in that?

Harold: Not really. Basically, I think the majority of students feel that that's something that's pushed upon society. Students are not compelled to participate in anything that's going on on campus, although it's definitely open to the main campus. We didn't really have that much support from the majority of the campus, but the students that were interested always contacted myself or other members of the BSA. I've gotten a lot of support from the administration and different organizations on campus. On campuses like Rhodes, students are so concerned with their grades, and that month is important to African-Americans, but it's really not that important to white students. It's not something that they make efforts to take part in. I don't get upset or anything, because I understand what's going

on. I just hope that the history goes all the way back to the history of man. Really, it shouldn't be just a month. It should be something that's implemented into all the curriculums all across the country and across the world.

People who are concerned with race relations, they address those issues, and those who really don't care—they act as if things are fine and they go on with their lives. I know I've been in different activities with both of you, and I've seen that you're active on campus. Whereas there are other students who walk right by me daily that I would meet in class, and we would speak in class, but after school, there's nothing to it. I'm not saying that that's racial, because that's done between African-Americans as well as between white students. We all have different personalities.

Merryl: That's the way it is, and it should be. Everyone should have that perspective, because every single one of us is a different person, and how you interact with them is going to be different. That decides who's active and who's inactive, who's going to go out and meet people. You build bridges to certain other groups and social

structures.

Vo: Do you ever feel like there are a lack of positive role models for African-Americans here at Rhodes?

Harold: I have a problem with the lack of faculty. When I see an African-American professor here, they don't seem happy here either. I would love to see more African-American professors here, in the capacity of advisors and things of that nature.

That would be a better question for a student at Snowden or somewhere, who is stuck in the Memphis City school system, to see if they have role models. That's something I wish Rhodes would do, as African-Americans or just as students period, be involved in this city, or at least in the area around the campus in the junior highs. We could help out a lot of students. Now students are like, "You know they hate you—look at the Rodney King thing." You've got to really develop yourself, to the point where you can stand up for yourself.

Vo: I can't imagine being an African-American student at Rhodes and having to deal with everything; you pretty much have to assimilate into the white community. But a lot of African-Americans don't even have that experience, and don't even have access to those opportunities. It just seems to me that there is a reason to be angry.

Harold: Being angry won't solve anything. You have to learn to develop yourself as much as you can. I've had to assimilate. My freshman year at Rhodes, I ran up against some problems with a professor here at Rhodes, and I felt it was racial, and it was because I was an athlete. All the athletes in the class had the same problem, but I got it doublefold, so to speak. But getting mad at it doesn't make it go away.

Sou'wester: How much of a problem do you think it is that we have only two tenure-track African-American faculty?

Vo: I think it's a big problem. It's been brought up to the administration before. They say that they're looking, they're trying to recruit faculty, but the problem is that there are not a lot out there and the ones that are there aren't attracted to Rhodes. There's not a lot that

Rhodes has to offer, because we don't have an African-American studies program, we don't have all these different things. Plus there's a stigma about Memphis.

I don't know, I see that as a big problem. They say, "we're trying, we're just not being successful." I want to say, "Try harder." There's got to be something we can do. I think Rhodes really needs minority faculty and women faculty. This is my own personal thing, but I think Rhodes is steeped in a very homogeneous viewpoint. We need to branch out. We always talk about multiculturalism, about expanding our viewpoints, but it doesn't seem like we ever really act like that.

Merryl: I think that things like multiculturalism exist, but they're not active, and that's a major difference. Just the presence of an African-American professor—that's taking something that exists, and making it active.

Vo: It's obviously very hard for African-American faculty members to be at Rhodes. It's not easy at all. We've seen from the ones who've come and tried and left, because it wasn't worth it to them to struggle. It's got to feel pretty lonely at times, when you don't really have a support group or anything.

Sou'wester: What do you think about student relations at Rhodes? Some students seem to feel that black students and white students are completely separate from each other, in two little groups.

Vo: I think that's how white students convince themselves that there aren't race relations problems at Rhodes. Because there doesn't seem to be tension, but there isn't any interaction. I think that race relations problems at Rhodes are very subtle, in that students don't really deal with it at all. I see it as being very dangerous. That's such a cop-out. I don't see that it's the African-American student's responsibility to try to incorporate themselves into the Rhodes community. It should be as much the white students reaching out to bring African-Americans in. If I were an African-American student, I would be very involved in BSA, because that is where I would feel support and really active and really accepted.

Sou'wester: How many white

students are involved in BSA?

Harold: Presently none. We have one Oriental student. In the past we've had white students involved, and I think they received some ridicule from the majority of the students on campus. The gentleman who graduated last year was an officer, and he did a great job. I was impressed by seeing it, because it's understood that BSA is not just for black students, but for any student who'd like to be a part of understanding our race as well. The door's always been open for membership. It gets to the point where you don't want to be a part of anybody who doesn't want to be a part of you. That's why black students aren't as active in campus-related activities. You just really want to be part of something that supports you. I feel like if I'm not going to get any respect, then I don't want any part of it. I don't necessarily have to have the support, but just the respect. As far as my personal experience, I'm accepted because I'm a football player. There are forty-some-odd football players from different cliques on campus, and they know me. We've become friends; we've sweated together; we've had this trial together—so they feel, "Well, Harold's all right." Athletes have a better chance of being accepted more.

1968 Letter

(Continued from Page 6)
everywhere should feel because of what has happened to Dr. King.

What Can We Do?

What can we do, as Americans, to salvage from senseless violence another chance to build the America of our dreams, of our ideals, of our better natures?

First, we can resolve to live as men ourselves and to do our best to see that others may also live as men.

Second, we can accept the necessity of admitting our responsibility to eliminate white racism. For we are all guilty.

Secure Blessings

Third, we can act to secure for others those blessings of freedom and justice, of life, liberty, and the pursuit of happiness which we enjoy and which from the time of our forefathers has been denied to the black man in America.

Prompt action by a large enough minority of white people might bring some hope of equality to the Negro this year—the one hundredth anniversary of the Fourteenth Amendment.

Progress Must Come

Must social progress come in this great democratic nation only through the blood of martyrs? God forbid, but progress must come. Let us dare to be decent Americans resolved for equality.

And now, in the words of another martyr in this cause, "Now I have done."

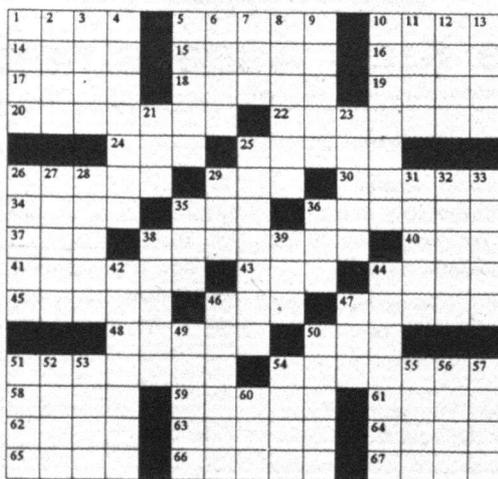
John H. Hemphill, II
April 26

Weekly Crossword

"I've Got Rhythm"

By Gerry Frey

- ACROSS**
- Practice boxing
 - Fast
 - The elephant boy
 - Ancient Irish Capital
 - Cheer's waitress
 - Spanish cheers
 - Mr. Cassini
 - Zones
 - Not any
 - Country _____ Rhythm
 - Waltz Rhythm Creator
 - Mischievous child
 - Swindle
 - Basketball feats
 - Bashful
 - Turner & others
 - Battery terminal
 - Undercover agcy.
 - French region
 - Be sick
 - Rhythmic
 - Flop
 - Fabric
 - Purchase
 - Pocket bread
 - French senate
 - German the
 - Martin Van _____
 - Prevent
 - Movie
 - Alps singer
 - Shrill Rhythm Maker
 - Comedian King
 - Actor David
 - Presser
 - DEA agent
 - Poet ?
 - Hatching thatchery
 - Praying joint
 - Leases
 - "Is not" retort
 - Pack
 - Ale color ?
 - God of war
 - Syncopated Rhythm
 - Cut down vertically
 - Caution



- Rage
- Gaudy
- Type of Bud
- Rhythmic Instrumental Compositions
- Felipe _____:Expo's Mgr.
- Gazzara & Franklin
- Employs
- Printers measures
- Recover
- Small Rhythmic Group
- Falling-outs
- French river
- Exhausted:2 wds
- Title
- Lowest point
- Sharp
- Coupe's relative
- Feline
- One chosen at random
- Inn
- Belonging to us
- Rhythmic Measure
- Rhythmic Composer
- Ridicule
- Pen make
- Rhythmic Male Voice
- Pub measures
- Jerk
- Photographer Mills
- Challenge
- Nuisance
- Pay dirt
- Defeat
- Aware of
- French wine

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Rhodes Students Stage Shepard

by Jason Briggs Cormier
Contributing Editor

On April 16th and 17th members of Theatre 301: Languages of the Stage, better known as the McCoy Company will be presenting *Suicide in B-flat* by Sam Shepard at 8:00 p.m. at the McCoy Theatre. There is free admission.

Having explored the possible definition of "language" in the previous semester, these eleven students are attempting to find the language of Shepard's text and making it real to the audience, without even the benefit of a set, staging the production on the unpainted floor of the theatre.

Using fragmented stage images, Shepard's play attempts to not only illustrate his themes but to also embody them, making a rather visceral presentation. *Suicide in B-flat* deals with many themes familiar in Shepard's body of work, addressing confused identity, the invented self, the disparity between creativity and power and the sterility of inherited forms, stressing the artist's need to escape the confining concepts people have of him/her.

Director Cliff Spencer seeks to com-

municate the piece on a spontaneous and fluid level, swelling and pulsing as the actors move through "empty" space. Shepard has been frequently queried about the recurring imagery of angels and demons of his work, of the presence of unknown forces which act upon his characters from the inside, bursting forth with much force. This is some of what Spencer would present to his audience.

As part of their four-credit course, class members must tend to all aspects of the production including the directing; casting; set, costume, light and sound design; and of course performance.

The cast includes Rita Cooper (Pablo), Jonathan Bumpas (Louis), Patty Fitzgerald (Petrona), Alli Robbins (Laureen), Stuart Turner (Niles) and Rachel Wortham (Paulette), with Jeremy Ramey assisting as the Piano Player.

Patty Fitzgerald is also serving as the production manager. Cliff Spencer is directing and Susan Masson serves as the stage manager. Set and light design are by Chad McGee and Jonathan Bumpas.

Gumball (Super Tasty) Capitol & Flowerhead (...ka-BLOOM!) Zoo Entertainment

by Erik Moratzka
Arts Editor

This week I have decided to do what I call my "Little Caesar's review". Yes that's right, you get two reviews for the price of one! Now, why would someone who is trying to fill up more room, this week, want to condense? These two bands are so similar I would simply be repeating myself.

Both these groups are definite garage bands that would be ideal to mosh to. *Flowerhead* has performed with big name alternative groups such as *Ned's*. While, *Gumball* is a real popular group up North on the college-

scene, and they have really excellent people working for them, namely Butch Vig, otherwise known as the godfather of alternative rock, famous for producing Nirvana's *Nevermind* and Sonic Youth's *Dirty*. Well, both reflect these rich alternative roots, if there are such things. Their music has a lot of funky guitar licks and grooving beats. Granted, I don't know too many alternative groups that have really good singing, but so what. These guys make you want to dance and just let loose, maybe scream a little. I really enjoy both these albums. They are simply fun and grooving.

FIREHOSE & Mercury Rev: Who wears the pants?

by Marty Linville

Ever run out of money in such a bad way that you sell off the disks you don't really like anymore so you can make a run for the border? I have, and the burrito doesn't taste nearly as good when it's paid for that way. Unless, of course, it's one of those steak burritos with sour cream and hot sauce, but enough about that. The point is neither of these albums would be sold for even the most satisfying burrito supreme as long as we're in my Oldsmobile. Both of these albums have that extra spice, that little dollop of sour cream, that I crave; though *FIREHOSE* has more of the meat and potatoes that keep us all going. *Mercury Rev* would be more like when your parents make you go to that Ethiopian restaurant and you're sure they won't have burgers but you end up liking that spicy stuff that comes on the pancake-like thing you dip it with. You know what I mean?

Mercury Rev starts off all strummy-strummy with the acoustic but there's a hint of guitar feedback in the back of the mix, so you know it's gotta be good. I mean, feedback, man. You

know, each song doesn't kick in quite as soon as I would like with the big beats and all, but those feedback bits in the background make it all the more worthwhile when it does kick. I mean this album is thick with stuff, like a burrito with all the beans and sauce running out the sides; you might need to go back with a fork to catch it all. My advice to you is get into this album by playing it while you're doing your favorite activity (and I know that's one of three things that shall go unmentioned). They have a way of growing on you after awhile that helps you forget the cheesy Euro-pop dorkhead aesthetic cover art. Check how the last two tracks mess with the track counter on your stereo (it's really cool). Anyway, the first track is the coolest, the rest can do it to ya if ya got the time, the production is freakout-check-it-on-the-headphones-style coolness, and my only complaint is less talk more rock next time you decide to log it in the studio.

Now for *FIREHOSE* on the more talk more rock extra sauce 'cause the portions are so hefty side of things. The latest effort from the two

Minutemen and one Ohioan is, of course, way cool. Twiddling the knobs on this one was none other than j. mascis of *Dinosaur jr.* fame. Yow! I am having fun! If you didn't know, j. mascis is to modern hard guitar what Ray Kroc is to Big Macs 'n stuff. He even plays some on the album and believe me you can tell when it's him. Of course if you can't you probably listen to Garth Dork or something 'n stuff. This album sees the guys branching out into both the jazzed-up future and their punk rock past, and you know when I say punk rock it's gotta be good. There's some guitar help from some folks in *Superchunk*, recording help from a *Beastie Boys* keyboardist, and did I mention j. mascis? Oh yeah, I did. By the way, j. made Mike Watt (the bassist, chump) sing a majority of the lyrics on this album and Mike is well, you know really cool.

So who wears the pants out of these two bands? Of course *FIREHOSE*, but *Mercury Rev* probably wears some really cool skirts and that's okay 'cause hey, it's the nineties 'n stuff.

Reviewer Unexpectedly Nail-ed By Real Rock-n-Roll

by Ross Gohlke

I'M A SUCKER FOR TRIOS. maybe it's just the minimalist in me, but there's something to be truly admired when three people can make as much music as the traditional lineup of drummer, bassist, guitarist, and singer.

Let me start over. I'M A SUCKER FOR GOOD TRIOS. Bands as various as *Husker Du*, *King's X*, *Nirvana*, and the *Kinston Trio* have helped make the trio a true artform. Still, there are more than enough wannabe garage band guitarists who end up singing the lead because — let's face it — anyone can sing better than Joey Ramone, so what's the big deal?

So when I walked into the Omni Daisy Theatre one Friday night to check out a new local trio called *Nail*, I already had a soft spot for the band before I knew anything else about them. But it was a soft spot with high expectations. I sat down at a rickety table littered with cigarette butts, coolly observing the young counterculture crowd, admiring the sound system, and feeling a bit put off that I was having to wait. Professional-acting reviewers shouldn't be kept waiting, after all.

Then, without warning, "Sorry for the delay. We're Nail." And then I was assaulted. No more apologies. No nonsense. No pretense. Just a musical

barrage of hard-hitting, gut level rock'n'roll that somehow empowered me at the same time it attacked me. From the moment the first chord blew through the 12 foot stacks until the final song there was no slowing down. My initial reaction was simple shock. Whatever I was expecting, it wasn't this. At that time I didn't know if it was good or bad. I just knew it was intense. And it had integrity. That was a starting point. The more I listened, the more I admired these twenty-something guys who seemed to be unleashing all their aggression and emotion through their amps and cymbals.

After the first few songs, I was feeling pretty stupid and confused. I didn't recognize any of the songs, and my ignorance of punk music was proving itself to be more thorough than I had expected. After all, I knew that this was *Nail's* first real gig, and these songs showed too much maturity to be originals from a brand new band. Discovering after the show that they had played nothing *but* originals, I felt relieved and quite satisfied. My soft spot was hardening into genuine respect.

Drummer Mike Schiffer only seemed to pound harder and faster (without losing his rhythm) as the songs whizzed by, until finally his head was flailing as furiously as his arms. Bassist

Jay Hines maintained a collectedness throughout the show that mirrored his steady rhythms and easily managed licks while guitarist/vocalist Kram simultaneously commandeered vox and axe with surprising consistency, even in the midst of mad flights across the stage, with an occasional guitar solo thrown in for good measure.

I find myself in a dilemma in trying to classify *Nail*. There are definite punk influences from *The Clash* and *Husker Du* and a tinge of *Nirvana* grunge. Other influences range far and wide, from *The Replacements* to *Jane's Addiction*. But for me, *Nail* is simply nuts-and-bolts rock'n'roll at its purest extreme—no metal here; just raw, honest energy with a high rpm. This is the kind of music that's meant to be played too loud. The name says it all.

Just like other extremes, *Nail* is not for everyone. I can hardly imagine this band playing a typical fraternity gig ("Hey, turn that crap down! I can't hear myself drink!"). But for the purists, *Nail* will come as a fresh surprise. I am not a Memphis music expert, but I can imagine a few original bands with as much grit, energy, and integrity as *Nail*. I look forward to watching these guys become a staple of the Memphis music scene in the future. THANK GOD FOR TRIOS—GOOD TRIOS, THAT IS.

APRIL

Campus Paperback Bestsellers

1. *The Autobiography of Malcolm X*, with Alex Haley. (Ballantine, \$5.99.) The black leader's life story.
2. *Rising Sun*, by Michael Crichton. (Ballantine, \$5.99.) A no holds-barred conflict for control of a vital American technology.
3. *The Firm*, by John Grisham. (Island/Dell, \$5.99.) Young lawyer confronts the hidden workings of his firm.
4. *Jurassic Park*, by Michael Crichton. (Ballantine, \$5.99.) A theme park's cloned dinosaurs are creating a world crisis.
5. *The Pelican Brief*, by John Grisham. (Dell, \$6.99.) Law student finds herself on the run from killers of two Supreme Court justices.
6. *Backlash*, by Susan Faludi. (Anchor, \$12.50.) Powerful and frightening look at the undeclared war against American women.
7. *A River Runs Through It*, by Norman Maclean. (Univ. of Chicago Press, \$9.95.) Stories of western Montana.
8. *Life's Little Instruction Book*, by H. Jackson Brown Jr. (Fulledge Hill, \$5.95.) Advice for attaining a full life.
9. *All Around the Town*, by Mary Higgins Clark. (Pocket, \$6.50.) A college student is accused of killing her professor.
10. *A Time to Kill*, by John Grisham. (Island/Dell, \$5.99.) Racial tension runs high during a trial.

Compiled by The Division of Higher Education from information supplied by college stores throughout the country, March 15, 1992

New & Recommended

A personal selection of Marvin Sobotnik, SMU Bookstore, Dallas, TX

The Passion of the Western Mind, by Richard Tarnas. (Ballantine, \$14.00.) Compelling narrative history of the evolving Western world view - the Western mind and spirit - as seen through the pivotal interaction between philosophy, religion and science.

Jazz, by Toni Morrison. (Plume, \$10.00.) Set in Harlem in the 1920's the story captures the rhythms of the city and the bittersweet mood of black life at a moment in our history we assumed we understood.

Race, by Studs Terkel. (Anchor, \$12.95.) How blacks and whites think and feel about the American obsession.

ASSOCIATION OF AMERICAN PUBLISHERS/NATIONAL ASSOCIATION OF COLLEGE STORES

What Dean of Students Turns 40 Next Week?

- Clues:
- Raised long ago in Iowa
 - Big fan of the Gamecocks and the Twins
 - Plays lousy golf & cards
 - Close personal friend of Tom Cruise & Carly Simon
 - Looks older than 40 now

Happy Birthday, T.S., from the Minnesota Gang

An Intimate Phone Call with Simon LeBon of Duran Duran

by Catherine Cuellar, Arts Editor

After Duran Duran's album *Liberty*, the band switched management. To help publicize the release of the band's new self-titled album, their record label offered a team of collegiate reporters to participate in a conference call with lead singer Simon LeBon. The interview lasted almost two hours, and what follows are some of the more interesting moments.

CC: I know that you've been playing acoustic shows lately, and your new album has some acoustic songs on it. Is that the direction the band is now moving?

SL: Well I think this album has really had a lot of acoustic features and songs on it, more acoustic guitar than any other album we've ever had, really. And we played the thing in Los Angeles for Christmas for KROQ and we felt it was really worth carrying on like that because we put a lot of work into the show, we'd rehearsed up a string section, and it was really a lot of fun doing it as well, so we just thought we'd continue doing it. It's not strictly purist unplugged y'know. We're just using acoustic bass and guitar and the string section. But we've never been purist anyway.

CC: On your upcoming tour are you planning on doing acoustic shows?

SL: No, I've got to set the record straight. It's not really an acoustic show at all. John's playing acoustic bass, Warren's playing acoustic guitar, but they've got pick-ups and they're plugged in. We've got a three piece string section and we've got a drummer who's really a percussionist and only started playing kick drum six months ago which makes it very interesting and very dangerous at times. Nick plays a state of the art digital sampling synthesizer, but he's only got acoustic sounds programmed into it at the moment. And, I do what I've always done. It's a rock show, man, it's a rock show and it always has been and it always will be.

CC: Do you keep in touch with Roger or Andy, and what do they think of the band's success?

SL: Yes I do keep in touch with them. They're both well. The thing I don't talk about is our success. It's a bit embarrassing in a way. I did speak to Roger. He said he was really happy and he liked the song.

I'm always phoning Roger up and saying, "Look Roger we've got this new project. Will you come and drum with us, please?" And he's always finding some excuse not to.

CC: Did they leave or were they fired?

SL: They both left of their own accord. Nick and John and I really did not want them to leave at all, but it just wasn't going to happen. You just can't make people do things that they don't want to do.

CC: Your music has changed direction since we started listening to you in junior high. What kind of audience are you currently targeting?

SL: We've never really thought in terms of targeting audiences. When you start thinking like that is when you start moving into management, y'know? We really write music for people who have the same kind of sensibilities as ourselves, I guess. That's the only way we know. We only have our own standard to judge by and we can't target audiences. It's a very contrived way of looking at it. I think whenever I hear artists talking in those kind of terms, I always feel that they've lost a bit of their innocence, which they're better off keeping.

CC: Lately have you noticed a dif-

ference in your audience?

SL: I've noticed that our audience has become a much broader section of the public basically. Particularly if you go back to where we first started, it was a club audience, over 21, under 30 section of the public. Then we were aimed by the industry at teenage girls. What I saw when I walked on stage in New York after Christmas was a very different audience. You tend to spot the people who are wearing glasses, because they tend to reflect the light, and I noticed a lot more people wearing glasses, so I guess the only thing that I could actually say is that our audience's eyesight is getting worse. Bald heads as well, I spotted a few.

CC: During the '80's you had all these girls running after you. Did that become a pain or do you miss it?

SL: It was never a pain and yes I do miss it and if you ever see me please come running screaming after me on the street. You will be thoroughly welcomed. It was great. We had such good times as well. People always associate us with parties and having a good time. We've never really been a kind of miserable, this is the truth and it stinks kind of band. Even when we were making a really serious statement like "Ordinary World," there's optimism in there. You know, it says, "I will learn to survive." I will try and make it better. That's always been part of this band and I think we'll always have that.

CC: What is it like to be in the spotlight again?

SL: It's quite different than it was the first time. We all feel very very lucky to have been given a second chance. That's the overriding emotion, really. "Thank you, REALLY," that's the only way I can describe it. It's hard because you experience things that you've been through before, but because your perspective has changed you see them in quite a different way. We've really been through some bullshit, and I think we've learned a lot. We're better at stepping over the piles of bullshit now and really getting on with the good things about it all.

CC: Do you consider this album a comeback?

SL: I don't. As far as I'm concerned we've just been working and working and working. But what I think really doesn't matter, that's not what counts, it's what everybody else thinks, and as far as the public's concerned it's a comeback, so . . . a comeback it is.

CC: "Ordinary World" is different from what we're used to hearing from you. Where did you get the idea for this song?

SL: I'm interested in what you consider to be you're used to hearing from . . . "Rio" or "Are you thinking of 'Notorious' or 'Save a Prayer'?"

CC: Older stuff. "Ordinary World" is more rock.

SL: I wouldn't have thought it was any more rock than "Save a Prayer." I think that the way we play rock is really quite interesting. It's very much into the European sound. It comes from classical and church music much more than blues. I think that always comes out in our music. That's really where we're grounded. You hear it in David Bowie's music, you hear it in a lot of European artists who've grown up with these kinds of sensibilities.

CC: You mentioned David Bowie. What are some of the other influences of Duran Duran?

SL: Okay, I'll give you a list. It'll go on forever but here goes. The Doors, Patty Smith, Sex Pistols, The Clash,

Mozart, Beethoven, John Lee Hooker from *McGee and Brownie*, Rolling Stones, Sly and the Family Stone, Sly and Robbie, Bob Marley, Dillinger, Aldous Huxley, Gabriel Garcia Marquez, DeLucia, Joseph Conrad, Richard Burton, Richard Gere, Winona Ryder—yes, please! Elizabeth Taylor, a long time ago.

CC: Do you still feel musical influence from your Birmingham roots or are you fully immersed in the world scene?

SL: I think we're more immersed in the American scene than anything else, at the moment, actually. Our roots may be in Birmingham, our homes may be in London, but our fun and our inspiration definitely comes from America.

CC: Is this album experimental in its sound or have you found your niche?

SL: There's always going to be experimentation with us. We're always going to push it to the limit. We're always going to try to get ourselves tight over the edge, because that's really where it's most exciting. We've never been a formula writing band. It doesn't work for us. It's great for some bands. They can just turn out the same stuff year after year after year. I don't think they can possibly have the same kind of excitement we do when we're writing music and that's really what we want to get. That's one of the biggest cherries on the cake really. So we're always going to be pushing it out there. But I'll tell you what we did. We became comfortable with what we are with this album. With *Notorious* we were very much trying to be black. With *Liberty* we were trying to be grown up. But I think with this album we're just happy with what we are and that's all there is to it.

CC: What do you think is the strongest track on the new album?

SL: I think the strongest one probably is "Ordinary World" actually. But I don't think that strength is necessarily the best, the most important thing. I think "Come Undone" is a very important song for us just through its softness in a way. It's the most vulnerable song on there. It's a real love song. It's somebody crying out desperately wanting to know who it is that you love. But I also really like "Love Voodoo" because I just love reggae, and there's something about the way the melody goes. It's so simple it's rude.

CC: What is your favorite Duran Duran song of all time?

SL: "Skin Trade." Well I can't really pick anything off the new album because I'm obviously biased towards it. So it's going to be out of the past—"Skin Trade," I love "Skin Trade."

CC: So is that your favorite album also?

SL: *Notorious*? Not this week. I think *Big Thing* actually is. I really like *Big Thing*. I really like "All She Wants Is." I get that every fucking day, man. I'm married. (droning) All she wants is . . .

CC: At the beginning of the new album ("Too Much Information") you lash out at MTV. But certainly Duran Duran is historically formative in the video age. How do you really feel about MTV?

SL: I feel inextricably linked with MTV, completely and utterly. That's not to say we can't write songs but I feel that our career and MTV's career as well happened together. There was a definite case of symbiosis there. It gave us a chance to really get into people's consciousness all over America. In a week you could be all over America, you make the right video, it gets on TV, it gets right into people's consciousness everywhere.

It was crucial to the success of this band. I can't really stress that enough. So we've got a really interesting relationship with MTV. You know we can't live with them and can't live without them almost, because we know how important MTV is to our past. Part of us is saying I wish it was just us on our own, y'know, but real life isn't like that, and the fact is we have done this thing together. I feel like partners in crime almost, because I'm very aware of what video has done to music, to people's consciousness, to their attention span. There's a lot of talk about "is MTV good for you?" I'm not necessarily sure it is, but I've kind of got to be part of it 'cause that's what we are, y'know? The song takes a broader theme in that as well. It puts all that into the perspective of the medium of televised, cable TV. We wrote the song while the Gulf War was on. You'd be flicking channels and you see a bomb going down someone's chimney and then an advert for jeans, and then you flick a channel and there's yours truly on the video vault. We just felt part of that whole thing and it was very inspiring in a way to be getting all that information and be so immediately tuned in to what was going on in the world. That's really what the song is about. It's about just the age that we live in this kind of fast communication world. And us, really, we're just another piece of product really, like a piece of chocolate bar or soft drink. It's a bit cynical really, isn't it?

CC: MTV has been proclaiming that the music revolution will be television. Taking into account the realistic slant of your new work, how do you see that the Duran Duran-MTV linkage will be reinforced?

SL: We can only benefit from more airplay on MTV because it means that we're getting through to more people. You can't play in everybody's living room. You can't play a show in everybody's hometown, but you can play on everybody's TV if you're on MTV. I sound like an advert for it, don't I? But it's really what the band has grown up with. We have such a close relationship. Our relationship with MTV is almost like the relationship we have amongst each other. That's why we felt we could write the song "Too Much Information." We could have a go and say "Destroy my MTV" or "Destroyed by MTV" and get away with it, because we knew that they know that we're as much in it as they are.

CC: Well do you feel that your product is music or entertainment?

SL: Music, definitely. For us it always starts with that. The writing of the song is always the most important part of the job for us because that's the foundation on which we build everything. If there weren't songs there wouldn't be Duran Duran. If there wasn't Duran Duran we couldn't get on television, we wouldn't have so much fun.

CC: Is making music still as fun and glamorous for you as it was in the '80s?

SL: We tried desperately to make it as glamorous as we possibly could by renting chateaus in the south of France and recording in Mt. Seurat and Australia and nothing's changed. We'll do the same again I'm sure. The most exciting thing is the music itself and when you catch an idea by the tail you keep hold of it until you've got the whole thing. That's probably the most exciting part of our job and I hope to God that it will never change.

CC: And when you've toured, and made cideos, and travelled the world, is that fun or is it just work? Has there been

any particular memorable experience in all that?

SL: Yes, all of that. Our first tour of America was really inspiring. It inspired us to write the *Rio* album. It was the beginning of our love affair, really. I'm such a romantic, aren't I?

CC: Some of your videos have been criticized for objectifying women and being irresponsible to your female fans. How do you respond to that kind of criticism?

SL: How would I respond? Whoops, sorry! I don't know what else to say, really. I don't think we really degraded women. Probably with "Girls on Film," the mudwrestling, I think I found a bit degrading to women, but I think we degraded ourselves much more. If you think about that pond that I had to go into in "Hungry Like the Wolf" which was full of elephant's piss, and there were leeches in there and things . . . that I find far more degrading on a personal level.

We've always had a bit of a tongue in cheek attitude towards that whole soft sell thing. I mean "Girls on Film" is about the exploitation of women on camera to sell things. I think we kind of see ourselves almost in that kind of vein as well. We've never been frightened selling ourselves. We've never been above a bit of whoring and we still do it. I think that's one of the reasons we've had such a good relationship with America because of that whole aspect of your culture, really.

CC: Will there be an extended hiatus between this album and your next album?

SL: Well we've got some material, already finished and some cover versions that we've been working on. We've got seven of those ready to go. We want to write some more of our own songs to put on it. Ideally we'll have something new out around the end of the year. Maybe around the beginning of next year, maybe before Christmas. I think that would be great. For us it would be the first time that we'd ever had two albums out in one year that wasn't like a live album. So I don't think there will be an extended hiatus.

CC: What has been your most satisfying accomplishment in the music business?

SL: Well, it may sound convoluted, but we did a show where we presented an award for the best new act last year. It was American Music Awards, I believe. It was ABC's try at the Oscars, really, but the music Oscars, with that guy Leslie Nielson, he was presenting it. And we came up to present the award for the best new band to Jesus Jones. And they had this fucking autocue thing going, right? Which is like "Simon," this is Nick, "Well, Simon, what do you think is the hardest thing for a band?" and I was supposed to go, "Well, Nick I think the hardest thing for a band is to make that first step and get that first kind of foothold kind of thing." But I totally, we just totally ignored the autocue, and I ended up saying something like, "Some people say the hardest thing about rock and roll is sitting in the back of a limo trying to open a bottle of champagne with one hand, roll a joint with the other, and peel the stretch pants off some floozy who's on your knee with your teeth. Well it isn't. It's making your first break that's really important." ABC did not like it one little bit. Not joking. This was organized by the vice-president of ABC, and he was quoted as saying, "Duran Duran will never get on American national TV again." And you know what? We did. And that's what I think is my greatest achievement so far.

Editorial:

Five Tips – And Out!

by Gayla Bassham, Editor

This is my last editorial as editor of the *Sou'wester*. It wasn't supposed to be. I was supposed to hang around for another few months. But it was not to be. I have decided that it is best for me and for the *Sou'wester* that someone else edits the paper next year.

I want to emphasize one thing (not that anyone will believe me): *This is not about the Weekly Diehl or about the Cereal Info*. These are not my favorite campus institutions (or whatever they are—have they been around long enough to be called institutions?), but I certainly don't feel threatened by them.

The reason I am quitting is because I want to read for honors next year, and I don't have time to do both honors and the newspaper. I thought I did, until I explained my plan to my professors and watched their mouths drop open. So, I have decided that I will work on my honors proposal, and someone else will work on the newspaper. That is the only fair thing to do. (And if my honors proposal isn't accepted—well, I'll have lots of free time.)

One of my friends suggested that I devote my last column to explaining what a wonderful editor I was. That's flattering, but I'm not really into self-promotion. So I decided, instead, to present the top five lessons I learned as editor of the *Sou'wester*. I hope that whoever is editor next year pays attention to this; it will save him or her a lot of time and grief.

5. *The Allocations Board is your enemy*. I have talked to the Allocations Board five times in the last two years, and I've never yet been pleased with the result. Apparently they have some sort of deep, abiding hatred for the *Sou'wester*; I've come to the conclusion that given the choice, they wouldn't allocate us the air we breathe.

4. *The Publications Board isn't much better*. If, as President Daughdrill says, the *Sou'wester* is an institution whose sole function is to harass the President, then the Publications Board is an institution whose sole function is to harass the *Sou'wester*. That's not quite fair, because many of the members really do want to help us instead of control us. But just one member who wants to run the newspaper instead of letting the editor run it is enough to cause a great deal of trouble.

3. *Writers who complain about typos are expendable*. Over the course of the year, I learned to say, "Yes, well, the *New York Times* has typos, too." No one likes typos, and we tried hard to correct them, but sometimes they just slip through. I'd far rather hear a complaint about content than about style; at least I'd know something was getting through.

2. *You can't please everyone*. I should know—I tried. People will not be happy unless you agree with them, in print, about everything. The best thing to do is tell the truth, please yourself (within the limits of journalistic ethics, of course), and hope you're making someone else happy in the process.

1. *It's not that big a deal*. It is an eight-page college newspaper, and very few people in the world will ever judge you on its contents. I practically gave myself an ulcer over the *Sou'wester* this year, and I can't tell that my stressing out helped anyone.

So, that's the news, and I am outta here!

LETTER FROM UNDERGROUND

by Clay Combs

Lodge Door

Each fall, 300 or so students begin their college careers at Rhodes. It is an exciting time, filled with the promise of meeting new people and carving out one's niche in an institution of higher learning. But it can also be a time of tremendous stress and confusion.

It is a tremendous spiritual drain on any entering class, a drain that could be eliminated by forming groups designed to give new students a sense of camaraderie, a sense of belonging. I feel so strongly about the disorienting effects of the Freshman Blues and their attendant loss of human potential, I propose here a remedy.

I am proud to announce the establishment of Rhodes' first eating society. The name of the society has yet to be determined. As for now, I will simply refer to the group as the Eating Society.

I envision an assemblage of 50 to 60 of Rhodes' finest men. (Men only, of course.) These men will be selected on the basis of informal interviews and evaluated on their various attributes, including, but not restricted to, appearance and hygiene, table manners, articulation, poise, ability to move comfortably in a social setting, socio-economic background, ability to flatter one's superiors and potential for future success. Such men will be able to intermingle comfortably, forming lasting friendships and business contacts.

Members will be inducted in a solemn ceremony in which they will be entrusted with the secrets of the society. After this, they will serve a brief period of manual labor punctuated by a nominal amount of verbally-challenging rhetoric designed to build character. Then they will be granted full membership and allowed to participate in all the functions of the society.

The principal gatherings of the society, as the name implies, will be meals. The society will have a private dining area with a staff of attendants. Meals will consist of healthy menus, yet palatable to the refined, continentally-inclined tastes of the members. Monthly wine tastings will

be held in the chapter cellar.

Through membership in the society, one will gain entrée into a group of one's own. Gone will be the days of fishing about in a sea of carp for acceptable friends and acquaintances. One will be able to dine with others who have been selected according to their excellent social standing and make lifelong friends who could prove valuable in the years to come.

Of course, the attentions of the group will not always be so inward-turned. Monthly dues will fund community service projects and other philanthropic endeavors. There will be the occasional soirée, most of them open to members only, but the odd ones open to the campus as a whole, in the interest of fostering campus

unity.

Beyond bringing to the campus a sense of community that could never develop without it, the Eating Society will lend Rhodes something we have desperately sought in the last years: the prestige of an Ivy League school. Eating societies have been a staple feature of Ivy social life for centuries. At last, Rhodes College's elite pretensions may be fully realized.

I will offer the details in a brief oration Friday evening at the front door of Harris Lodge. Those interested in progress on campus should attend. With the establishment of the Eating Society, we'll be on the way to creating greater unity on campus and gaining a foothold in the domain of the highest models of higher education.

LETTER TO THE EDITOR

To the Editor:

I encourage all of you to open your Rhodes College Catalogue's and read the "Purposes of the College" section. I have spent a lot of time this year thinking of a project that I could organize which would integrate the purpose of the school in nurturing and expanding our faith and get the entire school involved. Well, here it is: I want your devotionals. Rhodes College is a unique and special committee and I believe we have a unique faith message here, so let's put our experiences together and make something lasting and something

meaningful. I ask not only students, but faculty and staff alike. With all of our different backgrounds I am positive that this can be a wonderful and "nurturing" thing. So, if you have any meaningful and inspiring story, poem or devotional send 'em my way. You can drop them in my box or send them via the fax, my address is MOREM. The Religion Commission, i.e. me, will compile them and hopefully arrange them, and print them into a wonderful resource. I'll let you know more on the specifics later, but the first step is involvement!

Erik Moratzka

The Sou'wester

The *Sou'wester* is the official student newspaper of Rhodes College. It is published every Wednesday throughout the fall and spring semesters with the exception of holidays and exam periods. The office is in the basement of Palmer Hall. Staff meetings are held there each Sunday afternoon at 4:30 and all students are welcome to attend.

Interested parties are encouraged to write letters to the Editors, which may be delivered to the office or sent via campus mail. All letters must be signed and include the author's phone number for confirmation (not for publication). Any letter for publication may be edited for clarity, length, or libelous content.

Student publications at Rhodes are governed by the Publications Board — the Editor-in-Chief and Asst. Editor are the elected representatives of that Board. The opinions expressed are those of the editors and contributing writers and do not necessarily represent the official viewpoints of The *Sou'wester* or Rhodes College.

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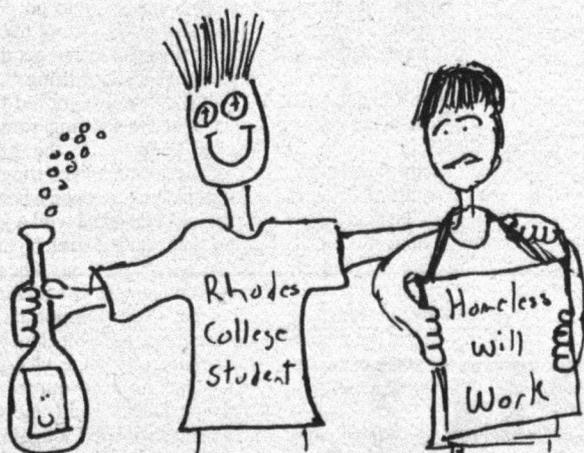
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Can You Choose The One Funded By Student Activity Money?



IMPORTANT NOTICE

1) Applications for Student Assembly cabinet positions are now available on the Student Assembly Board in the Briggs Student Center. Positions available are:

1. Publicity Coordinator
2. Parliamentarian
3. Recording Secretary
4. Corresponding Secretary

Applications must be turned in by 5:00 p.m., Thursday, April 8, to Nancy Turner, either by mail (must be in her box by 5:00) or taken to 105 Robinson.

2) Petitions for Publications Board and Senior Student Assembly Representative are available on the Student Assembly Board in the Briggs Student Center. Petitions must be turned in by 10:00 a.m. either by mail to Jim Turner or Tim Ballard or taken to #3 Spann Place. No late petitions will be accepted. Elections for these positions will be Wednesday, April 14, run-offs, if necessary, will be the following Thursday and Friday.

The Rhode'ster

Vol. 2 No. 27

Rhodes College

Wednesday, April 7, 1993



Diehl statue going to class Monday morning after his annual Rites of Spring tequila binge. And yes, he ate the worm.

The Rhode'ster Editorial

I hope that we have all figured out by now that Rites of Spring is over. It is now time to get on to more serious matters. School has interrupted the party. I, for one, had a paper due today and a computer project due tomorrow. I think what this editorial is going to be about is how interrupting school can be.

I mean, there I am, having a good time at Rites, taking care of flailing friends, and wham! Sunday comes and I have to get back to work. What a rude awakening! I just sometimes wonder how aware Rhodes College is of its priorities. What do you go to college for: school or parties? I think we can all agree on the correct answer. School is no fun. Sure it may help us later: like get us a job, a career, and educate us beyond belief, but how much can it really do for us?

Parties touch our innermost being, our desire for fun and not having to think. Who wants to think? And what good does thinking do for us? It just makes us realize how horrible the world is and how hellish life can be.

We've got poverty racism, sexism, oppression, murder, Jeffery Dahmer. What good can thinking do for us? It will only put us in a state of misery, of finding the truth.

Ever heard the phrase, "the truth hurts?" Well, it does. It sucks. I say, forget about thinking. It'll only bring you pain, and people want to draw into this trap with all of their talk about how useful and education is. This is hodge-podge. Living on the streets is much more stress-free. So, keep on partying and forget about school.

—TS, Rhode'ster Editor

Events for the Week

Thursday, April 8, has been declared "Good Thursday," by President Daughdrill. Students should take time out before they leave for the weekend to think about how much the college has contributed to each of our lives. Seniors will be required to submit an essay on this subject in order to graduate. The pages should be fifty to seventy-five typed double-spaced pages and should be turned in to the President's office by Friday morning, April 9, at 8:00.

Sunday, April 11, will be the first annual faculty and staff Easter Egg Hunt. The hunt will be held on the campus. Volunteers for the event will

hide two thousand eggs all over the campus. Prizes will be given for the participant who finds the most eggs, the one who finds the golden egg, and the one who discovers the silver egg. Prizes will include tenure for those who haven't received it yet, a raise in salary, special desks and shelves, etc. Participants must register by Friday.

Monday, April 12, is still a vacation day, but brownie points will be given to those faculty and staff members and students who attend classes anyway. Those who wish to do this should consult the brownie points conversion chart in the Registrar's Office for further details

—TS, Rhode'ster Editor

Top 10 Things Overheard at Rites of Spring

10. "Have you seen my pants?"
9. "How can you drink that?"
8. "Last night we had fifteen people in one Porta-John!"
7. "I know no one has ever done it, but I think I can jump across the amphitheatre."
6. "I don't care what you think, it's still less filling."
5. "Yeah, I know she's ugly, but she's the only one that said yes."
4. "I know the Lord says 'Love thy neighbor,' but I don't think He meant it like that."
3. "I thought there would be more women in bikinis, like in the beer commercials."
2. "Yeah, they were mad, but like I'm supposed to know they were in the room."
1. "I don't know who you are, but would you please move your hand.?"

—ED

Rites Creates Brain Child For Hatley

As a result of the recent "malicious mischief" that has occurred around Rhodes campus, Campus Safety has come up with a new top-notch security idea.

Said Ralph Hatley, Director of Campus Safety, in a recent interview, "There I was having fun at Rites of Spring like any good American, with a screwdriver in one of my hands . . . Hey! Don't look at me like that. I'm over twenty-one. And I had on my ID bracelet . . . Anyway, like I was saying, I was there thinking about what Rhodes needs to be safer, and then it hit me. Ah ha!"

Hatley was so impressed at the success of the inner fence for the Rites festivities, that he decided to make it a permanent addition to Rhodes College. This summer a construction will begin to place a fence, much like the ever-popular one that surrounds our campus, to encircle the heart of Rhodes. There will be a few minor changes from the Rites of Spring

fence. Rather than close the areas between Palmer and Clough, Clough and Physics Tower . . . you know what it looked like. The new fence will completely encompass these center buildings, going around Palmer, Clough, Physics Tower, Math Building, and Kennedy. Students, faculty, and staff will be required to get bracelets to enter this part of the campus.

Responding to the new plans, one student said, "It'll be just like Rites of Spring year round, only there'll be no drinking, no bands, and everyone will be going to class. Cool!!"

If the fence goes over well, plans will be in the making for more fences to go around the other buildings, and even the dorms. A separate bracelet for each fence will be required. "We may even start selling the damn things to these stupid students. I mean . . ." continued Hatley with a gleam in his eye. The search for the benefactors has already begun.

TS, Rhode'ster Editor

FREUDIAN CORNER

First of all, a little office cleaning. I understand that some classes at this school have heard discussion that I need to do my homework on Freud before I write this column. Well, let me remind you, this is a feature of the *Rhodes'ster*, the upside down back page of our school newspaper reserved for lampoon articles. I'm not doing research for something not even printed right-side up; deal with it.

That being said, let's get to the meat (oops). I mean, the substance of this week's column. Last week, a friend of mine just happened to tell me a story about her umbrella when she was a child. She said that she used to have a big yellow umbrella that she carried to school. When she got to her bus stop, she would put the umbrella between her legs, pretend she was a bee, and proceed to "sting" all of her friends. My, my, my, what an interesting childhood she had.

Let's see here. First, she just happened to tell me this story that she hasn't told anyone for years. That's no

coincidence; that's a desperate plea for help. She told me because she knew I would help her. Of course, she didn't know I'd help her in front of hundreds of people, but that's beside the point. Next, Lood (let's call her Lood), by playing with her umbrella that way, has managed to get what all little girls really want (and we're not talking ponies here). "Stinging" her friends is a release of the aggression that Lood feels because her umbrella is only temporarily a part of her body. Finally, her mind asserts that she's playing bee because her superego tells her she shouldn't pretend to poke people with something wants but wasn't born with. As far as defense mechanisms go, I'd give her an 8½.

Well, the good news is "Lood" will be all right. She has a lot of supportive friends and a small umbrella. However, if you see a girl with an umbrella between her legs playing like a bee, just calmly walk on by, say "buzz" to her, and call me immediately.

—JT, The Freudian God

In the spirit of good journalism at Rhodes College, The Rhode'ster would like to formally declare war on the Rat's Ass.

There will not be two weekly lampoons at Rhodes for long! We can promise you that. So, pack up your two-bit, sawed off, sorry assed, journalistic quagmire of paper, and get the hell out of town.

— MCH-TS