Special Four Page Easter Break Edition

Does U2 Still Have Some *Pop* Left In Them? Page 3

THE SOU'WESTER

The Weekly Student Newspaper of Rhodes College

Vol. LXXXIV, No. 16 *Wednesday, March 26, 1997*

Rhodes Hosts 67 Presbyterian College Presidents

By Brandon Barr
Staff Correspondent

The Association of Presbyterian Colleges and Universities convened at Rhodes last weekend to discuss the social concerns facing students at church related colleges.

The theme of this year's four day conference was "Enhancing the Student Journey: The Special Responsibility of the Church-Related College, " according to Loyd Templeton, the assistant to the president for College Relations, President Daughdrill invited the presidents of the 67 Presbyterian institutes of higher learning in the association to hold their annual conference in Memphis last year.

Clough Hall and the Peabody Hotel hosted the conference, which combined varied social activities with serious discussions of the church-related college's responsibilities to its students.

Friday's keynote speakers were Alexander W. Astin, professor at UCLA, and Sharon Daloz Parks, author on the developmental needs of young adults.

Astin presenteted the results of his ongoing study of approximately eight million students, 200,000 faculty and 1300 higher education institutes. He discussed the importance of service learning in higher education.

Parks, author of *The Critical Years: Young Adults and the Search for Meaning, Faith, and Commitment*, discussed the needs of young adults from a faith-based perspective, and also commented on increasing technology's effect on students.

Stephen Haynes, associate professor of Religious Studies spoke at a luncheon, emphasizing what college administrators and faculty can do to help break what he called"the conspiracy of silence" on church-related college campuses on Saturday. He discussed the issues facing colleges which are trying to enhance academic opportunites without compromising a church relationship.

"Church-related colleges are, and have been for a long time, in an identity crisis," Haynes said. "It hasn't ended; it just has stopped being talked about."

In an interview, Haynes said that he believes Rhodes is in a good position to achieve the proper balance between an excellent academic reputation and a strong church commitment. He cited the recent discussions on-campus about Rhodes's church commitment as an example of how the "conspiracy of silence" can be ended.

As a guide, Haynes pointed to Rhodes's Mission Statement, which states, "that students should formulate their own personal philosophy in dialogue with a Christian perspective ... in an atmosphere which incourages freedom of thought and expression for all."

"That's a good way to say it," he said.

In addition to discussing important issues facing Presbyterian colleges, the conference allowed the gathering Presidents an opportunity to experience the Memphis social scene. The presidents and their spouses visited such Memphis attractions as Graceland, the National Civil Rights Museum and the Dixon Gallery.

The conference held receptions at the Peabody and Daughdrill's home. According to Sung-Kook Shin, from the Synod of the Trinity, the conference participants enjoyed Memphis's ambiance and spring weather. Though they enjoyed Memphis, members of conference did spend considerable time discussing the issues. Business meetings and more informal discussions complemented the speeches.

The conference's talks at Saturday's luncheon were at times heated but yielded substantive results. Professor Haynes said that he was impressed with the work done at the conference.

"They really got down to the important issues which are key to the survival of the church-related college," Haynes said.

Women's Forum To Take Back The Night

By Melody Barnett
Assistant Managing Editor

Women's Forum is encouraging Rhodes students to take part in Take Back the Night, a program sponsored by the Counseling Center as part of Violence Awareness Week. The program will begin in the amphitheater, with a speaker on the topic of sexual assault and harassment from the Memphis Sexual Assault Resource Center. Following the presentation, participants in Take Back the Night will march through some of the darker, more dangerous areas of the nearby Memphis community. The march is designed as a demonstration against violence on the streets.

Women's Forum last participated in Take Back the Night two years ago, when a group marched through Overton Park. This year, tt Caldwell, a member of the Women's Forum Board, hopes the march will be an enabling experience.

"The march is basically empowering women to go outside in the dark where we're not supposed to go, because its dangerous for women," said Caldwell. "I hope it is empowering for the women on campus, and I hope that women will participate in it and get a lot out of it."

Rebecca Anderson, a member of Women's Forum, explained that the demonstration illustrates that violence on the streets is a concern not only for women, but for a larger group as well.

"We are told the streets aren't safe for us, and they're not," said Anderson. "We want to show that there's safety in numbers, and we're taking the streets back. We're not just taking the night back for women, we're taking it back for anyone who wants to be on the streets without violence."

Take Back the Night will conclude with a "speak out" session, in which participants will be encouraged to share their own experiences and comments about violence in general, and sexual violence, specifically.

"I hope that people will be able to put a name to some experiences that they have had," said Caldwell.

The program will be supported and attended by members of the Memphis chapter of the National Organization of Women. Take Back the Night begins at 7:30 on April 3, in the Frazier-Jelke Amphitheater.

Hold The Pickles...

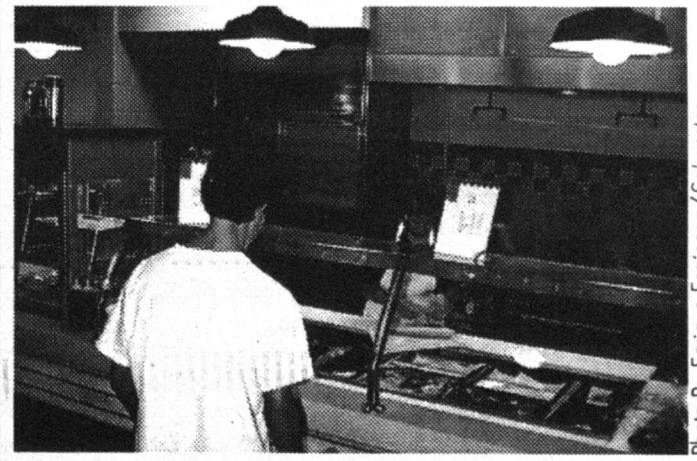


Photo By Enrique Espinosa/*So'wester*

A student waits for his sandwich at the L. Palmer Brown Lynx Lair which opened March 16.

Publications Board Editor Election Results

The Publications Board on March 19 elected editors for the upcoming year. Those elected:

Sou'wester
Editor-In-Chief – Erin Riches
Assistant Editor – Melody Barnett

Southwestern Review
Editor-In-Chief – Kathryn Royster
Associate Editor – Henry Murphy

Colossus
Editor-In-Chief – David Mankin
Assistant Editor –Benji Hughes

Lynx Yearbook
Editor-In-Chief – Kan Comkornruecha
Associate Editor – Stefanie Johnson

Cereal Info
Assistant Editor – Mike Johnston
Assistant Editor – Joe Peeples

Confluence
Editor-In-Chief – Henry Murphy

'If You Can't Say Anything Nice. . . ?'

TOM LOGUE
DOUBTING THOMAS

So I said to myself, "Tom, why don't you try to write something positive this time?" But I can't. To use an analogy from a certain letter to the editor, I feel very comfortable in my soiled diaper.

I do get asked fairly often why I always write critical columns, and occasionally I try to spread a little sunshine. I always fail miserably. Recently, though, I figured out why I'm 'negative' in my commentaries: I like this place.

I'm not all too ashamed to admit it. Deep down inside, I enjoy almost everything about Rhodes College, and I know I'm going to miss it when I leave. And it's precisely because of this that I criticize the college every chance I get.

Forced happiness, while pleasant, is usually completely useless. If you're happy because you're happy, fine. But if you're happy to avoid being negative, you're cheating yourself and the world.

Without negative thinkers, the world would stagnate. All you Protestants can thank disgruntled Catholics for your religions. Patriotic Americans, thank a group of colonial discontents for your blessed democracy. You get my point. Criticism is grossly underrated.

In this sense, the ever-so-popular "love it or leave it" mentality is the greatest possible obstacle to progress. People who blindly love and follow usually destroy what they love. People who leave are issuing a final condemnation.

People who criticize, on the other hand, still have hope. I see a great deal of potential in Rhodes College. It may be hidden under piles of asinine decisions and obscured by a cloud of lethally faulty logic. But it's there.

There are two ways of reaching this potential. You can look beyond the rubbish, see the light at the end of the tunnel, and wish for it. Or you can attempt to address problematic issues, create a dialogue, and possibly even get somewhere.

I prefer the second approach. My criticism is a genuine attempt to deal with problems. I don't know if it works, but if I didn't try, I'd be wasting my time and yours.

Many of the more active students at Rhodes complain about the apathetic majority. This is why they complain. People who don't care — who neither support a position, denounce it, or suggest something new — are a heavy burden. They contribute nothing to the advancement of the college. They forget that they are the customers.

The customer-company relationship is never so misconstrued as at a college. More than one professor has commented that this is the only business in which the customer wants to be cheated.

More importantly, students forget that they, as customers, have the right to make demands. Not only that, the administration is dependent upon students for these demands. (Ideally, it should respond to these demands, but...) If it weren't for vocal students, this college would end up on a shelf in a warehouse, collecting dust next to cases of Tab and crates of parachute pants.

I don't want to see that happen. I don't want Rhodes College to become obsolete. I'd much rather my degree came from a college very few people have heard of, and not a college that's a prime example of how not to run a college.

To be frank, many of the people who run Rhodes scare me. I've never met many of them, but I assume they're good people who are doing what they have to do. Still, when I look back at the four years of decision-making I've witnessed, I have to shake my head.

But when I look at the faculty, I see something beautiful. I see a group of dedicated individuals committed to providing the best education there is to offer.

And when I look at the students, I see a group of dedicated individuals determined to receive this education. I see people who have sacrificed a 4.0 at easier schools so that they can *learn.*

This is where my respect for Rhodes College lies.

This is why I criticize this school at every opportunity. And this is why I wish every student would.

Use Skills From Rhodes In The "World"

BRADY POTTS
THE MACHIAVELLIAN

Newspaper columns are funny little things; they seem to acquire a life of their own once you start to write them. As usual, this one ended up far from what I had intended.

What I had intended to do was to question the worth of building such a gargantuan student life center at a small liberal arts college that could just as easily use a more extensive library, more tenure track positions, or perhaps a new academic building. You know, things that are useful in school.

I'm not saying, for example, that the new Pub isn't nice and that I don't appreciate the fact that if I wanted to enter the Mr. Universe competition I could do all of my training in our whizz-bang, shiny new gym. I simply wonder if our priorities here aren't a little off-kilter. So I was thinking about the Burrow Library, and how it's a lot like Mary Lou Retton - small, but it usually gets the job done.

However, I do remember reading in some official e-mail or Rat flyer or something that books supposedly are nearing the bottom rung of the evolutionary chain and the CD-ROM is on the way up, so why invest in a building that will be obsolete in a decade or two anyway?

All of this got me to thinking about modernization, technology in general, and the Internet in particular, the real topic of this column.

(I decided to quit harassing the administration for a bit: I'm afraid that if I ever actually see Daughdrill or a Board member on this campus they might get me back for my zealous ramblings. Heck, I don't even know what they look like. How would I know if they were sneaking up on me?)

Supposedly, one of the great boons about this whole computer thing is that it can put you in touch with anyone in the world, that it will open the horizons of culture and knowledge to you.

Pardon the French, but horse hockey. The Internet, for all the press it gets as the universal equalizer, a society where there are no lines of division, etc. etc. etc., is grounded firmly in the middle class. The Internet will allow you to exchange information with any one in the world, provided they can afford a computer fast enough to run on it, or tuition to a college where they can get access for free, or even spend all the time it takes to sift through a majority of the crap to get to something worthwhile in a net full of *Friends* Homepages.

As with a lot of other things, access to the Internet is based on cold, hard cash (or, more likely, cold hard credit cards).

So sure, there's a classless society on the Internet. Neither gender, nor race, nor sexual preference, nor age need matter across the ether.

But it's a society that's separated from society at large, and as far as class goes it's relatively homogenous. It's a lot like Rhodes in that respect, actually.

Basically, what I'm trying to get across is that this constant attempt to "keep up with the Gateses" is another way to sequester ourselves from the world and the society around us. There is a fence around the Internet built with cash, just as there is a fence around Rhodes built of wrought-iron, and just as there is a fence around the middle class built with capital. We take computers and the Internet as a given part of life in the '90s. We assume that everyone else does, too.

The focus in our curriculum and our experience in general at Rhodes adds a deeper tint to our rose-colored shades when it privileges the World Wide Web, and it skews our world view even further than normal around here.

Maybe these romantic, technology-wary ramblings are a result of reading too much Marx and McLuhan, but if we really want to gain the kind of knowledge about the world that we are ostensibly here to get, than perhaps we shouldn't embrace the Net so wholeheartedly.

Perhaps instead we should look at it within its social context, or study the effects it has on society. Perhaps we should try to understand it as a phenomenon rather than simply accept it as fact and work from that position. It's like what your mother always told you if you went swimming - don't dive in before you see how deep the water is.

THE SOU'WESTER STAFF

Editor-in-Chief Erin Riches
Associate Editor Henry Murphy
Managing Editor James Spears

SECTION EDITORS

Asst. Managing Editor Melody Barnett
A& E Editor Elizabeth Nichols
News Editor Andrew Shulman
Sports Editor Brendan Minihan
Rhode'ster Editor Rebecca Anderson

STAFF CORRESPONDENTS

Melissa Anderson, Brandon Barr, Matt Beck, Kathryn DeRossitt, Grant Gandy, Jeanne Hamilton, Jason Hood, Benji Hughes, Mary McCoy, Steele Means, Tanner Neidhardt, Steven Perry, Dave Speas, Elizabeth Watts

GRAPHICS & DESIGN STAFF

Layout Editor Allison Lasiter
Photography Editor Enrique Espinosa
Photographers Deidre Brady, Amy Lawrence
Layout Assistant Carol Curry

Copy Editors Ben Houston, Audrey Stansell
Design By Jonathan Nolen, Allen Boudreaux
Online Editors Enrique Espinosa, Allen Boudreaux
Online Staff Andrew Shulman

BUSINESS STAFF

Business Managers Sherry Lynn, Dave Speas
Subscriptions Manager Ben Strauser
Circulation Manager Mathew Kraus
Sales Representative Shadenn Zarur
Legal Consultant Steve Griffith

COLUMNISTS

Nell Bolton, Allen Boudreaux, Mark Cheney, Grant Gandy, Matthew Jones, Tom Logue, Rob Marus, Mary McCoy, Brady Potts, Neeta Venepalli

As the official student newspaper of Rhodes College, *The Sou'wester* is produced entirely by the students on staff. It functions independently of faculty and administration with no outside funding from student activity fees or other College sources. It is published weekly throughout the fall and spring semesters, except during exam periods and breaks.

Staff meetings are open to the Rhodes community and convene in 103 Buckman every Sunday afternoon at 2 p.m. *The Sou'wester* is a member of the Student Publications Board, a six-publication consortium that includes the editors of all student publications, class representatives and at-large representatives from the student body.

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

REACHING *THE SOU'WESTER*

Phone: (901) 843-3970
Fax: (901) 843-3409
E-Mail: souwester@rhodes.edu
Address: The Sou'wester
Rhodes College, Box 3010
2000 North Parkway
Memphis, TN 38112-1690

Or visit *The Sou'wester Online:*
http://www.students.rhodes.edu/sw/

Member, Associated Collegiate Press (ACP)

Arts & Entertainment

Jubal Trio Performance Reflects Uncommon Mastery

By Elizabeth Nichols
Arts and Entertainment Editor

Tuesday's performance of the Jubal Trio, which took place at 8:00 pm in Hardie Auditorium, was a lesson in conventionality for anyone who has ever listed to operatic recitative with a distasteful ear or dismissed the rhapsodic ornamentation of harp music. The performance continually challenged the stale preconceptions that many harbor towards chamber music.

Soprano Christine Schadeburg, flutist Sue Ann Kahn and harpist Susan Jolles deftly blended the classical and contemporary, displaying an effortless mastery of instrumentation and vocals and a perceptive, theatrical skill.

The performance, as part of the McCoy Visiting Artist Series, demonstrated beautifully the characteristics for which the Trio has been so highly acclaimed among those in the musical community.

It was the less traditional elements of the performance, as displayed in the selections from Debussy's *Fêtes Galants II*, that revealed the Trio's most phenomenal ability: the theatrical conveyance of human emotion. Schadeburg's voice nimbly ran the gamut from innocent trill to hushed coconspirator to throaty growl with all the authority of a master storyteller.

Khan's fiute was barely a shadow of its conservative persona, dreamily supporting Schadeburg's ethereal and lilting vocals in *Les Ingenus*. In *La Faune*, the harp claimed a refreshingly central role, bringing forth a solid bass rhythm usually unheard of in its traditional repertoire.

The strongest offering of the Debussy series was *Colloque Sentimental*. Schadeburg, brows furrowed with the anguish of the piece's subject, pleaded musically for the return of feelings long since lost. Kahn's flute soared hopefully while Jolle's harp repeated a constant inquiry, ceasing only when Schadeburg's voice plummeted and closed with tragic realization.

Strong literary elements shone throughout the remainder of the performance, as the evening progressed with George Crumb's composition of Frederico Garcia Lorca's "Little Songs for Children." Visions of *La Señorita del Albanico* were conjured as Jolles and Kahn's instrumentation fluttered like a fan before the eyes of the mistress and Schadeburg's gregarious vocals rose with fanfare.

Perhaps the most unconventional attempt by the Jubal Trio was Freund's arrangement of poet Gwendolyn Brooks' jazzy "Backyard Songs." Glancing mischievously at her co-performers, Schadeburg belted out a repertoire of soulful skat. At times Schadeburg seemed as though she was about to bring forth an operatic aria, until she would again descend into a swaggering growl.

The common tragic elements present in the radically different mediums of jazz and opera were emphasized in *of de Witt Williams on his way to Lincoln Cemetery*, an elegy that recalled operatic lamentation on several occasions.

The evening was marked by remarkable versatility, sweeping timbre and effortless talent, making it an extraordinary offering for those lucky enough to be in attendance.

Pop. U2's Departure From Musical Reality?

By Nowell York
Staff Correspondent

U2's first bona fide album in four years fulfills the criterion that is most precious to anyone who spends too much time thinking about music: It is capable of absorbing any interpretation you would care to impose on it. Even though *Pop* has been hyped as a daring departure from musical reality, it ends up being something considerably less. Far from an exercise in daring self-indulgence, *Pop* is too often guilty of a much more serious offense: not going far enough.

This album is a uniquely ironic celebration of popular culture, suggesting that it has become our new object of worship, the pursuit of thrills and overstimulation our new religion.

Pop is virtually bursting with loops, samples, and other patently un-rock-like production touches. Though definitely not a full-blown disco album, *Pop* shows techno and industrial influences to varying degrees throughout its twelve tracks.

Much of the album's daring departure is poured into only four songs: *Discothéque*, *Do You Feel Loved*, *Mofo*, and *Miami*. The other two-thirds of the album are relatively conventional songs, pushed and pulled between the matrix of U2's recent and early music.

Pop's first single and opening track, *Discothéque*, is a close cousin of *The Fly*, yet the latter sounds anemic compared to the booming rhythm, buzzing guitars and dense arrangement of the former. *Mofo* is a sonic assault of machine-gun-like blasts of electronic base; undoubtedly *Pop's* boldest stroke. *Miami* with its drum loops and Bono's free-association on the nightmarish American dream ("Freshman squeaky clean/She tastes of chlorine") is a false start that goes on for close to five minutes.

Despite my love affair with the ragging drum riffs in *Discothéque* and *Mofo*, *Pop* only boasts five songs— *If God Will Send His Angels*, *Staring At The Sun*, *Last Night On Earth*, *Gone*, and *Wake Up Dead Man*—that deserve to immediately take their place among the very best music U2 has created. Religious doubts are gorgeously articulated on the gentle If *God Will Send His Angels*. This song contains the album's best line: "It's the blind leading the blond/It's the stuff of country songs."

Like so many elements of the ephemeral culture it both disparages and celebrates, *Pop* is not what it appears to be. Ultimately, *Pop* is not about disco music or dance culture; it's about being surrounded by people but feeling utterly alone and isolated; it's about having it all but feeling you have nothing; it's the hypnotic sounds and moods of a pop culture hangover.

Tinniswood Lecture Gives Insight Into The World of Wren's Architecture

By Rebecca Anderson
Rhode'ster Editor

British architectural and cultural historian, Adrian Tinniswood, in a lecture organized by Rhodes' British Studies Department, spoke on March 18, 1997 about the life and work of Seventeenth century Baroque architect Christopher Wren.

The lecture, titled "That Extraordinary Genius: The Life and Work of Sir Christopher Wren" was co-sponsored by the Royal Oak Foundation, the American branch of the British National Trust, the largest cultural conservation association in the world.

According to Tinniswood, Wren was "England's greatest architect in six reigns" and "A prodigious young scholar" in many other disciplines. Wren pioneered advances in medicine and astronomy and was associated with a group of "experimental philosophers" who were interested in "ocular inspection of nature itself." Originally an academic by profession, Wren became interested in architecture while a professor of astronomy at Oxford when he was asked to design a building for the campus.

According to Tinniswood, Wren's family was closely aligned with the royalist side in the British Civil War, which broke out when Wren was ten. Wren was not politicized by the war, however he did feel a need in later life to impose order onto a disordered world. Tinniswood speculated that Wren's interest in science was a way of "placing the world on a rational footing."

As a very young man, Wren was included in an elite intelligentsia committed to Baconian, anti-Aristotelian, experiment-based investigation of the natural world.

Despite this association with seemingly radical thinkers of the time, Wren's life and architecture still reflect that of minor aristocracy (his father and uncle were high ranking, influential members of the clergy under the pre-Cromwell monarchy) with a good deal of learning, natural curiosity, money and free time.

Wren was a Baroque architect, a highly-decorated, rigid style he was exposed to during a seven week voyage to France where he visited the Louvre and watched the beginnings of construction on Versailles, then a rough hunting lodge. This was his only sojourn outside of Britain and the only time he ever attempted to educate himself in architecture.

Wren held tenaciously to his Baroque style, even as the death of Queen Mary and the demise of absolutism brought about Baroque's death. Wren was undoubtedly an "extraordinary genius" but he was also undoubtedly an extreme conservative, dedicated to preserving the strict world order of the absolute monarchy in a world that actively rejected this absolutism. Most of Wren's works reflects royalist sympathies and a disregard for reality in favor of idealized perfection.

Wren designed buildings for institutions that preserved the existing order and regarded any change with, at best, skepticism. He designed churches; palaces for Charles III, William and Mary; and buildings for Oxford and Cambridge. The Baroque style was especially fitting for Wren's work — highly ornamental and frivolous, while also rigid and unchangeable.

Wren himself also resisted change. While Wren held the office of Surveyor General, the chief architect of England, absolutism went out of Vogue. Instead of adapting his style of design to fit the new milieu of the time, Wren became a royal anachronism. While Wren's work is fascinating and grotesquely beautiful in its excesses, the Baroque style represents an era that has past; it holds very little meaning to the modern viewer.

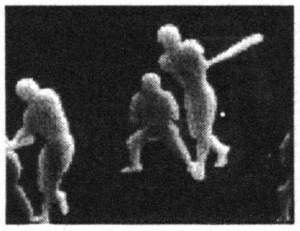
Rhodes' Boys Of Spring On The Road: Baseball On Losing Streak

By Matt Beck
Staff Correspondent

While most Rhodes students were basking in sunshine or relaxing at home over the spring break, the members of the baseball team were proving that the season is in full swing in a series of games in Texas.

The team visited SCAC conference foes Trinity and Southwestern. Six games were scheduled for the week, three against each team. The weather, however, did not cooperate and one game against each team had to be cancelled.

Highly ranked Southwestern University, of Georgetown, Texas, defeated Rhodes in both games, 19-5 and 8-4. Although Southwestern is the best team on the Lynx's schedule this year, the team was disappointed to lose both games.



The Lynx split the double header with Trinity in San Antonio. They won the first game, which was highlighted by Sophomore Patrick Finley's homerun.

"I felt good," Finley said. "I had been hitting very well in practice before the game, sending a few out of the park."

They lost the second game 4-1, but some fine performances stood out in that game as well.

For instance, Danny Pegg's pitching was superb in the contest. Other players who played especially well throughout the road trip include Todd Blasdel and Chris Valas. Valas not only hit well, but also pitched a good game.

"Southwestern is a top notch team," Valas said. "Although we lost to them it will be a good experience in the long run. The whole team played well throughout the trip, especially Patrick [Finley]."

Valas pitched the 7-5 win at Trinity. This was a huge win for the Lynx over their main conference rival, especially because they were on Trinity's home field.

Only two teams from the SCAC will advance to post-season competition, and Southwestern will likely be one of them. The battle for the other spot is predicted to be up for grabs between Trinity and Rhodes, so the rivalry between the two teams will most likely be fierce.

Head Coach Jim Elgin looks forward to the rest of the season as a challenge. It is up to the players as to whether they make it to post-season play or not.

The Lynx have been on a losing streak this past week, giving up their last four games. They hope that the nicer weather will bring more fans to the home games so that they can end their slump and get going in the right direction.

Athletes Competing On National Level

By Carlos Lopes
Staff Correspondent

Junior Nicole Horvath and Sophomore Jason Walter represented the Rhodes track and field team at the Indoor Track and Field National Championships in Oshkosh, Wisconsin on March 7.

Horvath placed seventh overall in the 5000m race, with a personal record time of 17:49. Horvath was pleased with her time, which is also a new school record. "It was an experiene that I can not compare to any other" Horvath said. "It was really intense and the race was really fast."

Walter placed ninth overall in the triple jump, with a jump of 44'7.25".

Head Coach Robert Shankman was overwhelmed by these two athletes performances this winter and looks forward to watching them improve in the Outdoor Track season.

Giovanni's

NOW HIRING

Servers, Hostesses,

Busers, Preparation,

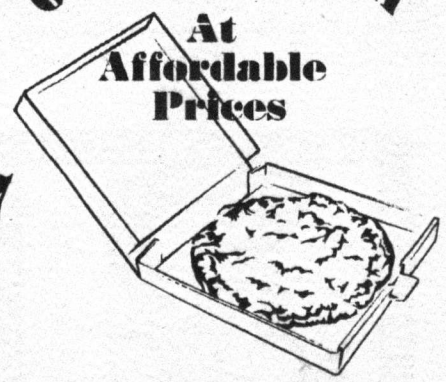
and Dishwashers

Apply in person.

4972 Park Avenue

Amy's
FINE FOOD DELIVERED TO YOU

GOURMET PIZZA
At
Affordable
Prices



725-1667

Open 7 Days...
11 am til 2 am

All Delivery ...
All The Time

$3.00 OFF
Any Large Pizza
~or~
$2.00 OFF
Any Medium Pizza
Please present Coupon at time of delivery