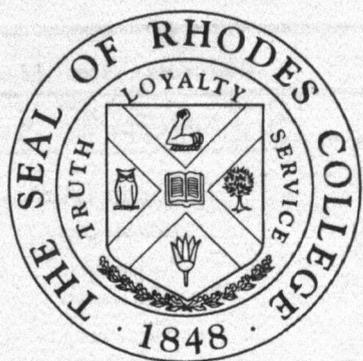


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THE SOU'WESTER

The Weekly Student Newspaper of Rhodes College

Vol. LXXXVII, No. 19

Wednesday, April 12, 2000

Rhodes Holds Rites to Play

By Ann Young
Staff Reporter

Saturday morning, April 8, while most Rites-goers were still asleep, a handful of students hurried about setting up tents, chairs, and tables in the field in front of the BCLC. These were the dedicated members of many campus organizations preparing for Rites to Play. This service aspect of Rites of Spring, which is organized under the umbrella of the Kinney Organization, took place from 11 a.m. to 3 p.m. on Saturday.

The event is focused towards children of Snowden Elementary, the surrounding area of Snowden, and the children of the Rhodes College faculty and staff, and entertained many. Robert Campbell ('02), Lara Eidemiller ('00) and RSG president Richard Lum ('01) helped organize this event. Christie Brewer ('01) was the student coordinator. Various

groups on campus sponsored booths, of which there were about 25.

The booths had a wide range of activities. For the sports fan, there were the Obstacle Course, Basketball Toss, volleyball, and an extremely popular kickball game, to name a few. To test coordination, the AOPi Toss, Dunking Booth, and two Moonwalks were provided. Among other booths were the College Democrat Cookie Walk, Tri-Delta Twister, and the Theatre department's Costume Photos. People of all ages were seen sampling the free food from the hot dog stand, the Model UN sno-cone station, and the ever-popular cotton candy stand. The Chemistry and Physics departments had a spectacular magic show inside the Lair, including free homemade ice cream, and Contents Under Pressure gave a performance.

So with pony rides, face paint-

ing, balloon animals, and all kinds of games, how does one choose the best activity? "Simple," said Rhamat, age 8, "the one that gives you the most prizes!"

Now in its third year, Rites to Play was a success, as evidenced by all the smiling faces and happy shouts on the BCLC field on Saturday afternoon. Despite the relative cold of Rites this year as compared to other years, there was a large turnout of both children and Rhodes students at this event.

There was one injury at Rites to Play, apparently a participant was hurt at the golf tent and required a trip to the hospital. All in all, though, the day was a winner. According to Susan Hughes ('01), "Rites to Play gives the Rhodes campus a chance to give back to Memphis at large. It emphasizes a deep commitment to community service."



Photo by Bryan Baker ('01)

James Jordan ('01) and Bob Schneider ('01) block out for the rebound while the kiddies hoop it up at Rites to Play on Saturday. Rites to Play was an opportunity for Rhodes students to interact with children of the surrounding community.

Komunyakaa Reads At Rhodes

By Sara Mason
Staff Writer

Wednesday night April 5, at 7:30 in Blount Auditorium, the Rhodes campus was visited by the 1994 Pulitzer Prize winner, Yusef Komunyakaa. Born in Bogalusa, Louisiana, Komunyakaa found himself greatly influenced by the rural Southern community in which he lived. He was inspired as well as by the jazz and blues music which were so prevalent in the nearby city of New Orleans. As he stood upon a stage in front of a room full of people in an expensive grey suit, it was difficult to imagine the variety of circumstances which have affected his life.

However, the moment he began to read, imagery flowed forth which immediately drew one into the heart of his poems. There were images of pain and anguish, most clearly seen in his writings about his experience in Vietnam. Komunyakaa was so disturbed by the war that he waited fourteen years to write about it.

However, he included elements of humor which sent the audience into episodes of laughter. The influence of jazz and blues can be heard in his childhood poems. Komunyakaa copied their soothing nature into his happier poems.

Over the past twenty years, Komunyakaa has composed nine books of poetry which include a great variety of topics from his childhood experiences to his time in the Vietnam War.

On this night, Komunyakaa read a selection of his poems to an auditorium overflowing with visitors anxious to hear his writing. The powerful images presented in his writings became evident in the immediate responses of the audience at the close of each reading. His poetry resonated with a beat reminiscent of the jazz and blues music by which he was so greatly influenced. This beat, combined with his mastered journalistic style of writing, allowed the stories which he revealed to come alive.

Residence Life Addresses Housing Situation

By Margie Hall
News Editor

This year's housing selection process is over, and with the exception of eighteen men and eighteen women who are on the waiting list for housing, all students who went through the selection process have rooms. This is significantly less than last year's waiting list of ninety students.

Of this year's junior class, 66 men and 68 women will be living on campus, which is comparable to 72 men and 86 women of this fall and 66 men and 74 women in the fall of 1998. Carol Casey, the director of residence life, indicates that this year's housing crunch did not cause significantly less juniors to live on campus than in previous years.

The construction of the new dorm should alleviate the shortage, but there is the possibility of the apartment-style housing generating more interest in on-campus life. In addition, this year, many juniors who preferred to live on campus did not

go through the selection process because of the shortage. When asked about these as factors in a possible continuance of the housing problem, Carol Casey stated that "if the demand stays the same, it won't be a problem, but there is no way to predict." However, she maintains that Rhodes will continue to use the web to inform students of possible problems. Hopefully, this will enable the residence life staff to continue to run the selection process smoothly.

Stewart will be closed for one year for renovations after the opening of

the new dorm, which is slated for the fall of 2001. However, the new dorm will be larger than Stewart, which should make next year's selection less pressed. When Stewart reopens, it will probably have less rooms, but plans for the renovation have not yet been determined. Neely Hall, the rooms above the Rat, will also be used as long as needed.

Although the lack of housing is a problem this year, Rhodes is working to end it. In the near future, hopefully there will be a place for all students who wish to live on campus.

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Pearl Jam: Nothing as It Seems

JOHN TROUT
It's Evolution, Baby



As Carson Weitnauer ('03) recently pointed out on the Rhodes Bulletin Board, "it is crucial to understand that every band has an agenda, a platform, and a message." One band whose overarching message has impressed me over the years is Pearl Jam. This should come as no surprise for anyone who knows me or has come across the 81 hours worth of their concerts I have shared as MP3s on the college network.

What drew me to them? I suppose the most compelling thing about their music has, for me, always been their insistence on openly asking the questions that we all ask about God, the universe, and our place in the world. This search for meaning is sketched most clearly in their two most recent albums, *No Code* and *Yield*.

No Code is fundamentally an album about man's loss of connection to truth, the world, and to God. The album begins with "Sometimes," a dark and uncertain prayer to God. "Large fingers pushing paint / You're God and you've got big hands."

The image conjured is God-the-finger-painter, someone who toys

with us, pushes us around. "I'm Open" tells the story of a man (who may or may not be Vedder) who "waits, hoping for a presence, something, anything, to enter." After spending half his life searching, however, "he still felt as blank as the ceiling at which he stared."

The man remembers a point in his life when the emptiness was not so vast, when the world made sense to him: "when he was six he believed that the moon overhead followed him, by nine he had deciphered the illusion, trading magic for fact. No tradebacks."

Now that the illusion is lost, the protagonist is left disconnected and disillusioned. Unfortunately for him, no sense of closure is ever reached, and the album ends.

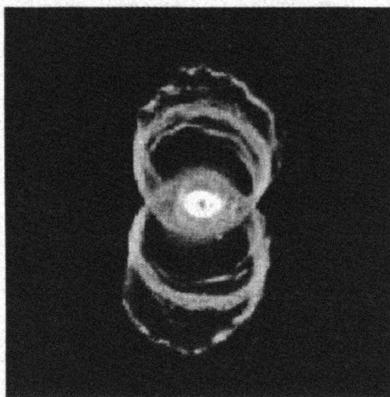
Yield is a rather violent reaction to the void felt in the previous album, and to man's quest to fill it with superstition and organized religion. "M-Y-T-H—belief in a game, controls that keep us in a box of fear" Vedder mocks in the song "Faithfull," who gives up on God, singing that "the man upstairs is used to all of this noise / I'm through with screaming."

God is not the only one mocked; in "Do the Evolution" Vedder criticizes our sense that we as humans are anything special: "I am ahead, I am advanced / I am the first mammal to wear pants."

The traditional ways by which man has sought to fill the void in hu-

man existence have failed, and have led to a misunderstanding of how man stands in relation to the world.

Running with themes from Daniel Quinn's *Ishmael*, a book about a gorilla who helps a man come to understand how his species has disconnected itself from the rest of nature, Pearl Jam seeks to lead us back to a more humble way of understanding our connection to the great chain of being.



"I had a false belief, I thought I came here to stay" confesses Vedder in "Push me, Pull me." "We're all just visiting, all just breaking like waves."

Along with this anti-religious reaction, however, we have evidence that the search for meaning still continues. Another line in "Push me, Pull me" asks, unrhethorically, "The oceans made me, but who came up with love?"

Then there's "Given to Fly," probably

the most powerful song on the album, which easily lends itself to being interpreted as the story of the life of Jesus.

How are we to understand these hints that the search for meaning still continues in light of the anti-religious theme that dominates the album? PJ provide us with no clear answers; the dialogue is far from finished.

Some hope exists for a middle ground with the band's next album, *Binaural*, to be released May 16. The cover is rather odd, a hallucinatory image of an eyeball seated in the intersection of two rings reminiscent of the fiery corona of an eclipsed sun. It looks like a Deadhead's trip-toy, or the Eye of Sauron from Tolkien's *Lord of the Rings*, but it's not.

It's actually a Hubble Space Telescope image of the Hourglass Nebula, several billion miles away from Earth. But that eye...the visible iris, the dark pupil...surely some Photoshop magic is afoot, one thinks. Nope...it's the same as the pic on NASA's website, even though it could just as easily be an artist's conception of the eye of God.

The first single off the new album, which should be available for download after April 11 from the official website, is appropriately titled "Nothing as It Seems."

Undoubtedly the existential dialogue between *No Code* and *Yield* will be taken a step further when May 16 rolls around and will probably go in some unpredictable directions as well.

Army ROTC: Why You're Missing Out

MATTHEW WILDER
Ranger Joe



If you're like most college students, you probably aren't very familiar with the Army ROTC program.

In fact, unless you're a member of the program, you probably weren't even aware that it is a class offered at Rhodes through the University of Memphis.

So why is Army ROTC a great class to take regardless of your major or plans after graduation? Simple, it awards credit hours, has many opportunities to earn a scholarship, teaches leadership skills, and offers a sense of adventure that you won't find anywhere else.

Additionally, it offers a commission as an Army Reserve officer

upon successful completion of the challenging four-year program.

Any student can take the class for an entire two years without any obligation to the Army or the school. It isn't boot camp and everything you need for the class is provided free of charge. It isn't a huge time commitment either. Only a few hours a week, it takes no more time than any other class on campus.

The first basic class is a one-credit course, but if you choose to continue the class you can gain up to three credits the second year and six per year after that. If you are looking for a different way to earn physical education credits, then Army ROTC is the way to go.

Each semester that you take ROTC fulfills one of the three PE credits you need to graduate. Or maybe you're interested in finding some way to help pay for the expensive tuition here at Rhodes.

The Army ROTC program is the single largest source of scholarship money in the United States. Every year the Army awards millions of dollars to thousands of qualified students like you. The awards are based on individual merit, not on financial need, and can help pay for tuition, books, and fees.

Two- and three-year scholarships are available and waiting for qualified students who wish to serve as Army officers. Regardless of your plans after school, you will need leadership and management skills, and the confidence to apply them. These skills are taught and reinforced in the class from day one.

You won't just be learning the theories from books. You will have the opportunity to test out what you've learned in real life, with real people, just as you will have to do in the workplace. That's what makes Army ROTC such a valuable experience, one that can be an important

addition to your resume.

Army ROTC isn't just a great academic opportunity. Here, you can have experiences that you thought you could only see on television.

In this class you can learn to safely rappel from a tall building, learn to navigate outdoors, and how to lead others during challenging situations...to name just a few opportunities. If you decide to make a commitment to the Army, you can even experience exciting special summer training.

Finally, if the Army is the place for you and all four years of the course are completed, you will become a leader in the United States Army and have the opportunity to serve your country and make a difference.

In addition to good starting pay, great benefits and opportunities for advancement make the Army a great place for a college graduate.

For more information on Army ROTC or scholarships, call CPT John Puls at 1-888-237-ROTC.

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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. 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 Buckman every Sunday afternoon at 3 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.

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“I Will Remember You”: A Space Odyssey

JOE PEEPLES
The World Must
Be Peepled!



This is my last column to write for *The Sou'wester*. Wait, before everyone falls into a campuswide hysteria, before the riots ensue, before the wailing and gnashing of teeth commences—get a hold of yourselves, people! *Life will go on!* As Wilson Phillips, that trio of golden-voiced angels, once said, “Hold on for one more day.”

Unfortunately, my final column failed to make it into last week's super duper spectacular extravaganza issue (read: editorial self-indulgence in its death throes). I was looking forward to pretending that this 20-page carnival had been devised as a sort of farewell to *me*, a gargantuan paean to the inspiring, witty prose that I have donated to these pages. Having further reflected on the matter, however, I now realize that my thoughtful editors held my column back until this week so that its important message

wouldn't get lost in all the hoopla and excitement of a 20-page issue.

Of course, we all know that's a crock, but, all the same, it's a nice way to say goodbye, for me, at least, and not without a fair smattering of my own artistic self-indulgence, too.

Like the rest of the senior class, I'm not just saying goodbye to *The Sou'wester*; soon, I'll be saying goodbye to Rhodes College, period. The ragged stones in the buildings, the individual panes of stained glass in the windows, the students and teachers and administrators filling the halls and rooms and walkways, even the monkeys yelping across the street in the zoo—all this will soon be just a hazy blur floating somewhere between Cruise-In and Cruise-Out.

That's the normal way of things, right? You'd think that I would be more prepared for this moment, since I've known it was coming up for four years now. But I'm not prepared. People ask me what I'm doing after graduation (which is a very, very naughty thing to ask a senior right now), and all I can say is, “Well, I'll probably go out to lunch with my par-

ents, move out of the dorms, ride the Lynx naked one last time—I mean, er, did I say that last part out loud?”

And besides my occupation, I don't know what to expect in terms of psychological changes that I'll have to negotiate in the Real World. Luckily, Career Services (bless them a hundred times over) does a nifty “Backpack to Briefcase” program that will supposedly help ease the transition for us pathetic seniors who, in our four years at this institution of higher learning, have yet to acquire one practical life-skill, besides being able to dress ourselves in the morning.

If nothing else, I have learned something important from one of my classes here, which ironically enough is the Astronomy class that I'm taking to fulfill my very last distribution requirement (note to underclassmen: get those requirements done way before your senior year—do as I say, not as I do). First, we need to make a diversion into some highly complicated mathematics.

According to Dr. Robert MacQueen (and most of the scientific community agrees with him), when we look at the stars, what we see isn't really what's go-

ing on *right now* out there in the universe. Because light pokes along at a mere 300,000,000 meters per second, it takes years, even millions of years, for the light of super-distant stars and galaxies to reach our Earth-bound eyes, by which time the light sources may have already expired or altered.

Even the light from our Sun takes eight minutes to reach the Earth, so that, if the Sun suddenly were to snuff itself out, we would still have enough time to go smoke a cigarette or check our e-mail before the lights went out. Essentially, we're looking into the past, at what *was*, what *has been*. Again, Wilson Phillips comes to mind. . . .

So what's the point? Everywhere you look, you're really seeing the past, even if it's just how things looked a split second ago. But in a more metaphorical, sentimental way, you're also looking further into the past, especially in a place like Rhodes, where tradition and history are part of daily life.

Two years ago, I was talking to a recently graduated alumnus who had returned to campus during the fall semester, and he said, in all seriousness, that there were ghosts at this

school, everywhere you looked. I dismissed this as simply an alumnus waxing philosophic on me, but now I can really appreciate what he said.

Soon I'll be a ghost, too, just one ethereal image among thousands, walking to class or staggering back to my room after a party, eating lunch in the Rat surrounded by friends or simply lying alone on the grass in front of Palmer on a sunny April afternoon.

I think it's important to realize this, not just a month away from graduation, but even as early as freshman year. Every moment you spend here, you should be aware of and appreciate the transience and ephemerality of your Rhodes experience. Live in the now, enjoy the people that make this place special, and take nothing for granted—remember that, before you know it, you'll be a ghost, too.

I'm not saying all this to try to inspire you or depress you, or to get on my personal soapbox. I'm just saying goodbye, goodbye to the best four years of my life, and goodbye to the place and people that made the years what they were.

Goodbye, Rhodes.

Philosophically Speaking, We're Only Human

JOHN TROUT
It's Evolution, Baby



Let's be honest: philosophers *ask* questions, they don't answer them. Oh, some of us *think* we have answers, others of us *act* like we do, but I'll let you in on a little secret: we're all as clueless as you are. “Who, what, when, where and why is God?” Got me! “Does truth exist?” Probably, but it depends on who you ask and how you define it. “How should I live my life?”

We seem to agree a bit more on that question, but then we ask, “*Why* should I live my life in the ways we generally agree are good,” and it all goes downhill from there. All the big questions, the ones philosophers devote their lives to and write volumes about, remain as unanswered today as they were 2,000 years ago.

Of course, most of you are probably saying, “Duh! That's why I'm not a philosophy major!” and perhaps there's some wisdom in

that. But that leaves unanswered yet another question, namely, “Why do philosophers do what they do?” In coming closer to understanding that question, and possibly hinting at an answer, I think it's valuable to defer to yet another question: “What makes us human?”

Many have immediate answers to the question, saying that we are animals that think, or have emotions, or have language. But those answers don't hold out when you study enough animal cognitive ethology to understand that many animals think and have emotions that can't be explained away behaviorally, and that bonobo chimpanzees, gorillas, and African gray parrots have all used symbolic representation at the level of a young child.

Do we then shift our definition *post hoc* to define being human only in terms of animals that think, feel, or use language as well as we do? Then we run into the problem of infants and toddlers not being classified as human, and we have to shift our definitions *post hoc* again to define humans in

terms of things that think or feel or use language at the level we do, or *have the potential* to use them as well as we do, in which case we again run into problems with fitting people with brain defects or Alzheimer's disease into our obtuse and convoluted categories.

I'm not saying that we as humans are not different than other animals in some incredible ways; the skyscrapers downtown, the music of Pearl Jam, and the airport just miles away all point to some fairly significant achievements that no other animals seem to be able to accomplish.

What I'm saying is that our differences are matters of *degree*, not of *kind*, and that we are not capable of any special *kind* of activity that is not matched elsewhere in the animal kingdom; we are only able to do *certain* things (and definitely not all things) better than other animals.

When it comes down to it, we are generally pretty pathetic animals. Our hearing is nothing compared to most other predator and prey animals; our vision

has never been outstanding and has actually begun to *devolve* (look at the number of people, like me, who need glasses to see detail that's just a yard away); our sense of smell is so limited that we only notice what other animals would find overwhelming.

It's a wonder we've survived as long as we have, because none of our *senses*, our primary method of gathering information about the world, are very impressive at all. But what we lack in sensory ability, we make up for in one other realm: our compulsion, an instinct nearly, to ask the question “why?”

It's not our ability to think that sets us apart from our animal cousins; most of the “higher” animals have some form of consciousness, and some use it quite well. It's our obsession with *asking questions*. And it's not enough to have a complex forebrain and an enormous ability to process data. That's necessary, but it still doesn't radically distinguish us from other apes or from dolphins.

What really seems to make us

human is exactly what Aristotle thought makes us human: the desire to know. Not the *ability*, the *desire*. And, it seems, we don't just want to know about things that have immediate survival or practical value. We want to know everything. When it comes down to it, we are neurotically curious; that's what makes us human.

So, in answer to the question, “Why do philosophers do what they do?” I offer the following answer for you to consider: we do what we do because the force that drives three-year-olds to ask the question “why?” over and over again is especially strong in us and because the satisfaction most people feel with an answer that seems to work and make sense leaves us feeling incomplete and unsatisfied.

Philosophers do what we do because we can't stop asking “why?” Perhaps we're a bit more compulsive than most, and most would agree that we're more neurotic (though maybe not for the same reasons I think we are); but, when it comes down to it, we're just being human.

Cure for Cancer Likely, Encourages Guest Lecturer

By Stu Johnston
Staff Writer

Some people see the "cure for cancer" as nothing more than a worn out catchphrase or a responsible choice for a third wish, should they meet up with a genie.

Wednesday evening, Dr. William Hendee addressed Rhodes college students, professors, and patrons in the 12th annual Peyton N. Rhodes Physics Lecture with a talk entitled "Radiation Treatment of Cancer: Why It Works and How It Is Getting Better."

He put to rest the notion that a "cure for cancer" is outside the realm of possibility and assured students interested in medical physics and biomedical engineering that they will have an integral role in improving treatment methods and harnessing the technology available to radiation oncologists.

Hendee, the vice president for technology and the dean of the Graduate School of Biomedical Science at the Medical College of Wisconsin, told students that the keys to cancer treatment lie in the

hands of medical physicists and biomedical engineers. Physicists and engineers are responsible for all of the imaging technology that is necessary to effectively treat cancer patients. With each new innovation, people highly skilled in physics, mathematics, computer science come into greater demand.

Rhodes physics professor Dr. Brent Hoffmeister commented on Dr. Hendee's emphasis on the importance of technology in the field of radiation oncology.

"I thought Dr. Hendee's seminar nicely underscored the increasing importance of technology in medicine. To students interested in medicine, I try to emphasize the point that fundamental ideas in physics, and even very exotic ideas, drive much of the technology that is found in medicine."

Hendee provided many examples of such technology. Some of the newest, most effective treatments developed over the past 25 years include the following:

1) A technique called "brachytherapy" puts a source of radiation inside the patient's body

so it can more directly affect malignant cells.

2) Intraoperative radiation "zaps" cancerous cells with poisonous beams while tumor removal surgery is being performed.

3) Gamma knife therapy, used in certain types of brain cancers, employs a helmet that emits over 60 radiation beams to more completely attack the infected area of the brain and destroy less normal tissue.

According to Hendee, the challenge in radiation oncology lies in exposing as many of the malignant cancer cells to radiation as possible without damaging normal cells to such an extent that the patient cannot carry out his/her normal lifestyle.

Walking this fine line between destroying cancer and preserving internal organs and function is made easier because of modern, three-dimensional imaging technology.

Computer scientists, physicists, and mathematical modelers have developed new imaging techniques that allow surgeons to view

cancerous tumors and surrounding vital organs in three dimensions. This allows the oncologists to develop a more sophisticated plan of attack before treatment begins.

Hendee contends that the ultimate goal of radiation oncology is to condense treatment from its present, fairly disjointed threefold process — detection of malignant cells, official diagnosis of the malignancy as cancer, and periodic radiation or chemotherapy treatments — into a process that can be carried out under one roof.

A team that includes physicists, engineers, surgeons, and technologists should work together and be engaged in daily communication regarding the strategies employed in the treatment of individual patients.

According to Hendee, as new advances in computer imaging of tumors continue to occur, physicists and engineers will become an increasingly important part of that team. Their skills will be placed at a greater premium than ever before.

Advertisement

Diversity Task Force Seeks Input

The College's Diversity Task Force is currently seeking input from all members of the Rhodes community, and is particularly interested in obtaining student responses before the end of the semester. This Task Force, convened by President Troutt, has been charged with identifying barriers to increasing student, faculty, and administrative staff diversity at Rhodes, as well as with offering recommendations as to how those barriers might be eliminated. The President has asked the Task Force to submit its report, along with its recommendations, this spring.

In order to meet the President's mandate, the Diversity Task Force has sought information from a variety of persons and groups, including student organizations. At this point, the Task Force would like to solicit information from the student body at large. For this reason, the members of the Task Force have formulated a set of five questions that it would like to pose to all Rhodes students. These questions, printed below, will be sent in an e-mail to each student in the near future. Students are encouraged to respond by e-mail, although students wishing to respond anonymously will be provided with a venue (which will be mentioned in the e-mail message) for doing so. The Task Force is also planning a meeting with faculty to discuss the same set of questions.

Memphis' particular historical and geographical situation has led the members of the Task Force to focus primarily on issues of African-American representation among students, faculty, and administrative staff on our campus, but the members of the Task Force recognize and have indicated their openness to discussion of other diversity issues.

When he created this Task Force, President Troutt stated, "This fact-finding represents an important first step in working together to increase racial diversity at Rhodes. Working together we can build a more diverse and ever more exceptional academic community." The Diversity Task Force seeks as much input as possible, and urges every student to respond thoughtfully to its questions.

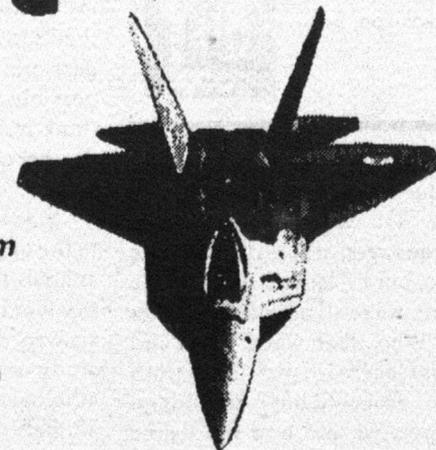
Questions:

1. What does "diversity" mean to you?
2. How important is campus diversity to you?
3. What concerns you about the Diversity Task Force's charge?
4. What barriers to diversity to you see at Rhodes?
5. How could those barriers best be eliminated?

Responses to these questions may be sent by e-mail or in writing to any member of the Diversity Task Force. The Task Force's members are: Prof. Michael Drompp (chair), Prof. Anita Davis, Prof. Luther Ivory, Dean Mel Richey, Dean Dave Wottle, Trustee Beth Simpson, and students Midu Bagrodia, Naomi Long, and Bernard Quinn.

Top 10 Reasons to Join Air Force ROTC

1. Opportunity to serve your country
2. Chance to fly high-performance aircraft
3. Management position after graduation
4. **Over \$10,000 paid for the last 2 years of college — including Graduate program**
5. Outstanding management and training experience
6. **After graduation, starting salary \$30,000**
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Campus Safety Log



4/3/00 to 4/9/00

- 4/3 NO UNUSUAL ACTIVITY TO REPORT
- 4/4 2:15am: Glassell Hall: Theft of Laptop computer reported: MPD took report and is under investigation.
1:00pm: Bike recovered earlier last week that was involved in an accident and stolen was returned to its owner.
2:00pm: Campus Safety Office - battery pack loaned out, not returned. Theft report taken and under investigation.
- 4/5 10:40am: Vehicle booted in Fac/Staff lot - no registration
5:15pm: Partial campus power outage - MLGW notified. (Restored 6:00pm 4/6/00.)
- 4/6 2:24am: Computer Center and Mail Services: Piles of sand with umbrellas discovered in these locations...apparently to promote an event. Sand left in mail services damaged a computer keyboard. Student Activities investigating.
4:40am: 1966 Tutwiler - Burglary: Neighborhood resident advised that person(s) unknown removed a large air compressor from his truck parked in his driveway and stole it. MPD investigating. Video tapes to be reviewed.
- 4/7 7:30pm: Lynx Lair - patron attempted to leave without paying. Campus Safety responded, situation resolved.
9:30pm: Robb/White/Ellett, 3rd floor: Loud disturbance reported. Campus Safety and ResLife responded. Two A.V.s cited - still under investigation as information has come forward with those responsible for the vandalism and damage caused by students.
10:30pm: Campus - illness. Subject transported to the hospital.
11:35pm: Amphitheatre - disturbance complaint: Campus Safety and ResLife Directors investigated and removed subjects from the area. Under investigation. Numerous other incidents up until midnight and after - still being documented and under investigation.
- 4/8 12:45pm: Campus - ADRL had to transport ill student to the hospital.
1:05pm: CLC Lawn - injury to Rites to Play attendee. Ambulance called. Victim transported to the minor medical clinic later.
7:15pm: Fire extinguisher thrown from window of 3rd floor Trezevant - under investigation.
9:30pm: Townsend roof - Campus Safety and ResLife investigated reports of five people on the roof of the tunnel at Townsend. Unable to locate suspects but found access and egress point. Questioned residents nearby and issued alcohol violations as part of this overall investigation. Numerous other incidents reported and responded to, not yet formally documented and still under investigation.
- 4/9 12:05am: Illness on campus - transported to room by Campus Safety from Amphitheater area, A.V. issued.
12:43am: Townsend hall - false fire alarm.
12:45am: Amphitheatre Disturbance - Guest of Student cited for an A.V. as well as the host.
12:55am: Glassell Hall - fire alarm pulled, building evacuated - person responsible known and is still under investigation by Student Affairs and Campus Safety.
1:00am: Blount Hall - suspicious persons entered a student's room - Campus Safety and ResLife called to the scene. Former



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Former Rhodes Professor Gives Lecture on Greece

By Margie Hall
News Editor

On Monday, April 3, Dr. Darren Middleton presented an illustrated lecture about Greece, namely its influence on *The Last Temptation of Christ* and *Zorba the Greek*, both novels by author Nikos Kazantzakis.

Dr. Middleton, formerly professor of religious studies at Rhodes, currently teaches at Texas Christian University as a religion

scholar with expertise on the work of Kazantzakis. His lecture was presented by the Rhodes College Religious Studies and Foreign Language departments.

In the summer of 1999, Dr. Middleton embarked on a research trip to Greece. On that trip, he traced the path that Kazantzakis made around Greece, visiting venues that Kazantzakis visited--namely, the ancient pagan religious sites.

Growing up in the strict Greek Orthodox church, Kazantzakis had to confront the pagan Greek tradition, which is still respected by many Greeks despite their Christianity. This influence can arguably be seen in the controversial *The Last Temptation of Christ* in its extremely humanistic portrayal of Jesus.

According to Dr. David Sick, Assistant Professor of Foreign Languages, "the lecture also put Kazantzakis in a religious tradition as a man not against Christianity, but having problems with the Greek Orthodox church." This was illustrated by the fact that Kazantzakis spent time in reflection at Mount Athos, a sacred Greek Orthodox Monastery in Northern Greece. He studied both religious aspects of Greece's history. Dr. Middleton, of course, followed in his footsteps and stayed at the same monastery.

Dr. Middleton's lecture was presented in slide format and focused on the venues of his and Kazantzakis' journeys.

students going back to look "at their old room," as it was reported.

2:05am: Campus - injury - student transported to hospital ER.

3:15am: Williford Hall - false fire alarm, building evacuated, under investigation.

5:15am: Townsend - Vandalism to vending machines - tampered with, under investigation.

2:30pm: Gallery Alarm - checked okay, reset.

3:00pm: Larceny - Trezevant - keys to vehicle taken without permission, later recovered.

STATISTICS

Accesses: 83
Visitors: 1836
Citations: 19
Escorts: 19

Jump Starts: 5
Booted cars: 2
Towed cars: 0
Alcohol Violations: 6
Propped doors: 3

Arts & Entertainment

THE
SOU'WESTER

Page 6

Wednesday, April 12, 2000

Canfield Opens Art Exhibit Downtown

By Nathan Ragain
Staff Writer

English department faculty member Rob Canfield opened a show of his art at the Second Floor Contemporary Gallery last Friday night, running from April 7 through May 5. The private gallery, owned and operated by Memphian Don Estes, is located at 431 S. Main and is open between 11 and 4 on weekdays. There will be a closing reception May 5th.

"We'll have a Cinco de Mayo party with mariachis and the whole bit," says Canfield.

The show is entitled *Poultice*, and Canfield uses the pseudonym "Robin Savage," which he explains as aiming at "the constant play with the idea of savage art, native art, outside art; because I'm untrained, there's the constant desire to distinguish me from trained artists, so savage art was a way of taking that kind of positionality against training and

against an epistemological approach to art. I'm not sure it was really the point to try to pose as a savage, that's too Gauguinian for me, but to satirize the very concept of what is barbare and what is us."

Approximately 150 people filed through the gallery for the opening reception Friday night. "I thought it was a pretty good turnout; I was happy with it. There was no intellectual feedback whatsoever," says Canfield. "The student response was the best response that I got. They were very gracious and involved. They wanted to talk about some of the intellectual ideas behind the art—they were the only ones that wanted to do that. Others wanted to talk about 'Why the naked women?'"

Canfield explains that his work is also inspired by the Arizona of his childhood.

"There's also a regionalism in the

sense that I grew up playing around these murals, these chicano murals throughout Tucson, so that muralist style is perhaps the major influence on my work, if there are influences, so they're narrative in that sense as well, it's like details out of murals; I oftentimes see my work as taking one section of that mural and making it have enough magnitude for the entire work."

Canfield describes his art as being critically involved in Memphis and the South without being regional.

"I'm not Southern enough to consider myself a Southern artist. It seems that most Southern art that I've seen is very illustrational and has a lot to do with landscape, or a throwback to WPA art, where we paint the dilapidated barn or the dilapidated shed or the poor family in front of it or the abandoned machinery, but we're not moving into more of a realm of the associative; we're tending to de-realize the scene too much, so that it becomes just the scene before you, rather than a connection to anything else."

Ultimately, though, he hopes his art will evoke critical dialogue.

"The art is all about critical consciousness for me: an art that is political without being polemical. So the art is very much about coming to critical consciousness, or trying to promote or aggravate a condition where critical consciousness will occur."

Fiona Apple Electrifies The Orpheum

By Brooke Foster
A&E Editor

Fiona Apple's beautiful voice and brilliant lyrics have garnered critical acclaim since she arrived on the music scene in 1997. At The Orpheum on Tuesday night, Fiona proved to be as energetic and entertaining as she is talented.

The lesser-known but tremendously talented Eels opened the show with a set of songs played on the piano and acoustic guitar. The Eels put a Spanish-guitar twist on their angsty anthem "Novacaine for the Soul," setting a quirky tone for their set. After this impressive opening, Fiona Apple took the stage.

Fiona's strong stage presence does not require gimmicks or fancy props; she comes out with only her band, a color-changing backdrop, and, of course, her piano. Fiona has expressed her admiration for the original "girl-and-her-piano," Tori Amos, and Tori's influence is clear as Fiona deftly and soulfully plays and sings.

Although the band (which included Amos' drummer, Matt Chamberlain) exhibited great talent and energy, some of the show's high points occurred when the band faded away and left nothing but piano music and the haunting sound of Fiona's raw, beautiful voice.

Despite the simplicity of her stage, Fiona Apple definitely

knows how to put on a show. Her energy, passion for music, and respect for her audience were evident throughout her set. As she danced around the stage, each song seemed to possess her, from the tough, empowering "Limp" to the forlorn ballad "Love Ridden."

While her set was comprised mostly of songs from her sophomore effort, *When the Pawn*, Fiona also played some of the most powerful songs from her first album, *Tidal*. Her torch-singer style was at its best during "Criminal," and the audience cheered as she played the first raucous notes of "Sleep to Dream." For an encore, Fiona played her new single "Fast As You Can" and did an impressive cover of Frank Sinatra's "Just One of Those Things."

As she tours the nation promoting *When the Pawn*, Fiona Apple is proving that a successful young female artist need not wear tight plastic pants nor coo syrupy lyrics. She is youthful but far from naive or superficial; her lyrics resonate with a poetic power.

Fiona is a rare find in a world of Christinas and Britneys; her music is catchy and appealing but never trite. When she sings fiercely feminist lyrics in her smoky-nightclub voice, Fiona lets us know she is as intelligent as she is sultry.



Professor Shaffer's picks of the week

film

Topsy-Turvy

A film about Gilbert and Sullivan during a crucial, if rocky, period of their collaboration.

music

Fiddler's Choice by Jerry Holland

Cape Bretton Island Scottish fiddling at its finest.

book

When We Were Orphans

Kazuo Ishiguro's long-awaited fifth novel rewrites Dickens's *Great Expectations*.

restaurant

Saigon Le

Simple, inexpensive, yet exquisite Vietnamese cuisine.

lunch line

Servery B

Dare to eat a vegetable!

city

Edinburgh

The "Athens of the North" has it all: history, topography, architecture, "atmosphere."

Ghost Dog Ranks Among Jarmusch's Finest

By Rosemary Thomas
Co-President, Rhodes Film Society

Since I first heard about *Ghost Dog: The Way of the Samurai*, I've been anxiously awaiting its arrival in Memphis. The first previews I heard about for the film could be seen before *The Blair Witch Project*, if that gives you any idea how long I've been waiting.

The film is directed by Jim Jarmusch, director of such films as *Down by Law*, *Night on Earth*, and his most popular film, *Dead Man*, starring Johnny Depp with cameos by Iggy Pop and Billy Bob Thornton, to name a couple.

This is Jarmusch's first film since *Dead Man*, which was released in 1995. Personally, I found the five years worth the wait.

While *Ghost Dog* is definitely different from Jarmusch's previous films, it harbors many traits which

are exclusively characteristic of his films.

Most of Jarmusch's previous films have been accompanied by soundtracks done by Tom Waits, John Lurie, and Neil Young. This didn't stop him from turning the score for his latest film over to the RZA of Wu-Tang Clan fame (who, by the way, did a great job).

The subject matter of the film was new for Jarmusch as well. The story surrounds *Ghost Dog*, played by Forrest Whittaker. *Ghost Dog* is a hitman—but not just any hitman. He is a hitman who happens to live by the code of the samurai. He also lives on the roof of a building and communicates through carrier pigeons!

The film is filled with excerpts regarding the samurai code and how it relates to a man's everyday life, particularly *Ghost Dog's*. This code is what led him to be a hitman in

the first place, and is ultimately what leads him to take on the mobsters he works for.

Aside from the interesting story and great soundtrack, the film is packed with Jarmusch's typical quirky characters, including an ice cream man in New York who speaks only French, a little girl who carries books around in a lunch box, and (my personal favorite) a middle-aged mobster with an extra long leg and an affinity for the lyrical stylings of Public Enemy's Flava-Flav.

Needless to say, I thought the movie was great, though I admit I'm a bit biased. Simply being a Jim Jarmusch fan prepared me for what I would be dealing with. Jarmusch's films can be slow, no matter how interesting they are. In my estimation, however, the film is a great new addition to his already impressive collection of work.

Ramsey Brings Music to AutoZone

By Beth Purves
Staff Writer

The Memphis Redbirds played their first game in the new AutoZone Park Saturday, April 1, beating their parent team, the St. Louis Cardinals, before a crowd of 15,000. The \$72 million park is located at the corner of Third Street and Union downtown.

AutoZone Park has a seating capacity of 14,320. The park features an open concourse with a picnic area, lawn seating, games, and a children's play area. The neighboring William R. Moore building will soon be restored to become the Toyota Center. When completed, this building will house the Redbirds Store, the team offices, a theme restaurant, the stadium club, and connections to AutoZone Park.

AutoZone Park replaces Tim McCarver Stadium, the former home of the Redbirds.

David Ramsey, assistant professor of music at Rhodes, plays the organ at AutoZone Park. He

has been playing for Memphis professional baseball teams since the early 1970s. The town has gone through a number of minor league franchises, all of whom Ramsey has played for. Ramsey began working for the Memphis Blues, a New York Mets AA team, in 1971. Since then, he has played for the Memphis Chicks and the current Redbirds. This is Ramsey's 25th year. He has played in nearly 1,800 games. Ramsey says, "[That] represents a lot of National Anthems, 'charges,' and enthusiastic crowds."

After playing for so many Memphis teams, Ramsey is enthusiastic about the new AutoZone Park. Ramsey observes, "It is designed for entertainment." He says that the park can be fun for sports lovers and non-enthusiasts alike. For the baseball fan, the park is a "neat accompaniment to watching a game." For someone who isn't so interested in the game, AutoZone Park is a fun place to be "just to watch the activity, enjoy the food,

and be a part of the total environment."

As someone who sees the activity in the ballpark daily, Ramsey is excited about the role AutoZone Park will play in the revitalization of downtown. People who go to the park already have many options for after the game. In addition, Ramsey hopes that the park will become a draw to out-of-towners who are in Memphis for other reasons.

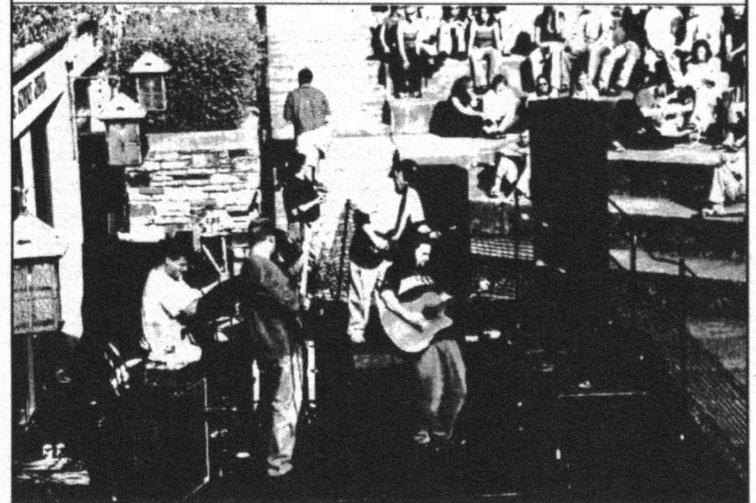
Although the park is new, Ramsey already has some exciting memories of the facility. One of his favorite experiences was seeing the Redbird logo clock hoisted to the top of the right field scoreboard. He also enjoyed seeing the crowd at the Cardinal-Redbird exhibition game, the inaugural game in AutoZone Park.

Ramsey sees the organ as providing the "musical commentary" to the action of the game. He says that "it is always a supportive aspect of the entertainment. It neither supports actively the visiting team or is derogatory towards visitors nor umpires." Ramsey enjoys the improvisational aspect of the job—since no two games or crowds are exactly alike, Ramsey is always trying something new.



Photos by Drew Hughes

Above: Bob Arnold ('02) and John Ramsey ('02) of 4 Guys With Brown Hair, winner of the Battle of the Bands, played on Saturday afternoon. Below: Hello Dave arrived late, but played to a good-sized matinee crowd on Sunday.



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Hall of Fame Exposed!

By Val Witte
Staff Writer

The tradition began in 1931. At least that is the date of the first group of Hall of Fame photographs which line the walls of the second floor of Palmer hall. Since then, many questions have arisen regarding the award: What is the real significance of the award? How are the members selected? The process remains as intriguing today as ever.

According to Dean of Student Affairs Mel Richey, when she arrived at Rhodes in fall of 1994, two students came to her to tell her, in confidence, how the Hall of Fame members were selected.

The students said that she would receive the names prior to the Campus Life Awards. Sure enough, the list of names was delivered to her door, a process which has been repeated every year since.

"The students tend to select members who end up being pretty representative of outstanding citizens in that class, that have made major or unique contributions, [and

that] have captured the attention and maybe even the hearts of their fellow peers."

"What makes it so special," added Richey, "is it's one more kind of tradition in the Rhodes community where students truly have responsibility for self-governing and running things, and they do so without administrative interference."

"It fits in with the ethos of our community."

The students are announced at the annual Campus Life Awards, which honors co-curricular contributions to Rhodes.

For those of us outside of the mysterious inner circle of students which chooses the members, the selection process may seem unnecessarily secretive. However, Richey noted the importance of maintaining this secrecy.

"I think the secrecy is what makes it unique, what makes it special . . . as I watch as those pictures are put up there . . . I'm incredibly amazed at how well I think the students do in selecting outstanding

members of that class."

"And I think it's wonderful that students select them, because students know students . . . They know what their real values [are] what they're like as people. They know if they're congruent in what they . . . support and what they participate in. I think it's probably one of the highest honors you can receive on this campus, because your peers are saying how, indeed, special you have been to the Rhodes community."

When asked why the award is not voted on, rather than selected by a small committee of peers, Richey said, "I think that by doing it this way it's not about popularity; it's truly about contributions."

"It's really pure in terms of its ability" to be objective in the selection, because candidates cannot approach students and try to solicit their votes. According to Richey, the process and its results are "pretty extraordinary."

This year's Hall of Fame recipients are Teal Baker, Trent Pingnot, Jennifer Stefan, Ebony Woods, and Barry Fullerton.

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