

What not to miss this November

By: Meghan Wilcox

There are so many upcoming events this November that all of us are very excited about it and it will surely be a month to remember. Opening October 31st, with additional performances **November 1st - 3rd** and **8th - 11th**, is the Rhodes College production of **"Rocky Horror Show."** Based on



the screenplay written by Richard O'Brien and directed by Chris Davis, this production is a strange blend of sexed up sci-fi and morality, while parodying the many old and cheesy horror films of the past. The plot circles around a couple whose car breaks down during a stormy night near a old mansion. The couple enters the mansion in hopes of receiving shelter from the storm, but little do they know they have just entered the realm of the mad scientist "Frank'n'furter". Soon realizing their mistake, the couple must now witness the events surrounding the mad creations of the scientist.

This production is sure to be a truly unforgettable experience. If you didn't get to make the opening production be sure not to miss out on this wonderful performance at our very own McCoy Theatre.

Besides theatre there are plenty of music-based events in store for this month. **Friday, November 2nd** in Tuthill auditorium there will be a **jazz guest artist by Don Aliquo**. Aliquo is an in-demand jazz artist and is currently Director of Jazz Studies and Associate Professor of Saxophone at Middle Tennessee State University. He will be accompanied by the Rhodes Jazz Faculty, on that Friday, from 7:30 to 10:30p.m. The superb abilities of Don Aliquo combined with those of the Rhode's Jazz faculty will most definitely fill the intimate Tuthill auditorium with sounds of which any Jazz fan could be proud. Saturday, November 3rd, Aliquo will also be holding a Jazz workshop with Michael Jeffrey Stevens from 11:30 to 2:00 p.m. in Hardie. And yet again, another jazz event this month is our own **Student Jazz Ensemble Concert on November 7th** in Hardie from 7:30-9:00 p.m.

Also in music events, the **MasterSingers Chorale** will be holding a performance at Idlewild Presbyterian Church on **November 11th** from 3:00 to 5:00 p.m. The MasterSingers will be performing with the Memphis Symphony Orchestra the "Senerade to Music" and "Hodie" of the influential English composer Ralph Vaughan Williams. Finally, be sure not to miss out on a performance by the Rhodes Orchestra the 19th of November in the MacCullum Ballroom from 8:00 to 10:00 p.m. We hope everyone will take advantage of these great art-events this month.

By: Natalija Kokoreva



Creative Mummy Exhibition

Manheim, Germany. A new exhibition has opened and it still running, called, "Mummy: the dream for eternal life." The organizers of the Reiss-Engelhorn museum have collected more than seventy exclusive examples of mummy work and artifacts. Many of the samples are decorated and hold deep spiritual meaning reflective of the cultures that created them.

<http://foto.delfi.lv/ru/>

"The goal of our film festival is to support the love of people for the films."

A snap from David Kronenberg's film



<http://rus.delfi.lv/news/entertainment/movie/article.php?id=19251676>

London Film Festival

London, England. On October 21st, the 51st annual London Film Festival opened, including seven world premiers, twenty-nine European premiers, and 128 British premiers of movies. Fifteen of these films will be presented at formal gala-premiers. The London Film Festival first opened in 1957 in late October, lasting through the beginning of November. The primary organizers of the festival are the British Institute of Film and as the Arts Director of the festival says, "The goal of our film festival is to support the love of people for the films." The London Film Festival is best known for its thematized selection of new British, French, European and global films. The Festival also includes prestigious awards ceremonies.

Art Reviews

By: Leah Bachmeyer

Pissarro exhibit

On Sunday afternoon, October 7th, I headed over to the Memphis Brooks Museum of Art for the opening of the Pissarro exhibit. This exhibit features a timeline of Pissarro's work and shows the transformations his art undertook. Camille Pissarro (1830-1903) was a prominent French Impressionist painter of the nineteenth century. Inspired by Barbizon artists, Pissarro



Camille Pissarro
View of the Village of Louveciennes

Painted landscapes of unspoiled beauty, but he would add an element of everyday modern life. He was exhibited in all eight impressionist exhibitions. Paintings featured in Brooks Museum of Art include *A Tree-Lined Lane* (1864), *La Varenne-Saint-Hilaire Viewed from Champigny* (1863), *Strollers on a Country Road* (1864), *Banks of the Marne in Winter* (1866), *Rue De L'Hermitage* (1866), *Cote Des Jalais* (1867), *The Corner of the Route De Versailles and the Chemin De L'Aqueduc* (1869), *View of the Village of Louveciennes*



Camille Pissarro
Côte des Jalais, Pontoise

(1870), *The Avenue Sydenham* (1871), (1872), *Effect of snow at L'Hermitage* (1874), and many more. His paintings can be extremely compelling. I especially enjoyed *Cote Des Jalais* (1867); Pissarro creates landscape with movement on three horizontal plains, but they are still clearly connected. He gives trees as much emphasis as the people or modern elements he works in. His clouds are especially hypnotizing. I've always been a fan of Impressionistic painters, and Pissarro is no exception. The exhibit was bustling with people that Sunday afternoon, and I expect it will get good business throughout its time allotment. I highly recommend it to everyone. Students get a discount at the museum, and you get your own nifty little audio tour. The exhibit will continue through January 3, so there's still plenty of time to go catch some quality time with Pissarro.

Jillian Conrad at Clough Gallery

On October 19, I walked over to Clough for the opening of a new art exhibition; *Jillian Conrad: The Solid Matter Of A Celestial Body*. There are seven pieces displayed: *Inside Structure*, *How the Unseen World Works*, *As Above So Below*, *Oz*, *Horizon Line*, *Flat Earth Projections*, and *Sunrise Sunset*. Conrad uses a variety

of materials for each work, so each work is really unique. She really enjoys incorporating rocks into her art, even if they're just to hold up part of pieces. I most enjoyed *Oz*, the largest piece in the exhibition. When you first walk in it's just these mountaintops looming at the back of the room. There were a few

people coming and going, but traffic was a little slow. The upside to that, of course, is that I didn't have to awkwardly move around people to view the pieces. I wouldn't suggest this exhibition to close-minded viewers. Conrad's art is definitely not traditional and might take a minute to adjust to. If you can spare the time, try to make it over to Clough one day. It's free and doesn't take that long.

Music Review

By: Brigid Hannon

“Lynxstock”

On Thursday October 4th, 2007, Rhodes Activities Board (RAB) sponsored the second annual “Lynxstock” which was held here at Rhodes on the lawn between the Bryan Campus Life Center and Hassell Hall between 5pm and 12 am. The weather that evening was perfect. The sky was clear and the air was crisp with a hint of the fall weather yet to come, but still warm enough to be comfortable in a t-shirt and shorts. Among other things, Lynxstock served as a venue for several bands

to come and perform for eager Rhodes Students. Aside from all of the fun activities that went on that evening, one of the best things about this event was that it was free! The headliner for this event was the indie rocker, Ben Kweller. Other bands included “The Format” and “American Rag”. Unfortunately, I came too late to enjoy what I’m sure was a great performance by American Rag, but I did have the opportunity to hear The Format and Ben Kweller.



While listening to The Format, Rhodes students sat on the lawn and socialized while taking in the pleasant, soothing melodies and unique lyrics by The Format’s front man, Nate. During Ben Kweller’s stirring performance everyone crowded the stage in order to sing along and dance to his quirky, peppy music. The turnout for The Format and Ben Kweller’s performance hovered somewhere around 200 plus Rhodes students. I would highly encourage more people to attend next year because listening to live bands introduces a whole new level of sensory stimulation that cannot be achieved by just listening to your iTunes. Also, if any Rhodes student gets another opportunity to hear The Format and/or Ben Kweller live, they should seize the chance because both bands sound just as good in person as they do on record. All in all I think Lynxstock was a success and I’m so glad I went!

“Serkin and The Three B’s”

On Saturday September 15th, 2007 I attended the Memphis Symphony Orchestra’s performance of “Serkin and The Three B’s”. Memphis Local David Loebel conducted and guest pianist Peter Serkin flew in to Memphis from his hometown in Massachusetts to play with the orchestra. The three B’s are Beethoven, Bach/Schoenberg and Brahms and their works performed that evening were, respectively, the Leonore Overture, a Prelude and Fugue in E-flat major, called “St. Anne”, and Concerto No. 2 in B-flat major for Piano and Orchestra. This performance was held in the modernist-looking performance hall in the Canon Center, located downtown, practically on the banks of the Mississippi on 255 North Main Street. There was a moderate turnout for the performance, with several of

the sections in the venue filled. The great thing about seeing Symphony performances is that contrary to popular belief, they’re very affordable. Through the music department here at Rhodes students can get tickets that are as cheap as \$5 or even free (although, the free tickets require you to attend a lecture on the performance 45 minutes before the show) and the seats are usually in good sections—I got a free ticket and sat five rows back from the stage. While going to the Symphony probably isn’t the average Rhodes student’s idea of a fun Saturday night activity, but I would strongly encourage everyone to go at least once this year. It’s exciting to see the whole orchestra assembled on the stage right in front of you and sometimes it’s just as entertaining to watch the musicians as it is to listen to the

music they’re performing (Peter Serkin made several amusing facial expressions, depending on the intensity of the music, and sometimes I could hear him singing along—barely audibly—to the music)! The next performance at the Canon Center is Saturday November 17th at 8 pm and they’re performing the music from Romeo and Juliet. The Symphony also holds several Pops concerts with guest artists, such as Jennifer Holliday from the original Broadway production of *Dreamgirls*, as well as chamber performances. Student Rush tickets are always available, even if the Rhodes CODA tickets sell out, and you can also be placed in great seats for the discounted ticket price of \$10.



Theater Review

By: Natalija Kokoreva



“The Doubt”

John Patrick Shanley’s play *Doubt* was one of the best theater performances I have ever seen, engaging me the entire time with an attention-grabbing plot. It begins with Father Flynn, a pastor at the church-affiliated middle school, who was suspected of an inappropriate interaction with one of the school’s students, the only African American boy at that school. Father Flynn is confronted by a Sister Aloysius, the school principal, but gives a believable explanation for her suspicions. Sister James, who was the witness of Father’s and the boy’s strange behavior is convinced of the Father’s innocence after his explanation, however, Sister Aloysius has doubts. She refused to believe and she went all

possible directions to prove that Father is guilty. She fails to prove this to anyone, but herself, however, and the Father receives a promotion to another school. But what remains a mystery was whether or not this promotion was real, or if the Father asked to be moved as a means of escape.

Even though only four artists performed the play, the audience still felt that there were more people involved. The actors always referred to “the class”, “the boys” and “the girls” somewhere over there and required the audience to use their imagination to place the other people on the stage and in the action of the play.

The contrast between characters was also very strong. Sister James and Father Flynn were very kind, soft people, while Sister Aloysius and Mrs. Muller were very harsh. It was exciting to see these characters interact. I could see the most contrast between the Sisters, as when Sister James would get frightened and shy, Sister Aloysius would victoriously dominate over her. Then, the Sister Aloysius met with Mrs. James, I could see the tension between two strong women; both were spoke harshly and spoke in a very bossy tone, full of attitude when addressing each other, making clear the struggle between the two. Neither one smiled even once. But at the same time, Sister’s Aloysius character made audience laugh, making the grumpiness and general disdain for the world of the character comical.

Overall in this play, I was amazed how a simple argument can be blown up to be something so big, and how engaging the conversations between the characters were. *The Doubt* is a must-see.

Do you know this student?

By: Katharine Gentsch

Rocky Horror's Eddie -Andrew Whaley

Every two years The McCoy Theatre puts on a musical. Rocky Horror is widely recognized, but it's certainly not The Music Man. Why do you think this show was chosen?

The Rocky Horror show is unique. It's become this cultural icon in the past three decades, and this is kind of a surprise. The show came out of this era of Rock and Roll about 20 years after the early rock hits hit the radio. During the late 1960s, in the midst of the Vietnam War, Rock artists started using their voice to question the war and made their music really serious. Out of this music came "Punk," which was a reminder of the original purpose of Rock and Roll, to have a good time. Rock is music to dance to, it's something that kids can listen to upset their parents. Rocky Horror was one of the major proponents in reminding the public about the "original" purpose of Rock and Roll. Rocky is a show of pure fluff, with little depth of plot or story, it makes fun of early horror and science fiction films. You can't, you shouldn't take it seriously. It's a chance to "upset the parents." So while Rocky has challenged too much about our society, its role in the music and theatre and film world cannot be ignored, and its important for people to recognize its revolutionary purpose.

Rocky Horror is a cult classic. Will we see something similar or different to the film? How so?

The McCoy Theatre rarely inter-

prets a play in what we might vaguely term the "traditional" manner. Plays are living art, to be re-interpreted for each time in which they are produced. The directors, designers, and cast come together to put something unique into effect. There are several references to the Rocky film, but there are certainly changes in the direction of particular scenes or choreography. This is certainly not a re-creation of the film. Theatre is about exploration, and we want all people who come to see the show to come expecting to explore something new.

Art is communicative—what is the audience going to get out of this show?

Fun. As I mentioned earlier, Rocky is about having a good time. Dancing, singing, rocking out. Audiences should come expecting to laugh, expecting to possibly be a little surprised. It will be a lot of fun.

What do you think the response will be to the show?

I think it will be well-received. A bunch of students who are not longer under the care of their parents celebrating their independence. Sounds like a group that would love to see a show created to "upset the parents." So many people are familiar with the film, I doubt those who attend will really be that surprised by what they see.

What role do you play in the show?

I play Eddie. He's a delivery boy who Frank takes in so that Frank can steal his brain to put into his monster, Rocky.

Is it similar to other roles you have had in the past?

This is certainly a new exploration for me. One of the songs about Eddie talks about how he's a "bad boy," rock and roll delivery boy. It's been a lot of fun.

There's a new dance class for theatre students. How is that going?

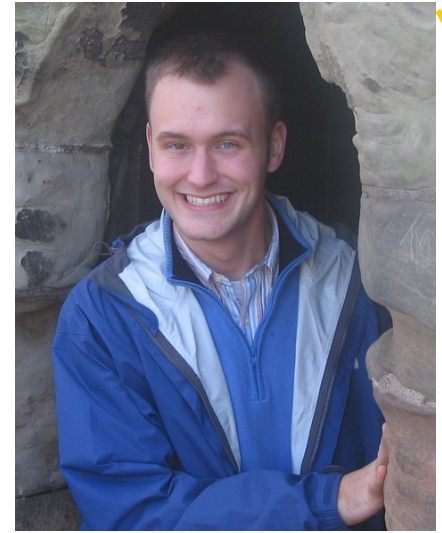
The cast and other students have taken a class this semester taught by the choreographer for the show. It meets three times a week for 90 minutes each session. It's been pretty intense but also a lot of fun. Plus it's great exercise. We learn a variety of choreography for Rocky and other basic dance technique stuff.

Chris Davis is the director of the show—does he direct many shows at the McCoy or is this a more rare occurrence?

I'm not entirely sure how many shows Chris as directed at the McCoy. I know this is the second play he has directed since I have been a student. The other was Ubu Roi.

Traditionally, people dress up to see Rocky Horror and shout various things at the screen. Are these things appropriate for the McCoy's performance?

We're asking that people not do the call lines for this show, but dressing up is certainly encouraged. When in live theatre, actors can (and probably will) respond to the call lines. That's what makes theatre such a "living" art. Unlike film, the audience is a part of the experience.



“Seussical” the Musical

By: Werner Viser

Guest director Gary John LaRosa

November 9-January 6

Playhouse on the Square



Why was this particular play chosen?

“Seussical” is a show that appeals to a wide range of audiences both young and old alike. Most people have read a Dr. Seuss story, seen a TV show, or grew up with Dr. Seuss. The show will bring back memories of childhood. There are ingenious sets, fun music, and fantastic colors. Since Playhouse does a lot of mature pieces, “Seussical” seemed like a perfect alternative. It was originally presented in the spring on the main stage, and it was so successful Playhouse decided to bring it back during this year’s Christmas season.

How do you think the show relates to the Memphis public? Or What does it teach the Memphis public?

I am not sure if the show specifically relates to Memphis people because it has very universal themes, and could play well almost anywhere. A big part of what Playhouse tries to do is present shows that relate to the South (like “Purlie” that will run at the beginning of the summer 2008). “Seussical” will speak to Memphis audiences in the same way it would to audiences anywhere in the country. It has such entertaining qualities, tuneful music, and the wonderful messages of Dr. Seuss that it will entertain a variety of people in a variety of ways. What Dr. Seuss was trying to do when he wrote all of these universal messages about treating people fairly, imagination and the importance of it, growing up and becoming

an adult, and being kind to your neighbor was present these very simple messages in a child like fashion. But as a production another level of entertainment is created. They are presented in such a way that adults and children alike can be reminded about these messages that youth teaches you.

What do you expect the public’s response to the message you are trying to portray will be?

The initial response in the spring was extremely positive. The show was nominated for several awards. It was a big surprise when the adults responded so well on Broadway, and this just showed everyone that “Seussical” is not all for children. Both adults and children alike can gain something from seeing it and have responded very well. When it was first presented in the spring the audiences were huge. It is simply a very entertaining show. I believe it is a work fit for the holidays because it sends such a positive social message. Holidays are a time when a lot of people like to take their children out to the theatre, and this show serves a lot of different purposes (both to teach and entertain). The holiday audiences will come away feeling like they have seen a very entertaining and rewarding piece of theatre. The characters are all so imaginative as written, and when

you see them come to life on stage there is much nostalgia for the books everyone read as children. Even if you haven’t read them, the show is incredibly entertaining and enlightening

What do you think the most important aspects of the show are and why?

One of the things I like about the show so much is how it manages to weave well over a dozen stories together in a clever way. It is incredible to see how the authors take all of these different stories and combine them into a much larger 90-minute entertainment piece. “Seussical” has managed to weave and criss-cross all of Dr. Seuss’ beloved children’s stories in such a unique way and musicalized it too. I have the chance to see characters like the Cat in the Hat and Horton the Elephant come to life, and this is one of my favorite things. There are many ways you can do this, but being able to bring them to life the way I see them is exciting because I have so much room to be creative in so many ways. Working with actors who are mostly playing animals is very exciting for both the actor and the director. Unlike many shows that are based in history or on a specific historic event or specific stories this show is based on many wonderful children’s stories all woven together.

The Cat in the Hat Greg Prangel

How do you think your particular role is important?

The Cat in the Hat is the image of a child’s imagination, and though he is mischievous that is part of the imagination. Sometimes he can go too far, and you have to bring the kids back. But you have to show them that they can get in a bit of trouble. If they take the bathtub and see it as a pool or ocean and start splashing they will get a mess. The whole idea is to think outside the box. It is not a cookie cutter world.

* Continue on next page

“Seussical” the Musical cont.

There are many different people with many different personalities, but we all come back to the same thing. We are all humans with morals and ethics, and we all live with general beliefs. One of the core things we all rely on and have in common is imagination. It is something that everyone has. Something we can all go back to. “Seussical” shows us how to use our imagination and how to listen to our parents and not go too far with it. But everyone can learn from kids being open to different things.

What kind of feelings does your character evoke?

The Cat in the Hat is not just for kids, he is for adults too. He brings out the child within everyone. Whether a child comes in on a rainy morning, tired and not ready to play, he starts the show and brings in. Their attention is captured all the colors and songs and dances and costumes. I get the kids imaginations and attention span going right away. The opening number gets adults in the right mind frame. So they will know that they can just have fun during the show and experience that. There are issues, but you just come away having had a great time. The Cat in the Hat starts the ball rolling. I pop out of a huge magic box, and some kids are totally drawn into this magical side of the show. Sometimes so much that this alone keeps them going and thinking about characters throughout in a special way.

How does this particular role work with your own character in real life?

It is not work for me per say. I had to throw myself into a lot silly and goofy positions, and these are the roles I usually play. If you ask those that I work with they would say that I can just jump up on stage and do these things and I do not have to work to do it. But the great thing about working with a

director like Gary John LaRosa is that he always asks for that little bit more. He makes you go that extra step. A lot of the time he doesn't even have to ask, everyone just brings it to the table. I knew I wanted the role, and so I prepared for it a lot. I thought of new ideas for the character and his characteristics of being a sly, mischievous, fun-loving cat. I tried to mast that outgoing way that the Cat has. He is like a rubber band bouncing around the stage and popping in and out of scenes. I took my aspects that I knew could land the humor, but I also had to look at what physical characteristics could give each character the Cat plays life. I had to go even further. The opening and the finale are the greatest for me because the Cat is just a Cat. He is himself. He brings out imagination, and once he does there is so much satisfaction in that.

Lauren Rachel Gertrude McFuzz

How do you think this particular role is important?

A lot of people try to focus on what they think is wrong with them physically, and end up in a never-ending search. Gertrude's message is that you can try and fix what you think is wrong with you, but what is important is who are as person and a friend. Love yourself no matter what you think is wrong because what you think is wrong might end up helping you later, or being your greatest strength.

What kinds of feelings does your character evoke?

Gertrude is a very loving character. She is energetic, but also very insecure. The audience hopefully will take the journey with her of figuring out that everyone is made the way they are for a reason.

How does this particular role work

with your own character in real life?

Everyone has certain insecurities, especially about their bodies, especially girls. I have gotten through my teenage phase, but I can definitely relate and a lot of people will be able to as well. Growing up and realizing that the body you have is yours, and everyone has felt insecure about something and wanted something they couldn't have. Everyone has tried to fix themselves without realizing what effects it could have on them in the future.

Andrew Moore Horton

How do you think this particular role is important?

Horton is important to overall message of the show because he is kind of a dreamer. He sees the world in different way than everyone else. He can hear the whos and imagine that they might actually be there. He gets picked on a lot for that and you get the sense that this happens a lot. He is kind of like us in a lot of ways like when we believe things are different than everyone else sees them. He also sticks to his conscious and protects his whos. “Seussical” is a lot about the power of imagination and believing in yourself and what you believe in and Horton is central to that.

What kinds of feelings does your character evoke?

A lot of people relate to Horton because we have all experienced being picked on for being different. Hopefully the audience will relate to him and he will be a little inspiring, especially with the young audiences. I want to show them that it is ok to be different and proud. Horton has a sweet character and he is very genuine. Hopefully the audience will feel that as well.

How does this particular role work with your own character in real life?

I find it pretty easy because he represents such universal parts of all of us, so it wasn't difficult. Part of it was because I was surrounded by such wonderfully talented people, so it was not hard to find where Horton is emotionally because everyone does such a good job that it makes it even more fun.

Do you know this Musician?

By: Josie Holland



Jonathon Kirkscey with his cello at CODA Arts Leadership Symposium on October 25, 2007

Jonathon Kirkscey is a cellist in the Memphis Symphony Orchestra, who also came to Rhodes as panelist for the CODA Arts Leadership Symposium on October 25. A native Memphian, Kirkscey graduated from Memphis University School and went on to receive his undergraduate degree in performance from Southern Methodist University in

Dallas, Texas. Afterwards, he did graduate work at the University of Memphis. Most

of all, he says he enjoys the three hour work days the symphony demands of him

while being paid to play great music.

“If you’re thinking about playing in an orchestra, it’s a lot more competitive than you imagine. They tell you that in school, but you don’t always believe it.”

In addition to his position in the symphony, Kirkscey also plays in several rock bands, and particularly enjoys the rock and roll scenes available in the community. He also speaks very highly of the modern dance available to the Memphis area, citing Project Motion as an excellent dance company.

When asked what kind of art he would like to see more of in Memphis, Kirkscey answered “more contemporary classical music.” He continued, saying, “It’s important to continue that art form. Push the boundaries. Expand people’s

ears. If all you ever play is 200 year-old music, your audience will get smaller and smaller. I like hearing new things.”

Kirkscey teaches privately both in Memphis and in Jonesboro, Arkansas. He believes the continuation of art is important to society. “Art serves to enrich people’s lives,” he says. “Good art serves to open your eyes to what’s possible in this world. It inspires and entertains.” He offers some advice for aspiring college musicians. “If you’re thinking about playing in an orchestra, it’s a lot more competitive than you imagine. They tell you that in school, but you don’t always believe it.”

When speaking to Kirkscey, you get a sense of his passion for the arts and the enjoyment he finds in playing music. So why did he decide to play the cello in the first place? When he was seven, his sister played the cello. “I wanted to do everything she did. I guess I have her to blame.”

Arts Leadership Symposium 2007

By: Dan Frankel

This past Thursday October, 25th 2007 The Center Outreach in the Development of the Arts at Rhodes College put on their second annual “Arts Leadership New Direc-



tion Conference.” Put simply, the CODA symposium was one of the most meaningful and special events that the Rhodes arts scene has ever had. Speakers from all over the country as well as the Memphis community shared their brilliant

knowledge and insight on their beliefs on the direction the arts are heading in the country. It was truly an amazing event, and anyone who did not attend at least one of the parts of the day truly missed out. Those who were unable to attend should be made aware of the importance the arts hold in our society. Included in the day was an arts information fair and a concluding banquet. At the arts information fair, different prominent arts organizations from throughout Memphis were presented, such as the Brooks Museum, The Memphis Symphony, Opera Memphis, Live from Memphis, and many more fantastic organizations. Everyone attending seemed to enjoy their experience. The organizations truly did a great job sharing the upcoming events they had to offer. The evening ended with a delicious banquet in McCallum Ball-



room. In started off with a fun cocktail hour in which professionals in the arts world and arts students mingled with one another to learn about upcoming events. At this banquet “Live from Memphis” was awarded with CODA’s award for outstanding arts service to the Memphis community. They were thrilled to win such a prestigious award. The evening commenced with an



address from the keynote speaker Stephen Tepper who works at the Curb Institute at Vanderbilt University. He delivered a brilliant lecture about the current arts situation. He talked about our cultures reaction to different forms of art and how art in gen-



Codetta

Project Manager	Natalija Kokoreva
Editor	Rachel Simmons
Editor Assistant	Brigid Hannon
Art News Correspondent	Meghan Wilcox
Art Review Correspondent	Leah Bachmeyer
Music Review Correspondent	Brigid Hannon
Features Off Campus Correspondent	Werner Viser
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Symposium Correspondent	Daniel Frankel



Photo by Natalija Kokoreva

A note from the Project Manager...

Dear reader,

Codetta's crew is very glad to present to you this new magazine's first edition. *Codetta*'s goal is to create a richer arts environment on Rhodes campus and in the community by providing information, feedback and inside stories on current local and global art events. We hope that *Codetta* will create better awareness and engagement of the arts for all its readers.

I would like to thank *Codetta* crew and everyone who participated in creating this e-newsletter. I admire their dedication and hard work - *Codetta* would not have happen without you! Keep up the good work, team!

Sincerelly,

Natalija Kokoreva
Codetta Project Manager
CODA Scholar 2010



Photo by Leo Kokorev

Contact Information

For questions, concerns, suggestions, complaints and ideas please contact
Project Manager via email kokna@rhodes.edu