

Students celebrate Chinese New Year

By Gordon Conaway
Staff Writer

On the evening of Tuesday, February 11th, the student organization A.S.I.A. (All Students Interested in Asia) hosted a celebration of the Lunar New Year in the McCallum Ballroom. The Lunar New Year, also known as the Chinese New Year, is one of the most important holidays celebrated in East Asia, marking the beginning of the year according to the Lunar Calendar.

Susan Xue-Lin Wang, '08, was the student in charge of organizing the event.

"It exhibits many aspects of Asian art and culture both traditional and modern," said Wang. "Thus, it fits our goal of educating and raising awareness of the Rhodes campus about Asian traditions."

A.S.I.A. accomplished this goal by arranging a diverse array of traditional and modern performances for the evening. They also provided a buffet of Chinese food catered from the Sing-Lay restaurant, which attracted many additional students.

More than one student dining at the event commented on the allure of the teriyaki-smothered menu of duck, chicken, vegetables, noodles, and egg rolls.

"My friends are performers tonight and I decided to check it out, but the Chinese food was an added bonus," said Masters Richards.

After an hour, the performances began with the Lion Dance, when a masked and costumed



Gwen Weil/The Sou'wester

Students performed a traditional Chinese Fan Dance at the Lunar New Year celebration Monday night. Over 100 people attended the celebration.

dragon-like figure, played by Hoang-Vu Tran, appeared to the beat of a drum and danced through the room, before revealing his true identity. Next, Jyo Carolino, the announcer for the evening, gave an introduction. He explained the weeks of celebration which accompany the Chinese New Year and introduced the performances

to follow.

Among the acts were a choreographed Martial Arts dance; "Tinikling," a barefooted Filipino dance involving seemingly dangerous hopping between large bamboo sticks, which two

New Years, continued on Page 5

Opening week for "Drive"

By Matt McCulloch
Staff Writer

This Friday, February 15, is opening night for the McCoy Theatre's latest production, the Pulitzer-prize winning "How I Learned to Drive." There will be a reception following the opening performance. Wes Meador, a Rhodes class of 2000 alumnus, is directing the play.

"How I Learned to Drive" is the story of a young woman called Li'l Bit growing up in rural Maryland," said Lindsay Johnson, the production's stage manager. "The play shows how Li'l Bit's relationship with Uncle Peck changes from the time she is eleven until she goes to college."

"I portray a character that is growing up in a dysfunctional family, trying to make sense of the unconventional love she learns to communicate with," said Shannon King, who plays Li'l Bit. "I think that the audience will be able to identify with many of the characters, whether it is the closed-minded grandmother stuck in the dark ages, or the teenage boy who just wants to grab a girl's breasts."

"She is learning to survive in the adult world before she is ready to," said King.

The cast also includes Rhodes students Andrew Whaley, Mallory Primm, Katie Preston, and alumnus Greg Krosnes.

Tickets can be purchased through the McCoy box office, which is open on weekdays from 10 until 4. On preview night, February 14, student tickets will be only one dollar. The show runs from February 15-16 and 21-24. Each show begins at 7:30, except for the 2 o'clock matinee on the 24th.

Tickets are ten dollars for adults, seven dollars for senior citizens, five dollars for non-Rhodes students, and two dollars for Rhodes students. For more information about the production, contact the McCoy Theatre at 901-843-3839 or mccoym@rhodes.edu.

Black history celebrated Greeks stress accountability

By Onalee Carson
Staff Writer

February is Black History month, an annual celebration that Rhodes College marks in a number of different ways. Several events, sponsored by the Black Students Association, Office and Multicultural Affairs, and African American Studies, will take place over the course of the month.

"Sometimes the perception of people outside of Rhodes College is that Rhodes isn't open to diverse groups," says Assistant Dean of Students and Multicultural Affairs, Cynthia Polk-Johnson. "When we have these events it sends a different message to the community."

That message is that diversity is valued on the Rhodes' campus, a message that the Rhodes celebration of Black History Month is working to get out to the Rhodes and Memphis communities.

"[Black History Month] is significant in my mind, one because it is building awareness, and two,

it is celebrating achievement," said Polk-Johnson. "Hopefully, we can move away from Black History Month being just for African Americans and ultimately build awareness."

Black History Month is a time in which people can be educated and sensitized to the experiences of African Americans.

Rhodes, with the involvement of BSA, Multicultural Affairs, and African American Studies, is looking to expose students, faculty and community members to the accomplishments and culture of African Americans through events that are happening in the month of February. Many of these events are expecting not only to enrich the minds of students on campus, but to also draw in those from the Memphis community to engage in the discussions that will be happening on campus.

Dr. Anita Davis, Director of the African American Stud-

History, continued on Page 4

By Avery Pribila
Managing Editor

On Wednesday February 13 the Rhodes College Interfraternity Council (IFC) and Pan-Hellenic Council will be hosting a risk management workshop. The workshop is only to open to members of the Greek community and runs from 6-7 pm in the BCLC Ballroom. All Greek organizations will be in attendance, along with Dean of Students Carol Casey and ML Gough, Director of Student Activities.

The workshop is entirely sponsored by IFC, PAN, and MPHIC, and its main purpose is to educate Greeks about safety regarding the consumption of alcohol. They will present steps that can be taken to curb the risks associated with parties at fraternity houses, as well as describe 5 potential crisis scenarios so students would know how to respond. "This workshop is designed to help bring more events at the houses here on campus rather than having so many people drive off campus," said IFC President Jacob Harvey.

The main goal of the workshop is to prepare Greeks for the new Student Gathering Policy that will most likely be in place next semester. "The Student Gathering is different from the Spontaneous Gatherings that we used to have. Those Gatherings were wild and uncontrolled where no Greek would take responsibility to help control the events and that is why they were taken away. The Workshop is a step to place responsibility on the Greeks to have respect for themselves and the school in general as we try to have more events, like watching football at the house or grilling etc..., back to this great campus," said Harvey.

Accountability and responsibility are important themes that will be stressed at the workshop. The sponsors are hoping for a large turnout to prove to the administration that "[Greeks] can supervise ourselves, and that way prove how much we have grown," according to Harvey.

An alternative look at environmentalism

By Nate Maxwell
Opinion Editor

The environment is a hot topic these days. Unfortunately, the overwhelming majority of environmental discourse in this country is needlessly dominated by a strident, overzealous, and religiously certain lobby. This faction continuously pushes an overly pessimistic and moralistic vision of environmental protection that leads to bad policy and the needless alienation of many citizens who would be supportive of environmental protection but are put off by the overzealous rhetoric of the environmental left. Thus, potentially useful and environmentally friendly policies are not enacted, and the policies that are passed are excessively stupid, even for Congress.

These activists see the environment in quasi-religious terms, with pollution and environmental damage becoming a sin of humanity that must be expiated. This leads them to call for heavy-handed governmental regulation, relying heavily on bans and regulation. According to this vision, the people who are polluting are evil, although often the rhetoric focuses on corporations as the central evildoers. They pollute because they want to and are too greedy to clean up. This description misses the essential points that no one pollutes for pollution's sake, and manufacturers are not the only players in the game. Instead pollution is the unfortunate side effect of other beneficial activities, such as energy generation, product manufacturing, or transportation that are desired by consumers.

It is certainly true that these activities could be done with different levels of pollution, but the relationship is one of tradeoffs. Lower pollution

levels mean higher costs for these activities. The current levels represent the tradeoff that consumers, suppliers, and drivers (i.e. everyone) have collectively, through the market, decided is best. There may be good reasons to think that it is not, in fact, the optimal level. Many economists think there are too many emissions because each individual actor only considers his personal costs and benefits from a polluting activity, when the pollution he creates imposes costs on everyone. However, attempts to remedy this through top-down decrees and directives that ignore the problem of tradeoffs continually fail to meet their goals, cause negative side effects throughout the economy and prevent actual progress from being made.

The Corporate Average Fuel Economy (CAFE) standards are a perfect example of this phenomenon. Attempting to lower the levels of carbon emissions caused by automobiles, the CAFE standards are full of distorted incentives and unforeseen consequences. The standards mandate average fuel economy levels that car manufacturers must meet in their annual fleets. Just as the vision of the environmental lobby indicates, it ignores the tradeoff problem by focusing only on the corporate side of pollution.

Of course, consumers, as drivers, are equally responsible and CAFE standards do not really give drivers incentives to emit less. The costs of the fuel economy standards are passed on to consumers through more expensive cars, but once the car is bought, the driver has no incentive to consider the pollution emitted caused by each additional mile he drives. In fact, because the standards make cars more fuel efficient, each mile now is actually cheaper. Cars emit less per mile,

but are driven more, which offsets at least some of the conservation benefits from the standards. This is just one of the unforeseen problems from this type of regulation. Ignoring the tradeoffs inherent to pollution leads to bad policy.

A much better idea would be a carbon tax. Instead of attempting to regulate the optimal pollution amounts directly, just change the price of pollution. When consumers have to pay a higher cost to pollute, they will do less of it. Ideally the amount of the tax would equal the damage from pollution to other people, from degraded air quality or other problems. This can be tricky to calculate, but estimates can be made. A conservative estimate could help alleviate the problem of pollution, while not imposing serious economic hardship on consumers. The tax could also be phased in over time or offset by a tax decrease in another area, such as the payroll tax, to ease the hardship to consumers while still decreasing emissions.

This type of solution is rarely given serious credence in environmental policy discussions driven by the environmental lobby because it does not fit with the moralistic vision of the environment embraced by many activists and it focuses on all the participants in the pollution puzzle, instead of the faceless corporations who are faceless scapegoats but are really only giving the public what it wants. Real solutions to these types of problems can only be found by putting away the rhetoric and focusing clearly on the incentives, costs and benefits from potentially damaging activities and then proceeding with those tradeoffs in mind.

The Lair and its new (re-usable) boats

By Daniel Jacobs
Editor-in-Chief

Sometimes it's the little things that frustrate you.

That's what happened three weeks ago when I walked into the Lair, ordered a sandwich, ate it and then had to throw away a wad of garbage bigger than my fist. There was the napkins I used, the wax paper wrapping and, the largest amount of waste, the sandwich boat ("boat" is the technical term for those sandwich platters. I'm gonna keep using it because it makes me sound smart).

Why, I thought, should the simple act of me ordering a sandwich generate all this waste? And it's not just the waste that is the problem, it's the resources needed to create those materials and the fossil fuels required to get them from the production point to the back of the Lair. That's a lot of materials, given that I only used the boat for about ten

minutes.

So I started thinking, and I started getting angry.

I decided that Aramark, the company that runs all the food services at Rhodes, was evil. Just another example of some greedy corporation, trying to cut costs and maintain their old and wasteful methods at the expense of the environment.

And I began to write an editorial about exactly that.

But after a while I realized I needed some more facts, because after all it's hard to attack evil corporations without background information. So I set up a meeting with Mary Kingery, the Food Service Director for Aramark at Rhodes.

I imagined myself like a hard hitting reporter, asking all the right questions and finally forcing the stunning confession that, my goodness, Aramark is dumping hazardous chemicals into all the playgrounds at Rhodes.

Well, Rhodes doesn't have any playgrounds. And it turns out Kingery and I had the same opinion about the boats all along.

It's not Aramark that has forced the use of the disposable boats, it's you and

me.

According to Kingery, Aramark has instituted plastic, reusable sandwich containers three times in the past, but so many people have walked out with them that it wasn't cost feasible to keep them.

Who knows why people walked out with the containers. Maybe it was forgetfulness, or ignorance, or laziness, or maybe they were drunk and they thought the containers would make nice hats. But whatever it was it cost Aramark \$1.20 a pop, and it simply couldn't keep buying new ones.

But they are trying a fourth time. As a matter of fact, if you go into the Lair right now you will have the option of using paper or plastic trays.

Still, this will only work if students and the Rhodes community step up and take responsibility for themselves by returning the baskets.

This all might not sound like a big deal to you. What's the problem with using disposable boats? How much waste can it generate? A lot. Before the switch to plastic this week the Lair was buying a minimum of 2500 paper boats a week. That's evil—and it's a lot of trash. And not only was that a foolish waste of resources, it also creates unsightly trash cans filled with waste that marred the atmosphere of the Lair.

So just take that extra step and ensure that the Lair keeps using plastic boats. Yeah, it's a small thing. But sometimes it's those small things that matter.

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All staff editorials published in *The Sou'wester* represent the majority opinion of the Student Media Board composed of section editors and executive editors. Letters-to-the-editor are encouraged, but cannot exceed 350 words; all letters must be signed and will be edited for clarity.

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The sorry state of American food culture

By Dean Galaro
Opinion Columnist

What are Kraft American Singles? First, they are what many people consider to be American cheese, and because of this they are the staple cheese for many a burger and grilled cheese sandwich. Truthfully, however, Kraft cheese is hardly cheese at all, but is actually “cheese product.” Legally, a “cheese product” does not have to contain any cheese whatsoever whereas “cheese food” must contain at least 51% cheese. This is not to say that Kraft Singles are not cheese, because they do contain some, but they can be a misleading source of what many people in America consider to be “cheese.” In a more global sense, the fact that Kraft Singles can be called “American” is a bit embarrassing. Other countries around the world, including Italy, the Netherlands, and Switzerland all have their own kinds of cheese which are, in my opinion, very good. Provolone, Gouda, and Swiss cheese are all wonderful cheeses with unique tastes and textures, making them culinary favorites across the globe.

Cheese is only one example, but there is no way around the fact that there is not much food out there that is purely American. There are thousands

of Mexican, Italian, French, Chinese, and Arab restaurants (to name a few) around the country, all of them importing their home country's flavors and styles for the palettes of American consumers. Restaurants that serve what is called “American cuisine” are commonly steakhouses and “bar and grill” establishments. Menus are stocked with steaks, potatoes, and salads with more meat and pasta than lettuce. These kinds of restaurants are all over the world, not because other countries love that style of food, but because American tourists travel all over the world and want a “taste of home.”

Although American dining can be said to be “bar and grill” type food, the food made in American homes—what should be called American food—can only be truly said to come from the South. Cuisine in the South is built upon fried meats (such as chicken), collard greens, and biscuits. Since the foods in the North and the West are based so strongly on the foods of wherever the settlers of that area came from (namely England and Mexico), I think the foods of the South are maybe the only purely American foods.

The food of the South has been a conglomeration of its long history

and geography. It is a rich combination of vegetable use and barbecuing from the indigenous Indians, the Creole methods of the French, and the spice of Mexico. A common practice in the South, differing from other parts of the country (and the world for that matter), is the practice of having large meals throughout the day, many of them consisting of breakfast foods like eggs, gravy, biscuits, sausage, and chicken. This style of eating, and the food being eaten, has evolved over the past two centuries from plantation life and the foods most widely available. It would make sense at a time when most people spent a good portion of the day farming and doing manual labor, hardy meals throughout the day would be necessary because of the large amount of work. This type of food has become the modern “home-cooked meal,” becoming popular all across the United States. Today however, life has changed quite a bit from life on the farm.

Modern life is all about rushing to and from work, to and from the grocery store, and to and from school. There is little leisure time for most working adults and young people alike. Because of this, American people have become slaves to convenience. This is most uniquely shown in the phenomenon

that is McDonalds and similar fast food joints. Quite possibly some of the unhealthiest food imaginable is so immensely popular and easy to purchase. The movie “Supersize Me” attests to this fact. We are also not only eating unhealthy foods, but eating them at the wrong time. Nowadays there is little time for breakfast or lunch, so the biggest meal of the day ends up being dinner, leaving most people with large amounts of food, unused by the body for energy, sitting in their overnight and being stored by the body as fat.

What has this led to? The combination of unhealthy quantities of “home-cooked” meals and the lure of convenience has led to obesity becoming an epidemic in the United States. Epidemics are classified as new diseases that spread at a rate that substantially exceeds the expected rate of growth. Although obesity may not be a disease, the rate at which it is growing inside of the US population is astounding and has exceeded all expectations. Accord-

ing to new statistics, 64% of the US population is overweight and almost 25% are obese (having a body mass index over 30). Not surprisingly, the most obese part of the country is the South (including Alabama, Kentucky, Mississippi, and Tennessee), while the least obese area is New England

The problem America faces now is how to balance convenience and nutrition. Technology has brought easier lives and less manual work, but even as lifestyles have changed, food has not. With the advent of fast food, combined with a lazier lifestyle, unhealthy eating schedule, and detrimental cuisine, America now finds itself becoming more obese every year. People need to stop and think about the way they are living their lives and choices they are making about what they eat. If no effort is put to stopping this trend, there is no telling where overweight America is headed.

Vagina! Now that I have your attention...

By Britt Jenkins
Vagina Day Head Coordinator

Over the course of my last few years at Rhodes College, I have noticed a problem during our annual V-Week that affects many on campus: vagina fear. I know that many of you are afraid to emerge from the safety of your studies, security blankets and binkies during V-Day activities because of the fear surrounding the vagina and vagina-related events. Many may ask, “Who would want to go to an event about vaginas?” or comment, “That event sounds just about as fun as a bag of vaginas.” I have written this article to clarify what V-Day actually signifies and to belay any fears surrounding its various events.

V-Day is a campaign initiated ten years ago by Eve Ensler, author of the award-winning play *The Vagina Monologues*, to raise awareness against the human dilemma of violence against women and girls. The Rape Abuse Incest National Network (RAINN) indicates that about 59% of all rapes and sexual assaults go unreported in the United States. While many attribute high incidents of rapes and assaults to countries like Kenya, the Democratic Republic of Congo and other far-reaching destinations, issues of violence are prevalent within each of our lives. Currently, V-Day is inspired by the statistic that one in four women will be a victim of violence in her lifetime.

The RAINN statistic alongside the many misgivings concerning violence against women reveals the extent to which silence plagues our society. V-Day is a response to this silence, and aims to educate the population about sexual health, domestic abuse and sexual violence. The *Vagina Monologues* was Ensler's response to the social stigma that kept victims from telling their stories. Ensler, who was herself a victim of rape and abuse by her father, crafted a remarkable piece of story-telling that conveys the extraordinary, hilarious and heart-felt experiences of women. The mission of the *Monologues* is to act as a catalyst for discussion about violence against women and thus break the silence.

The boldness of V-Day has sometimes rubbed people the wrong way, as the vagina and other references to anatomy are discussed freely. But in context of the social stigma that has caused women and victims to be silenced, the boldness of the movement, and the use of the vagina as a powerful symbol is a resistance to such pressures that are conducive to an oppressive silence. Criticisms from those who misinterpret the true meaning of the movement focus on the prominent use of the vagina as profane. But that speaks to a negative, repressed connotation of “vagina,” as opposed to the empowering vision of both the vagina and woman in general as resilient, life-giving forces. The use of the vagina by women in this manner also implies her ownership over every component of her being. It should not be viewed as dirty, or degraded, but as the facet that makes a woman unique and extraordinary.

Another unfortunate stigma hindering the V-Day movement is the belief that it promotes hatred towards men. To the contrary, men are one of the most important resources in ending violence. The men in my life have always been truly loving and models of what healthy relationships should be. I hope that campus men will realize that their appearance at our events is a wonderful and necessary contribution to ending violence. I extend an invitation to all campus men, stumped about what to give their girlfriends for Valentine's Day, to consider two-for-one tickets to *The Vagina Monologues*, opening on the 14th. Besides, there are few things sexier than a guy in a V-Day “Vagina Security” t-shirt.

I hope this article acted like a mighty dose of Penicillin to the problem of vagina fear. Now, when someone poses the question, “Who would want to go to an event about vaginas?” you can reply, “Who wouldn't?” As for the comment, “That event sounds just as fun as a bag of vaginas,” you can now counter “Yeah, it's great, they come in vanilla or chocolate and are sold at the door for \$1.”

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Monologues raise awareness

By Avery Pribila
Managing Editor

On Thursday, February 14 the annual production of Eve Ensler's "The Vagina Monologues" will open at Rhodes. The production, which runs through Saturday, February 16, starts at 7:30 in Blount Auditorium.

"I think it's good to break the silence around sexual assault, and to foster a conversation in the community for those who have been affected to step forward," said Head Coordinator Britt Jenkins.

The Monologues are part of Rhodes' annual cel-

bration of V-Day, a global movement to raise funds and awareness to end violence against women and girls. Last year there were over 1,150 V-Day events hosted by communities around the world.

Tickets for the performance, which is open to the public, may be purchased at the door or reserved by emailing rhodesmonologues@gmail.com. Tickets on Thursday night are two for \$7, and \$5 for the other performances. All funds raised will benefit local women's charities. Prior to the play there will be an information fair that begins at 6:30.

History, continued from Page 1

ies Program, hopes to encourage the already existing relationship with the Memphis Community through the sponsorship of the Wattstax exhibit on Rhodes campus. *Wattstax: I Am Somebody!* is an exhibit showcasing rare photographs and memorabilia from the Stax Museum of American Soul Music collection. Wattstax focuses on the connection between music and social justice in African American culture, the theme of this year's Black History Month celebration. Dr. Davis sees this as an opportunity to develop creative and interesting ways in which students, faculty, and community members can reflect on the contributions of African Americans.

"I hope people will take advantage of this amazing exhibit while it is on campus and use it to engage in dialogue about the tough questions it will likely rise," said Dr. Davis.

Rhodes is providing many avenues in which people can discuss their reflections on Black History Month. Along with housing the Wattstax exhibit this month, the Wattstax documentary was also shown on Tuesday, February 12th.

Additionally, on Friday, Feb-

ruary 8th, facilitated discussions were held for faculty interested in learning about ways to explore the themes raised by the documentary. It is the hopes of Dr. Davis that faculty will bring up some of the material in their classrooms and encourage discussion of the experiences of African Americans.

Cynthia Polk-Johnson sees discussions arising not just in classrooms, but all across campus.

"People see that they need to be educated," said Polk-Johnson. "People want to come out and learn; there is a hunger for it."

Besides the significant presence of the Wattstax exhibit on campus, Multicultural Affairs and BSA are also sponsoring activities such as a fundraiser for Leukemia and Lymphoma Society, the spoken word event "Shout it Out!" Soul Food Night, and finally, towards the end of the month, the lecture "Pulling Back the Sheets: Sexuality and Hip Hop" by renowned speaker Jeff Johnson.

Students are encouraged to take advantage of all of the programs happening on campus.

"Embrace the celebration, even for the sake of meeting someone new," said Polk-Johnson. "We welcome the contributions of all people."

Black History Month Events:

Date	Event
Friday 15	Fundraiser for Leukemia and Lymphoma Society (BCLC Ballroom, 7PM)
Tuesday 19	Shout It Out! (Lynx Lair, 8-10 PM)
Thursday 21	Career Service Diversity Luncheon (Hyde Hall, 12-1PM)
Thursday 21	Soul Food Nite/Jeff Johnson Forum (Trezevant Conservatory, 6-8PM)
Friday 22	Freedom Ball (Sponsored by UofM's NAACP)
Saturday 23-Sunday 24	PeasceJam! (Nobel Laureate: Rigoberta Menchu Tum)
Tuesday 26	Jeff Johnson Lecture "Pulling Back the Sheet: Sexuality and Hip Hop" (BCLC Ballroom, 7-8:30 PM)
Wednesday 27	Celebration of Wattstax Music (Lynx Lair, 7PM)

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CAMPUS SAFETY

February 3-9, 2008

02/03

9:09 am: Smoke detector East Village B will not reset; maintenance notified.

9:52 am: MPD on campus for courtesy patrol.

10:15 am: Several items belonging to a resident found strewn on West Drive. Items included driver's license and victim's credit cards. Items gathered up and returned to owner.

5:05pm: Report of a suspicious person in front of Briggs Student Center playing a guitar and asking for money. Officers found a Rhodes student playing a guitar and a bucket in front of him. Student asked to refrain from soliciting; student complied.

02/05

1:10 am: Report of four students on the roof of Townsend; incident resolved.

12:15 pm: Report of strong smell of marijuana in the first floor rest room in Bellingrath. Officers responded.

4:35 pm: Persons exiting through the Voorhies south emergency exit door set off alarm; alarm reset.

02/06

12:30 pm: MPD on campus inquiring about a dog that may have strayed on to the campus.

5:26 pm: Report of a possible hit and run in the Harris Lodge parking lot; accident report filed.

02/07

11:13 pm: Tow truck on campus returning a student and her vehicle.

02/08

5:07 pm: Active smoke detector in East Village A; false alarm. Cause of problem – students cooking in the room setting off alarm. System reset.

02/09

1:50 am: Several calls coming in to control base about a vehicle driving at a high rate of speed.

3:11 am: On campus DUI with property damage.

11:45 am: Neighbors calling Campus Safety complaining of loud noise at an off campus party involving Rhodes students.

10:20 pm: Call from BCLC about a student who had injured his hand.

10:25 pm: Injured student identified as a Christian Brothers student, angry about a call on the basketball court, punching a window with his fist. Report filed.

New Years, continued from Page 1

stage hands slammed together in unison with the music; a poignant, sentimental song-and-dance by a male-female couple; a "Fan Dance" with traditional Asian fans; and a "Hip-Hop Dance" by a group of black-clad performers. The presentation culminated in a "Special Performance," a martial arts joust between three highly trained individuals. Chinese classes at Rhodes also participated in the event through a number of traditional songs.

"I want the student body to have a good time and enjoy the celebration. Meanwhile, I hope they learn something new about Asian culture," said Wang. "At least through this

event, they will have a good idea about how Lunar New Year is celebrated at the Asian communities overseas."

Yuhong Li, a Professor of Chinese at Rhodes who helped oversee the event, was obviously impressed with the event.

"I am very proud," she said. "I think this event is a good opportunity for the students to learn about Asian culture."

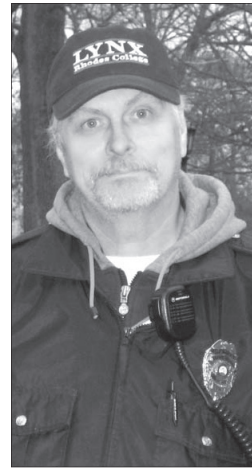
There were at least a hundred people in attendance at the event.

"People have been very supportive," said Lulu Li, a student at Rhodes. "A lady I met a year ago in the local community is here, which makes me feel really good."

Firefighter guards campus

By Stephanie Cassel
Staff Writer

For David Chastain, a Rhodes Campus Safety Officer, protecting comes easily. For the past 34 years he has served as a firefighter for the Memphis Fire Department, putting his own safety on the line to help others.



Gwen Weil/Sou'wester

David Chastain

"There is something in your soul that makes you want to do this job," said Chastain about working as a fire fighter. "Somebody has to do it or you're gonna lose a lot of lives."

As a kid, Chastain held a love for uniforms and was a Cub Scout at an early age. After high school, he joined the Navy where he was trained to fight fires on the flight decks of aircraft carriers and in the ship's boiler rooms. After returning to the states, a friend in the Memphis Fire Department sparked the idea of a professional firefighter in David.

But the job wasn't easy to come by.

"There were around 5,000 applicants and we had to pass agility tests, ability tests and 2 or 3 written tests to get the job," said Chastain.

Chastain, however, was up for the challenge, and having just completed his time in the military he was in fit shape and as he puts it, "just out-ran everybody."

After passing through the Fireman's Academy, a military-like training facility for firefighters, Chastain was accepted onto the Memphis Fire Department, which at that time was the number one department in the nation.

"I met rugged individuals with big hearts working for little money," said Chastain about his early years with the force. "I learned from the best there was how to be a firefighter."

But he has also realized the dangers of his profession.

"You never know in the morning if you're gonna come home," said Chastain. But for him, "faith is what faith is, I trust in my abilities after 34 years."

One of Chastain's most memorable fire calls took place in the early 1980s after an alarm went off for a house fire at 4:30 am. Upon the fire department's arrival they discovered that a family with six children was trapped inside the burning house.

There was no time for masks as Chastain and his Lieutenant rushed into the scene. Weighed down by his gear, Chastain attempted to crawl into a window but couldn't pull himself all the way inside. "The heat was so intense, it was killing us."

As he held onto the sill, his Lieutenant climbed over him into the burning building. From inside Chastain was handed an unconscious child. He performed CPR and was able to get the two-year old breathing again before paramedics took over. The combined effort of multiple fire companies was able to recover four of the six children.

Chastain also has one son of his own, Nick, whom he speaks of fondly. Currently, Nick is an actor in California and has appeared in episodes of *Reba*, *Charmed*, *Without a Trace*, and *The Young & the Restless*. He also recently finished a role in the upcoming movie *Fast Girls*.

Chastain has worked for Campus Safety for the past three years. He is turning 57 next month, and plans on retiring from the Memphis Fire Department this July. But he will continue working with Campus Safety.

"People say Campus Safety is the bad guy, but that's not true, I'm there to protect you all," said Chastain. He also noted that working for Campus Safety gives him a chance to "enjoy being around young people and reminiscing."

Career Awareness Week

Monday, February 18

Resume Blitz: Have your resume critiqued during Career Services Resume Blitz with walk-in hours from 9:00 AM-noon and 1:30-4:00 PM. There will be hourly door prizes!

Tuesday, February 19

Thinking About an International Career? This event provides advice for anyone considering studying, volunteering, interning, teaching, traveling, or working abroad. Guest speaker Jean-Marc Hachey will speak in Blount Auditorium from 4:00-5:30 PM.

Wednesday, February 20

Put Your Best Fork Forward: This etiquette dinner for seniors only fills up fast, so stop by Career Services soon and register. Dinner will be served in the Alburty Room at 5:30 PM.

Thursday, February 21

Diversity Luncheon: This luncheon provides an opportunity for multicultural students to meet with employers in a smaller setting. Drop by Career Services to register because limited seating is available. Lunch will be served in Hyde Hall at 12:00 PM.

Career and Internship Expo: Bring your resume and meet with employers and explore internships and summer opportunities. Over 50 companies and employers will be in the BCLC Ballroom from 2:30-5:00 PM.

Friday, February 22

The Career Survival Kit drawing will take place, so make sure to register earlier in the week.

Saturday, February 23

Test Drive: Take a sample graduate school entrance exam like the LSAT or GRE. There is a \$5.00 registration fee that will be donated to Rhodes Tex Mex Ministry. Sign up by Tuesday, February 19.

50 years *On the Road*

By Meaghan Farno
Staff Writer

Jack Kerouac's 1957 novel, *On the Road*, not only made him an instant celebrity but also arguably christened a new type of novel: the road narrative. The 50th anniversary of this groundbreaking text has been commemorated at colleges and universities across the country this year, including Rhodes. This semester Professor Mallot is offering a 200-level literature class chronicling the ever-evolving genre, aiming to tackle the question: why the road? What is its significance and its allure?

Kerouac, heralded not only as an author but as a spokesperson for the Beat generation, was suffocated with interviews that constantly asked Kerouac to explain what it meant to be "beat." Kerouac was clear that the Beat generation should not be seen as a precursor to the counter-culture of the 1960s, personally despising hippies, but instead as a war-shaken generation who wanted to get back to living. *On the Road* profiles characters perhaps too focused on living, becoming obsessed with finding the best way to live and feel alive. Another common misperception of the Beats is as the rebels without a cause, living outside the law and hoping to take down authority and bureaucracy everywhere. *The New Yorker's* Louis Menand writes that besides speeding and drug use, the characters of *On the Road* did not go looking for trouble, but quite contrarily, strove to find their place in society, not outside of it.

Perhaps what has been so alluring about Kerouac's text over the years is the myth shrouding its production. After receiving a lengthy letter from his friend Neal Cassady, (the inspiration for the *On the Road's* Dean Moriarty) Kerouac, who was in the preliminary stages of writing a travel narrative, abandoned the traditional novel structure and set about constructing the legendary scroll. Inspired by Cassady's simple story-telling sequence of "this happened, then that happened", Kerouac also hoped to infuse his novel with the breakneck pace with which Cassady not only wrote, but also lived his life.

Thus in April 1951 Kerouac, still in the age of typewriters, taped 120-foot worth of paper together so as not to disrupt or distract his train of thought. Feeding his epic scroll into his typewriter, Kerouac began, with the rumored help of

Benzedrine (or speed), and finished the novel's first draft three weeks later. While the assistance of illicit drugs in the writing process has been disputed, a three-week first draft is stunning nonetheless. According Menand the meaning of Kerouac's scroll for the novel and for Kerouac as a writer should not be lost on readers. Kerouac attended Columbia University (although he eventually dropped out before graduating) and considered himself an artist with serious literary aims. Thus, his methods should not be seen as a young man's whim or drug-fueled coincidence, but a well-thought out and structured "way of forcing himself to stick to his vision...a way of defining form, not a way of avoiding form." Menand insists that the novel should not be thought of as the product of those three weeks in 1951. While finishing the first draft that spring, Kerouac took his time—six years—to edit his story before its publication in 1957.

Kerouac's novel chronicles four trips taken across the country between 1947 and 1950. Taking place only two years after the end of the Second World War and the beginning of the Cold War, Kerouac's characters also inhabit the unique moment in American history when the car became more than just a mode of transportation, but a novelty. In 1947, there were only thirty-eight million cars on three million miles of roads throughout America. Ten years later, in 1957, when *On the Road* was published, there were nearer to seventy million vehicles beginning to crowd the country's roads. Menand suggests that one of the reasons Kerouac's novel was so well received at the time of its publication was because it reminded readers of a simpler time, even if it was only a decade before.

What has been most interesting to me as a first-time reader of the novel has been that Kerouac makes no qualms about the autobiographical nature of his stories. All of the main characters in the novel can be easily paired with their real-life inspiration. In this light, *On the Road* almost becomes more of a journal than a novel, giving the novel's commentary on life gravity for the reader. *On the Road* remains a classic of American literature not only because of its ability to recreate the past for readers, but also because of its timeless insight to the struggle to find one's place in the world and hold on to happiness.

The buzz on pop culture

Cristina Iskander, with additional commentary by Janie Logan

The Good

Producers and the Writer's Guild of America have come to a tentative agreement and it is extremely possible that the end of the writer's strike is near. I can't believe it has lasted this long. I didn't think I could ride it out. (That's what she said.)

The Bad

Though his relationships with "Hoopz" and "Deelishis" failed, Flavor Flav is returning to VH1 for a third installment of his reality dating "hit" *Flavor of Love*. I'm not exactly sure how there are still women in this country who want to date him. What exactly is it about Flavor Flav (born William Jonathan Drayton, Jr.) that women find so appealing? Is it the obnoxious clock he wears around his neck? His inability to form a coherent sentence? Maybe the women enjoy having their boyfriend refer to them, not by their actual name, but by a misspelled nickname. Oh, the mysteries of love.

The Awkward

I'm going to break the first rule of *Fight Club*. I'm going to talk about *Fight Club*. Or rather, the *Fight Club* musical in the works. Author Chuck Palahniuk and David Fincher are hoping to mount a *Fight Club* Broadway musical comedy in honor of the film's tenth anniversary. The pair is attempting to get Trent Reznor to write the score. I just don't get it. You can't talk about *Fight Club*, but you can sing about it? What can they possibly sing? "I'm the Narrator, but I'm Tyler Too?"



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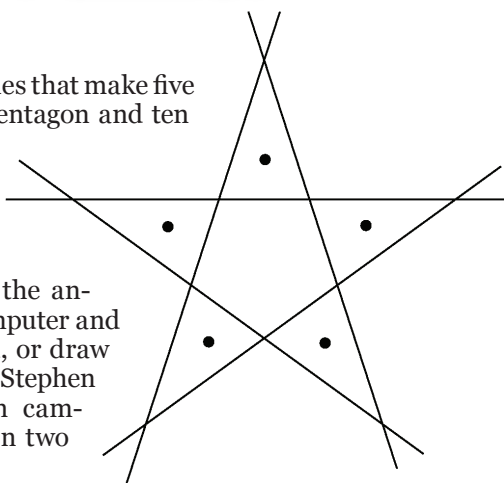
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The Puzzler

This figure shows five lines that make five triangular regions (and a pentagon and ten infinite regions). Is there an arrangement of seven lines that makes eleven triangular regions?



If you think you know the answer, either draw it on a computer and send it to rinsl@rhodes.edu, or draw it on paper and send it to Stephen Rintoul, Box 2331 through campus mail for a chance to win two movie tickets.

80th Academy Awards analysis and predictions

By Adam Teer
A&E Editor

Well ladies and gentlemen, it is that season again. As soon as the New Year comes around, Hollywood gears up for its annual award shows, eventually culminating in the Academy Awards. February 24th is the 80th Academy Award ceremony, which is hosted again by Jon Stewart. Giving the hosting duties back to Stewart is a HUGE mistake. His performance at the 78th Oscars was absolutely dreadful, as he deftly managed to piss every single person in the room off. His jokes were met with no applause and he seemed constantly about to get booed off the stage. Hopefully he will get booed off this year so he won't ever get to host again. Bad hosts aside, however, the actual awards provide all the reason to watch this year. Here is my in-depth look at the nominees of this year's Academy Awards as well as some personal predictions.

Best Picture of the Year:

Nominees: *Atonement*, *Juno*, *Michael Clayton*, *No Country for Old Men*, *There Will Be Blood*
The obvious favorite is *No Country for Old Men*, but there is some debate about if the Academy will award its most coveted trophy to an extremely and graphically violent film. That reasoning seems flawed, considering last year's winner, *The Departed*, fit the same description. I believe that *No Country* will take the Best Picture Oscar, but I think that is a disappointing choice. It is a great film with plenty of room for interpretation that is certainly worth watching, but I don't think it is the best film of the year. *There Will Be Blood* is my runner up choice, but I have a feeling that it will be rewarded in other categories. The film that I want to win, although it is a long shot, is *Juno*. *Juno* is the most original film of the bunch, but it has been ten years since a comedy won Best Picture, with *Shakespeare in Love*. There have only been 6 full-blooded comedies to win Best Picture, along with 5 pseudo-comedies, like *Shakespeare*.

Best Performance by an Actor in a Leading Role:

Nominees: George Clooney (*Michael Clayton*), Daniel Day Lewis (*There Will Be Blood*), Johnny Depp (*Sweeney Todd*), Tommy Lee Jones (*In the Valley of Elah*), Viggo Mortensen (*Eastern Promises*)

If you have to bet money on one nominee in any category, put your money on Daniel Day Lewis. Critics have been saying that his portrayal of one bastard of an oilman is the best performance of the century. That might be oversteering it, but it is an outstanding job. Day Lewis only comes out with two or three films a decade, and he chooses his roles carefully. He has won before, and he is the top choice to do it again. Interestingly, all of the nominees have been previously nominated except for Viggo Mortensen, who did an amazing job in *Eastern Promises*. I would be greatly upset if Depp wins for *Sweeney Todd* for doing nothing special except stare at his razors for about half of the movie; he did not even deserve to be nominated. My runner up choice is Tommy Lee Jones for *In the Valley of Elah*, a movie that most people have not even heard about. This may be Jones' greatest performance to date, and I think the Academy would recognize that if Daniel Day Lewis was not in the running.

Best Performance by an Actress in a Leading Role:

Nominees: Cate Blanchett (*Elizabeth: The Golden Age*), Julie Christie (*Away From Her*), Marion Cotillard (*La Môme*), Laura Linney (*The Savages*), Ellen Page (*Juno*)

Julie Christie is possibly the second safest bet of the evening. She has won in every other award ceremony of 2008, which does not bode well for her fellow nominees, because the Oscars are notorious for following in the footsteps of the Golden Globes for the three major categories. Cate Blanchett was nominated for the same role of Elizabeth back in the late 90's, so she comes in as my runner up. Ellen Page is who I want to win but, just like *Juno* for Best Picture, she is a long shot. She does a wonderful job, but just like with best picture, actors and actresses in comedies usually do not win. Julie Christie has this one in the bag, just like Daniel Day Lewis.

Best Performance by an Actor in a Supporting Role:

Nominees: Casey Affleck (*The Assassination of Jesse James by the Coward Robert Ford*), Javier Bardem (*No Country For Old Men*), Philip Seymour Hoffman (*Charlie Wilson's War*), Hal Holbrook (*Into the Wild*), Tom Wilkinson (*Michael Clayton*)

This category is harder to predict. The favorite is Javier Bardem. I could not stand him in the film, mostly because of his stupid haircut, but also because he was a bastard. When he was onscreen I got upset, a reaction that was inspired only once before with Jennifer Hudson in *Dreamgirls*. Hudson won last year in a humongous sham, so I think Bardem will win. It is just a gut feeling. Casey Affleck has been wildly acclaimed for his role in *Assassination*, and he probably has the best chance of being the runner up. Hoffman and Wilkinson do not stand a chance, but Holbrook scares me a bit. The Academy usually nominates someone out of the blue, and that is Holbrook. I do not know why they nominated him which is unsettling. I think Holbrook could steal this Oscar.

Best Performance by an Actress in a Supporting Role:

Nominees: Cate Blanchett (*I'm Not There*), Ruby Dee (*American Gangster*), Saoirse Ronan (*Atonement*), Amy Ryan (*Gone Baby Gone*), Tilda Swinton (*Michael Clayton*)

Again, this one is kind of a tossup. I am going to go with Cate Blanchett though, with her performance as a Bob Dylanesque character in the dreadful *I'm Not There*. Blanchett won the Golden Globe, beating out three of the same nominees for the best supporting actress Oscar. Ruby Dee won the SAG award for supporting actress as Frank Lucas' mother in *American Gangster*. Blanchett is in her movie for about half of the film, while Ruby Dee only has a handful of scenes. I think Blanchett does a better job for a longer time, and for those reasons, she will take it home. Ruby Dee is the runner up. I really have no personal favorite for this category.

Best Director

Nominees: Paul Thomas Anderson (*There Will Be Blood*), The Coen Brothers (*No Country For Old Men*), Tony Gilroy (*Michael Clayton*), Jason Reitman (*Juno*), Julian Schnabel (*The Diving Bell and the Butterfly*)

The Coen Brothers have won 10 of 14 awards for best director leading up to the Oscars. They are definitely the favorites going into the Oscar with no real competition up against them. Schnabel has won two awards so far while Anderson has one win. The Coen Brothers did an excellent job in *No Country* and really created a different kind of movie. The runner up would have to be Paul Thomas Anderson and he is also who I want to win. *There Will Be Blood*, like *No Country*, is not your average film, and Anderson paints some beautiful images with his cinematography. I did not notice that with *No Country*, so in my book, Anderson should have the edge. But the Coen Brothers really allowed the actors room to work, as it almost seems like the dialogue is improvised, especially with Tommy Lee Jones. So in short, the Coen Brothers should have some competition with Anderson, but will more than likely take home the Oscar.

Best Screenplay Written for the Screen

Nominees: Diablo Cody (*Juno*), Nancy Oliver (*Lars and the Real Girl*), Tony Gilroy (*Michael Clayton*), Brad Bird (*Ratatouille*), Tamara Jenkins (*The Savages*)

Diablo Cody is pretty much a shoe-in. For an ex-stripper who decided to become a writer, she really hit it out of the park with one of the sharpest comedies in years. *Juno* is the story of a 16 year old pregnant teenager who is going to donate her child to a barren couple. Yes, it is a comedy. And while comedies rarely win Oscars, *Juno* has the momentum from the other awards shows. Cody is my personal favorite but she may have some trouble with Brad Bird. The Academy has a history of loving Disney films, especially those from Pixar. Bird could steal this one from Cody, but I would say it is rather doubtful.

Best Screenplay Based on Previous Material

Nominees: Christopher Hampton (*Atonement*), Sarah Polley (*Away From Her*), Ronald Harwood (*The Diving Bell and the Butterfly*), The Coen Brothers (*No Country for Old Men*), Paul Thomas Anderson (*There Will Be Blood*)

This is becoming a trend in this article, but The Coen Brothers seem to have this one cornered as well. *No Country* is definitely the favorite, but there are a couple of other strong contenders. Hampton and Anderson, in my mind are tied for being the runners up. My personal choice would be Anderson's screenplay for *There Will Be Blood*.

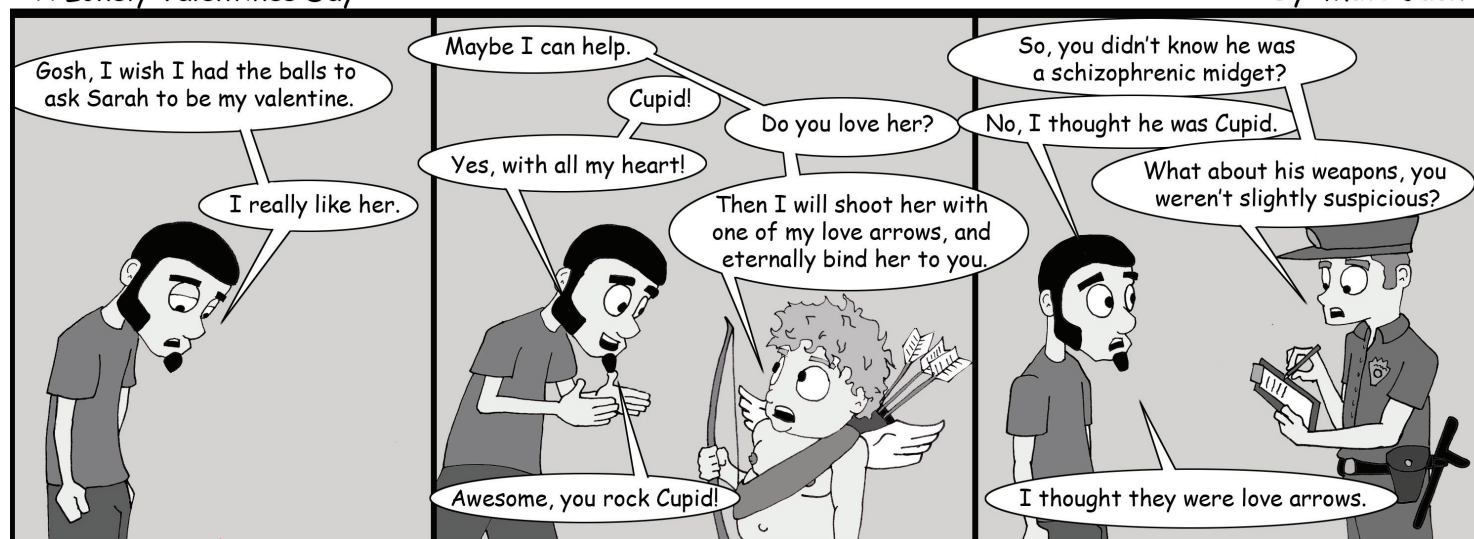
Best Animated Film

Nominees: *Persepolis*, *Ratatouille*, *Surf's Up*

Pixar has a strong history in the Oscars, but I do not think that *Ratatouille*, Pixar's lowest grossing film to date, can take this one from *Persepolis*. While most animated films are also children's movies, *Persepolis* definitely is not. This is the first chance for an adult-audience animated film to take the Oscar, and I think the Academy will recognize that.

A Lonely Valentines Day

By: Matt Jack



MLB AL East preview

By **Ralph MacDonald**
Staff Writer

Between National Signing Day on February 6, and pitchers and catchers reporting to Spring Training on February 14, lie eight excruciating days of nothing but basketball and hockey. Eight days of boredom, of constantly refreshing ESPN.com in the vain hopes of finding something besides winter sports and the steroids saga. But now a day before pitchers and catchers report, I am celebrating by delivering my pre-season MLB preview. This is part one of a six part series analyzing the division races for this season.

AL East

1. Boston Red Sox
2007 Record: 96-66
2008 Prediction: 94-68
Key Additions: None
Key Subtractions: None
On the Rise: Jacoby Ellsbury, Dustin Pedroia, Clay Buckholtz
On the decline: Jason Varitek, Curt Schilling
The World Championship Red Sox have made very few changes to their team during the off-season and probably have another year or two before age starts to eat away at members of their nucleus like Mike Lowell, David Ortiz, and Manny Ramirez.

2. New York Yankees
2007 Record: 94-68
2008 Prediction: 90-72
Key Additions: None
Key Subtractions: Roger Clemens
On the Rise: Joba Chamberlain, Phil Hughes, Robinson Cano, Melky Cabrera, Ian Kennedy
On the Decline: Jason Giambi, Mike Mussina, Johnny Damon, Hideki Matsui
The Yankees have plenty of talent, but some is too young and some is too old, with very few players in

the prime of their careers. But money fixes many things and the Yankees will get by this season.

3. Toronto Blue Jays
2007 Record: 83-79
2008 Prediction: 88-74
Key Additions: Scott Rolen, David Eckstein
Key Subtractions: Troy Glaus
On the Rise: Alexis Rios
On the Decline: Scott Rolen, David Eckstein
The Blue Jays should have been a better team last year but struggled due to closer B.J. Ryan's injury and Vernon Wells sudden inability to hit. Both should be corrected this year and the Jays should be a better team.

4. Tampa Bay Rays
2007 Record: 66-96
2008 Prediction: 80-82
Key Additions: Matt Garza, Troy Percival, Cliff Floyd, Jason Bartlett
Key Subtractions: Delmon Young
On the Rise: Scott Kazmir, Matt Garza, Edwin Jackson, B.J. Upton, Evan Longoria
On the Decline: Cliff Floyd, Troy Percival
It seems cliché by now to predict the Rays to get to the .500 bump, but it seems like the rise of young talent in Tampa is finally ready to move forward.

5. Baltimore Orioles
2007 Record: 69-93
2008 Prediction: 59-103
Key Additions: Adam Jones
Key Subtractions: Miguel Tejada, Erik Bedard
On the Rise: Nick Markakis, Adam Jones
On the Decline: Melvin Mora, Kevin Millar, Aubrey Huff
This was already a sad franchise before trading off Tejada and Bedard, let the rebuilding begin...

Track faces problems

By **Joshua Deaton**

Members of the Rhodes track team may have succeeded in setting a record for the slowest time traveling to an athletic event. The team had to deal with two faulty vans before even leaving campus and dealt with a third in Boomland, Illinois later that evening. All competing athletes arrived at the appointed hotel at 4:30 am on Saturday February 9th and tried to rest for a few hours before Illinois Wesleyan's Bob Keck Indoor Track Invitational. However, despite being fatigued from the trip, the partial team squad continued to improve and work toward their personal and team goals. Sophomore Kim Tryon vaulted 10 feet 10 inches and set a Rhodes College indoor track school record with her third place finish. Sophomore Kristin Forbes set a personal record in the 55m dash with a 7.37 second run and a fifth place finish. Forbes also ran a solid 400m placing 2nd with a time of 58.45 seconds. Freshman Molly Buck earned a 5th place finish in both the 400m and the 55m hurdles with times of 59.2 and 8.86 seconds. Seniors Nici Thomas and Jessye Bobin garnered 4th and 5th place finishes in the 3000m with personal record times of 11:04 and 11:17. Freshman Marianne Kirk led senior Jaala Spencer to a personal record in the mile of 5:43. Other notable finishes on the women's side include sophomore Julia Goss's 2nd place finish in the long jump (16ft 7in) and freshman Jessie Ormand's season best in the triple jump (32 ft 11in). On the Men's side, junior Steele French led his heat in the 800m with a personal indoor record of 2:01. Senior Will Pitts placed in the high jump by clearing 5ft 8in and freshman Jonathan Mervine placed 8th in the 55m hurdles in 8.42 seconds. Mervine and the Lynx look to improve these performances when a full track squad competes at DePauw University on February 16th.

Tennis tips

By **Hal Flowers**

With the weather slowly warming and the spring season approaching, it's finally time to bust out the shorts, skirts and tennis rackets. To help you with your tennis game, the Rhodes tennis team shared their useful tips and pointers for the novice and advanced players alike.

Playing tennis is a combination of court movement and a variety of shots, all of which must be mastered in order to have a solid style of play. For beginners, even at the college level, lessons aren't a bad idea. For less than \$50, a pro at a tennis club can give you specific advice that, if applied, can improve one's game immensely. As with everything, practice is essential and there is no substitute for repetition. For those that don't have enough time or dough for lessons, here are some specific tips on shots from the experienced members of the Rhodes Tennis team.

Forehand

Sophomore stud Jonathon Moreno says that preparation is the key to a solid forehand. One useful way to prepare for each forehand shot is to point to and follow the ball with your non-swinging arm. This allows increased accuracy and power. The swing should move from low to high, which creates top-spin. Moreno also notes that the follow-through on forehands is also essential: "After a full swing, your racquet should stop above your opposite shoulder", forcing you to swing through the ball and increase the momentum of the ball. Many novice players simply stop their racquet after the ball is hit, reinforcing a bad habit that is hard to break.

Backhand

As with the forehand, preparation for the backhand is crucial. As soon as the ball is hit towards the backhand, you should be moving towards the ball with your racquet low and behind you. This will enable you to not feel cramped on your shot and thus provide for a wide range of returns. Your shoulders should be turned and as the ball is hit, you should step through to have a more powerful shot.

Volley

For any player, the volley can be a potentially deadly weapon but for

most it is more a taboo that is rarely, if ever attempted. The main keys to successful volleying are punching the ball and shoulders. The ball should be hit out in front of the body with the shoulders turned. Swinging volleys are generally not a good idea, as the main goal of a volley is to hit a low, angled shot. This is best obtained with a continental grip, which Moreno describes as a grip with "the V" of your hand (between thumb and index) lined up with the edge of your racquet." Once the volley is mastered, you should try and come to the net on most short balls to take the advantage away from your opponent. Junior Matt Westbrook explains a useful drill: "To see if you're volleying correctly, put your back to a wall or fence and if you take back your racquet and hit the fence/wall behind you then you're volleying incorrectly."

Serve

A good serve is one of the hardest shots to master. Sophomore Stephen Juel suggests using the continental grip on the serve and coming over the top of the ball. The toss is another critical aspect. The toss should be high enough that you have to extend your swinging arm fully to connect with the ball. Any toss lower is incorrect. When practicing your toss for a normal first serve, if you don't hit the ball, it should land on the outside of your body inside the baseline of the court.

General

Senior Matt Ricke- "When gripping the racket pretend it is as holding a bird, not too tight that you kill it, but not too loose that it flies away."

Sophomore Anna Moak- "Split step before all shots. It makes for great footwork." This means that as soon as your opponent hits the ball, you should jump and spread your feet to the width of your body; it enables preparation for your next shot and helps with court movement.

Hopefully at least a few of these tips will be useful in practicing and improving your game. The tennis team is preparing hard for their first match of the season on February 23 at the Hendrix Invitational. They anticipate a solid season to follow last year's success.

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