150 RHODES 1848 — 1998

THE SOU'WESTER

The Weekly Student Newspaper of Rhodes College

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Presidential Search Committee Named

By Heather Lockridge
Staff Writer

The Presidential Search Process Committees will meet for the first time in mid-April before the Board of Trustees meeting to begin strategizing to find a new President for the College.

The Committee consists of two major branches: the Board of Trustees and the campus committees. The campus committees are the Faculty Committee, the Staff Committee, and the Student Committee. There are also two appointed Staff to the Committee. Frank Mitchener, Jr., Chair of the Board of Trustees appointed all of the committee members. He assigned positions after consulting President Daughdrill, as charged by Rhodes' Bylaws, Article 4, Section 3.

"I am pleased with the line up of the committees," Mitchener said. "Every single person asked agreed to serve."

Each campus committee consists of four members, including the chair. Effie Bean '99, chair of the Student Committee, said, "I feel that it is a great honor [to serve on the committee]," and said that she expected that there would be a lot of hard work to do.

The three committees have been designed to help find the right person to be the next President. The actual voting is left up to the twelve members of the Board of Trustees. This excludes Mitchener, who is serving as the *ex officio* chair without a vote.

The Board Members will rely on the committees to conduct the interviews and provide feedback. The committees will have approximately a year to find a new President.

The actual process of finding a new President has not been fully developed yet. Some issues that the committees will face in the future include whether to hire an outside firm to take the applications or to let the committees accept them directly. Another issue involves the technicalities of receiving nominations.

The Committees will actually advertise for the position by announcing the position in the *Chronicle of Higher Education.*

Loyd Templeton, Assistant to the President, "Rhodes is strong in every way with a loyal following of alumni. We will find the right President."

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> *Loyd Templeton, Assistant to the President*

The committee members include:

Board of Trustees- Frank M. Mitchener, Jr., ex officio, Chair, J. Bayard Boyle, Jr., Joyce C. Broffitt '77, Robert H. Buckman, Kenneth F. Clark, Jr., J. Lester Crain, Jr., '51, Nancy H. Fulmer '51, Michael McDonnell, Wayne S. Sharp '75, Elizabeth L. Simpson '58, John C. Sites, Jr. '74, James A. Thomas III '62, and Spence L. Wilson.

Staff to the Committee- Loyd C. Templeton '56 and Sherry J. Fields.

Faculty Committee- Robert R. Llewellyn, Chair, Dee Birnbaum, Tony L. Garner '65, and David Y. Jeter.

Staff Committee- Wendy T. Rotter, Chair '87, Michael T. Clary '77, Roosevelt Evans, and N.P. McWhirter III '73.

Student Committee- Effie V. Bean, Chair '99, Allison L. Anderson '99, S. Stuart Fallen '99, and Nikolas E. Granger '01.

Mitchener said that after the first meeting the details of the Presidential search would be clarified.

Casey Pleased With Townhouse Selection

By Tim Hayes
Staff Writer

Director of Residence Life Carol Casey talked recently about the townhouse projects selected for the 1998-99 school year and clarified the status of the VIP Townsend suite for the upcoming school year as well.

"Townhouse groups are asked to apply for a specific area of housing" Casey said, and no applications were received for the suite for the upcoming school year. Rather than using the VIP suite as a regular quad, a campus ministry student has been assigned to live there.

"The ministry student was never the issue here," Casey said. "The other townhouse proposals involved 6 people, and I didn't want these groups to have to choose which 2 people would not be part of the group next year. The smaller number would also change the group's plans drastically."

"We ask these groups to go through a rigorous process in order to get this housing, and it wouldn't be fair to them," Casey said about the possibility of offering the townhouse as a regular room. "There is a real sense that townhouses are a special type of housing, and using it as a regular quad would detract from that townhouse ideal."

Casey was pleased with the application and selection process. The selection committee included Casey, ADRL Mark Pepke, Chaplain Billy Newton, and student Hunter Phillips ('99).

The theme of one of five Spann townhouses is SPARKplugs. This townhouse will coordinate the SPARK program, an involvement program with students from Caldwell Elementary School. Rhodes students who participate will receive P.E. credit.

Finalnet will coordinate with the Methodist church to provide an after-school program for homeless children.

The Literacy in Memphis townhouse plans to assist the Memphis Literacy Council with activities for children, including reading, tutoring, and story hour.

Positive Image townhouse will focus on helping to increase minority applications and admissions to the Rhodes community. They plan on being heavily involved with the annual African-American Student Recruitment Weekend, as well as establishing a relationship with local Boys and Girls clubs in Memphis.

The fifth Spann townhouse will house WISH, which stands for Women Improving Students' Health. This group will work to increase awareness of aspects of women's emotional, mental, and physical health, focusing on a different issue each month.

The Moore Moore townhouse will serve as an International House for the Rhodes community next year. Casey said that "it will serve as a contact point for international students," as well as helping them to adjust to the Rhodes community.

EDITORIAL OF THE SOU'WESTER

Student Input Is Important

At the Seidman lecture on March 3, as well as during different times over the past semester, President Daughdrill spoke about his upcoming retirement. The student committee being formed is a good idea, but seems to have somewhat dubious elements surrounding it.

Who chose the students to be on the committee? Was there an application process? Why weren't more students notified about the committee prior to its formation? Why must there be just a small representation of the student body for a selection process that will have such sweeping effects on the campus?

We are by no means advocating the students have total control in picking the college president. The majority of the students, though all very bright, do not have the adequate information or knowledge base to make a good selection. But instead of giving us a token representation, why not use the model that many of the departments on campus use when looking for a candidate to offer a job? We are not pronouncing the administration guilty of trying to simply placate the student desire for representation in administrative affairs by designing a "straw man" group of students, but why can we not decide for ourselves who shall represent us? If Rhodes is so keen in involving students in the decision-making process, as the Admissions brochures state, why do the decisions seem prefabricated?

Consider the model used by most of the departments on campus for picking a candidate for a job position within a certain department. The candidate for a position in an academic department, once his or her credentials have been matched to those required for the job, gives a "trial-run" and presents something interesting or significant he or she has researched and worked on. The lecture is open to any students that wish to attend, and usually students are encouraged to ask questions and interact with the likely candidate. First, the candidate's "people skills" are tested, and the candidate demonstrates his or her ability to perform what is essentially the job he or she is hired for. More subtly but almost as important is the way the candidate reacts to the climate of the college. "Our ivy is in a league of its own" is certainly true on a more phenomenological level than the blatant ivy-envy meaning it initially yields. The faculty, students, location, architecture, abundance of squirrels-- all of these comprise a facet, big or small, of how the college affects people. Some people will thrive here, others will find it eminently distasteful. It's important to pair people who will work well and thrive within the community. The candidate also teaches a class, has lunch with students and faculty, and generally tries to open himself or herself up to the community. There's no pre-picked group of students to speak with the candidate and the process takes a couple of weeks. However, there is a sense of genuine interest for student voices and opinions in this process that seems somewhat lacking in the decision for this student committee and the presidential candidate.

If the students don't get a level and fair chance to interact with the new presidential candidates everybody loses. We know what we want and what's best for us and we will, I think, readily say something if simply asked.

LETTERS-TO-THE-EDITOR

Dear President Daughdrill,

I write to you in reaction to your Seidman lecture of March 3. Perhaps more than anyone else in attendance, my experiences have overlapped with matters about which you spoke: I am a professor in the department of Religious Studies and have served as its chair; I attended a Christian college as an undergraduate, hold a ministerial degree (M.Div.), and went through a doctoral program at one of the "liberal," research-oriented universities you mentioned (Harvard). I am also a Rhodes parent.

A great deal of what you said rang true to me. I want my daughter and the other students here to develop as whole persons, persons of integrity. Rhodes ought to be the kind of place where ethical and spiritual matters are discussed openly. This quality distinguishes us from other institutions of higher education, and no doubt we can do a better job of fostering them in the classroom.

At the same time, elements of your address disturbed me a great deal. Our discussions must be based on a solid intellectual foundation that takes cognizance of the latest research in academic fields. Religious commitment, if used as a criterion in matters such as faculty hiring, will inevitably have theeffect of bracketing discussion and excluding certain questions from full consideration. As the graduate of a conservative Christian college, I have seen over the years how my education was detrimentally affected by that kind of bracketing, and I would not want to see this happen to Rhodes. I am particularly concerned about the impact such policies would have on the teaching of Bible. Study of the Bible that is not critically informed does not belong in a liberal arts college; eventually it results in second-rate education. The greatness of many of teh Bible's own heroes—especially Jesus—lay in their questioning the religious tradition of their day.

Still, the aspect of your speech that I found most disturbing was your method of argumentation, which amounted to propping up caricatures and straw figures with second hand information.

1. You spoke of the secularist influences of major research universities on Rhodes faculty members, although you have not been through a doctoral program at such a university. I do not mean this disrespectfully. You chose a different career path in which you have been eminently successful. But the fact remains that your criticism was not based on your experience, and it was not true for the programs that I and others of my colleagues have experienced. My major professor in Old Testament at Harvard, for example, was an ordained Presbyterian minister, and indeed most of us in Religious Studies have been trained under similar figures with church related backgrounds.

2. You referred to the recent forum conducted by the Religious Studies department on the topic of the place of faith in the classroom. You quoted one of my colleagues who participated in that forum as saying that she did not openly divulge her faith commitment in class but did openly avow feminism. You suggested that she was naive not to see a contradiction. But you were not at that forum, and your use of the quotations was misleading because you failed to consider them in context. The professor in question said she did not openly divulge her faith because she wanted to foster the spirit of open, self-critical inquiry, something you later advocated in your address. She also went on to talk about thepassion she felt for teaching, for the Bible, and for the study of religion.

3. You made referenceto courses taught in Religious Studiesat Rhodes and to the approach of the professors, hinting that we are driven by a secularist agenda about which we are less than forthcoming. Yet as you admitted, it has been years since you visited a class on campus.

We professors try to impress upon students the impoortance of using primary sources. This is more than an academic concern; it goes to the issue of fair and honest representation of other people's views. In that sense, it is part of the system of values that we hope Rhodes students develop during their time here. That you as Rhodes' president and hopefully its moral leader would employ such tactics is disappointing.

Sincerely,
Steven L. McKenzie

To the Editor:

Thank you for the article called "Students Apply for Group Living in Townhouses", in the February 26 Sou'Wester. I would like to make one correction to the article. The statement "The Townsend VIP suite did not have any applicants, and will be filled by one of the groups that does not make the cut for the Spann townhouses" is incorrect. That is not our normal practice for townhouses. The reporter and I did not discuss the Townsend VIP townhouse.

Also, we did not talk about options if there were either no applications or not enough accepted applications for a particular location. Mr. Gandy is correct that no applications were received for Townsend VIP. Since no applications were received for this townhouse, a campus ministry intern will be housed in the space next year. I encourage students to consider townhouses for the 99-00 academic year.

Applications will be available in January '99 and due in late February '99. Not only does the experience achieve the primary goal of service to the campus or community, but a townhouse gives students a unique opportunity to live and work together for a full year.

Carol Casey
Director of Residence Life

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

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The Bright Side of "Serving God"

MATT MARCOTTE
IN DISSENT

It's been almost a year now since President Daughdrill announced to the campus community his suggestion to alter the purpose statement by adding a final clause: "to serve God in everything we do" and the subsequent discussion of this idea in a number of forums.

Since then, we've seen the change be modified and then pass, and the mysterious appearance over the summer of nice framed versions of the new purpose statement in every building on this campus, even though I can't ever recall seeing it posted anywhere prior to the changes.

As anyone who knows me is aware, I opposed the changes, and still have doubts about the propriety of the change for the campus community. However, I'd like to, one year later, make a suggestion about what the idea of "serving God" should mean to the campus community—and how that clause can perhaps even be a good thing for this community.

Those of you who know little more about me than my (very liberal) political views may be surprised to know that I also consider myself a deeply religious person. I go to church on a weekly basis, and work with another church during the week.

Some people might argue that my political views are contradicted by my religious view, but I'd argue that I'm understanding religion differently from a lot of people. We've heard a lot about the "religious right" of late, but I think that there are people out there who would proudly consider themselves part of the "religious left."

I'm fairly certain Morris Dees, who this campus had the privilege of welcoming as part of the annual Gilliland Symposium would proudly accept that label, and I'd like to believe that Martin Luther King, if he were still alive today, would proudly accept that label. These people see "serving God" as a mandate to "do justice, love kindness, and walk humbly with our God,"(Micah 6:8) and not as a tool for promoting intolerance.

Much of the debate on the issue of whether the addition to the mission statement was proper was concerned with the potential usage of the language to discriminate against certain groups, most notably the Gay-Straight Alliance(since re-named FOSTER). However, I'd argue that the addition of language which says that we are to serve God means that we would be forced to recognize groups such as this one.

The Presbyterian Church (USA), the denomination with which Rhodes is formally affiliated, has passed changes to its constitution which urge the inclusion of all parties and supports efforts to pass legislation which would formally make discrimination against gay and lesbian individuals illegal.

In fact, during last summer's PC(USA) General Assembly, the delegates even passed an amendment to its Book of Order which, if it had been passed by local churches, could have softened an earlier prohibition against the ordination of homosexuals

In one of his letters, Paul writes that "In Christ there is neither Jew nor Greek, there is neither male nor female." I believe that if he were writing today, he would add things to that. He would say that "In Christ there is neither rich nor poor, there is neither black or white, there is neither gay nor straight."

To truly be "serving god," in my opinion, this college should officially adopt an expanded non-discrimination statement similar to the one adopted by RSG last year and continue its programs which aim to increase representation of under-represented groups in the campus community. That is part of our duty, as I see it, when we call upon ourselves to "serve God."

I think that I'm making an effort to serve God in everything I've done—be it challenging the presence of quorum just prior to an important vote at a Student Government meeting, drawing out concerns about potentially misleading statements made by administrators, or even challenging the addition of "serving God" to this purpose statement.

I am simply trying to make sure that we do justice to all people at this college and answer all concerns. That, to me, is one of the deepest mandates for any religious person to follow.

So, for me, "Serving God" would mean doing things that we might not expect. It means including all groups in every decision. It means redoubling our efforts to make service to the community outside that fence an integral part of our lives.

It means being unafraid to take a stand that many may disagree with. "Serving God," to me, is the foundation of all of my political beliefs.

Yet, I still am not sure if the addition of the language is a good thing. All too often, it seems that the administration doesn't share my understanding of what "serving God" means and invokes religion or our church affiliation only when it is convienient or serves their ends.

I hope that both the administration and the campus community will come to understand both "serving God" and church affiliation as I do—not as calls for inaction and ignorance of social problems and injustices against minorities (as they seemed to when Chancellor Harlow, in a 1994 issue of *The Sou'wester*, attempted to claim that the denial of recognition to the GSA was because "this one was right at the core of what we are as a Christian college"), but rather as calls for taking positive steps toward justice in all its forms.

Hoop Dreams: A Basketball Diary

JEFF MILLINGS
THE QUOTE MILL

Looking back over my life, it is apparent that no matter how much I have tried to delude myself in the past, I really have no athletic skills at all.

That's not to say I didn't play a lot of sports growing up, it was just that I was never any good at any of them.

I scored two goals in seven years of soccer, one for our team and one for the other, since it took the first two years to figure out which way to kick the ball. In sixth grade, I had five points over a ten game season, all for the right team.

There was a rumor that I made the junior varsity team my Freshman year in high school, but I forgot to go look at the list after try-outs and I think it was just a lot of people making fun of my basketball abilities.

This is sort of significant because our intramural basketball team just finished its season with a heartbreaking loss, even more heartbreaking than the first seven.

We convinced ourselves that it was just exhaustion after the grueling nine game schedule, but I think it was because we really weren't that good.

We played in the C League, since there wasn't really a lower one.

We also vowed to take ourselves seriously this season, as opposed to the last season where we would have pre-parties before games and anyone caught practicing would be off the team.

It was pretty funny until we lost our first eight games, then voted as a team to not reschedule a game and force the other team to forfeit, since they all thought the game was the next day.

This year, we adopted the name Team Sprewell, after Latrell Sprewell, the first player in NBA history to be fired, after he tried to strangle his coach. Since we really didn't have a coach, we thought that such a name would invoke the image of rebels and nonconformists.

From the outset of the season, we broke many of the conventional rules of basketball, such as our unique defenses.

We started with a 2-3 zone, where two played offense and three played defense, but that was really just an excuse to not to have to run so much and it really didn't work out.

We had a lot of trouble coordinating defenses as a team, so a lot of times, you would have two of us playing zone and the other three playing man to man. That's something you would never see in the NBA.

I still have "COME ON! WHOSE MAAAAN?" ringing in my ears from that failed defensive scheme.

Other ideas, such as our four forward lineup and our captain taking technical fouls to inspire the team also flopped.

Once, we even had about fifteen of our friends at the game, and told them to make a lot of noise when the other team had the ball, but they just pointed at us and laughed the whole time.

As our season mercifully drew to a close, it dawned on me what a great institution C League basketball is. It was more than just something to do before twenty nine cent hamburger night at McDonalds.

Where else could a group like our team, which was pretty much a travesty to basketball and probably had James Naismith rolling in his grave, get to play on a real court, with an actual scoreboard and real referees?

It was also a good way to meet other people and interact with professors on a personal level, who were responsible for both of our victories.

We even got to play against Richard Huddleston, and finally see the man behind all those voice mail messages. We've already started talking about next year's team.

A few of us were going to forego our senior year of intramural eligibility to declare ourselves for the upcoming NBA draft, but we decided that one more year of preparation would probably be a good idea.

With all of our good players returning next year, a few transfers that will be eligible next fall, and a vow to really take ourselves seriously this year, we will be a force to be reckoned with in C League basketball next year.

And, we figure if all else fails then at least there's always Wallyball.

Visiting Scholars Bring Drama To Women's History

WORKSHOP EXPLORES THE STAGING OF WOMEN IN HISTORY

By Brandon Barr
Scene Editor

On Thursday, March 19th, women's history came alive. *We Had a Fine Time, Us Widows*, a production of two reader's theatre pieces, retold the story of Pamelia Fergus and her friends: nineteenth century women made 'widows' by the exodus of their husbands to the California Gold Rush. The authors of the piece, visiting scholars Linda Peavy and Ursula Smith, came into Memphis to be involved in the production. The performance, which starred Rhodes students, was a workshop in translating historical episodes to the stage.

"There is tremendous potential for artistic interpretation of historical evidence. Reader's theater brings history to life," said Assistant Professor of History Dee Garceau, one of the organizers of the event. "Scripted from first-person narratives and combined with related readings and discussion, history theater offers another way to explore our collective memory."

Garceau and Assistant Professor of Theatre Julia "Cookie" Ewing collaborated in bringing the visiting scholars to campus. Garceau coordinated the workshop by the visiting scholars, while Ewing handled the artistic direction of the pieces. The workshop was sponsored by the departments of History, English, Theatre, and Women's Studies, as well as the Office of the Dean of Academic Affairs.

Rhodes women acted in the reader's theatre pieces, which consisted of both a choral reading and a radio drama. The pieces center around the stories of frontier women from Minnesota whose husbands head west to look for gold.

Garceau began organizing the event last October after returning from a history conference in St. Paul, Minnesota.

"I became intrigued with the idea of dramatizing archival sources when I saw a presentation by Linda Peavy and Ursula Smith at the Western History Association Conference last fall," Garceau explained. "Peavy and Smith had written and directed a series of short stage plays based on frontier women's letters, diaries, and oral histories."

Thursday was the fourth workshop for Peavy and Smith. Previous performances were done at the Minnesota conference, a teachers' college in New Hampshire, and at St. Mary's School in Memphis. Peavy and Smith were especially excited about their Rhodes workshop, however.

"This is the first place where we've where we've had a professional director work with the material," Peavy pointed out, "so it's the first time we've gotten to see that magic that happens which is the collaborative thing we all love about theatre."

Peavy and Smith have been doing academic work on women's history since the mid '80s. They are currently working on their eighth book, *Frontier Children*. But for Peavy and Smith, scholarly text is not always enough.

"Since the mid '80s," said Smith, "we have been thinking of how to present history — women's history in our case — to a broader audience than those who use college texts."

Their search has lead them down several paths — both philosophically, and in physical jaunts on lecture tours around the country.

In a program they refer to as "taking history to the outback," Peavy and Smith travel to small towns (so far, in Minnesota and Missouri) to give presentations on history to the town. Usually funded by the host state, these lecture circuits visited many towns without colleges and with significantly less opportunity to learn about women's history.

In an attempt to give a more popular appeal to women's history, they also decided to add a visual element to text, producing several coffee-table style picture books.

The workshop Thursday was their latest attempt to provide a fresh approach to history. According to Peavy, the emotional subject matter of frontier women seemed to dictate a fresh approach.

"We wanted to dramatize Pamelia Fergus's story, in particular, in a way other than non-fiction. She just cried to have her story told."

The story first took the form of an opera, *Pamelia*, performed at a Minnesota festival. Feeling that opera was a form not easy done over and over, Peavy and Smith turned to straight drama, writing Fergus's story as a radio play. The choice of radio as the medium was a practical one, the scholars agree — they felt the play would be easier to get produced as a radio play. Both agreed Thursday that it probably works better as a one-act play.

Both agreed that the process of turning history into drama is an exciting, magical one.

"The magic is to have done the research, to have compressed that research into a textbook," Smith stressed, "and to drift it out into a choral reading or radio drama — and all of the sudden see it almost explode."

Garceau shared their excitement: "I am fascinated with the potential for innovative forms of historical interpretation through the arts. I would like to do more collaborative work with both professional and student actors, directors, and choreographers, using a variety of archival materials."

Both Peavy and Smith pointed out that it was students involved in the Rhodes workshop that helped the performance achieve the level of quality it did.

"[The drama] comes to life as the interpretation the directors and actors put on it," Peavy said Thursday. "You take that risk when you put it out there - but in the very best cases, like what is happening here, it is very exciting to see it come alive."

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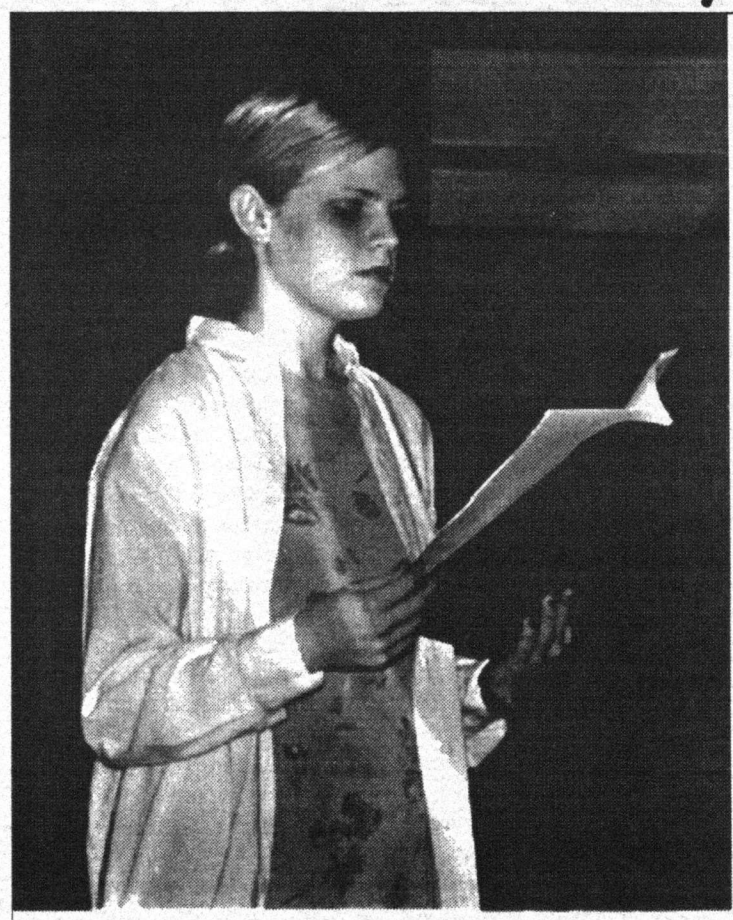
>
> Linda Peavy,
> Visiting Scholar



Ashley Johnson ('99) participates in *We Had a Fine Time, Us Widows*, a reader's theatre performance last Thursday. Other participants included Melissa Batchelor ('01), Christie Callsen ('01), Suzanne Ferebee ('01) Jessica Johnson ('00), Maegan Leith ('00), Lindsey Patrick ('00), Jill Peterfeso ('00), and Elizabeth Watt ('00). About thirty-five people were in attendence. Though there was only a single production of the pieces, many of the woman involved in the piece are also participating in *Uncommon Women and Others*, a student directed production (see A&E section for details).
photo by Kathryn Barber

Women's Forum Activities Due Up Later This Spring

By Brandon Barr
Scene Editor

March is Women's History Month, and that usually equates to associated activities sponsored by Women's Forum. This year, however, Women's Forum is absent from the March events calandar. Officers of the organization are quick to point out that spring activities are on the way.

Women's Forum, according to Scarlett Caldwell ('98), normally plans activities to correspond with Women's History Month. Past years have included film and discussion series and calanders that focus on one woman for every day of Women's History Month. According to Molly Houser ('98), Women's Forum activities missed March appearances because of scheduling reasons.

Plans for April run the gamut in terms of variety. They include a talk with Sara Bridges, from the Couseling Center, on women's health issues, the exact date of which has not been set. Women's Forum will again be passing out condoms at Rites of Spring to encourage responsible behavior.

They also plan to continue 'Take Back the Night,' an event started last year, on the evening of April 7. 'Take Back the Night' will involve a speaker on violence, a march, and a discussion afterwards.

"We had pretty good attendance for 'Take Back The Night' last year, and encouraging responses from Operation Latex, which is why we're having these activities again," Houser clarified. "Basically, we'll continue to have the events people attend, but the events that continually have poor responses won't be held again."

Get Ready for Rites

By Matthew Shipe
Staff Writer

A variety of bands, ranging from the R&B-flavored rock of Gran Torino to the blues of Herman Green and the Green Machine to the reggae of Exodus, have been booked for this year's Rites of Spring, which will be held April 3-5. Heading this year's event is The Smithereens, known for their power pop.

Leading off this year's Rites is Exodus, who will be playing their distinct style of reggae Friday night from 8-9:30 p.m. Following Exodus Friday night is the Charlie Mars Band, a rock band that is originally from Dallas, but now resides in Atlanta. They have a sound influenced by such groups as Uncle Tupelo, Dave Matthews Band, and The Rolling Stones. They hit the stage with their own brand of rock'n'roll at 11:00 p.m. that night.

Leading off Saturday at 4:00 p.m. is The Undulating Band, out of Fort Worth, Texas. Lead by singer/songwriter Brad Thompson, The Undulating Band is known for their own blend of acoustic pop and great songwriting. The band consists of Brad Thompson on acoustic guitar and vocals, Aden Bubeck on bass, Don Cento on electric slide guitar, and Rich Stizel behind the drum kit.

After the The Undulating Band has left the stage, the Pollocks will begin their set at 6:00 that evening. The Pollocks, who won this year's Battle of the Bands, consist of twin sisters Brooke and Sarah Pollock ('00), who are both from San Antonio. The Pollocks will play an hour-long set of their Indigo Girls-esque folk-rock.

At 8:00 p.m. Gran Torino begins their hour and a half set. Grand Torino is an eight-piece R&B/rock'n'roll band out of Knoxville, Tenn. The band is powered by the lead vocals of Chris Ford and a four-man horn section. Gran Torino have recorded two records, 1996's *Live at the Chameleon Club* and 1997's *Grand Torino One* , and play on average over 200 shows per year, a feat that has labeled them a top-notch live act.

This year's headliners, The Smithereens take the stage at 11:00 p.m. The Smithereens are led by singer/songwriter Pat Dinizio and have a sound that creates a blend of British and American pop, along the lines of such classic acts as Big Star, the Replacements, and Matthew Sweet. The New Jersey-based group was founded in 1971 and released their debut EP *Girl About Town* in 1983. The group is known for such Top Forty hits as "A Girl Like You" and "Yesterday Girl."

At 1:30 p.m. Sunday, Herman Green and the Green Machine close down the weekend with their very own blend of blues.

Grace Seecharan ('00) stated that she was "pleased with the mix of music this year": "I am especially looking forward to seeing the Smithereens," Seecharan said. Wristbands for the weekend will be free for students and will *only* be available at the upcoming hall meetings.

Theatre Students Offer Independent Production

By Mary McCoy
Rhodes'ter Editor

This Saturday and Sunday, an all-female ensemble will perform Wendy Wasserstein's *Uncommon Women and Others* in Hardie Auditorium at 8 p.m.

The student production, co-directed by sophomores Wes Meador and Lindsey Patrick, began, according to Meador, in response to the female actors who wanted a chance to work together, and to the lack of female roles available in McCoy Theatre productions this semester.

The show focuses on the lives of seven senior housemates at Mount Holyoke College in the early 1970s, and their responses to the feminist movement as they plan their futures. These responses vary from characters who want to get married to characters who struggle with the fact that they might be very comfortable "living through" a husband, to the character most entrenched in the feminist movement, relishing the idea of tasting her own menstrual blood.

Despite their desires to become liberated women, most of the characters feel some need to be connected to men and have doubts about their ability to become true feminists, as becomes evident in one of the two musical numbers in the show, "We're Saving Ourselves For Yale" (the other number being the very funny "Mount Holyoke Drinking Song").

Another intriguing aspect of the show are the connections and friendships between seven distinctly different women, and the factors that bring them together. The college years are portrayed in flashback from the memories of five of the original seven friends who meet in 1978, and their contention with the reality of what one of the characters predicted for their lives during the college years: "By the time we're thirty, we're gonna be f***ing incredible!"

Although the production is entirely student-produced, Meador said, the theatre faculty has been supportive, and involved in reserving space for the show, dealing with royalties, advising the student directors, and loaning props. The ensemble has also received set pieces from the Burrow Library and the Office of Residence Life.

The ensemble has also discussed the possibility of seeking funding for next year and opening the ensemble to members of the Rhodes community who, according to Meador, "haven't done theatre since high school or who might not want to try out for a McCoy show."

Performers in the production are first-year Christie Callsen, sophomores Cara Baskin, Jessica Johnson, Meagan Leith, Jill Peterfeso, Liz Watt, junior Ashley Johnson, and seniors Laura Goza and Elizabeth Wells. Donations will be accepted at the door during the performances.

Steve Goes For Oscar's Throat

By Steve Perry
Staff Writer

1) *The Apostle* - Robert Duvall's labor of love is Robert Duvall's *tour de force.* This, boys and girls, is acting, from the remarkable sermon at the end of the movie to all the little mannerisms Duvall uses throughout - taking a script and for two hours becoming the person in it. Duvall wrote and directed this, making it clear to me at least that the totalitarian approach to moviemaking is the way to go, for only one mind behind it all can give a film this amount of subtlety while maintaining the documentary feel. The apostle E.F. is no Elmer Gantry, but he's no saint either, meaning he can deliver powerful sermons and still wonder what make of car the Louisiana Sheriffs use. A wonderful movie not about religion, but a man's soul.

2) *Ulee's Gold* - I'm biased toward this film since it takes place near my hometown. More importantly, though, *Ulee's Gold* is partially about how simplicity of story can allow the characters to carry a film. It's a standard dysfunctional melodrama that doesn't use shouting to get its point across, but uneasy, weary characters, and that is what makes it so strong. The film tells us a great deal about beekeeping, but it's not a documentary - director Victor Nunez saves that for his actors, among them Peter Fonda, so good here that you forget that he was in *Cannonball Run.*

3) *Eve's Bayou* - First-time director Kasi Lemmons hits a home run on the first pitch. There is something frighetening about a child doing what this child does in *Eve's Bayou,* for it underscores how almost innocently misunderstandings and explosive emotions can build up into tragedy. In the process we uncover how rich a tapestry Lousiana was, a wonderful mixing of light and dark, God and voodoo, that helps reinforce the moral ambiguities that underlie the film's characters and the film itself. A masterpiece.

4) *Boogie Nights* - "+ACI-It's a living thing,+ACI-" to quote the ELO song at the end - and a wonderful movie, too. Paul Thomas Anderson's look into the porn industry is fascinating in itself because of the subject matter, but it works overall because of the characters he creates. It transcends the usual tale of the shooting star who quickly burns out by showing how in this world of automated sex there are real people, who don't like what they've become and want something better, but cannot rise above mediocrity. Burt Reynolds was so good here that you forget that he was in *Cannonball Run.*

5) *Amistad* - Ok, ok, the history was horrendously bad. But Amistad as a motion picture was what any good drama set in any era needs to be - at times funny, at times shocking, and always focused. Spielberg gave *Amistad* what he didn't give *Schindler's List* - a sense that this plot was moving somewhere, despite the legalese. From Adams' incredible ten minute speech before the Supreme Court, to the graphic portrayal of how slaves were treated in the Middle Passage, and finally to the beautiful retelling of the Resurrection story, *Amistad* works both as a film and as watered down patriotism.

6) *The Ice Storm* - Unlike another praised film set in a place with too much snow, *The Sweet Hereafter, The Ice Storm* needs no tragedy to propel its plot - it has the 1970s. At times, *The Ice Storm* tends to forget that it is a movie and not a book, spilling into voiceovers about comic book characters. But it quickly redeems itself with its chilling (yes, pun intended) portrayals of people bankrupt of everything. Far more than the snow, a sense of eminent tragedy hangs over this entire film, but when it does strike, you do not know how to handle it. In only two hours, director Ang Lee had already desensitized you.

7) *Titanic* - Titanic will win Best Picture, and it pains me to say that it is not completely undeserving of it. Cameron ironically demonstrates how truly good a director he can be by holding together this film after he managed to do such a horribly irresponsible job with budgeting it to begin with. He did the impossible by creating a remarkably well paced epic film full of amazing amounts of meticulous detail and real, human characters. It is unfortunate that his screenplay, a loose association of cliches and anachronisms connected by a historical event previously portrayed on screen, did not show the same amount of care, or perhaps Oscar Night would have a true sense of justice to it this year.

8) *Deconstructing Harry* - It's hard to like a movie where Woody Allen scores with Demi Moore and Elisabeth Shue, but *Deconstructing Harry* saves itself with with one of the most biting, acrimonious portrayals of a character I've ever seen. Allen, warts and all, is at his most vulgar, and not only does he deliver laugh after laugh, but also a note of sadness as well. As much as we enjoy and even like Harry Bloch, we also realize that something smells of sulfur, and it's the fact that Harry is utterly despicable, andnothing in his writing can save him from that.

9) *Good Will Hunting* - A film that for the most part rose above its implausible premise (The guy is so smart and he's a Red Sox fan?), *Good Will Hunting* is not a convoluted of films, yet its characters have so much subtext that it provides that amount of depth when you watch it. As basketball analysts like to say, it's all in the execution. We see the finish from the start, but getting there, from the powerful break-up scene between Will and Skylar, to several arguments between Will and the counselor Sean, was superbly written. Matt Damon, age 29, tasks me with his talent.

Moss Speaker Wilson Critiques Museums

By Melody Barnett
Associate Editor

Fred Wilson's March 19 lecture on "The Silent Message of the Museum" focused on issues of representation within the museum space. In his talk, Wilson, an artist living in New York and working internationally, explained the development of his interest in challenging and questioning the decisions made by museum curators regarding the display of art/historical objects.

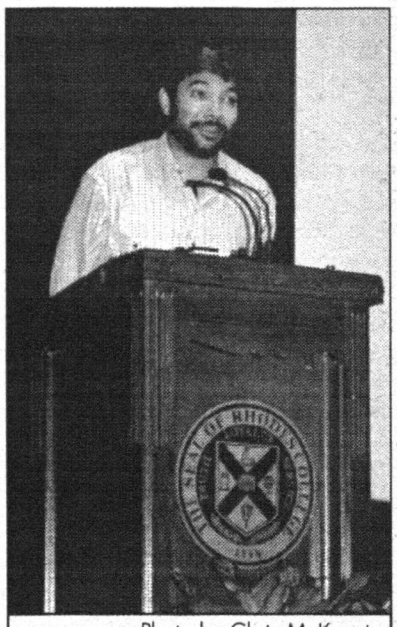


Photo by Chris McKenzie

One of Wilson's first major projects, "Rooms with a View: The Struggle Between Culture, Content, and the Context of Art" began as an investigation into the subtleties of museum display itself. He said his awareness of these subtleties had been heightened by his involvement in various aspects of museum operation.

"Having worked in various types of museums simultaneously made me acutely aware of how the environment in which cultural production is displayed affects the way the viewer feels about the artwork and the artist who made the work," Wilson said. "Being an artist and person of color - an outsider to the museum establishment but also a museum employee - afforded me a position to notice the incongruities in these spaces."

Wilson called attention to these "incongruities" by setting up three different types of museum displays, filled with works by thirty contemporary artists. One space, which contained works by all thirty artists, was structured as a typical, white-walled cube-style gallery.

Each artist also submitted a second work to the project, and these works were divided between an ethnographic museum-style exhibition space and a posh, Salon-style space. Artist's names were omitted from the labels in these two rooms, and, as a result, viewers responded differently to the works contained in them.

"The works [in the ethnographic space] became exotic," Wilson said. "They looked like something made by someone you would never know; the works in many instances were dehumanized because of the way they were installed. In the turn-of-the-century space, they appeared to have a certain authority that they didn't have in the white cube."

Wilson demonstrated, through this exhibit, that museums do not provide objective displays of objects, whether they intended to elevate the status of some works above others or not. It also questioned whether "objects of function" and "objects of art" actually belonged to separate realms as modern museum organization has come to suggest.His best-known project, "Mining the Museum," was the next logical step in the artist's investigations into museum display. In this exhibit, Wilson worked with already existing (and largely forgotten) art and historical artifacts from the Maryland Historical Society; most of them "mined" from the basement of the Society's headquarters. He then juxtaposed these recovered pieces with other works which had been on display for several years, creating a powerful statement about the history that is represented in the museum the groups whose histories are denied representation.

"Often what museums put on view says a lot about the museum," Wilson said, "but what they don't says even more."

Wilson used his version of the museum to challenge the depiction of African-Americans, whether implicitly or explicitly, in museum displays. He set up a multi-media display involving several portraits to illustrate ways in which 19th-century painting depicted slaves as anything but individuals.

"In one painting, there are five children in the center of the canvas, and two children - two black children in the shadows," Wilson said. "In this installation, on approaching the paintings, the children in the shadows would be specifically illuminated and speak to the viewer. They said things like 'Who calms me when I am afraid? Who washes my back?' Another one said, 'Am I your friend? Am I your brother? Am I your pet?'" Wilson's combination pieces also addressed the messages contained in representations of Native Americans, women, and other minority groups.

Visitor's to Wilson's exhibit responded to these powerful juxtapositions, and after the exhibit had officially ended, the Society made significant internal changes to both their curatorial staff and their method of artifact display. Wilson was satisfied with the results.

FOR the EDUCATION and RESEARCH COMMUNITY

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3-Year	4/1,856	4/391	5/1,856	5/1,856	4/675	4/1,856
5-Year	4/1,218	5/207	N/A	N/A	4/443	4/1,218
10-Year	5/612	N/A	N/A	N/A	N/A	N/A

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2/98

Campus Safety Log

3/16/98 to 3/22/98

3/16		NOTHING UNUSUAL TO REPORT
3/17	1:50 am	Suspicious Persons reported F.J. area. Campus Safety Responded, subject not found.
	12:12 pm	Illness: Palmer - Nurse Gill on the scene: Recovered
	11:52 am	Refectory: Wallet reported stolen, later found on floor of Refectory intact
	4:25 pm	North Parkway - Le Master Entry: MPD called, arrest made
3/18	4:00 pm	East-West Drive (Austin) Injury to Visitor. First aid given. Follow up care by Nurse Gill. Victim ok.
3/19	10:50 pm	Briggs: Disturbance and noise complaint. Campus Safety made the scene and found area trashed from persons (unknown); Note: group waiting in area for bus transportation off campus thought to be responsible.
3/20		NOTHING UNUSUAL TO REPORT
3/21	12:40 am	Williford Hall: Vandalism with Fire Extinguisher: One person of two responsible identified.
	1:00 am	Williford Hall: Disturbance - Campus Safety and Residence Life responded.
	3:10 am	Williford Hall: Noise complaint - Campus Safety and Residence Life responded
3/22	8:50 pm	Robinson: Strange odor investigated

STATS

Accesses: 165	Citations: 118
Boots: 7	Escorts: 21
Jumps: 11	Visitors: 1165

Boesak Addresses The Role Of Faith In Trials

By Lisa Roy
Staff Writer

The Reverend Allan Boesak, a South African anti-apartheid activist and theologian, delivered a lecture about the role of faith in struggle on March 16 in the McCallum Ballroom of Bryan Hall. Boesak's visit was sponsored by the Department of Religious Studies and the Dean of Academic Affairs; his journey to Rhodes was the fruition of a meeting between Boesak and Associate Professor of Religious Studies Stephen Haynes at a conference.

Dr. Stephen Haynes, associate professor of Religious Studies, introduced Dr. Boesak last Monday night.

Photo by Chris McKenzie

Boesak's address was a dynamic blend of South African history, clever witticisms, and appalling accounts of apartheid-era conditions and actions — all of which he presented against a backdrop of his personal experiences. His lecture elicited a standing ovation from the audience.

Boesak began his lecture with a brief history of the relation of the church to apartheid. He marked 1960 as a "watershed" year — the year blacks marched in Sharpeville in protest of the pass laws which required blacks to carry passes for identification when traveling through "white" South Africa. Police fired upon the marchers, killing and wounding many by shots to the back. Shortly thereafter, political organizations in South Africa were banned and resistance to apartheid went underground. Many leaders were sent to jail, creating a vacuum in the area of leadership for the anti-apartheid movement.

The incident and the resulting banning had other consequences as well, according to Boesak. He said that anti-apartheid activists had a "realization of just how far the South African government was willing to go in order to protect white privilege and white supremacy." The banning also induced the Dutch Reformed Mission Church to question its role in combating apartheid.

Apartheid, Boesak explained, was burgeoned by a sophisticated theological argument born in the white churches, the articulation of which began with Genesis and ended with Paul in the New Testament.

"It was, in short, idolatry," Boesak said. Because whites supported the oppression of blacks theologically, it raised the stakes for the black community — the struggle was no longer an option — and it pinpointed theology as the area where the anti-apartheid movement should strike.

Non-violence became a significant tool for the churches to protest apartheid. Churches began preparing its members for the struggle, Boesak explained, offering spiritual comfort through prayer. Furthermore, he quipped, churches gave more practical advice that was just as important as prayer, advising that vaseline is good for fighting the effects of tear gas.

The combination of the anti-apartheid movement with a theological basis that began to be articulated in the 1970s turned apartheid into a moral issue for the rest of the world, Boesak argued. Meanwhile the violence directed against the better organized and church-supported antiapartheid activists of the 1980s made apartheid-supporting whites wonder "when their own children would be shot down in the streets."

Faith was not merely important for the larger issues of the struggle, but it was also meaningful on a personal level for the activists. Boesak pointed to his own reliance on faith.

"When you have to deal with things like . . . telling young people they may die. . . you realize, 'I cannot do this without faith,'" Boesak said.

Boesak has experienced imprisonment and interrogation. In another of his light moments as he described the experience, he pointed ironically to his captors' refusal to give him a newspaper (which Boesak wryly asserted would have been full of lies anyway) and the granting to him of a Bible — his greatest asset in the struggle against apartheid.

Faith conquered apartheid, but Boesak concluded his lecture by musing upon the role of faith in confronting South Africa's problems today. There is still a moral choice to be made, he argued, pointing to the sale of arms to Rwanda by the South African government. Domestically, the "poor are still as poor as ever," Boesak said. He ended his lecture with a question for the South African church: "Do we have courage in the name of God to once again speak for those who have no voice?"

Tex Mex Does It For The Children

By Amy Tidwell
Staff Writer

This past Spring Break, Tex Mex took their eleventh annual trip to Reynosa, Mexico. Over the past 11 years the group has built three homes, eight playgrounds, and helped construct a medical clinic. During this year's trip, they built a 12 foot x 24 foot, one room, concrete block house for a family of six.

The house is typical of other houses in the area that are built by the community and volunteers. Chaplain Billy Newton said that the house that the family used to live in "was made of wood scraps, had one bed, and had a dirt floor." In addition to the house that Tex Mex built, Newton said, "they also designed and completed construction of a kindergarten playground."

Henry Murphy ('98) said that his "most prominent memories was one of the first nights when a large group of people stayed at the playground until about 6:30 or 7:00 to finish the work they had started. I was very impressed with the dedication and strength that they were demonstrating."

The students who go on the Tex Mex trip usually go to help the community, but they come back feeling more affected by the people in Reynosa. Jack Coleman ('99), a two year veteran and one of the Tex Mex leaders this year, said "Tex Mex is about constructing lasting human relationships both within our own group and with the people we have come to serve." Robin Franz ('99) made her third trip this Spring Break.

"As a first-year I went to Mexico believing that my efforts would be improving the lives of those less fortunate, but I returned realizing that those 'less fortunate' individuals had vastly changed my own life," Franz said.

Franz, along with many of the other students were amazed that "in spite of the fact that they had no running water, no electricity, no sturdy home, and often no food, [the people of Reynosa] retained their warmth, joy, and faith."

In light of the great amount of faith that the people of Reynosa had, Murphy found himself comparing the bonds between the people of the poverty stricken community to that of his own Christian community.

"It's a shame that such powerful poverty creates such strong bonds between people which dissolve as you move up the socio-economic ladder," Murphy said.

Tex Mex works with Ministerio de Fe (Ministry of Faith), and ecumenical border ministry which focuses on housing and health care in the poorest colonies surrounding Reynosa, Mexico. Evergreen Presbyterian Church sponsored the house this year by donating $3000, the full cost of the house construction. The '98 Steering Committee consisted of Coleman, Greg Sims ('99), Franz, Scarlett Caldwell ('98), and Chaplain Billy Newton.

"We went to Mexico to irreversibly change the lives of twenty-five people from a small college community and forge between them the bonds of love under the guidance of people who very clearly understand our human dependence upon compassion and kindness for our very survival," Coleman said.

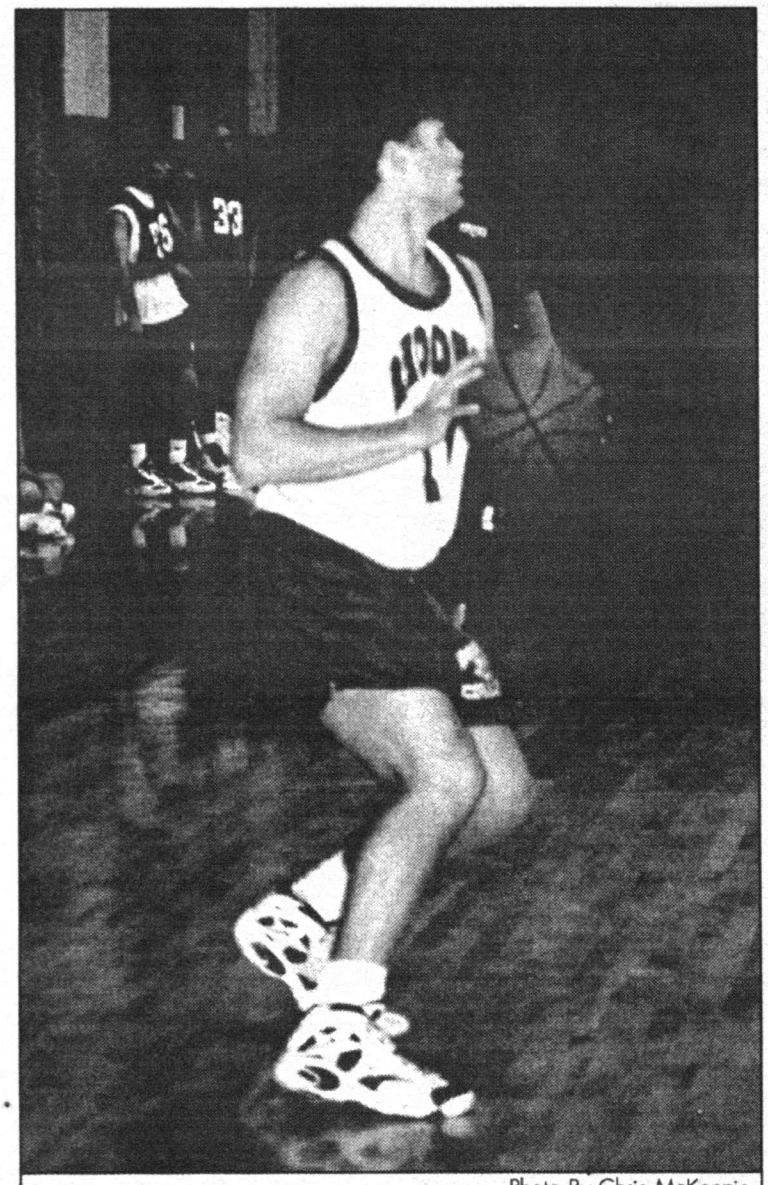

Photo By Chris McKenzie

Dave Norton ('97) looks to pass the ball from a triple-threat position. Norton started at point guard for the Lynx last year.

Rhodes Track Excels Against SCAC Rivals At Emory Invitational

By Grant Gandy
Staff Writer

The Rhodes track and field teams faced off against teams from the Midwest and Southeast Saturday at the Emory University Spring Break Invitational. There were several outstanding performances, but as a team, both the men and women finished midway in the pack.

The men finished 10th out of 20 teams. The field events and middle distance corps led the way for the men. Javelin thrower Matt Wilkinson ('00) had the best finish for the Rhodes men, finishing 2nd with a throw of 51.06 meters. Kila Wilson ('01) finished 5th in the long jump with a mark of 6.37 meters. Tim Barkley ('01) finished 3rd in the high jump, leaping 1.93 meters. Mike Wottle ('99) ran well in his first steeplechase of the season, finishing a second off the school record in 9 minutes and 51 seconds. Fellow middle distance man Dave Thomasson ('98) kicked his way to a 3rd place finish in the 1500 with a time of 4 minutes and 5 seconds.

The women topped half of the 18 team field, finishing in 9th place. They were led by Robyn McKellar ('00) and Emily Ferguson ('99). McKellar leapt her way to a 5th place finish in the triple jump with a mark of 10.07 meters, and a 2nd place finish in the high jump with a jump of 1.62 meters. Ferguson battled for 10,000 meters, but came up just short to finish second in 39 minutes and 59 seconds.

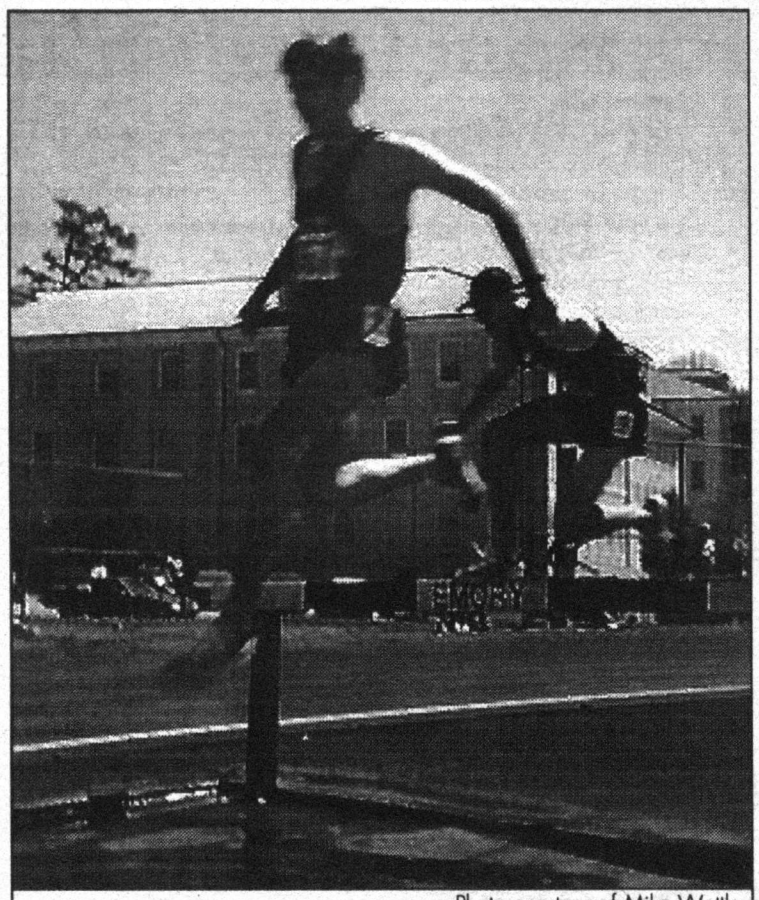

Photo courtesy of Mike Wottle

Dave Thomasson ('98) and Mike Wottle ('99) clear a hurdle in the steeplechase during Saturday's meet at Emory.

Most important from Saturday's competition is how Rhodes fared against its SCAC competitors. Both the men's and the women's teams are aiming to regain the SCAC titles they lost last year to Trinity. The men scored almost three times as many points as SCAC representatives Sewanee, Centre and Oglethorpe combined. The women also easily overcame Centre and Oglethorpe and an incomplete squad from Sewanee.

Rhodes returns to action this Saturday as they host the Rhodes Invitational.

Ima Rec

By Farrah Fite
Staff Writer

The Rhodes Intramural Tournament wrapped up its 5-on-5 basketball season Sunday evening with the Alumni team taking the All Campus Championship. But the Alumni had to go through many talented teams that offered great competition throughout the season to reach this title.

Photo By Chris McKenzie

Albert Johnson ('96)

In C League, Phi Slamma Jamma dominated and was undefeated. The freshman team entered into the C League not knowing which league their playing skills were appropriate for. Obviously, from their record this year, they will be entering the B League next year. Hopefully, that will allow many of the other teams, especially the faculty teams, a chance to win the infamous "Intramural Champions" T-shirt.

In B League, the Big Dogs met up with the Darkside of Hollywood in the championship game. Both teams came out of regular season play with the best records, but had not gone head to head before. In the match up, the Big Dogs pulled ahead towards the end of the game and won with a score of 49 to 44. This is the second year that the Big Dogs won their league championship. However, this ended last Wednesday when the Big Dogs lost to the C League champions, Phi Slamma Jamma, 51 to 28 in the All Campus Championship semifinal.

The A League once again proved the most exciting league of 5 on 5. Several teams came out of the regular season entering the play-offs with very close records. In the semifinals, the Pike team met the Alumni while the Kappa Sigma team went up against the Sigma Nu team. The Kappa Sigs, also known as the Bus Drivers, advanced to the finals by a score of 54 to 45 against the Sigma Nu team, while the Pike team gave the Alumni a scare when Jon Pence hit a three pointer to tie the game at the buzzer, almost causing an upset. This sent the game into double overtime where the Alumni pulled ahead and won with a score of 71 to 64.

The Alumni team took the cotton in the final by defending their undefeated record against the Kappa Sigs, 66 to 60.

The student turnout for the games of campus teams competing against the Alumni were the largest in years as the Rhodes Community rallied behind teams in hopes of an upset of the undefeated Alumni team.

However, the hopes of many Rhodes students were not answered this year. In the All Campus Championship, the B League Champions fell to the C League Champions, leading to a final match up of the Alumni against Phi Slamma Jamma. The Alumni defeated Phi Slamma Jamma in the final game of the season with a score of 106 to 44 to claim the All Campus Championship for the 1998 Intramural 5-on-5 Basketball Season.