

Sou'wester

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SOUTHWESTERN AT MEMPHIS

NOVEMBER 21, 1975

by Jeff Strack

For years, the Honor System has been a source of pride for Southwestern. Proponents of the system consider it "a main reason for the quality of academic life." Critics fear that too many students do not take the system seriously. Some professors are worried that the freedom the Code supplies is being abused.

Ted Eastburn, Honor Council President, told the *Sou'wester* that he feels that the system "is not working as it should." He bases this assessment on comments from students and recent graduates concerning the high level of cheating in spite of the Honor Code.

At a retreat held last weekend, members of the Honor Council took time to reflect on

Eastburn Evaluates Honor System

their duties and on the system in an attempt to identify the problems and develop solutions.

One problem is that "students aren't conscious of their responsibilities" under the system. "They have the Code explained to them at the beginning of the year and then it's

forgotten," said Eastburn.

The Council feels that the role of the faculty in the Honor System should be increased. "As it stands now, professors tell students at the beginning of the year what is expected of them, what rooms they can take tests in, and such. After that all a student does is sign 'pledge'—that gets to be routine." The council would like for professors to explain the expectations and responsibilities of the Code every time they give a test, and to have students sign a full Honor pledge instead of just the word 'pledge.'

"We had a case recently," said Eastburn, "where a student admitted to cheating" on a test when he discovered a textbook in the room where he was taking the test. That student felt that if the professor had reminded him of the Honor Code before he took the test that he wouldn't have cheated.

Another problem with the Honor Council claimed Eastburn, is that "secrecy has gotten to a point that nobody knows what we're doing." Circumstances surrounding a case are never disclosed, and information on the action taken in specific cases is also withheld. Presently a list is published once a term which notes the nature of each case brought (i.e. stealing, cheating, or lying) and whether the defendant was found guilty or acquitted. In the future, this list will include the action taken by the Council in each case. In cases where only a few people are involved, the council plans to "publish a brief outline of the circumstances of the case and explain how our decisions are arrived at." This would be done with many precautions to keep from jeopardizing the privacy of the individuals involved.

The council is attempting to expand the Constitution to include "criteria about the kind of

action taken after a student is found guilty," said Eastburn. Basically three different actions are considered. "In a remarkable case" where a student shows recalcitrance by his behavior or by what he says during a trial, or where the council has

outside information about a student's honesty, the action would be probation. Eastburn gave the example of a case two years ago where a student turned himself in a term later after cheating on a final. Suspension is the sentence where the council feels that after reflecting for a time a student might return to Southwestern, abide by the Code, and make a contribution to the community. According to Eastburn, this is a "kind of compromise—(taking) definite action without totally cutting off a student (from Southwestern). . . There is no permanent record of the suspension and the student can come back and pick up where he left off."

"Attending Southwestern is a privilege, and a student who violates the Honor Code should have that privilege revoked," said Eastburn. Eastburn said that there has never been an expulsion in the past, but that the attitude of the Council now is that "second offenders should be expelled." There have been second offense cases in the past, and the students were just suspended again.

News Briefs

ADMINISTRATION SETS WATERBED POLICY

The Administration has recently adopted an official policy on the presence of waterbeds in dorm rooms. Waterbeds will be allowed on campus only in accordance with the following rules:

1. Waterbeds will not be permitted in New Dorm, Evergreen, University or any other residence hall that may be carpeted.
2. All waterbeds must have the following safety guards:
 - a) a plastic liner to prevent flooding.
 - b) a frame to relieve stress and to prevent seams from splitting.
 - c) a carpet or other cushion between waterbed and floor to prevent linoleum damage.
3. Filling of waterbeds must be supervised by a Residence Advisor or Dorm President and the student must mop up immediately any water spilled during filling.
4. The condition of the floor and linoleum must be recorded on the "Residence Hall Room Check Form" which can be re-obtained from the Residence Advisors or Dorm Presidents.
5. A \$50 damage deposit will be held by the Cashier's Office until the room can be inspected for damage following the removal of the waterbed.
6. All furniture removed from the room must be returned, or the student will be charged for its replacement.

CIVIL LIBERTIES UNION MEETS

The West Tennessee American Civil Liberties Union is working on publication and distribution of a comprehensive Students Rights Handbook to be distributed in January, 1976.

All interested persons are invited to attend the next WTACLU meeting on December 2, 1975, at 7:30 p.m. in the Wesley Foundation, 3625 Midland Avenue.

COLLEGE DEVELOPS SUMMER PROGRAM

Southwestern at Memphis will inaugurate in June a new summer program which will include an innovative Alumni College and special course offerings for college freshmen and upperclassmen.

Credits earned in the six-week undergraduate program are transferable to other colleges or applicable toward Southwestern degree requirements. The Alumni College is not offered for credit.

The College is open to all interested adults and will consist of two independent one-week sessions. Each course in the Alumni College will consist of an intensive examination of one complex subject. Participants may commute or live on campus.

"Ethical Implications of Social Change" will be the theme of the first session of the Alumni College, beginning June 13th. Prof. Charles Warren of the Biology Department will be the "theme leader" for this program. Dr. Llewellyn Queener, Professor of Psychology, will be in charge of the second session, beginning June 20th, which will investigate "Adults." The two programs will feature lectures and small group discussions led by Southwestern faculty members.

Running concurrently with the Alumni College will be a

youth program for the children, aged 6 to 16, of participants. Bo Scarborough will direct this program with Southwestern students assisting in capacities similar to that of camp counselors.

The undergraduate program will be aimed at entering and returning students from Southwestern and other colleges. Non-Southwesterners can be admitted by producing a letter of acceptance or other proof that they are students in good standing at another institution. Of special interest to entering freshmen will be a number of pre-professional "theme colloquia," designed to give the student an intimate view of a particular profession.

Several upper-level courses offered during the regular year will be included in the summer program for upperclassmen. In addition, juniors and seniors may enroll in interdisciplinary courses called "collegia" which have been organized for the summer term. Each collegium will consist of study in a student's major field, study in one or more related fields, and an interdisciplinary study which relates major fields to each other.

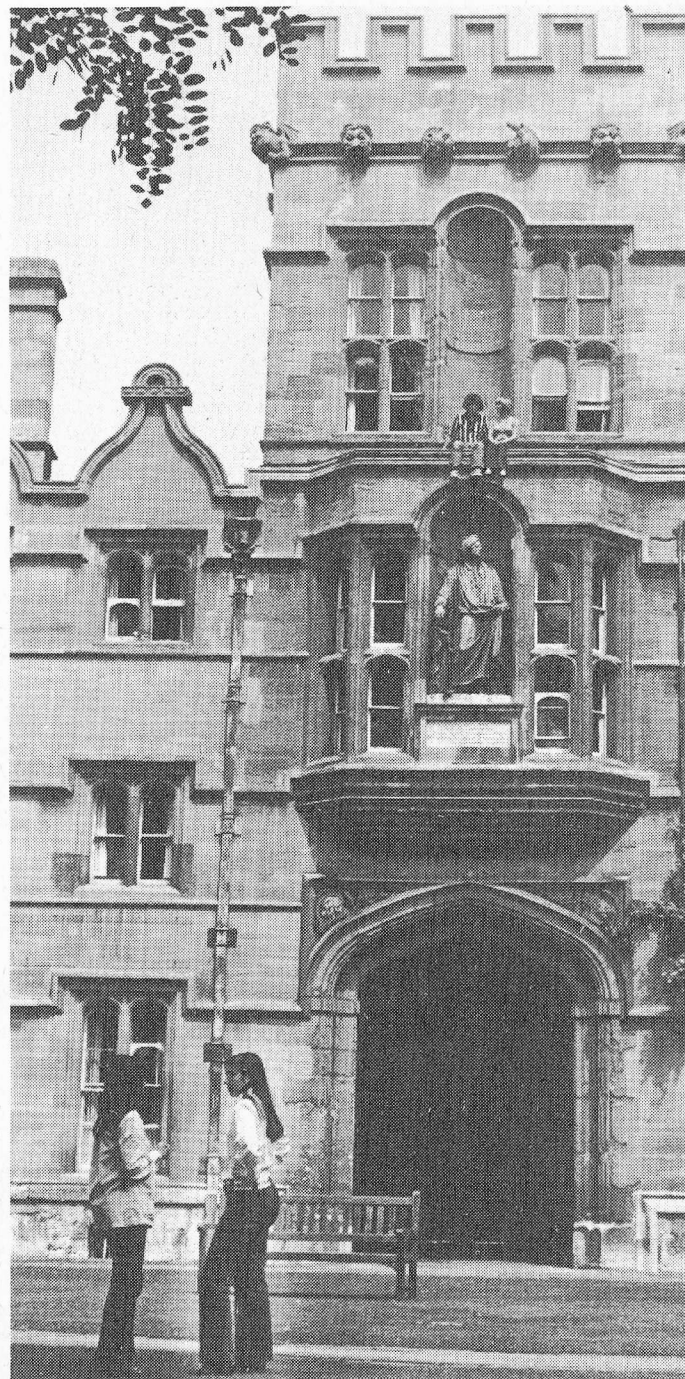
Dr. Jack Russell will be the Director of the Summer Program and should be consulted for further information.

Have a Cup of Tea?

Oxford is one of the world's oldest, most famous, and most beautiful universities; but by American standards, it is far from being a large one. In fact, a comparison with universities in this country is difficult because Oxford is really a confederation of almost forty "halls" and "colleges" ranging in size from just over a hundred students to half a thousand. Each has its own chapel, library, refectory, and halls of residence, which emphasize the original concept of a college as a community of scholars who study, dine, worship, and live together while pursuing a variety of academic paths.

From its inception *British Studies at Oxford* has included students from other colleges and universities. In consequence, the programme in 1972 was placed under the sponsorship of the Southern College University Union, an educational consortium whose members include Birmingham-Southern College, Centenary College of Louisiana, Centre College of Kentucky, Fisk University, Millsaps College, The University of the South, Vanderbilt University, and Southwestern At Memphis. The character of *British Studies at Oxford* is, however, national rather than regional; and students from other colleges and universities are invited to apply. The programme is co-educational and the number of places available is limited to 85.

On Wednesday, December 3, *British Studies at Oxford* cordially invites the Southwestern community and all interested students to an Oxford Tea at 10:15 a.m. in the East Lounge; and to an illustrated talk "Oxford: the Town and the University" at 4:00 p.m. in Frazier-Jelke B. Southwestern students Ernie Williams, Sally Stamps, Jim Hawkins, Nancy Crowell, and Ann Fair, participants in the 1975 programme, will be at the tea.



Larry Rice

Editorials

General Gripes

John Turpin has done it again. After all the trouble students have taken to fill out "Declaration of Major Forms," all the effort made by faculty advisors to keep up with their advisees; and all the other recent innovations meant to help a student get what he needs, Turpin blew it by having the registration material available just two working days before students had to begin registering.

It's absurd. Students and their advisors cannot be expected to properly consider what course of study to follow when registration comes as a surprise each term. One can almost hear John chuckling, "Heh, heh, none of them are expecting this now. If I'm lucky, I can sneak registration past everyone and then I won't have to work."

Is it too much to ask to have everything ready for the students and professors a week before registration? Is it too much to ask to have a sign or two, or at least a notice in the SFA that registration is about to happen?

The setting off of fire extinguishers in White Hall the last two weekends was absurd and ridiculous. The students responsible, whether drunk or sober, endangered the lives of the entire dorm by removing the fire protection, made a mess that caused extra work for maintenance, and added one more expense to the college's budget. Fire extinguishers are in the dorms for the protection of the students. They are expensive to be recharged. One would think that the fellow residents of the happy fire extinguisher shooters would have taken the initiative to report them to the Social Regulations Council.

Every week there are certain sections of the newspaper that just don't quite make it. After all, the *Sou'wester* has an all volunteer staff, and sometimes we just don't meet professional standards. One of our biggest problems is laying out the paper. Quite often the lay-out is all finished and we discover that there is a hole, a space without any copy to fill. In cases like this we scramble wildly to get something to fill it up. In fact, with just one more line, it will be finished. Now we can all go home to bed.

Students For Death

A recent poll conducted by Inter-Varsity Christian Fellowship concerned the Karen Quinlan "right to life" case. Forty-three Southwestern students returned questionnaires with the following responses:

1. Do you think that either doctors or the parents have the right to take Karen off the respirator?
72% answered yes, provided both parties so desired
16% answered yes, provided there is approval by the courts
12% answered no or abstained
2. Do you think that she is alive, since she responds to light, heat, and touch?
23% answered yes
68% answered no
9% were undecided
3. What would you have done if you were the parent?
93% would have taken her off the respirator
2% would have left her on

the respirator
5% abstained

4. Would you wish to be removed from the respirator if you were Karen?
90% answered yes
5% answered no
5% abstained

Some students wrote additional comments indicating the lack of objectivity in these ethical questions and the lack of an absolute definition of the term "alive." One student summarized the general attitude perceived in the answers to the last three questions by writing, "the quality of life must be considered. The personality, the self, is totally non-existent; only the cells remain living. Therefore, it should not be necessary to take 'heroic measures' to preserve them." However, in its decision last week, a federal court ruled that it would be homicide to disconnect the medical equipment keeping the comatose girl alive.

Sou'wester

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Who Asked Him Anyway?

At the risk of seeming to jump on the bandwagon, I shall jump on the bandwagon. Or, rather, two bandwagons: one designated "Question Dilemma," and the other, "Question the *Sou'wester*." Actually, it is all the same bandwagon, one vastly less ridden, that wonders about the level of intellection among students.

Now, there is no question in my mind that *Dilemma* richly deserves criticism. It is a paradigm of the type of student activity that functions with marginal quality, and marginal regard to improvement, but with much fanfare and ado about how constructive and necessary it is, as well as what responsibility the young adults who run it carry; thereby lending itself as one of the best places to rip off a bonus for the production record with minimal effort, creative or otherwise, and simultaneously receive assuring pats on the head from the powers that do.

Legitimate, reasoned criticisms abound. The yearly operation should strike anyone as screwy. Large efforts to build up stagnant cash balances to be spent all at one time, efforts that are newly begun each year and depending as much on personal contacts (I can document examples) as on the intrinsic value of the program are shaky. Add to this the tendency to have all phases of the operation build to their similar frantic peaks, the last being the one great catharsis of speakers/spectacles, and the whole thing takes on a slightly less than efficient, responsible picture.

There is reasonable doubt as to the wisdom of one week-end jammed with speakers. Few college lecture sponsors try this. It is hard enough to digest the views of one challenging speaker in a weekend—if six or eight are supposed to be, how much harder to get a maximum of thought provocation? There is the problem that trying to coincide six or eight open speaking dates on one weekend greatly limits potential range of speakers. Finance people whose little records reflect the budget balance tend to worry that their great, term paper like effort will show red ink, and get cautious about the public relations effects of speakers. And so on.

The problem is, this is easier for the student than trying to set up and maintain the disciplined, perennial organization that would or could present a more meaningful and flexible lecture series, as most colleges who do this sort of thing have, whether it be periodic individual speakers and displays, or small, more coherent programs, or whatever. It involves less noise

and more work to establish a good, healthy and adequate cashflow from subscribers attracted by quality speakers and quality educational efforts. It is easier, much like it is easier to procrastinate doing the term paper; and, of course, it is much more valuable and fun to the organizer to heave the great sigh of relief, pat available backs (including the one behind them) at the due date. The result is a comfortable hierarchy of folks who have no incentive to change, because of 1) the attention given to form and not substance by the powers that do, especially administrators, and 2) students who don't think No. 2 is the thrust here.

The leaders of *Dilemma* recognize all of these above points, and could, or should, reply intelligently to justify their existing format. Instead, they state the obvious. Chairpeople point out "subtleties" in intent of committee votes that we are supposed to recognize as being crucial determinants of the quality of the program. The problem of the quality of the program extends to include such symptoms as certain committee votes, and such instant replies—they don't swing on them. Or a former chairperson, who must know something because his picture hangs in Palmer Hall, issues such jejune banalities as, "Because a format is traditional, that doesn't mean it should be changed." Which is tantamount to saying that because a rock exists, it isn't necessarily green. Stating the obvious is becoming (or perhaps has been) a popular index of education, especially in the South. It is a poor one. However, it goes on because most students let it—they practice it themselves. Consider the student newspaper, which in the past few weeks has run editorials and slanted news stories in order to state the obvious from a different viewpoint.

For instance, I offered the above comments on *Dilemma* to show what might have been said in the way of at least halfway intelligent comments. Nothing of the sort is found in the pages of the *Sou'wester*. Instead, there is an irresponsibly slanted news story with vacuous comments by varying officials punctuated with editorial "buts," followed the next week by an "objective" story of enlightening comments strung together (including the one about the rock above), evidently a sop to the decriers of the previous week's article. This is accompanied by an editorial which wonders if we would like Pete Seeger more than Arthur Schlesinger.

Really. If this is the voice of students, I recommend to my readers that you shut up. It isn't

my voice—I don't aspire to such heights of intellection as patting Bo Scarborough on the back for briefly integrating Greeks and non-Greeks, (peacefully I presume—watch out Henry), or vapid, meaningless dollar for dollar comparisons of departmental budgets.

This simply indicates that the quality of intellection among students who purport to set themselves against clumsy traditionalism or whatnot, and on the side of humanitarianism and art, etc. (a group which demonstrably directs publications—another one I can back up) isn't any better or worse, but it is just as lazy. It is as easy to deal in perpetuating, artificially heightened childish polarizations, that are most interesting to that clique, or to avoid meaningful analysis of the real screwover the humanities area is getting in attitudes and professors (among other things), as it is to procrastinate on the *Dilemma* term paper.

Well, maybe all this is obvious to you. In that case I invite you to jump on my bandwagon. It's the only way to ride.

Obviously.

F. T.,
the squatter

Common House

Common House presents Taylor Kitchings Saturday night at 9:00. He performs original piano and vocal compositions.

Kitchings is a Southwestern alumnus (Class of 1973). While at the Zoo he was active in music and theater, performing in "The Bald Soprano" and "Dark Lady of the Sonnets." He stayed in Memphis until the end of 1973 working with the experimental theater group "Eads Hill." He then hit the trail for London and Paris, and finally settled in New York where he played at various clubs. He is currently living in Jackson, Miss., where he plays at "Scrooge's."

The *Common House* will be held at the SAE house, which has better acoustics and atmosphere than the Lynx Lair. Beer and possibly wine will be sold.

Public Notice

There will be no *Sou'wester* next week. The issue on December 5 will be the last of this term.

Little Foxes Cast Fights the Flu

By Bernice White

In Theater 6, on November 19, 20, and 21, the Communication Arts Department and the New Southwestern Players are offering Lillian Hellman's "The Little Foxes." The play deals with the degenerative effects of greed and the drive for power on those who are greedy and on those who are merely hangers-on. The action is set in 1900 in a small town in the South (it really doesn't matter in which state.) The Hubbard family, whose earlier lives are revealed by Miss Hellman in a later play, "Another Part of the Forest," is a group of greedy, opportunistic individuals who want and want and who, to the audience's relief, only rarely get what they're after. In this case, what they want is a contract with a wealthy Chicago firm for the building and operation of a cotton mill in their town. The contract, if it goes through, will mean great wealth for all of them: the bachelor and eldest son Ben; Oscar and Birdie; their namby-pamby, somewhat sleazy son Leo; Regina Hubbard Giddens, her husband Horace, and their daughter Alexandra.

The problem is that Horace Giddens has not yet put up his share of the money that the Hubbard firm must provide for the project—a total of \$225,000. Horace has been at Johns Hopkins for treatment of his heart condition for five months, and now that the moment of confirmation of the deal has arrived, Ben and Oscar and most of all Regina are anxious that Horace meet his obligations to the family. So Regina dispatches Alexandra to fetch Horace home—and we discover that our suspicions about Regina's feelings for her husband are correct. There is only an armed truce. Horace refuses to participate in the deal, but Regina insists. The brothers and Leo figure out a way around Horace (I'll leave you some mysteries), but that backfires when Horace dies. The ghastly part of the outcome of this series of machinations and quarrels is that Regina, the most vicious of

them all, actually wins—she gets what she wants! But the shock soon subsides. She has paid a terrible price for her victory; she is no longer really human, she's responsible for her husband's death, and she loses her daughter. Not much of a triumph, really...

The Southwestern production of "The Little Foxes" is a more-than-presentable effort. The problem of the rather cumbersome set—requiring a staircase, a piano, and a comfortably furnished living-room, is solved by placing the "stage" on the floor of Theater 6 and seating the audience at either end of the room. This, of course, drastically limits the number of seats, and it is necessary to get tickets from the Communication Arts Department Office, Room 8 in Palmer Hall, if you wish to attend.

The acting in the preview—and I ought to point out that the cast has had problems with the flu and with assorted accidents—was somewhat uneven and perhaps too muted, especially in the case of Nina Weintraub, who plays the 17-year-old Alexandra. Even at her most emotional moments, she seemed rather unnaturally restrained. Ken Ferguson as Leo is appropriately oily and whiney, but does not often get

aroused. In the shouting match with his father and uncle at the end of the play, he never did actually shout. But he certainly looked his part and managed its Uriah-Heep tonalities quite well. Andrea Simpson as the servant Addie was most competent, as I expected of the young woman who played one of the leads in Circuit's "Moon on a Rainbow Shawl." Tom Tague was alright as Cal, the butler and general factotum, but I wondered if some other way could be found to handle his longish hair. It was simply pulled back and fastened with a rubber band and stuck out like an Indian's topknot. James Roper, a Southwestern faculty member, was good as the wealthy and elegant Mr. Marshall



dan hougland

complimenting the ladies—especially poor Birdie, Oscar's wife. This difficult role—Birdie is about 40 and a secret drinker whom Oscar married so that the Hubbards could get control of her family's plantation—is well handled by Felicia Denny: she has enough vivacity and talent both to cover the range from maudlin drunkenness to desperate self-assertion. Steve Williford is appropriately manipulable and self-assertive as the younger brother, Oscar. It's an ungrateful part, really, because he's such an ass and because he's also such a crook, without really having the courage of his convictions (such as they are). Andy Branham is effective as Horace Giddens, the husband of the dragon Regina.

He manages to convey convincingly his illness and his determination to thwart Regina and her brothers while protecting his daughter from marriage to Leo and the pressure of the family sin of greed. Tall and statuesque

Debra Ellis is striking as Regina—but again I felt a curious restraining of energy and emotion in her portrayal of this greedy, domineering, cruel woman. Only rarely did the energy of the character flash out of the actress playing the part. Now, this may be because Miss Ellis has been sick (one always has to take into account the total situation) and the peculiar calm may disappear in subsequent performances. Finally, there is Robert Hamil-

ton in the role of Ben; in my opinion, he gets top marks. He is in command of the role and of the other people in the play, and he has the physical presence to back up his lines.

On the whole, despite all my little cavils, this production of "The Little Foxes" deserves a large attendance. It is a sound production, with a good set and costumes and with a unified feeling to it. Betty Ruffin, the chairman of the department and the director of the play, deserves unlimited credit for her hard work, for her patience, and for her commitment to theater at Southwestern.



dan hougland

Money Motivates Bronson Movie

By Andy Branham

Hard Times

Bronson and Coburn

The year, 1933. The place, depression-ridden New Orleans. A slow moving train brings into town a peculiar type of stone-faced bum who, by sheer force and the help of a fast talking con artist, sweeps the illegal boxing circuit clean of all contenders, makes a bundle on the bets placed on himself, and leaves just as quietly and mysteriously as he arrived.

Take a second look.

The year, 1974. The place, recession-ridden New Orleans, French Quarter. Charles Bronson's contract calls for another movie, he doesn't need the money, but the government could use its share. James Coburn isn't getting any younger and, after riding a string of low budget losers, gladly takes second billing. Together, they make a period piece sure to be a hit. The stone-faced stoic makes a bundle (a major percentage of the budget), the aging pretty boy does well for himself, and they both live happily until their next film.

So another Bronson movie hits the screen, rakes in the cash, and is soon forgotten. What else is new? The answer is nothing, not in this film anyway. Bronson is his usual, undefeatable, indefatigable self with no startling bursts of dramatic insight and, typically, little to say. The ad line "Boxing words meant little

in New Orleans in 1933" goes well with Bronson's character, who says little and beats up many. He is played against fast talking, high rollin', easy lovin', low livin' James Coburn who was pitifully type-cast in this role as he comes off rather flat. This is unfortunate as I've seen him do some very good fast and slick roles and was counting on him to carry the weight Bronson's mechanical style cannot. In this case, though, Bronson's top billing was well deserved, or at least deserved.

As in *The Mechanic*, *Mr. Majestic*, *Death Wish*, and *Break-out*, the plot lines are pre-fabricated, the action fast-paced and nervous, with paper-thin characters and absolutely no insights into human nature. Violence is prevalent, but not as blatant as in other Bronson features or any Eastwood feature. To say that the movie is a failure, though, would be an error. It is, as most movies of its class, not an artistic attempt or statement on the plight of humanity, but basically a monetary vehicle, created and designed to make money. It is well photographed, professionally set up and produced, and acted with that certain detachment that comes from talented and well-trained professionals who suddenly find their interests at the box office rather than in the character.

Continued on Page Four

Doctor Tells Congo Mission

by Mack Stiles

Monday night, November 24, Inter-Varsity Christian Fellowship will present a special lecture by Dr. Helen Roseveare on the cost of being a Christian. Dr. Roseveare will speak at 7:00 in the East Lounge, and the meeting is open to the entire Southwestern community.

A graduate of Cambridge Medical School, Dr. Roseveare was for many years a medical missionary to Azire, Congo, where she was the only doctor for thousands of miles. She

speaks from deep personal experience when she warns that an individual may have to pay a price for the privilege of following Jesus Christ: she was herself taken prisoner during an uprising and placed in a prison camp. All of her associates had been killed by the rebels, and she was in constant danger of her own life. Her diary of these years as a prisoner has been published under the title *Give Me This Mountain*. She was released and returned to England, but Dr. Roseveare again returned to her

beloved Congo and served as doctor and head of a new hospital. She has since trained several native students, so that they might go back to their own tribes as badly-needed doctors.

The story of Dr. Roseveare's life, written by a prominent British journalist, appeared in the August edition of Reader's Digest Condensed Books under the title *Daylight Must Come*. She is at present on a North American speaking tour with the World-wide Evangelization Crusade.

Singers Do Fantasticks

The Southwestern Singers will present four benefit performances of the hit musical "The Fantasticks" Thursday through Sunday, December 4 through 7, in Hardie Auditorium on the Southwestern campus.

The show will begin at 8 each night. Proceeds will be used to help finance the Singers summer performing tour of Romania under the auspices of Friendship Ambassadors Inc., a New York based nonprofit organization specializing in cultural exchange programs.

The inventive Tom Jones-Harvy Schmidt musical is the longest-running show in the history of New York professional theatre. It opened May 3, 1969, at the Sullivan Street Theatre, and is still playing. The play, loosely based on Edmond Rostand's "Les Romanesques," is the story of a boy and girl who, partly because of their fathers' opposition to their relationship, are in love. Using little scenery and a small cast, the play com-

bines realism and stylization, both in its portrayal of the characters and in the music.

The young lovers, Luisa and Matt, will be played by students Margaret Robinson and Kelley Hinman. Miss Robinson, a senior from Pine Bluff, Arkansas, last appeared in the 1974 Southwestern-Evergreen Presbyterian Church production of "Godspell," and earlier was in the Memphis Little Theatre production of "Boys from Syracuse." (Margaret Robinson was hospitalized for hemorrhage of the vocal chords after a recent rehearsal and it is not known at this time if she will be recovered in time for the performance.) Hinman's home is in Columbus, Mississippi, and his stage appearances have included roles in "The King and I," "Pajama Game," and the Southwestern production of "As You Like It."

Students George Ensminger and Lon Wehlan will play the roles of Bellamy and Huckleby, the fathers of Luisa and Matt.

Both bring considerable stage experience to their roles—Ensminger having appeared in numerous Memphis Little Theatre productions and Wehlan having had leading roles in his home town of Hot Springs, Arkansas.

Others in the cast include student Tom Seale as the narrator and El Gallo; Malcolm Sharp, a University of Mississippi graduate, as Henry, student Scott Bowden as his "sidekick," Mortimer, and student Ouida Bass as the mute.

Tony Lee Garner, instructor in music and director of the Southwestern Singers, will direct and Michael Tevlin, Artistic Director of the Memphis Ballet Society, will choreograph the production.

Tickets for "The Fantasticks" (\$3 for the public, \$2.50 for faculty, staff and students) are on sale in the Bookstore, Tuthill Hall and Stewart Hall on the Southwestern campus. Reservations also can be made by calling 274-1800, ext. 249 or 211.

HARD TIMES

Continued from Page Three

Bronson is better than average here, playing a relatively sympathetic character, although he has yet to break out of his typical grim portrayal. Coburn is below average, seeming rather shallow and distant from his part and the ever present Jill Ireland (Mrs. Bronson), obviously in emulation of her husband, is faded and mechanical in her approach to her usual bit role as Bronson's lover.

For those that derive a vicarious pleasure from watching an amoral tough-guy type do what he's "gotta do" to make a buck. I highly recommend this rather grim portrayal of New Orleans "the way it was." For the more tender-hearted or artistically inclined, the movie may seem mercenary and messageless, which, in fact, it is.

For me the movie was entertaining, basically because I expected no more than I got. As I said, it was well photographed in a section of New Orleans, that I am quite familiar with, and the period was indicated nicely in a way that never made me once suspect that it was any time but 1933. In that respect, there were few flaws and no noticeable anachronisms.

If you want the policy but can't make the first year's payment in full, then don't sign it.



contributor

Spicy Bach Titilates Throng

by Susan Mitchell and Miriam McLeod

On Friday, November 14, in Hardie Auditorium, the Southwestern Singers presented a program entitled "Try a Little Bach Now and Then." The concert was divided into two parts, "The Coffee Cantata" by J.S. Bach and "The Seasonings" by P.D.Q. Bach, which was comically introduced by seedy conductor, Tony Lee Garner.

"The Coffee Cantata" was accompanied by Charlotte McLain at the harpsichord and performed by three soloists—tenor Michael Wong, bass George Ensminger, and soprano Diane Clark. Ms. McLain handled the technically demanding accompaniment ably, but unfortunately, the acoustics of the auditorium prevented her from being

heard during the solos. Had the harpsichord been more audible, it would have lent a much needed unity to the vocal sections.

Michael Wong performed the tenor solos admirably, combining a basically solid tone quality with good diction. George Ensminger was unable to execute the difficult melismatic passages of his bass part cleanly, although it was not clear whether an inadequate vocal intrusion or simply careless production was responsible. Diane Clark's performance was marred by faulty diction which all but obliterated the text (which is of utmost importance in this work) and wide vibrato which fre-

quently obscured her melodic lines. She did, however, display a large and powerful voice.

The second half of the program, P.D.Q.'s oratorio, "The Seasonings," was performed much more successfully. The choir's diction and intonation were excellent, and the orchestra rendered its farcical accompaniment with appropriate abandon. Virtuoso performances by Stevie Williford on the windbreaker and Charles Mosby on slide whistle contributed immeasurably to the flavor of the presentation. Soprano Margaret Robinson and alto Mary Ellen Cain executed their duet passages with astonishing grace and composure. The entire choir remained admirably poker-faced during C. Edwards Sharp's sneezing and wailing. The picnic in

the orchestra pit was inspired (by what, we don't know), despite windbreaker-wielding Wil-

lford's failure to include deserving Diane Clark (on the timpani) in the feast.

The decision to arrange the program in such a manner was wise, as the authentic Baroque piece provided an excellent counterpoint to the humorous modern composition. Furthermore, the jesting character of "The Coffee Cantata" prevented any possible conflict with "The Seasonings." From the enthusiastic response of the audience, it is easy to surmise that more humorous presentation by the Singers would be well received.

value." If the cash value were put aside in a separate savings account in a bank, it would be earning you interest.

Attempting negligible down payment may actually commit you to pay a much larger amount every year after that, plus a hefty loan—with interest—that threatens to become due as soon as you miss a regular payment. Sign a promissory note and you are asking for a long-term debt.

Die For Your Parents

by Allan Rabinowitz and Joel Baker

(CPS)—Campus life insurance is a rapidly growing, \$5 billion per year business. Under pressure from a glib salesman, students may find themselves suddenly stuck with a product they don't need, don't understand, and can't afford.

Insurance salesmen are not all devils, and insurance is not necessarily a dirty word. But all terms of a policy should be carefully read and understood. Don't let an agent, in his eagerness for a commission (one agent said he would lose his job if he said how much his commission was) convince you to make a snap decision. Don't be swayed by a heart-breaking story about how happy you would make your parents if they discovered, upon your sudden death, that you left them money through a life insurance policy (agents sometimes use that logic).

There are two basic kinds of life insurance; "term" insurance, and "whole life" insurance.

Term insurance provides basic protection upon the client's death, with no extras. It lasts for a pre-determined time period, such as five years. After that time, the policy is renewable, but the premium (the yearly amount you pay) will have risen. The premium is generally low for young people, since statistically they have a slight chance of dying young. But since a person's chances of dying increase over time, so do the premiums.

"Whole life" insurance charges a premium that never changes as long as you hold the policy, which is usually your whole life. Every year you pay the same amount. Although this

amount may be higher than the amount you pay for a term policy at age 20, it will be much lower than the amount you pay on a similar term policy in later years. Most campus life insurance is the whole life type.

Whole life policies carry many complicating clauses. There is the "cash value," a kind of savings account, which grows over the life of the policy. You can borrow from these funds, with interest. If you drop your policy later, you get back the cash value portion.

The popular myth about a whole life insurance policy is that the younger you are when you buy it, the cheaper it will be for the rest of your life. It is true that the premium you pay on a policy opened at age 20 will be less than the premium on the same policy opened at age 25 or 30. And, of course, that is the premium you pay for the rest of your life. But this can be misleading, due to the cash value aspect of your policy.

Each year's premium is divided up. Part of it goes toward your actual protection, part of it goes to your savings account, the cash value. Though that cash value is included in the benefits given to your survivors when you die, that money could be building interest in a regular savings account in a bank.

The same amount of actual coverage that you pay for in your whole life policy would cost less in a term policy, since you are not paying for any cash value. By buying a whole life insurance policy early, you lose the interest you might have had if you had bought a term policy and put the difference between the term policy and the whole life policy in a savings account where it could earn you interest.

Clear? Each year's lost interest that you might have earned must be added to your premium to show what that policy really cost you that year.

In other words: *You actually pay more each year for less protection.*

Students have still another catch to worry about: the "promissory note" or loan.

For only a token down payment, \$10 perhaps, a student can take out \$15,000 in insurance. But what he has actually done is taken out a loan for the rest of that year's premium—let's say \$255. He has signed a promissory note.

That student has five years to pay off that promissory—at 8% interest.

What if, over that five-year period, the student has had economic trouble? The times, as we all know are tough. PhD's are driving cabs. If at any time during that five-year period that student has not been able to pay his \$265 premium, his promissory note (plus interest up to that point) automatically becomes due. Now he has another \$265—at least—slapped on him.

To break through all this angled terminology, then, then here are several points to remember about campus life insurance:

—If you have no one financially dependent on you, you probably don't need it.

—If you do want life insurance, a "term" policy holds the least expense for someone just out of college and financially unstable, with the least tangling commitments.

—A "whole life" insurance policy offers you a steady, unchanging premium for your whole life (up to 65, usually), but actually costs you more each year because of the "cash

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Perverts Lose Boston Meet

by Scott Prosterman

In what was later described as "a truly humbling experience," Pete McLemore and Scott Prosterman carried the mighty Southwestern banner into the NCAA Division III Cross-Country Championship last Saturday in Boston. At the risk of causing excessive embarrassment to our heroic fools who took part in this would-be Bicentennial Streak; and for the sake of upholding the Honor System, we will simply omit the actual results of the race.

However it should be noted that after training for five months in the hot, humid flatlands of Memphis, the Lynxcats were somewhat ill-prepared for running in 35 degree weather over soggy hills and rocky dales.

When Prosterman was asked for an explanation as to why he didn't perform better, he said, "Well it's a fact of life that we move a little slower in the South, and I felt obliged to represent my culture at this patriotic gathering. I mean, would you expect the Lollipop Guild to do a Barber Shop rendition of the 'Sweetheart of Sigma Chi' at a command performance before the Queen? Hell no. If I had won, I could have been called before the House Sub-Committee on Un-Ethnic Activities. They've already busted me once for participating in a Bris before the United Nations General Assembly."

Perhaps the most noteworthy aspect of the trip was McLemore's first plane ride. He had everyone thinking that he had flown his own plane until he asked the stewardess to tell the pilot to make sure that the plane was pointed in the right direction.

Meeting his first stewardess prompted Young Pete to begin his third novel. This book deals with high altitude sexual fantasies in a society where all the women are mechanically programmed to perform specialized skills ranging from pouring coffee to exposing alcoholic congressmen. McLemore did acknowledge that some of the ideas for this book came from reading *Sexual Waste and Fiscal Responsibility*, by Wilbur Mills, but that most of it is a product of his Chauvanist Pig upbringing.

The plane ride itself provided a great thrill for Pete when he flew over New York. After looking at the Statue of Liberty and the Empire State Building, Prosterman asked, "Peter, do you see the great fault?" Pete replied with a look of astonished flabergastation and said, "Yes, but I don't see how the whole city can fit into it; default, dat is."

At the moment the pilot broke in over the loud speaker and said "Attention shoppers... if you like rape, pillage, and plundering...then take a look to your left and observe the natives sacrificing the 350,000 chanting marchers who just walked over the New Jersey border. It just goes to show, when in New Jersey, don't do as the Moroccans; you could lose your head."

Also making the trip was Coach Reverend Justice Dr. Wm. R. Maybry, D.D.S., J.D., formerly known as the Wizard of Naught. When asked about the performance of his lampon, lusting, ludicrous Lynxcats, Maybry replied, "Well, you know that the defense is half of every offense and we just didn't put it to 'em enough. But when you look at the size of it, I really didn't really expect us to knock

down all 373 other runners at the same time. But I think the boys did all right seein' as how they got more losses this season than Carter's got liver ailments. Anyhow, now that it's all over, I'm going back to school to earn a graduate degree in insurance sales so's I can tack on C.L.U. to the end of my name. That way I can insure Scott against the loss of his ego if he suffers any more disheartening defeats."

So ends the most erroneously publicized athletic season in Southwestern history. Looking back on it, one will find it to be full of lies, and marred by controversy. So what's to look forward to, you may ask.

Pestilence, war, famine, peace, love, and all other juicy elements of the downtrodden, uptown, midway, sideshow of life. What else?



mitch wilds

The Cross-Country team ended its year proud and tall. Top Row, Left to Right, are Danny Bellot, Mark Collins, and Pete McLemore. Bottom Row are Chuck Cobb, Scott Prosterman, and Steve Hale.



jaime ronderos

The Southwestern soccer team suffered two close defeats in the past two weeks. Losing to the Internationals 3-2, and last week to the Butterflies 4-3. The Lynxcats look forward to their next match in the Memphis Amateur League Sunday when they meet the Germantown Comets. Southwestern clobbered the Comets 6-2 in the last meeting of the two teams.

Nubile Netters Call Balls

Wednesday, November 5, the powerful Arkansas State volleyball team managed an undeserved victory over the Lynxcats. The 15-16, 15-10 score did not tell the whole story. For the first time that year, the Lynxcats played a continuously powerful defensive match. The Lynx played as a team throughout the match, talking on the court and calling balls. Though only eight players, Southwestern had Arkansas State's powerhouse offense put down more than once.

Although the defense seemed invincible, our offense did not gel and Arkansas State took advantage of that weakness. In the last game, SW and Arkansas were tied 10-10 with 12 seconds left on the clock, but Arkansas rallied for the last five points and won the match without a split.

The team travelled to Austin Peay this past weekend for the State volleyball tournament. The same spirit held up and the Lynx won two of their four games.

Students Do Everything for a Grade

(CPS)—The stakes are high. The outcome of a test may decide whether students will find themselves safe in a medical or law school or out pounding the pavement for a job.

That pressure—causing students both to cheat for high grades and to keep quiet about the cheating of others—is jeopardizing the future of honor codes at several colleges around the country.

At Stanford, a "breakdown of ordinary standards of honesty" sparked a re-evaluation of the school's honor code.

Johns Hopkins University ended its 62-year-old honor code when a poll revealed 70% of its students had witnessed incidences of cheating and done nothing to stop them.

After 50 students were put

on probation at the University of Florida at Gainesville for bribing janitors to help them secure advance copies of tests, administrators claimed a "revitalization" of the code was necessary.

And at the University of Virginia, where the only penalty for conviction of an honor code offense is permanent expulsion, a poll is scheduled for November to determine the future of their code.

Administrators at these schools blame pressure for high grades and a reluctance to "rat" on other students for the crumbling honor codes that ask students to police themselves against cheating and plagiarism. And the offenders, they claim, are frequently excellent students rather than "survival cases" who need to cheat to get by.

Stanford's Ombudsman

John Goheen said in a report to the school's president that "law and medicine, particularly, are attracting very large numbers of students, many more than these professional schools can accommodate. The resulting competition for admission to a professional school is intense."

One of the results of pressure and competition has been more cheating and less student cooperation in enforcing the code, Goheen asserted.

Last spring, 12 cases of honor code violations were reported at Stanford. Ten of the 12 students were found to have "consistently high grades and were compulsive about grades." Five of the students were suspended for violation of the code, which requires students "both within and without the University (to) maintain such respect for

order, morality, personal honor, and the rights of others as demanded of good citizens."

While Stanford is questioning the value of its code, Johns Hopkins scrapped its honor system this fall in the face of charges that it had become a "farce" and a "disgrace."

Where formerly tests were not proctored, they will be now. Alternate seating will be required during exams and a definition of plagiarism will be set.

Johns Hopkins President Steven Muller said he regretted ending the honor system, but claimed it was necessary since "for some time there have been allegations of pretty consistent cheating. People were saying the honor system was a farce..."

At the University of Florida, the "honor code has been

on the decline for a long time because students aren't willing to testify against other students," according to Rob Denson, director of student judicial affairs.

Although the Florida honor code stipulates that tests not be proctored, instructors recently have begun proctoring tests since "many don't feel the honor code is a deterrent," Denson said.

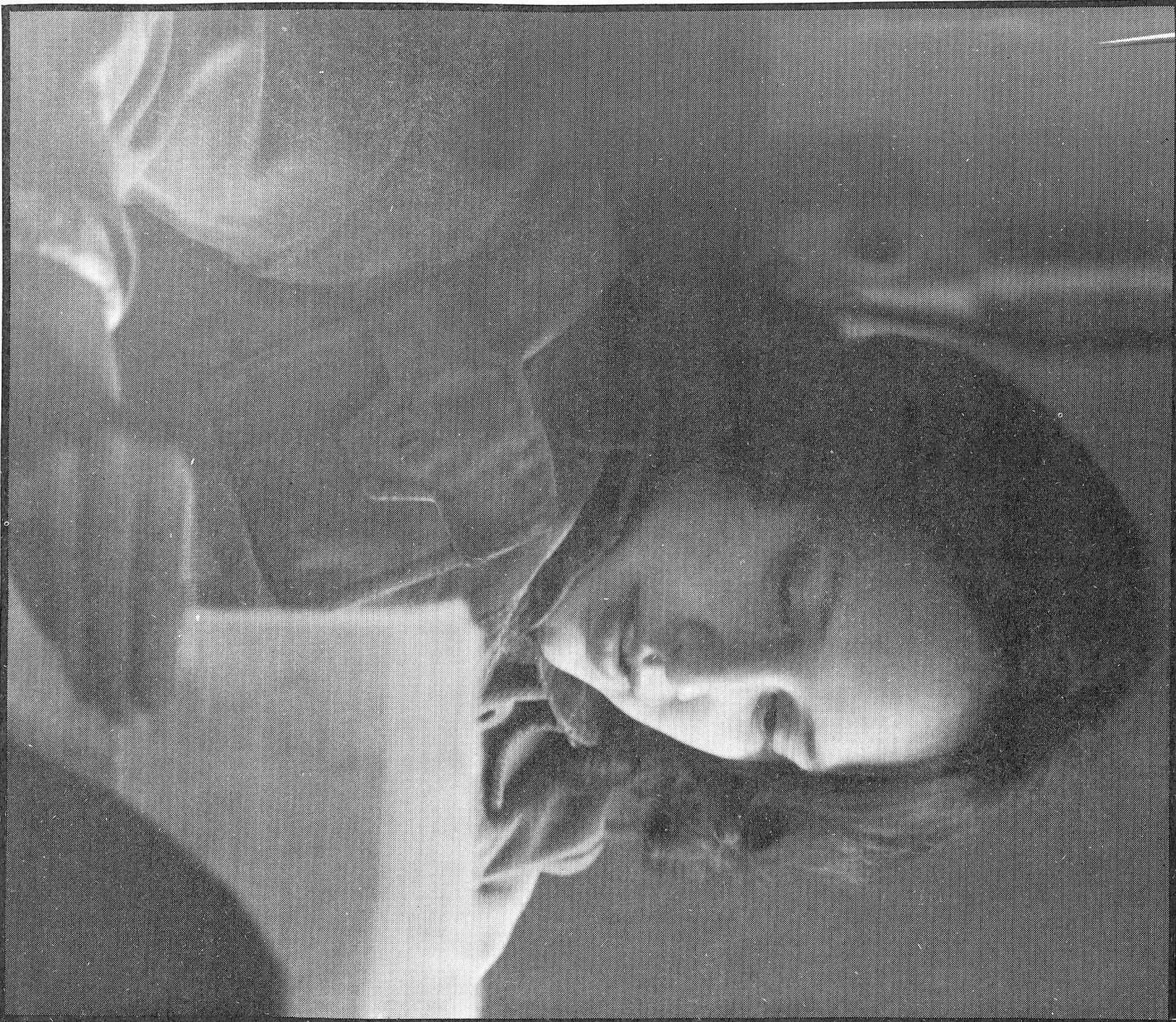
In spite of a case of test-stealing involving "hundreds of students" last spring, Denson said he believes the honor code should be "revitalized" rather than abandoned. "If we leave it in writing, it's good PR," Denson said, "and after Watergate people are more in tune with a code of honor."

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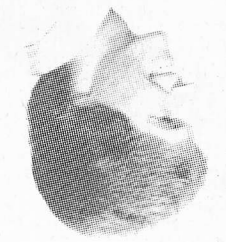
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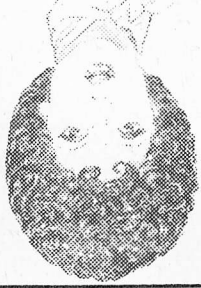
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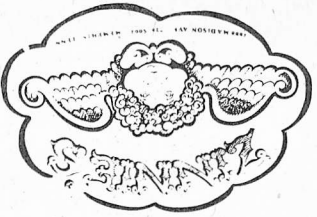
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