

THE SOU'WESTER

Vol. XCII. NO. 12

February 1, 2006

The Weekly Student Newspaper of Rhodes College



Students
debate the R.A.
program.
Cartoonist
Matt Jack
provides his
own unique
commentary.
See Page 3

Students present Extremities on fraternity row

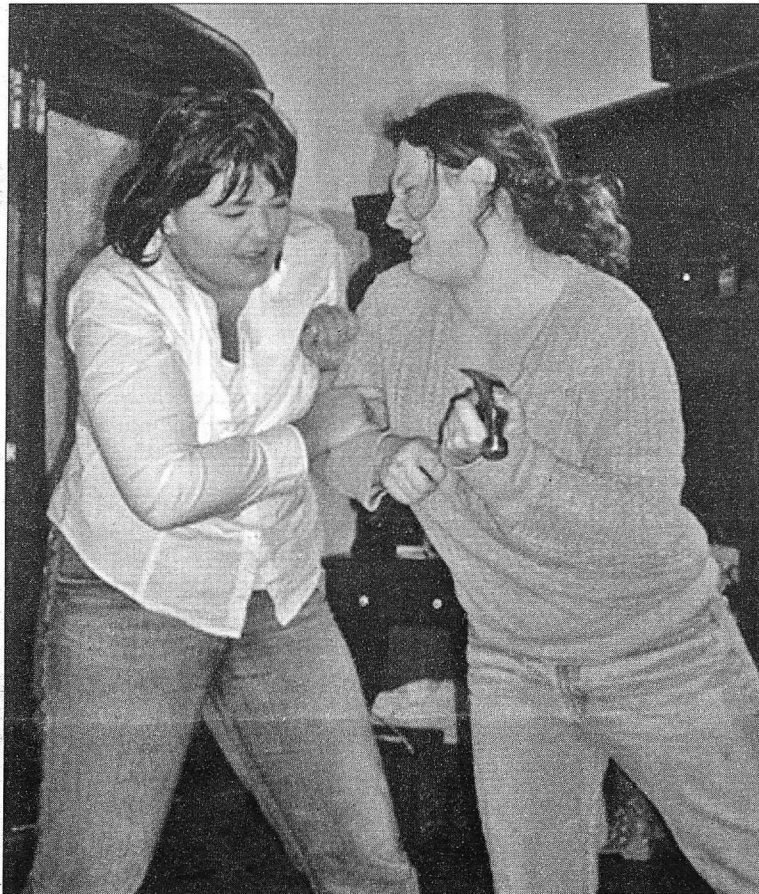
By JONATHAN WIGAND
News Editor

Students of both Rhodes College and the University of Memphis will be presenting *Extremities*, a play by William Mastrosimone, in the Sigma Nu house beginning Thursday, February 2 and running through Sunday, February 5. The show will open each evening at 7 p.m.

The plot of *Extremities* is focused on two characters: Marjorie, played by Amy Gray ('06), is a single woman who lives in the country and Raul, played by Dylan Hunter ('08), is a man who tries to rape her while she is home alone. Marjorie's roommates, Patricia and Terry, are played by Mary Hollis Imboden (University of Memphis) and Eleanor Flowers ('08), respectively.

Extremities is being directed and produced through the efforts of two Rhodes students: Elizabeth McClure ('07) and Jason Hansen ('08). The two of them decided last semester that they wanted to see the show performed on campus due to the issues of rape and sexual assault that it addresses.

"I believe it is essential for the student body to see and experience this show. The climate on campus is incredibly hostile towards victims of rape in many ways, the largest of which is blindness to the issue," said Hansen.



DANIEL JACOBS/The Sou'wester

Amy Gray '06 and Mary Hollis Imboden, a University of Memphis student, are both cast members of *Extremities*, which plays at the Sigma Nu house.

Hansen and McClure both feel that rape and sexual assault are prevalent issues that go overlooked, especially on college campuses and at Rhodes in par-

ticular.

"The knowledge of how many rapes occur versus how many rapes are reported sent off shockwaves in my brain. Events such as

the removal of The Clothesline Project made me realize that the campus community is blind to the things that really should matter to the student body and our administrators," said Hansen.

The Clothesline Project was the first public event sponsored by the newly formed Rhodes College Women's Center last fall. The project sought to raise awareness about sexual assault on the Rhodes campus by hanging t-shirts displaying messages written by students on clotheslines outside of Palmer Hall.

The Women's Center was asked to remove the display the day before a group of trustees was scheduled to visit the college. Many students believe that the administration was embarrassed for the trustees to see rape and sexual assault as serious issues on campus.

"The safety of the women and men on this campus became secondary to our superficial image before trustees, parents, and prospective students. Many on campus seem more concerned with the image of the college as opposed to the real problems facing it," said Hansen about the issue.

According to the Women's Center, nearly one out of every four women at Rhodes College has been either raped or sexually assaulted.

Further statistics are hard to come by at Rhodes due to the fact that most rapes that occur on campus go unreported, according to McClure.

Many students believe that the administration tries to keep the occurrences of rape and sexual assault from being officially reported so that they will not have to be printed in any Rhodes literature or divulged to anyone who might be concerned with the school's reputation.

"The fact is that many issues of rape and assault are dealt with on campus to make our safety numbers look better in admissions materials," said Hansen.

Rape is an issue on a national level, and statistics are easier to

Extremities, continued on Page 5



DANIEL JACOBS/The Sou'wester

In the play Amy Gray '06 plays Marjorie, a victim of attempted rape. Dylan Hunter '06 plays Raul, the rapist.

Black History Month Celebrations

By CORY MAJOR
Assistant Dean of Students

Lectures and performances, which are free and open to all, will be presented on campus throughout the month of February as part of Rhodes College's Black History month celebration.

Featured lecturers and performers will include New York Times best-selling author Omar Tyree, Opera Memphis, Ballet Memphis' Ballet on Wheels, and Rhodes alumnus Charles Holt ('89) who will present his acclaimed one-man show *Black Boy*.

The month-long celebration will be kicked off on February 1 with a lecture by Joseph Kyles, vice president of the Memphis Rainbow/PUSH Coalition. Kyles

will tackle the question, "Is Black History Month still needed?" His presentation is at 4:15 p.m. in the Orgill Room of Clough Hall and will be followed immediately by a reception.

On February 6, Tyree will present "Leadership in the Hip Hop Generation." The presentation begins at 7 p.m. in Blount Auditorium of Buckman Hall. A graduate of Howard University, Tyree founded his own publishing company, MARS Productions, at the age of 22. He published his first novel in 1992 titled *Colored*, *On White Campus* and another novel in 1993 titled *Flyy Girl*. In 1995, Simon & Schuster reprinted *Flyy Girl*, and the success of the book prompted Tyree to publish

a sequel in 2000 titled *For The Love of Money*. The sequel landed Tyree on the New York Times Bestsellers List and earned him the 2001 NAACP Image Award for Outstanding Work in Literary Fiction. Today, Tyree has 13 novels to his credit and has sold more than 1.3 million copies of his books worldwide.

For the second year, the Black Student Association will be sponsoring Black History Month Trivia Night. On February 9, teams will compete against each other in this exciting game that's got everything; hot music, big stage set, great lighting, and a pro Mackie sound system. The production has

Black History, continued on Page 5

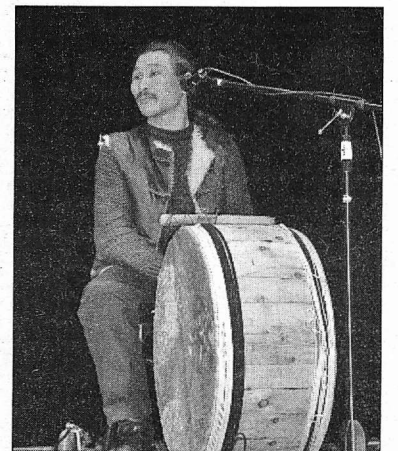
Huun Huur Tu at Rhodes

By DANIEL JACOBS
Staff Writer

Huun Huur Tu, an internationally acclaimed Tuvan throat singing quartet, demonstrated their variety of music to students in the McCoy Theater Monday, January 30.

The sound is difficult to describe without having heard it. The first sound comes out like a low rumble. Then a high pitch that sounds like a flute. And if one listens closely enough, one can hear the mid-tone. It all combines together into a wall of sound.

Throat singing originates in Tuva, a region on the border of Mongolia and Russia. Throat



DANIEL JACOBS/The Sou'wester

Alexei Saryglar is one of the four members of Huun Huur Tu, an internationally acclaimed throat singing group.

Huun Huur Tu, continued on Page 5

Alumni receive cold shoulder at Rhodes

By WILL CORVEY
Opinion Editor

What does it mean to be an alumni of an institution? We leave with rings, diplomas, keepsakes, and we're supposed to leave with a sense of obligation, the obligation to give back to the institution in future years through capital campaigns, anonymous donations, and hand-outs from our professional fields. In return we get alumni receptions and invitations to the Homecoming game.

This is our school now and many of us I suspect will feel a physical ownership of the campus as long as we continue to contribute money to the alumni association efforts or to programs on campus. Some might feel that the over \$100,000 many paid should confer certain privileges long after graduation.

I remember hearing a story from a recent alum who had come on campus with some friends, all alums during Rights of Spring a few years ago. The group wandered into Clough and were looking at student artwork when a Campus Safety Officer interrogated the group and asked them to leave the building, stating that they were unwelcome on campus. They were less intoxicated than other students, well over 21 years old, and acting in a responsible manner. They had passes to the Rights festivities. They had recently attended the school as students, at which point such behavior would have been considered normal, if not welcome.

Rhodes College has an odd relationship with alumni. It needs their money but

is uncomfortable having them on campus. Every effort at Homecoming is made to keep alumni away from the dorms and to confine them to the football field, even to the fenced area surrounding the "unsafe" alcohol. The Alumni Tent always resembles a war zone. Other areas of Rhodes facilities become off limits upon graduation in financial rather than physical ways. The

"As policies and behavior now stand, Rhodes seems almost afraid of its alumni. We leave the school and become "one of them," meaning the hooligans..."

Will Corvey
Opinion Editor

Bryan Campus Life Center begins charging alumni on an increasing pay scale just one year after graduation. Three years after Commencement alumni pay just under half of Memphis Community Member rates for BCLC use, amounting to \$330 a year individually. This sounds like a great

deal until one considers the principle of the matter. It seems like a sour deal after four or more years of heart and soul.

I had the opportunity to attend a private high school where alumni, faculty, and staff all retain full privileges for use of the athletic facilities indefinitely. I would argue that the high school's facilities easily rival and in many ways surpass those of the BCLC, yet the administration had no qualms about granting full and unlimited access to all community members, regardless of the quality of their affiliation with the institution. Family members could come if they applied for the complimentary identification card.

This model makes sense to me, not just in terms of easing the unnecessary financial burden on Rhodes community members, but as a gesture of accommodation to alumni who have given, and are assumed to continue giving so much to the school. As policies and behavior now stand, Rhodes seems almost afraid of its alumni. We leave the school and become "one of them," meaning the hooligans, the Other that is everything outside the boundaries of these protected Hundred Acres. As I prepare to make the transition myself, I don't expect free admission to the BCLC or other magic occurrences. I don't expect Campus Safety to treat me with the same nonchalance that they do now. I do ask though that as a community we reconsider the reasoning behind the distance we keep with our alumni.

THE SOU'WESTER

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How to Reach Our Authors and Us

As the official newspaper of Rhodes College, *The Sou'wester* is produced entirely by students on staff. It functions independently of faculty and administration. The newspaper is published weekly throughout the fall and spring semesters, except during exam periods and breaks.

The Sou'wester is a member of the Student Publications Board, a three-publication consortium that includes the editors of all student publications, class representatives, and at-large representatives from the student body.

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

Staff meetings take place every Sunday at 8:30 p.m. in Barret 214 and are open to the public.

Reaching *The Sou'wester*

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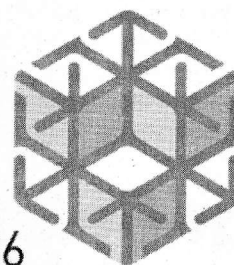
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Point-Counterpoint: Residence Life

The benefits of Residence Life Assistance or Annoyance?

By TARA DANIEL

Why do R.A.s and others concerned with student decisions and their consequences choose to be involved? Do R.A.s in particular seek to tell others how to live? Do they dislike their hall mates and want to be set apart while lording over them? These motivations are simply not enough to keep anyone involved in student-to-student services; rather, they are a recipe for wondering how the hell one got here in a single room, not knowing his or her purpose. The only inspiration adequate enough to merit an investment of time and interest is the most obvious—the students themselves. Students in this organization recognize and respect the potential of their peers and want to be able to offer them any opportunities, resources, and education they can to be people they want to be. ResLife represents an investment in students' lives, and R.A.s and other student-to-student organizations, in part, show the belief students have in each other.

There is a term to describe much of student-to-student service: peer education. As far as academic and politically correct vocabulary goes, this is one term that does not fall into that category of being overly silly and pretentious. In two words "peer education" captures one essential quality of ResLife and other organizations. The term is not peer preaching, peer pressure, or even peer self-righteousness. In ResLife situations, peer encouragement may be better applicable, but in other student-to-student service organizations, the ideal is that displaying the complete picture of consequences, especially concerning physical health and mental outlooks, will usually lead to the choice to be more responsible.

As an R.A., I have sometimes described my job as the following: I get paid to know what is going on in the lives of the people around me, and as much as I can, give them the support and resources to keep those lives healthy, happy, and enriched. That is the sort of person I want to be anyway—someone connected to those around me. Now I have an incentive to be that person and a paycheck as a bonus.

That is certainly not my perennial definition of being a resident assistant. An interest in others' decisions is one of the most frustrating commitments anyone can have, because no person can control another's actions. I am in a position to find others in their most irresponsible or upset moments. I am definitely not spouting a variation of the parental favorite—"writing you up hurts me more than hurts you"—but finding someone accountable for a decision for which he will face consequences is hardly fun and sometimes dreadful.

Disciplinary action is nonetheless a necessary component of preserving a climate conducive to academic and personal success. If our education at Rhodes is to be a worthwhile investment, people and not only pages of papers must be considered. Part of the R.A. job is enforcing rules, but R.A.s are not the judge and the jury. R.A.s identify situations that are not compatible with campus policies—policies designed for the safety and comfort of the residents that maintain the integrity of the Residence Hall community. We alter the situations to be in line with policy, and report what happened to our supervisors. The

repercussions are decided by the ResLife professional staff. R.A.s do not punish their peers, and thus have no intent to judge them.

Peer education is not about molding students to fit cookie cutter models of successful graduates. Peer education developed because of the realization that many efforts by administrators to alter behavior were simply not taken seriously/were simply futile. How can an administrator possibly relate to the decisions we face, the true campus culture, or the impulses of being twenty? Who wants to be crammed into what is perceived as someone else's ideal? No one, which also probably corresponds to which students want administrators living on their halls rather than R.A.s.

Student-to-student services are not an imposition on campus life but rather an effort committed to the welfare of the students. For example, an organization on this campus that has the goal of encouraging healthy decisions among the student population regarding alcohol consumption, drinking and driving, and sexual responsibility does so how? For one, they provide food one night of Rites of Spring to encourage those who have been enjoying the festivities to continue the fun on campus instead of at the wheel of a car. R.A. designed programs include "How to Please Your Man" and the Harry Potter week, among dozens of others. Though the benefits may not be as immediately obvious as the disciplinary action associated with ResLife, all student-to-student services represent an investment in students to be the cliché—happy and healthy.

By COLIN STRICKLAND

"Knock Knock!"

"Who's there?"

"R.A.!"

"Oh, shit."

The above conversation was excerpted from a random sampling of recent conversations held between the writer of this article and the Rhodes College Resident Assistant Staff. Oddly enough, out of all the conversations held between an R.A. and myself this academic year, I had a 66 percent chance of selecting this exact sampling, as it appeared two times out of three total.

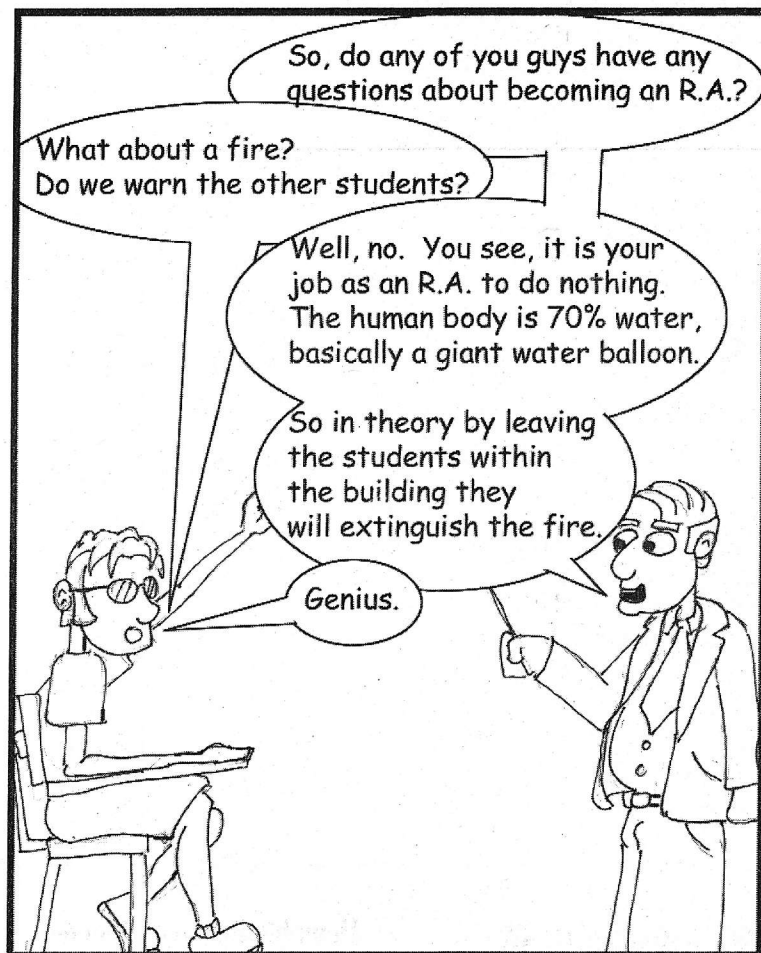
When I realized this fact, I pondered the question: Why are they called Resident Assistants? Doesn't this title actually obscure the seemingly underlying job-description of an R.A., which is to police the halls of Rhodes College dormitories? I can't recall many times when I was actually assisted by a wandering R.A. rather than accosted. I often feel like there are two opposing teams: Residents vs. the Grouchy Pants Gestapo. Now, this article does not aim to personally attack any R.A. or demean the host of important functions they carry out on a day to day basis. On the contrary, I want to offer some constructive criticism based on a survey of Rhodes students' opinions about our friendly neighborhood R.A.'s. In doing so, I am seeking to raise the question of why we are preparing our Rhodes R.A.'s for battle on campus rather than putting them on the front lines as peacekeepers.

The overarching criticism I heard of Rhodes R.A.'s was that they are consistently looking for problems and trouble. For example, if someone is spotted walking down the hall on a Friday night with a cup, you will immediately get stopped and accused of drinking alcohol. If one responds, "No, this is just Gatorade, I've got practice in the morning," a typical retort would be a sarcastic, "Oh, well what's in that Gatorade? Is it special Gatorade? Let me take a whiff of that, Mister." Instead of taking someone's word or even just letting them be on their walk to the social room to watch TV, the R.A.'s will often automatically assume that there is trouble to be found in the situation. I believe a less accusatory attitude on behalf of the staff would make residents feel less threatened and defensive around an R.A. in normal situations. Instead of seeing themselves as members of a team of good guys pitted against the perpetual mob of hooligans, the R.A.'s could make better inroads with their residents.

Another common criticism is that when a situation arises, it is never that resident's R.A. that has come to address the issue. Complaints of excessive noise, drinking in the halls, or other common dorm disturbances are usually taken to one's own R.A.; however, it is often the R.A. making rounds that feels the need to address less serious situations where no complaints have even been filed. Often writing up residents for noise violations without any warnings or any complaints from other residents was the critique I heard the most in this category.

I mean, honestly, what happened to the friendly neighborhood R.A.'s who stop by to visit the kids on the hall and give them the heads up that they'd better quiet down? I'll tell you what happened: they were abducted by the forces that be, sent off to a secret training camp in an undisclosed location, and brainwashed into a good-times killer operating under the banner of a "Resident Assistant." Fully armed with an arsenal of holier-than-thou weaponry, they are deployed on campus to squash the insurgency of college students enjoying themselves in the privacy of their own rooms.

I am not saying R.A.'s should not break up noisy crowds when they are bothering other students or take action when it is warranted in a situation where rules are blatantly being broken. And yes, I am aware that we sign away all our civil rights when living in on-campus housing (a problem to address in another piece), so I can't blame our R.A.'s for doing their job. However, my advice to Rhodes R.A.'s is to see yourself as an important group in helping residents stay out of trouble rather than acting as the institution that seeks to get them in trouble. As in any campaign, you have to win the hearts and minds of your constituents. Pitting yourself as an opposing force against your constituency is not the way to successfully accomplish this goal. It is important to be firm, but it is equally as important to be creative in finding ways to handle situations without resorting to the most severe options you have in your arsenal. I guarantee your residents will see you in a different light without you having to sacrifice that position of authority you relish so much.



Cartoon by MATT JACK

Q&A with Dr. Luthor Ivory

By SUSAN WESSEL

Dr. Ivory gave the key note address for Rhodes' week-long celebration for Dr. Martin Luther King Jr. on Tuesday, January 17. The Sou'wester interviewed Dr. Ivory about his study of Dr. King, the Civil Rights Movement, and contemporary theology and spirituality. The interview is reproduced here to mark the beginning of Blac History Month.

Q. Where were you and what was going on in your life when Dr. King was murdered?

A. I was gang-banging. In fact, when Dr. King was assassinated I was a member of the "bungalow braves" gang, a social deviant, and not yet politically awakened at that point. I was an avid reader, but I was a closet reader. You didn't advertise that in the gang. I would get help reading, and I also had a speech impediment. I would say as a young person, I did not have much vision, much hope.

Q. What role does religion have in politics? Should religious people be involved with politics, and if so, to what extent?

A. When I speak of politics, I mean politics with a lower case "p." In the true Aristotelian sense of the word, polis or a group of people organize themselves to make decisions. So whether you are a person who identifies yourself as an atheist existentialist, or you consider yourself to be part of a community of faith, you have a role as a citizen of the polis and you are obligated to participate in the decisions that are made. To the extent that people should be involved in politics, in that sense, which is different. I want to distinguish that from politics with a capital P, which involves whether the water is good, whether people are poor, are able to have fluoride for their teeth. Religious people should be involved in that, whether they want to do that as a democrat, as a republican, or an independent. The church and organized communities should be involved. Politics is to be the moral guardian of the culture. And when the culture is in the self-destruct mode then religious communities should hold up the traditions of justice, love, and peace. And the notion that God loves all of us, and the mark of God is on every person.

Q. What influence do religious leaders have over their congregations?

A. The very act of worship, liturgy, really means work of the people. The worship leaders, the ones who baptizes the babies, their actions are riddled with political implications. To worship together is also like a democracy.

Q. In the year 2006, what is the greatest threat to our civil rights?

A. I think that the biggest threat to civil rights is apathy. It is what Dorothy Soelle calls in her book, *Suffering*, it is the apatheia. When there are so many dead nerves, we live in a culture that is very hedonistic and narcissistic, where the focus is on individual achievement. You have an overblown fixation of your own success. This leads to apathy- I don't care about anybody else, let me get mine, ya'll get yours and if you don't, then that's your fault. And this apathy, I think, leads to insensitivity and segregation. Apathy always leads to separateness, and that is the biggest issue with civil rights. In terms of issues right now I think... out of ten children, seven of them won't have access to go to schools like Rhodes. Psychologists says that out of ten Americans, seven of us are separated from ourselves. And we need help to get ourselves back on track. I think these are indic-



Courtesy of rhodes.edu

ative of the fact that we can tolerate large levels of insensitivity and emotional violence. And we have to come to terms with this structured violence and how it grows in the community. [pause] Reparations that's going to be a hard issue!

Q. One of your areas of study is 'hip-hop spirituality.' What is it?

A. Hip-hop spirituality is the notion that there are classic forms of spirituality, Christianity, Judaism, Zoroastrianism. It has the capacity to believe that none of these faiths are hegemonic. It blends all of these into a kind of eclectic synthesis. And it recognizes that there is something larger, bigger than life. And it is honest in reporting on the way things are. It doesn't use words like "We need to all join together and love each other" It uses words like "Dawg and sis" [laughs] you know! There's a stance underneath that spirituality, in which all things are sacred, and the way to get to that is through brutal honesty. Music is one aspect, dance is another, being able to express one's spiritual beliefs. All of it is implicit, it's not out there. You have to mind it and pay attention to it, in order to analyze it and see what's really going on for some of these hip-hop artists, who are intensely spiritual.

Q. Can you name any of these "hip-hop artists?"

A. Rev. Run DMC, KRS-1, A Tribe Called Quest, Pharrell, even guys like Busta Rhymes. Or you can go to Cash money millionaires down there in New Orleans- Juvenile, Lil' Wayne. They're raw! And they will talk about their notions of spirituality and God. Snoop Dog, he had a thing for singing in the choir. That's where he got his start as an usher. Dr. Dre from West Coast hip-hop. Fifty Cent, Mack Ten and others. Even Eminem, recently trying to reunite with his wife and daughter Hailey, has had expressions where you know this guy has spirituality, but it is just expressed in different kinds of ways. I think the incarnation of this will be a church like New Directions, over off Winchester. The people come in with Gold chains and grills, ridin up in there cars with the bumper hoods going "Yo yo yo what's up?" This type of spirituality its there, its raw, and it don't look like classic, contemporary forms. The other thing about it is, Hip-hop spirituality is most like anything, in which most of the proponents of it are youngsters. As you might imagine young people trying to build anything, they lack the depth and maturity. So its got some sexism, some gender repression, its got some just raw, naked capitalism, materialism, conspicuous consumerism. But nevertheless it is a form of spiritual release and awareness.



DANIEL JACOBS/The Sou'wester

Huun Huur Tu, a Tuvan throat singing quartet, performed at Rhodes on Monday.

Tuvan throat singers thrill Rhodes audience

Huun Huur Tu, continued from Page 1

singing is different from typical western style singing because it uses the vocal cords differently and allows the singer to hit multiple pitches at the same time.

"This music is kind of free," said Sayan Bapa, the band's leader. "You use it to celebrate, or if you are alone in the steppes or the mountains you can sing."

Huun Huur Tu has three members besides Bapa: Kaigal-ool Khovalyg, Radik Tyulyush, and Alexay Saryglar.

During the concert they all sang and played a variety of instruments, most of which were traditional Tuvan instruments.

Their visit to Memphis is part of a 35 city tour throughout the United States and Europe. Huun Huur Tu first toured the U.S. in 1993, and since then they have performed 300 times in the United States and 1000 times in Europe.

"This music is about our country, our land and our people," said Bapa. "Some people tell me, 'When I listen to your music it's like I'm in your home.'"

After the concert Huun Huur Tu put on a demonstration to show people how to throat sing.

"You may strain your voice," said Bapa, who added that the right method of throat singing will probably cause pain in the throat.

Throat singing is created by manipulating the resonant cavities of the mouth, pharynx and larynx.

Tuvans, who are mostly nomadic, learn how to throat sing through listening to experienced throat singers.

"We just listen to our grand-

father, aunts or uncles when they are singing," said Bapa. "It is just ear training."

The sounds emerging from people trying the technique ranged from growls and rasps to full fledged throat singing.

"The musicians claim that it is beneficial for your body," said Vladimir Oboronko, the bands manager. "But I think that to produce a sound like that you have to be straining something inside."

About 100 people were present at the concert.

"I think this shows what an infinite amount of possibilities there are for the human voice," said Dr. Diane Clark, Associate Professor of Music at Rhodes. "I wanted all my students to come here and hear a whole different way of using your voice. This is really different from the Western tradition."



DANIEL JACOBS/The Sou'wester

Kaigal-ool Khovalyg is one of the co-founders of Huun Huur Tu.

CAMPUS SAFETY

1.22.06-1.29.06

1/22	8:05 a.m.	Wallet found on Phillips Lane. Student contacted, property returned.
1/23	5:33 p.m.	Fire alarm in the refectory. Investigated; false alarm. System reset.
1/24	2:07 a.m.	Suspicious person observed riding a bicycle through the North Parkway gate, following a student who accessed himself. Individual identified as a homeless person and was escorted off campus.
	4:30 p.m.	Vehicle accident in the East Village parking lot. No injuries. Report filed.
1/25	5:30 a.m.	Two white males identifying themselves from Baptist Memorial Hospital denied access to the BCLC due to improper identification.
	7 p.m.	Fire alarm in the refectory. Investigated; false alarm. System reset; maintenance notified.
	9 p.m.	Report of a white male, 5'9", approximately 150 #, carrying a clear plastic bag and scaling the wall on the North side of East Village Lodge; last seen leaving behind the fraternity houses. Area searched, no one found.
	10:11 p.m.	Suspicious person observed walking west on Snowden; followed out of the area.
1/26	1:12 a.m.	Power outage; residents in Williford overloaded their circuits, tripping a breaker. Work order placed with physical plant.
	1:30 a.m.	Noise complaint in the courtyard of Townsend. Officers searched the area, no one located.
1/27	3:32 a.m.	Suspicious wrecker observed on McClain and Tutwiler Sts., dropping one vehicle and hastily picking up another. Wrecker departed area. MPD asked to meet officers at the scene. Investigation found the wrecker was repossessing vehicles. Driver released.
	9:56 a.m.	Report of a bus striking the barrier in front of the Barret Library. Damage to this area documented and forwarded to physical plant.
	7:30 p.m.	Kappa Sigmas registered a non-alcohol function at their fraternity house.
	9 p.m.	Paperwork received for a pre-registered non-alcohol party at the ATO house.
	9:25 p.m.	Alcohol citation issued in the Mallory parking lot behind the fraternity houses.
	10:45 p.m.	Neighbors complaining about loud noise from a party on University St., north of Jackson St. Residents instructed to notify MPD.
	10:50 p.m.	Noise complaint, first floor Bellingrath. Students instructed to reduce the size of the crowd and eliminate the music. Students complied.
1/28	1:40 a.m.	Highly intoxicated white male resident of the University Cabana Apartments dropped off at Rhodes by mistake. Campus Safety escorted this individual home.
	7 a.m.	Persons unknown had thrown tissue paper (rolled) at the Tri Delta and the Chi Omega houses. Children suspected. Maintenance notified for clean up.
	6:30 p.m.	Student attempting to parallel park on Phillips Lane jumped the curb. Maintenance assisted in moving the car off the curb. Busses on University St. to accommodate members of the SAE fraternity for an un-registered swap. Kappa Sigmas registered a non-alcohol function, then retracted and asked to register it as an alcohol function. Sigma Nus held a non-registered birthday party of less than 20 people. Small gathering at the KA house of less than 20 people.
	10 p.m.	
1/29	1:35 a.m.	Participant of the Kappa Sigma fraternity party threw a bottle containing ice through the window of the KA fraternity house. Suspect identified. Report filed and forwarded to the Director of Campus Safety.

Black History Month, continued from Page 1

been described as "Trivia time at the club." The participants are always moving during the customized the show where the winning team will walk away with a \$200.00 cash prize.

During Rhodes' Black History Month celebration, the influence of African Americans in the arts will take center stage. On February 13, Opera Memphis will present "Black Roots of Opera: The Life and Music of Marian Anderson." The performance begins at 8 p.m. in the Tuthill Performance Hall of Hassell Hall.

On February 18, Ballet Memphis' Ballet on Wheels will perform "Genius: A Dance Tribute to Music Legends" at 7:00 p.m. in Hardie Auditorium. The performance will feature music by African American musicians.

Holt will present his acclaimed one-man show Black Boy, an adaptation of author Richard Wright's autobiography, on February 27. The performance will be in the McCoy Theatre at 7:30 p.m. Holt, who has presented Black Boy throughout the United States, also has performed on Broadway in the Lion King and has had television/film roles in Law and Order and Autumn in New York.

Events sponsored by the Rhodes Black Student Association will round out the month of activities. On February 15, the BSA will sponsor its annual Soul Food Night. Attendees will have the opportunity to enjoy free soul food at the event, which will be held in the Orgill Room of Clough Hall at 7:00 p.m.

The BSA is also sponsoring a spoken word night. On February 28, Shout It Out, Spoken Word, will give artists from the Rhodes and Memphis communities an opportunity to perform their works and enjoy the spoken word tradition. The event will also serve as the closing ceremony for this year's Black History Month Celebration and will be held in Blount Auditorium of Buckman Hall at 7:00 p.m.

Other Black History Month events on campus include a lecture on black female sexuality by Dr. Catherine John of the University of Oklahoma (February 6 at 4 p.m. in the Orgill Room) and a Brown Bag Discussion on race, class and gender led by Dr. Carla Shirley (February 16 at 11 a.m. in the Orgill Room).

Those with specific inquiries about any of these events should contact Cory Major in the Rhodes College Office of Multicultural Affairs at (901) 843-3529.

Extremities, continued from Page 1

gather from communities larger than one school.

According to the National Organization for Women (NOW), one out of every six women is raped in her lifetime. About 132,000 women report sexual assault every year, and perhaps two to six times as many women are raped and never report it.

According to the National Organization of Men's Outreach for Rape Education (NO MORE), one out of every four college women reports surviving rape or attempted rape since her fourteenth birthday.

NO MORE cites the fact that they are so seldom reported and even more rarely prosecuted as a reason for the ongoing occurrence of rape and other sex crimes.

Of the rape reports that are submitted to the police (less than one third of the rapes that actually occur), less than 16 percent result in a jail sentence. This means that a rapist will only go to jail about five

percent of the time; the other 95 percent of the time, he will walk away.

"I hope that this production will help to force the campus to acknowledge the problems of this issue and face them head-on as opposed to side-stepping them," said Hansen.

The decision to present the show in the Sigma Nu house is part of an attempt on McClure and Hansen's part to reach as many students as possible.

"We believe that awakening the campus to the issue of rape means reaching more than just the type that would be drawn into the McCoy. The production in the frat house allows us to reach a different audience and gives us the benefit of placing the show in an environment where many sexual encounters might occur," said Hansen.

Admission to the show is free, but there is a \$5 suggested donation. All proceeds donated to the Rhodes Women's Center.

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Corpus Christi puts a controversial spin on the traditional passion plays

By MATT LOVETT

One could imagine the multitude of possibilities contained in the concept underlying *Corpus Christi*. An "update" of the passion play depicting the life and death of Jesus, with the supposedly shocking addition that this time Jesus and his apostles are gay. Not necessarily simply a vehicle for provocation, I think the play is certainly earnest in its scope and well meaning in its intent. Nonetheless, as a poorly constructed piece laden with inconsistencies, the play resounded as a mostly hollow attempt at subversion, leaving no significant contribution to either a Christian, gay, or gay-Christian (which for some reason seems to require qualification) repertoire.

In defining *Corpus Christi* as a passion play, author Terrence McNally seems to believe that the purpose of his play, like that of a passion play, is simply to dispassionately retell the story of Jesus' life and crucifixion. While well enough in theory, by deliberately making Jesus and the apostles gay, McNally clearly makes the play foremost a *political* event.

We are meant to "look [at] what they did to [Jesus]," and, at the same time, see parallels to our own time regarding religious fundamentalists' invectives against the homosexual population. However, the play seems to subordinate this overt political theme, making the characters' homosexuality merely a passive aftereffect; they are only *incidentally* gay, and there is no compelling evidence *why* he chose for them to be gay instead of any other marginalized group. Perhaps this is only a problem to me, but, as one who appreciates the import of a self-righteous homosexual, the play could have been more deliberate in its character develop-

ment and dealt more explicitly with this obviously strategic theme.

The play starts off mirthfully enough; it is reasonably humorous, with some puns and accurate (and hence funny) connections between Jesus' situation and life in present day. For example, Joseph's (a working class gentleman from Corpus Christi, Texas) assurances to Mary that "I'm going to love him like he's my own, even if he's not" struck me as particularly clever . . . for whatever reason.

However, the final crucifixion scene completely reconfigures the entire piece; there is no consistency between the beginning and end; it simply shifts, abruptly, from light-hearted mockery to an almost gratuitously maudlin portrayal. Of course, one cannot have, I imagine, a graphic scene of crucifixion without appealing to the compassion of its audience; but the bizarre transformation between the two sections of the play really leaves one more confused than ponderous.

"LOOK WHAT THEY DID TO HIM," the cast repeatedly screamed; I imagine we are to draw parallels to some sort of Matthew Shepard-esque moment, or some sort of Pat Robertson gems, like "AIDS is god's way of weeding his [sic] garden." Classy moments like these show the necessity of a play with *Corpus Christi's* intent; but, unfortunately, it doesn't fulfill its potential, and the sloppily forced cohesion between mockery and sentimentality only aggravates its failure.

Of course, as one might expect, there were protests. Movements in New York attempted to shut the play down; naturally, these were rebuffed and the theater community, to put it loosely, ral-

lied around the play with intense support. In Memphis, two protesters were present the night I went; in total, they've attended five performances. These women were holding signs to the effect of "god's love does not rejoice in sin."

Ironically enough, that gave ample fodder to the (unfortunate) point that the play was attempting to make: it is not we, the homosexuals, who are the sinners; since Jesus loved everyone, it is you, those who do not fully obey his ordinates of love, acceptance, and compassion, who are the sinners. This, of course, falls back on itself, and in using the same empty rhetoric as the "anti-gay" (if there really could be such a thing) perpetrators, the play doesn't make much headway. Proselytizing against the proselytizers hardly seems an effective counterattack.

Former Rhodes student Jonathan Russom, a member of the cast, says that one of the producers offered these protesters copies of the script, invited them to sit in on the play, and engaged with them in some manner of conversation. They claimed that they "looked in [the play], and it just made us want to be here more." They apparently weren't considerate enough to actually read the play, for, as far as I know, "looking in" and "reading" are not synonymous, and certainly not equivalent to "considering."

Similarly, they must not have realized that they were supporting the supposed attempt of the play more than they were detracting from it. If anything, it seems as though that was the play's greatest success: even if it was essentially a poorly executed endeavor, it somehow managed to rise above its evangelical opposition, even if only by circumstance.

Texas' best kept musical secret releases compilation album

By WES BARKER

Near the Sun: The Best Songs of Faris Nourallah, compiled by Spanish label *Green UFOs*, is a wonderful collection of the Texas balladeer's most charming, poignant, and sentimental pop songs. After three years and three fine albums, especially 2005's *King of Sweden*, Faris has created an original and diverse sound that mixes indie pop, psychedelica, alt-country, folk, and barroom piano. At times both heartbreaking and endearing, Faris' music exudes multiple emotions in a single moment, and, although his music often seems stuck in the past, he nevertheless creates a new, innovative style with each song.

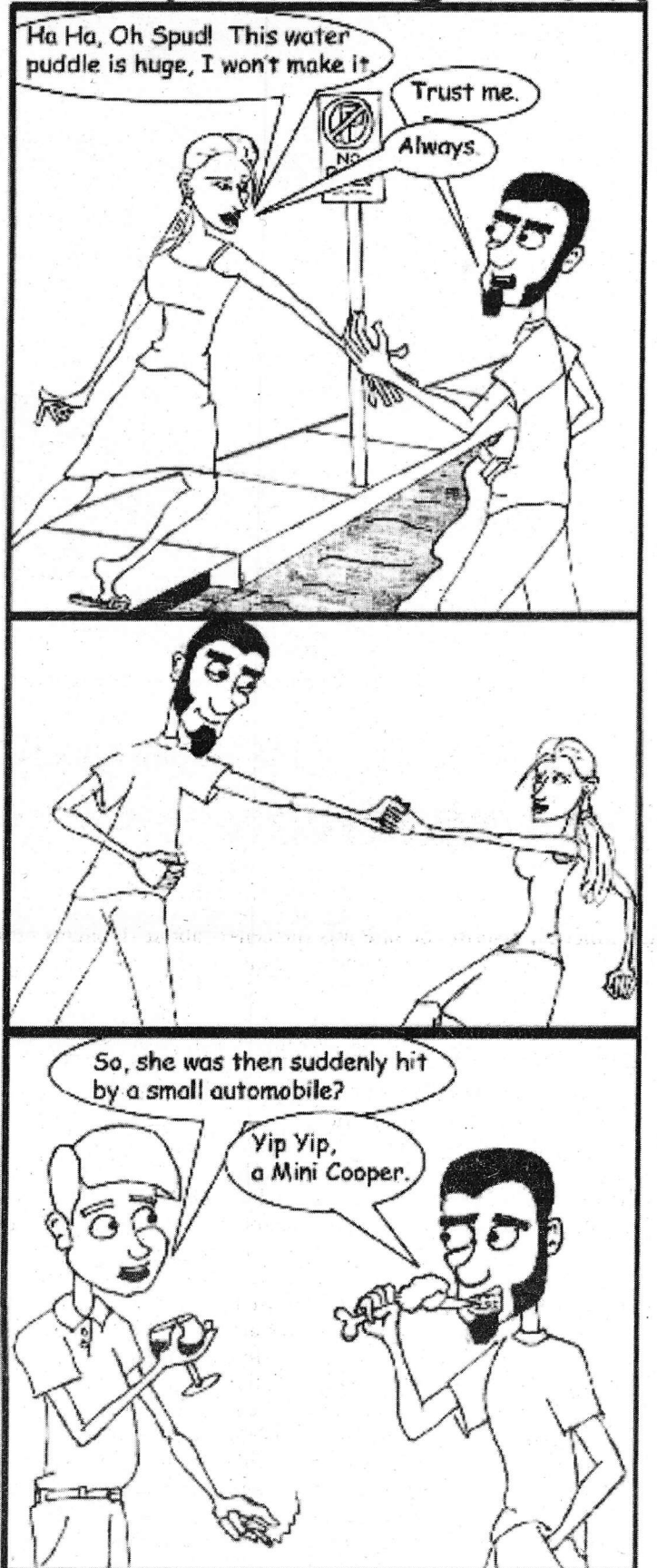
Like his primary musical influence, Ray Davies, Faris has an almost innate talent for songcraft. Like the grossly underappreciated Kinks frontman, he can mesh heartbreak and happiness with one line or one chord. In "Brogadicio" he sings of the nightlife and the joy of friends and drinking, "We'll drink until the sun begins to spoil our fun... it's a heavenly night for bacchus and mi amore." Despite the joyful and fun tone, Faris seems to express the loneliness and sadness of a life in which daily late night parties are the only joy, "So gather up the crew

and finish up your brews... it's a chariot ride on empty streets this morning."

There are indeed many high points to the compilation, but none more characteristic of his ingenuity and musical variety than "I'm Falling" from *King of Sweden*. Beginning like 60's psychedelica and then venturing into something off Joy Division's *Unexpected Pleasures*, the song both mesmerizes and haunts the listener with the various emotions of loneliness, sadness, and hope. As do all his songs, "I'm Falling" tells a moving and original story with all the details, emotions, and consequences of life. He does not waste his talent on simple songs of love and happiness, but rather delves into the myriad human emotions and thoughts and creates a portal not only into his own life, but into the lives of us all.

Although distinctly comical and charming, as in the hilarious "Fantastic" and "Sick on the Scalator," Faris' best songwriting and songcraft are lent to his heartbreaking, but heartwarming love ballads. Whether he sings about commitment anxiety in "Let's Get Married" or the joys of new ro-

Love Puddle by: Matt Jack



mance in "She'd Walk a Mile," Faris delivers with an original flare and charm unfound in modern music.

Not only is *Near the Sun* a medley of Faris' first three albums, it is also a medley of brilliant pop songs that breach music genres and incorporate some of the most original sounds in the music of today. Faris not only has the charm and humor of Jens Lekman and Stephen Merritt, but also the sentimentality and heartbreak of Richard Swift and Leslie Feist. His unique creativity and imagination allow him to craft not only delightful pop songs, but also moving ballads of love, friendship, marriage, heartbreak, loneliness, and death. Faris has arrived, albeit without much notice, but with his talent and music genius it is assured that his best work has yet to come.

Dinner & a Movie

Wednesday, February 1, 2006

Page 7



KRISTYN PARKER/The Sou'wester

Good beers and fabulous Cajun eats at an Overton Square favorite.

Flavors of the swamp keep Midtown lively and tasty

By LAURA HETTINGER

During the eighties and a good part of the nineties, Overton Square was the center of midtown nightlife, namely because during that era if headed downtown one could expect to be mugged (or worse) by miscreants. Since much of the downtown area has been rejuvenated (and heavily supervised by our friends in blue) Overton Square is no longer a typical Rhodes weekend hangout. Where Silky O' Sullivan's once stood, now stands a Square Foods, so instead of getting a diver, you can buy organic apple juice and crackers that probably taste like cardboard.

Despite the lack of bar-hopping attractions that Overton Square once boasted, there are still many wonderful restaurants Rhodes students should look out for, though I'm sure many are already familiar to most of us, including Bosc's, Paulette's, Memphis Pizza Café, India Palace, AND (all diversions aside now) the focus of this week's restaurant review... Bayou Bar and Grill. Established in 1987, this restaurant opened during the aforementioned Overton Square heyday, and with nearly twenty years under its belt, Bayou Bar and Grill proved its staying power.

As its name implies, Bayou specializes in New Orleans Cajun cuisine including oysters, shrimp dishes, gumbo, many seafood selections, jambalaya, etouffée, and any kind of Po' Boy you could imagine. For those of you who are not so Cajun-adventurous, they also serve your regular bar food, burgers, chicken sandwiches etc. The atmosphere of the restaurant is very casual, and because it is a small restaurant, you do sit close to the neighboring tables.

The music of classic rock favorites Fleetwood Mac, Bruce Springsteen, and

others add to the ambiance. The servers are friendly, attentive, and knowledgeable about the items on the menu. It took us a while to decide what we wanted to order because the menu has so appetizing options. Although the "swamp gator and a rich meat chili gravy" description of the alligator chili *was* tempting, the question of "which swamp?" made me pause, and I eventually decided to get something without "swamp" in it at all.

I finally decided on the "New Orleans native" Muffaletta sandwich and spicy fries, and my friend chose the grilled grouper po' boy, which was actually not grilled, but lightly pan-fried in Cajun breading. Both of our dinners were delicious and very filling and they came quickly enough that we didn't have to make our neighbors uncomfortable by staring at their food.

The sandwiches are all priced under ten dollars, and the portions are large enough to take some home with you (if you don't end up force feeding yourself). The more traditional New Orleans favorites and seafood dishes average around fifteen dollars. For its small size, Bayou boasts an impressive selection of domestic, imported, and draught beers that make any dinner taste that much more delicious.

Happy hour is Monday-Friday 4-7 p.m. with one dollar off all drinks and snacks. Dinner is served until midnight, and the bar itself closes down at three a.m. The food is great, the service is great, and if you go, chances are you'll have a great time, but bring a sweater, 'cause it gets cold in the Bayou.

The Bayou Grill is located at 2100 Overton Lane, in Overton Square behind Memphis Pizza Cafe. It offers both indoor and patio seating for warmer weather.

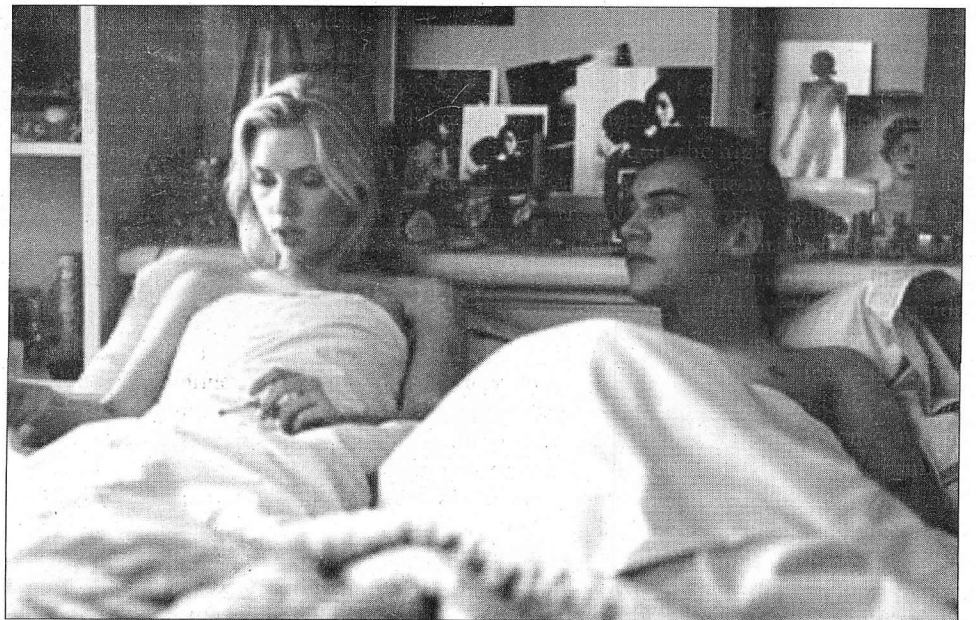


Photo courtesy of www.yahoo.com

Scarlett Johansson and Jonathan Rhys-Meyers spend some time getting to know one another in Woody Allen's newest quirky take on life, luck, and love.

Game, set and Match Point for Allen's new film

By HALEY FULTS
Staff Writer

After seeing *Match Point* I was surprised. I thought I was in for a romantic "dramedy" but came away with feelings and questions of tragedy, fate, and luck and love. The tagline is "Passion Temptation Obsession" but the real question of the new Woody Allen movie concerns luck. Is all of life really dependant on luck?

The two star-crossed lovers are Chris (Jonathan Rhys-Meyers of *Bend It Like Beckham*) and Nola (Scarlett Johansson). The story takes place in London and Allen takes full advantage of the stately English views around town with rich shots of the Thames and the countryside. Chris, our protagonist, is a struggling tennis pro who has quit the professional circuit in favor of a job at a posh London country club. There he meets Tom (Matthew Goode) and is introduced to Tom's opulent lifestyle and his sister, Chloe (Emily Mortimer). Chris begins dating Chloe, ascends the social ladder, and endears himself to the rest of Tom's family. All seems to be progressing smoothly until Chris meets Nola, Tom's American fiancée.

The questions provoked by the pairing of Chris and Nola, both products of unhappy pasts who seem to match in their present confusion with life, take the audience to the finish of the film. Johansson shows some of the desperation of *Fatal Attraction* as the *femme fatale*. Although Johansson is excellent and immediately attracts attention when on screen, Rhys-Meyers's Chris is our hero, whether we like him or not.

Rhys-Meyers's acting is on point, but his is not a likeable character. He is selfish, confused, and self-destructive. His life in the comfortable world of servants of chauffeurs is complete until his own misguided impulses threaten to unravel this world from the inside. Like other Woody Allen protagonists, however, the audience wants to follow his story. We are engrossed despite our disgust.

For those who saw *Annie Hall*, *Match Point* has some of the same kind of regional dialogue. All of the characters are British except Nola, and we get a glimpse into the way Allen's new British upper class conduct their personal lives. One scene in which Chris and Chloe battle with the softest of words is worth the price of admission in and of itself. Besides the largely complex wordplay, the score, made up entirely of original opera recordings, is beautiful and unexpected. Seeing *Match Point*, or rather *hearing* it will hold anyone over in the way of culture for months to come.

So, go see *Match Point*. If you like thoughtful movies, you have arrived. You will ask yourself questions like "Why is he doing that—he'll ruin his life?!" But we should realize that our hero may not be so different from us. We see Chris climb into a world of money and security only to hover at the precipice because of his desire for Nola. But will his luck run out? You'll have to go watch and see and wonder, "Really, how important is luck?"

Match Point is playing at Studio on the Square located on Madison Ave. Matinees are \$6 and evenings are \$8. *Match Point* is certainly worth the price to see.

Track begins indoor season

By EVAN ELLIOTT
Sports Editor

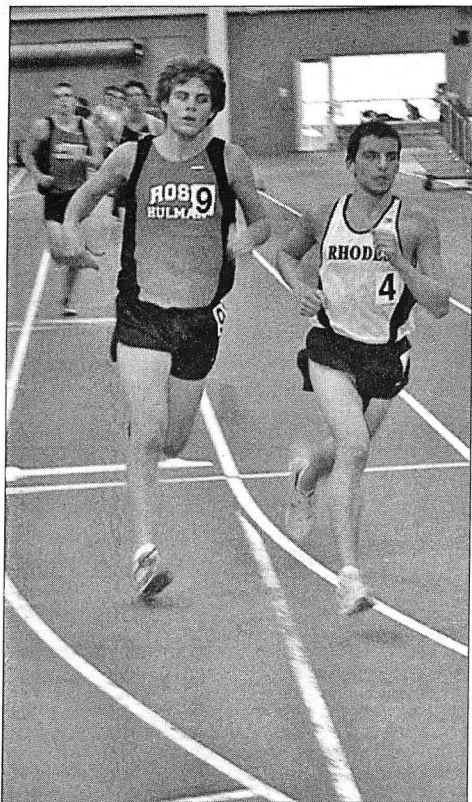
The men's and women's track teams competed last weekend as a full squad for the first time this season at the Rose-Hulman Invitational. The teams traveled to Terre Haute, Ind. to take advantage of the competitive environment and build on the season's early training thus far.

This meet gave the teams a chance to perform on a competitive level while scouting their conference opponents for the season ending showdown. Scoring points was not the primary concern for the team at this early season meet. Unlike conventional sporting seasons, a track and field regular season is rather inconsequential. Regular season records don't matter. What matters is continual improvement week-to-week to prepare for the conference meet in April.

"You could avoid competing all season, show up and win the conference championship," said Shofer.

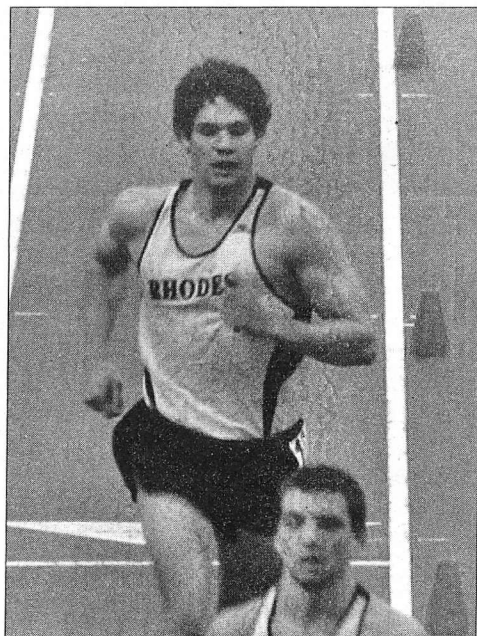
The Lynx entered Rose-Hulman, like they will DePauw in three weeks, tweaking and refining the subtle inconsistencies in their performance, and getting a handle on pacing and race strategies. The early season meet also allowed track members to compete in events not considered their main speciality. For instance, most long distance 5,000 meter runners competed in the mile for this meet, while some middle distance runners ran the 3,000 meter race.

One such middle distance runner, John Mowrey ('06) ran the 3K at Rose-Hulman. Suffering an early season injury, Mowrey was able to push himself to a personal best 9:19.69. John Harrison ('06) just missed a personal best in the mile, finishing third in 4:32.51. Lucas Warth ('09) ran an indoor personal best in that same race, finishing just behind Harrison in fourth in 4:33.72.



JOE MORRIS/The Sou'wester

Nick Lewis ('08) and the men's distance crew made a strong showing in the 3000 meter run.



JOE MORRIS/The Sou'wester

John Mowrey ('06) and Nick Lewis ('08) run in the Rose-Hulman Invitational 3 kilometer Race.

Nick Campbell ('06) held down the men's side of the sprints, taking fourth place in the 400 meter dash with a time of 53.00. Coach Kevin Semanick noted Campbell's progress this season and expects his times to continue to fall. Coach Semanick commented on Campbell's value to the team and his leadership by example; "Nick is easily the hardest worker on the team."

The women sprinters were led by Sha King ('08), who placed fourth in the 200 meter dash in 27.66 seconds. King will be looked upon by the coaching staff to assume a substantial leadership role next season, with the arrival of a large recruiting class.

May King ('06) and Nici Thomas ('08) each ran well in distance events. King ran the 3K in 11:00.01, a personal best, and Thomas finished the mile in 5:41.58, a fourteen second improvement upon last season's Rose-Hulman Invitational.

"The field events were big," said Coach Semanick. "They really showed the work our athletes have been putting in."

In his first meet back from injuries sustained in a car accident, Will Pitts ('08) placed fourth in the high jump, clearing the bar at 6 feet 2 inches.

"Pitts really brings a lot to the team. He is a source of energy at practice," said Semanick.

Elizabeth Erny ('07) splits training time between field hockey and track, yet placed second in the women's pole vault with a clearance of 8 feet 11 3/4 inches. Annie Bell ('09) also hauled in a second place finish. She jumped 33 feet and 1/2 inch in the triple jump.

Progress has been substantial, but the track teams still have their eyes on the end of the season. They return home to host the first two outdoor meets of the season on March 18 and 25. The conference championship meet will be held at Sewanee on April 28 and 29.

Varsity Athletic Scoreboard

Basketball vs. Sewanee Women W 73-68 Men L 86-77	Basketball vs. Centre Women W 80-6 Men L 88-81	Basketball Records Women 13-6 (5-4 SCAC) Men 10-10 (2-7 SCAC)
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Humanity Super Flag Football Tournament

The Rhodes Student Athlete Advisory Committee (SAAC) will be fielding a team in the Habitat for Humanity Super Flag Football Tournament to be held on Saturday, February 4, at Fargason Field. The entry fee for the tournament is \$300. Any donation made toward the tournament would be greatly appreciated. Please contact Rhodes Director of Athletics, Mike Clary, concerning registration and donations. 901.843.3939 or clary@rhodes.edu.

Spring Semester Intramural Calendar

ACTIVITY	REGISTRATION OPENS-CLOSES
Racquetball/Squash	January 23-February 5, 5 p.m.
6-on-6 Soccer	February 13-26, 5 p.m.
6-on-6 Volleyball	February 20-March 5, 5 p.m.

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