



David Herig and Fran Godbold looking scary at the R.A.-sponsored Haunted House put on last Tuesday.

Briefly . . .

The theme for Rhodes College Black Student Association's Third Annual Gospel Extravaganza is "Thanking God and His Many Blessings." It is to be held Nov. 17 at 7:30 p.m. in the Evergreen Presbyterian Church. Traditionally, the Rhodes B.S.A. has presented the Extravaganza in the spring, with proceeds going toward a scholarship for a deserving black student. This year, however, the group has planned both a pre-Thanksgiving and spring event to benefit not only the scholarship fund, but the Memphis family they've "adopted" for the year. Tickets are \$3 and can be obtained at the door, in the Refectory, or by calling 726-3662.

The Alpha Kappa Alpha Sorority is giving a campus-wide bookdrive party for LeBonheur Children's Hospital. The party will be in Tuthill on Saturday, Nov. 11 from 9:00 a.m.-1:00

p.m. Admission will be a children's book or \$1. Come and show support for less fortunate children.

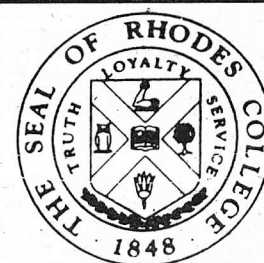
The second production of Opera Memphis's season, "Anna Bolena," will open at the Orpheum Theatre on Thursday, Nov. 30. A second and final performance will be Sat., Dec. 2. The opera by Donizetti is an historical tale of the English court. It centers on Henry VIII and his wife, Ann Boleyn. Because Henry is adamant about having a male heir and Ann can not bear him a son, Henry takes a mistress, Jane Seymour. Jane is Ann's best friend as well as Henry's mistress. One dramatic point in the opera is a duet between Ann and Jane when Jane confesses to Ann that she is Henry's paramour. Tickets can be obtained by calling Opera Memphis at 678-2706.

The Sou'wester

Vol. 77 No. 23

Rhodes College

Thursday, November 9, 1989



The Eighties — What Was The Deal?

by Beverly Burks, Co-editor

It's the end of the decade as we know it, and how do we feel? It's time for us to re-examine the eighties — look at them with our wise old eyes. After all, this is the second decade most of us have witnessed the close of and we're pretty good at careful analysis and synthesis by now. After all, we're getting a liberal-arts education and we can discuss stuff, if nothing else. Some might say that 21 or 22-year-old people can have no relevant perspective on the past 10 years because we're not far enough distanced from them, but let's dismiss that argument in favor of this one: We were formed by the eighties — our mindsets, our worldviews, our beliefs and our motivations. Therefore, we can comment most accurately on the decade and its impact. Bearing that in mind, we at the *Sou'wester* humbly offer some of our observations about the eighties — what they meant, if they meant anything, how they will be remembered. In short — what was the deal? This is the first in a series of columns which will attempt to address these and other questions.

Let's start off by hitting the highlights, which is an eighties kind of thing to do, as evidenced by the popularity of USA Today and Headline News. We'll talk politics, business, pop culture, trends, events and social problems, and whatever else comes to mind. What follows is a brief summary of these topics, designed for an MTV-generation attention span. If you feel up to it and want to be able to have a "hip and yet deeply suspicious of hip" (to borrow from SPY magazine) comment to drop in the conversation at

all those power meals you'll be attending, you can read the individual features on each topic in the upcoming weeks.

POLITICS: We started the 1980s off with a new president, and, as it turned out, an accompanying new set of morals. Who would have thought that Ronald "I'll clear this barroom" Reagan would have metamorphosized so completely, exchanging his cowboy mentality for something a little more doddering and detached? Maybe he was that way all along and his supporters just got fooled. As Reagan's grasp of control loosened, ugly things began to slip out from between his fingers — the Iran-contra affair, the dirty dealings of tens of his appointees, Nancy. You know how it all ended up.

BUSINESS: "Money is the sex of the Eighties." I think Michael Douglas said that in Wall Street, an ugly little movie about greed, corruption and hostile takeovers — all hot eighties bopies. I'm not even going to mention leveraged buy-outs or insider trading.

POP CULTURE: I think "thirty-something" is evocative of the ruling more for sensitive, late-eighties types — it's funny, it's hip, and most of all, it's aware. But it's also self-conscious and too much like a group therapy session. I can't tell if I hate it or I love it. I'm ambivalent about it. So is everybody else. About everything. It's a trend. Which brings me to:

TRENDS: There are lots of scary trends out there right now — trash tv, confession/absolution on talk shows, and this whole nutty

nostalgia thing. Were the sixties so wonderful that we need to relive them, in fashion and old rock groups anyway, if not in the actual localism, commitment, peace and harmony that I hear were so widespread back then? Does anybody really need to watch a nearly deaf Pete Townshend flail at a guitar that he can't even hear and preach about the excess of loud rock and roll? I think not. Doesn't anyone care about retiring with their glory intact? I guess not.

SOCIAL PROBLEMS: "Foreign debts, homeless vets, AIDS, crack, Bernie Goetz." Although I've been a little suspicious of Billie Joel since he married Christie Brinkley, he has managed to put his finger on some of the most serious problems the eighties have presented to us. All of these issues (except Bernie Goetz, hopefully, he was a one-time fluke) are staggering in their dimensions. The tremendous national debt, the thousands of homeless persons, and the devastating results of AIDS and crack addition are only a few of the problems with their origin in the eighties that will have to be dealt with in the nineties.

This interview can't even begin to cover all the strange, scary, and wonderful things that happened in the eighties. I haven't even mentioned televangelism, Madonna, neon clothes or the Reverend Donald Wildmon, Dr. Donald 'Quality' Trump and the resurrection of Elvis. Hopefully, we can address these and other pertinent topics in the upcoming weeks, considering them from all the angles and offering helpful suggestions for entering life in the nineties. After all, you know what a positive attitude and bright outlook we have at this newspaper.

Faculty Member Shows Work In Clough-Hanson

by Cay Chastain

An exhibit of recent works by faculty member Lon Anthony will open at the Clough-Hanson Gallery November 10. A professor at Rhodes for 29 years, Anthony spent August 1988 - August 1989 on sabbatical in Key West, Florida. Through December 15, he will share his time away from campus with students, faculty, administration and the greater community by exhibiting pieces he created while in Key West.

Anthony's chosen artform is sculpture. Some of his work is metal, and some is "mixed media." An example of his metal work is the piece standing between Kennedy and the Refectory which depicts stereotypical Rhodes personalities. Installed in 1975, the sculpture caricatures students, professors, security guards, the administration and other campus types. Several dogs are included in the piece because, says Anthony, students used to keep pets in their rooms and

dogs were a part of campus. A similar piece was done for Vanderbilt University. "Mixed media" is a combination of wood, steel, urethane, marble dust, gauze, acrylic, replex, and a number of other substances.

Anthony works almost exclusively with the human figure. With it he comments on relationships and social encounters between people. The November show will feature couples dancing, pieces he says were inspired by Glenn Miller-type swing music his neighbor next door played. As he worked, Anthony reports, "Tunes floated over from this guy's patio and after awhile, the music was so pervasive that I incorporated it into my work by sculpting people dancing."

Anthony says that he enjoyed the laid-back atmosphere of the Keys. He spent some time "messing around with boats," and often went barefoot. Occasionally he took pieces out on the

(Continued on Page 4)

Apartheid Rallies

by Laura Blankenship

The problems in South Africa have not been resolved. Apartheid still exists; the government is still uncompromising. Unfortunately, very few people concern themselves with the growing unrest in South Africa. As a way to educate people about South Africa and the issues surrounding it, the Mid-South Peace and Justice Center and the South African Task Force have scheduled several events for this weekend.

On Friday night, there will be a film festival at the St. Theresa Little Flower Convent on Jackson from 7:00 p.m.-9:30 p.m. They will show videos on several issues and there will be discussion afterwards.

Saturday, there will be workshops at the Golden United Methodist Church (4028 Neely Road) on South African children and the role of the church in international issues. These workshops will be held from 8:00 a.m. - 4:30 p.m.

Sunday night, a benefit concert is being held at the Antenna. Exodus and Chromatic will be playing. The cost is \$5 and all the proceeds will go to help the effort to fight apartheid in South Africa.

Please try to support the fight against apartheid and attend these functions. For more information call the Mid-South Peace and Justice Center.

Thursday, November 9, 1989

GUEST EDITORIAL

Quake Drill!

by S. Stinson Liles

The immense amounts of damage done by the recent earthquake in San Francisco have caused many cities to reassess the potential of such a disaster closer to home. Memphis officials have been doing just that in hopes of minimizing damage should we ever experience an earthquake in our fair city. This is not as preposterous as it might sound, however. Memphis is located frighteningly close to the New Madrid fault and, according to *The Memphis Flyer*, the Director of the Center for Earthquake Information and Research in Memphis gives us a fifty/fifty chance of a magnitude-six earthquake by the year 2000.

A series of three quakes on this very same fault rocked New Madrid, Missouri in the winter of 1811-12. These powerful quakes (it took three to release the pressure built up in the fault) rerouted the Mississippi and were felt in Boston and Montreal. *Newsweek* magazine reported that "since 1812, the fault responsible for New Madrid has stored enough energy for a 7.6 quake, a tremor that would make (the San Francisco) jolt look like a geological hiccup."

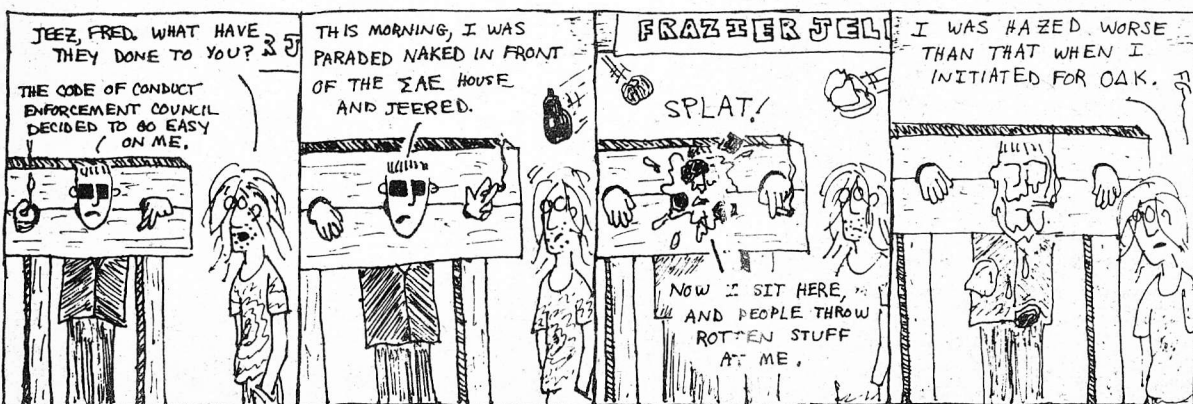
Most sources agree that even a building meticulously designed and constructed to withstand an earthquake would be damaged in a tremor ranking seven to eight on the Richter Scale. What's a Memphian to do? Some say that besides easy home improvements suggested by the *Flyer* like securing heavy furniture to the wall and installing flexible connectors to gas lines, there is not a whole lot to do.

A sub-committee of the Building Code Advisory Board (BCAB) in Memphis, though, is pushing for a stringent code requiring a certain seismic tolerance for buildings in the city. Memphis, presently, has no such regulation. San Francisco has adopted similar policies and plans to be completely upgraded by 1992. Could Memphis attain a similar goal? Most likely . . . no. Modifying older buildings can cost up to thirty percent of their present value and an owner has to really want to keep his location to make this kind of investment. San Francisco is a desirable enough location to impose these standards, but wouldn't the same standards here send merchants and builders running arms flailing to nearby cities with no seismic codes? Can Memphis afford that?

The plans for the much touted Great American Pyramid were approved despite requests to improve its resistance to earthquakes. Would ground even have been broken for this alleged God-send for the Memphis economy if these expensive building codes had been imposed?

Most area hospitals were constructed with these problems in mind and could remain functional in a sizable tremor. This is not true, however, for Memphis and Shelby County schools. Reports completed by local architects tell us that the structures "would almost certainly collapse in the event of a 7.6 earthquake, killing as many as 650 students and teachers and injuring some 2,600 more." Where do we draw the line? It would be ignorant to cross our fingers and hope nothing happens, but that seems to be the general plan right now. Warner Howe, Chair of the BCAB was asked about the decision to build an earthquake-vulnerable Pyramid. "It depends on whether we have an earthquake or not," he replied. "If we have an earthquake, it was wrong. If we don't, it was right." Anybody know where I can get some flexible gas pipe connectors?

FRED KHOBULD: Anarchist



Letters To The Editors

To the Editors:

When a popular newsmagazine with powers to grant prestige trumpets the name of Rhodes College, it is understandable that celebrations might break out on campus. Sometimes, though, dancing in the verdant

pathways may cause injuries.

Under the influence of ratings-euphoria, the co-editor, Ms. Burks, has somehow proclaimed a Thousand Year Reich. I have been acquainted with President Daughdrill for many years and know him as a considerate, diplomatic person. He would not so summarily dismiss the labors of conscientious servitors of past epochs. He

would not deem people over fifty as deficient in energy. He himself is no longer a young man.

My assumption is that Ms. Burks hurried her report into print, leaving out the gracious, mitigating contexts of presidential remarks. It would be a shame if alumni got the mistaken notion that the present administration has no respect for tradition.

R. C. Wood '48

Memphis, The Town

by Frank Howell

EAST VERSUS MID

Many Memphians are quick to point out an obvious polarization that exists among the city's movers and shakers. It is one of East vs. West, old vs. new, and even maybe conservative vs. liberal.

I am speaking of the supposed difference between the two rival sections of Memphis, midtown-downtown and "out east."

In various circles of the city, you can usually hear people talking about the midtown mentality or the Germantown mentality. And depending on from whence you hail, the view of the other is usually not so pretty.

To the people "out there" in East Memphis, midtown is a seedy run-down area that has seen it's better days. In the confines of the Parkways exist mostly crazy liberal romantics and old people who were too stupid to move out of there when the gettin' was good.

To them, their oriental haven is an example of what new Memphis is all about. Modern, thriving, three-piece suits, and a bucket-load of fresh new greenbacks. They have escaped the seediness of the melting pot for a homogenous playground. They have got fine restaurants and attractions, they claim, and see no need to "live closer to the action." To them, they are the real motion lotion of the city.

But try telling that to a true-blue midtowner walking the dog in beautiful Overton Park. To him, "out east" is a most despicable place, full of new money and no creation. The people are all money-grubbing, social climbing idiots. They lack any respect for future and are the root of the problem with resurrecting Memphis, all of Memphis, as to a first class viable city to live and bring industry.

To the dog-walker in Overton, midtown-downtown is the cultural center of the city. In fact, it is the city. There is charm, and elegance behind the sometimes ugly facades. There are things to do, houses to restore, and neighborhood taverns to drink in. There is the art gallery, the

park, Mud Island, the Pyramid, the antique shops, and, of course, the world renowned Rhodes College.

I have never figured out just how much credence I put into these stereotypes. It is obvious there are plenty of Yuppies and new money around here in midtown. It is also obvious that there are thousands of people "out east" who do not have the mentality that some like to think they do.

So the argument does not wash out to a large extent. Nonetheless, there are some interesting differences between these two sections of Memphis. A difference that many in both camps will readily acknowledge.

• • • •

COLORADO CONNECTION

The only connection most Memphians have with Colorado is throwing down a Coors beer every once in a while or dreaming about "finding myself" in the mountains out there.

Lately however, the most talked about person in Memphis is not from Memphis, but indeed Colorado—

The Sou'wester

The *Sou'wester* is the official student newspaper of Rhodes College. It is published every Thursday throughout the fall and spring semesters with the exception of holidays and exam periods. The office is #10 in the Briggs Student Center. Staff meetings are held there each Tuesday night at 6:00 and all students are welcome to attend.

Interested parties are encouraged to write letters to the Editor, which may be delivered to the office or sent via campus mail. Any letter for publication may be edited for clarity, length, or libelous content.

Student publications at Rhodes are governed by the Publications Board — the Editor-in-Chief and Asst. Editor are the elected representatives of that Board. The opinions expressed in editorials and featured columns are those of the editors and contributing writers and do not necessarily represent the official viewpoints of Rhodes College.

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The *Sou'wester*
Rhodes College

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Rhodes College In the News

F. Grant Whittle

It came up at dinner one night that Rhodes had been featured in a number of major magazines. We were profiled in *Time*, of course, as a "nifty" college, and this year we made it into *US News and World Report* (which is such a silly little news magazine—I don't really understand why we got so worked up about not being mentioned last year . . . *U.S. News* never interviewed Johnny Depp . . . we were in *Time*, after all, and they have such good movie reviews). Both of these magazines profiled our educational excellence. We've also been featured in *Southern Living*. We were included there because of the beauty of our architecture. True enough, I mean, our architecture certainly is worthy of being featured in *Southern Living*, what with thirteen buildings on the national register and all. Well, all this got me wondering: What other magazines might we warrant a feature in?

Take *Popular Mechanics*, they could do a really keen article on our

brand new security wagon. They could put in an entire do-it-yourself feature on how to take a dilapidated army-surplus jeep, paint it white, apply beautiful decals with our logo and phone number, and attach a cute little revolving light on the top for god-knows-what reason. "Rhodes determined that it would be extremely economical to retire their old gas-guzzling golf cart in favour of an up-to-date, government-approved, power machine that goes from zero to sixty in a matter of minutes and can cover the treacherous terrain of the college without so much as a wince."

Rolling Stone could do a feature on Rites of Spring. Jann Wenner could come out and interview the soused masses and really figure out what makes the college student tick. I mean, obviously our yearly bacchanalia is a republican mini-Woodstock. "Telluride came out for its traditional Sunday-afternoon closer. The boys in the band once more refused to show

their age: girdles and toupees were in place and recorded encores were already in the tape machine. They blew away the assorted Kappa Deltas, et al., right from the start with their rousing rendition of 'Red, Red Wine,' that quintessential reggae tune by Rastaman Neil Diamond."

Fortune could do a piece on how to run an institution of higher learning as a business. "Long ago, Rhodes abandoned all the primitive notions of teaching students to look critically at their lives and beliefs and setting them on the path to some kind of philosophical 'truth' in favour of pure capitalism. 'Our Goal,' President Daughdrill said, kicking back in his chair, a Chinese tapestry that Richard Halliburton had pilfered on one of his adventures looming behind him, 'is to give the bored Southern gentry the best four years money can buy before they go back to take over the family business.'"

Esquire could write about the new

guage, and sundry other things fashion demanded that you accept last year. This fall, the only way you can even expect to succeed at your job and romance is to "Go Sultry." Femininity is back, the article claims. Capitalize on your features with matte foundations, roguish purples in eye and cheek color, and jump in the Bed Red (all by Max Factor.)

Get out of that rut! Tell your boss you've had it up to your recently lowered neckline with his non-globally conscious way of thinking. Quit and go tie yourself to harpoons in protest to whale slaughter. Wash that man right out of your hair. All the best people will be dating Buddhists this fall. Alcoholism is out this fall. All the best people are co-dependent. Aquarius is in ascendance. Put off pressing financial matters. Go for that hot new perm you've been dying for. Better Sex is waiting for you, if you just learn how to rebuild a V-8, illustrated in big pictures with small words.

Guy's magazines are no better. If we are to believe any one of the numerous men's fashion magazines, the only desirable type of man has hair which is moussed, greased, spritzed, scrunched, slicked, and bull-whipped. The ideal man wears glasses, but only for character; tweed, baggy shorts, Italian shoes, carries a lacquered cigarette case (Ralph Lauren, \$230) but cries during anything with Meryl Streep, and plays a mean game of Jai Lai on his way from his summer home in the Berkshires to his job in Lower Manhattan, where he's a photographer for National Geographic.

This fall, uncompromising masculinity is in. Smack your mate around. But listen when she wants to talk. Don't be afraid to wear that house coat to work. It shows a certain worldly wisdom your boss will be impressed with. Those mauve knickers

you wore to black-tie functions last year can be converted to a dandy pair of bike pants. Take up Hari Krishna. Women go crazy for that saffron robe and bald look. Quit that nowhere job as a futures analyst, and take up hang-gliding as a full time profession.

Kind of leaves those of us in blue jeans and glasses because we need them, who saw The Blues Brothers because we liked it and aren't adverse to watching wrestling out in the cold. Think about it. How can we possibly be expected to live the same life as some guy name Oliver, Dirk or Sven? How can our golf game be as good as theirs? How can we be expected to drive a Maseratti 300 miles to hand deliver orchids to our lady fair?

We can't, any more than a woman can be expected to dress like a street walker to impress the boss. Yet this is what the fashion magazines would have us believe. Look at these people and how fantastically successful their lives are, these magazine say. Read these magazines full of sensitive, globally compassionate models, but the things they wear, think the things they think and what a grand place this world would be.

They fall far short of the mark in two vitally important ways. Instead of being enjoyable to look at, these magazines only make us feel unattractive, unfulfilled and poorly dressed. Instead of being a celebration of the human form, they are Satan's Chock Full o' inadequacy checklist. Get these things and you are validated as a human being. If you don't, you suck. As you look at \$750 suits, you can't help but feel that maybe these people in the magazines live more exciting lives than you. One can't even lose oneself in fantasy about living like these people do. The glossy-paged fashion statements see to it that you are aware of how out of it you are, and

"Southwestern School" of writers that have appeared on the Rhodes campus. "F. Grant Whittle and Rod White sat in the dim room, surrounded by the vague shisps of incense smoke that sulked in the air, imparting a smell not unlike that of an opium den. 'All I am saying is that we must de-intellectualize ourselves before we can locate our true intellectualism,' Whittle said, brushing an itinerant fly from his expansive black-clad belly. 'I mean, like Rod, here, said—all the birds that are dead on the pavement: what good are they?—that really moved me, I tell you. It's so true, isn't it?' Just then, Scott Naugler came in carrying a new poem and a huge, bronze hooka."

House and Garden could write about the glorious interior designs

found all over Rhodes College. "Rhodes is a special, and the interior designs of all the dormitories reflect this. The object is to provide elegant, luxurious spaces worthy of the college's wealthy clientele while keeping in mind the need to make sure everything is resistant to the natural wear placed on it by the college student. It is a rare piece of furniture that can completely withstand being vomited on or having a pitcher of banana daiquiris dumped on it in a moment of adolescent rage or drunken joy."

The publicity department really ought to get on this as soon as possible. They forced the hand of *U.S. News and World Report*, who could be next?

Peace.

Coping at the Two Way

This evening at the Two Way Inn, my nerves are shot.

How it is when one is not drunk in an intoxicated crowd.

My dart game isn't even fun.

All I ever wanted tonight—

a peaceful draft and refuge

from a nagging bitch, but

I find no relaxation!

Bill, the beer-drinking,

tobacco-chewing, muscle-bound

redneck parked at the bar's end

brags that he can whip anyone

at arm-wrestling and makes

much more noise that I wish to hear.

The feathered blue dart in my hand—

I would like to pierce Bill's face,

but that would lead to an altercation—

and I don't fight anymore.

—David J. Brooks



Fashion Magazines

Web Webster

In a recent issue of "—Attractive, Sensitive Men in Expensive Clothes Magazine," I was told that the well-dressed man would be tending towards wider lapels, paisley ascots and point collars, in addition to "more daring, elegant shoes," namely, little Italian shoes in two colors, patent leather, of course. At the same time, my sister can read about improving orgasm while getting ahead in the workplace in "Rail Thin Models Living Impossibly Good Lives Magazines."

Who in the name of Madison Avenue do these people think they're fooling? Girls will remember reading "Seventeen" at fourteen. Entrance into high school moved them into a higher mindset, that espoused in such magazines as "Cosmopolitan," "Elle," and "Mademoiselle." By the time they get old enough to wear the silver spandex tube dresses modeled in these magazines, they're twice as old as the models showing them. These models are children, kept in dark rooms (pale is in), their lips injected with silicon (as are thick lips), and on restricted diets, no doubt. Stuffed into some designer's idea of fashion, they are forced into positions which the *Kuma Sutra* never dreamed of.

"Fall's Hottest Looks, Jobs and Ways of Thinking." Open to this story only to find out that the leather mint you had to have last fall is now hopelessly gauche, in addition to vegetarianism, speaking a second lan-

College Students

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how pitifully stocked your closet is.

Additionally, fashion magazines perpetuate something of a disparity between the sexes. Seeing women sprawled over rocks in black leather underwear is hardly the way to smooth the way to better relations between the sexes. Nor is showing a guy emerging from the shower in a towel. Instead of breaking down stereotypes, the fashion

magazine seems to perpetuate the myth that women can only be pretty, well dressed, well-shod objects and that men are big, strapping provider-types. Too bad.

So the next time you're reading "Elle," or "GQ," just remember that what you're seeing isn't real, though it looks like it is. Kind of like Professional Wrestling.

Thursday, November 9, 1989

The Spirits of Rhodes Past

by Jonathan Smoke

Have you ever felt like someone was watching you, yet you could not see anyone there? Have you ever walked across campus late at night and felt or seen a presence on Halliburton Tower? Have you ever heard strange noises coming from a supposedly empty floor above your room? Well, you are not alone; in fact, we are not alone.

Rhodes is a perfect setting for tales of horror and the unknown — the ominous Gothic buildings, the rows of great trees, the dimly lit lampposts. Some might even say that this coupled with the high amount of academic stress could lead to the strange stories that are passed on year to year by great story-tellers and/or eyewitnesses.

Believing that some of these could be true, a few friends and I set out on a journey into the Rhodes unknown to discover the spirits of Rhodes past. This journey included witnesses, alumni, school records, and some of the spirits themselves.

The most "popular" ghost at Rhodes is Tom, the famous resident of Bellingrath Hall. Tom was a student at Southwestern in the early '70s who after receiving his draft notice, wrote a suicide poem to the draft board and took his own life by swallowing acid which was stolen from a chemistry lab. Tom died on third floor Bellingrath but has been said to roam both that floor and the vacant floor above. Many witnesses can attest to Tom's presence in Bellingrath, some with pleasant tales and some with experiences so frightful they had to move elsewhere.

Then there are the famous ghosts that jump from Halliburton Tower. Again, more than one witness has seen late at night what they thought was someone jumping from the Tower, yet when further inspection was made, no sign of a jump could be found. The spirits say that there are two who died this way, and that it is possible to see them reenact their jumps late at night,

a little after 2:00 a.m.

Annie is another famous ghost—the ghost of McCoy Theatre. Annie hung herself in what the McCoy once was—the Zeta sorority house.

Like Annie, another ghost is said to live in and haunt the Pike house. This was a Pike who supposedly hanged himself sometime during the 40's.

Further, the spirit of a man shot and killed by the police on North Parkway in 1987 is said to roam the edge of the Rhodes campus along North Parkway.

You can scoff at this, especially as it appears in this inanimate black ink, but you may change your mind if you ever walk along North Parkway late at night, if you ever stay in the Pike house overnight, if you work late at night making a set or rehearsing a scene in McCoy, if you walk across campus near Halliburton Tower late at night, or if you find yourself alone on third floor Bellingrath and hear something on the floor above you, or in your own room.

Gallery

(Continued from Page 1)

water to work on them. Anthony did miss an urban environment, though, for Key West lacked many of the amenities available in Memphis. He especially missed spending time with

friends and going to movies.

Altogether Anthony thinks of his year away as "a good year," and is pleased with all he accomplished. After being away from academia for so long, he is glad to be back and is enjoying teaching again this year.

NOTE: The Clough-Hanson Gallery is open 9:00-5:00 Mon.-Fri. and by special request to security. Dates of the show are November 10-December 15. There will be a reception in the Gallery Friday the 10th from 5:30-7:30 p.m.

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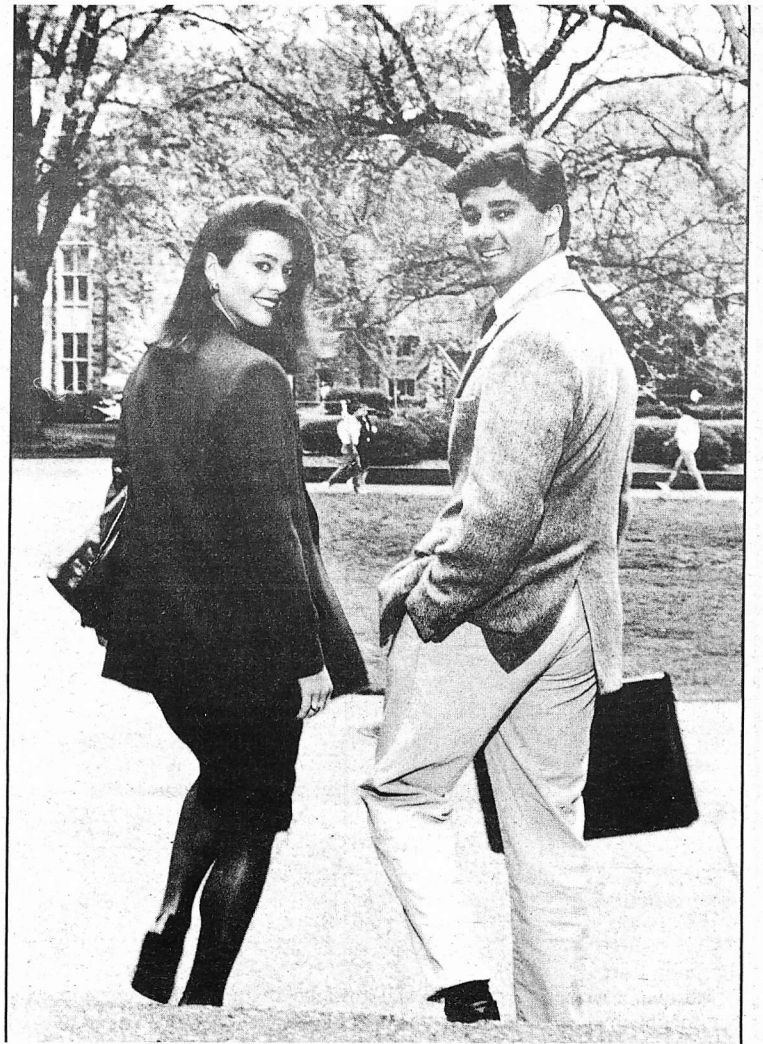
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Large Sign of the Decline of Western Civilization: Careers pursued by recent Rhodes graduates: waitress and bartender.

Students To March In Pro-Choice Rally

By Lee Phillips

On Sunday, November 12, a group of Rhodes students are planning to attend a Pro-Choice rally in Washington, D.C. The rally is coordinated by the National Organization for Women.

The group from Rhodes is being sponsored by the Women's Action Coalition.

Included in the trip is a place to stay, speakers, an information session and a video, not to mention the experience of

marching in the rally itself.

Assembly will begin at 11 am on Sunday with the rally beginning at noon. Participants in the rally are encouraged to wear purple and white.

If you would like more information about the rally please call Kristina Thoennes at x3263. If you are interested in the Women's Action Coalition call Adrienne Lawyer at x3126 or Stacy Boldrick at x3416.

National Hunger and Homelessness Week Calendar

Monday, November 13, (during meals)

Harvest of Hunger and *The Challenge to End World Hunger*, two videos from Oxfam America, in the Rat, sponsor: Souper Contact.

Tuesday, November 14, (3:30-6:00)

Souper Kitchen, at St. John's Methodist Church on Peabody, sponsor: Souper Contact

Tuesday, November 14, (time to be announced)

Homeless Person Speaks about the Experience of Homelessness, in 200 Palmer, sponsor: Souper Contact

Wednesday, November 15, (all day)

Letter Writing for Sanction Legislation for Bread for the World, in the Student Center, sponsor: CSPA and Souper Contact

Wednesday, November 15, (4:30-5:30)

Global Banquet—an experience you've never had before . . . , in the North Room of the Rat, sponsor: Souper Contact

Thursday, November 16, (all meals)

Oxfam Fast, in the Rat, sponsor: Religion Commission

Thursday, November 16 (5:30)

Forum on Homelessness with a panel of participants from the October Housing Now March in Washington, D.C., in Orgill, sponsor: Souper Contact

Book Reviews:

The Handmaid's Tale by Margaret Atwood Review by Christl Peacock

Imagine a world of the future in which patriarchy is taken to its most grotesque extreme. In which women are not allowed to hold jobs or even to read or write. In which women are literally property of men — valued only for their reproductive powers. This liberal's nightmare is the world that Margaret Atwood creates in THE HANDMAID'S TALE.

The narrator of the text is Offred, a Handmaid in the Republic of Gilead (formerly the U.S.A.). The Republic of Gilead is a fascist regime which gained power in the late 1980s by gunning down Congress in one fell swoop. Its ideologies are based on literalized perversions of the Bible and sound suspiciously like Moral Majority propaganda. At the time of the coup, all women who were "Living in sin," had been divorced, were married to men who had been divorced, or were Gender Traitors (i.e. homosexuals) were arrested. These women were given a choice: either become Handmaids or work in the "Colonies" cleaning up toxic waste. The role of the Handmaid is to bear children in the stead of wives who were barren. The idea was justified by the Biblical precedent of Jacob and Rachel. The Handmaids are impregnated (hopefully) during a bizarre ceremony where the Handmaid is positioned between the legs of the wife — all parties are fully clothed. Offred's simple narration gives the reader a claustrophobic sense of the all-encompassing paranoia and fatalism of the truly powerless, but it also shows the possibility of hope by escaping into one's mind.

Published in 1985, THE HANDMAID'S TALE has been compared to 1984 and A CLOCKWORK ORANGE for sheer power of vision and language. Atwood's style is hypnotic — stark and lyrical at the same time. Her use of language is original and compelling. I could find no flaws in this novel. Everyone should read this novel for its political implications alone, but Atwood's genius makes it a pleasure, not a duty, to read.

Collected Short Stories by Garcia Marquez a book review by Mark Albright

This book is a collection of short stories previously published in other collections in English. The book is therefore divided into the three main titles under which the stories appeared: *Eyes of a Blue Dog*, *Big Mama's Funeral*, and *The Incredible and Sad Tale of Innocent Erendira and Her Heartless Grandmother*.

Marquez's stories are set in coastal towns in South America, his homeland. He continually deals with the theme of poor people in poor towns, whose lives are often pitiful. His characters struggle relentlessly against their pitiful surroundings. In the midst of this, Marquez finds both hope and humor, in a very inspiring and original way.

The first section deals primarily with death, in Marquez's typical experimental style, beginning with "The Third Resignation" and "The Other Side of Death." These stories are so strange as to be nearly unintelligible. The first story deals with three different levels of death from the point of view of a narrator who apparently is taken care of by his mother after his first physical death. The second story tells the story of a narrator whose twin brother has died, and who now experiences death in a parallel fashion with that brother. In spite of the reader's difficulty understanding the plot, Marquez's themes are strongly reinforced. He represents a fatalism about life simultaneously with an atmosphere of fascination and exploration.

Innocent Erendira has a far more enlightening message for the reader. Marquez combines reality with fantasy in such stories as "A Very Old Man With Wings" and "The Handsomest Drowned Man in the World." "The Very Old Man With Wings" is in fact an angel who, for some unknown reason, has fallen to earth. Marquez presents this fantasy with a complete sense of realism, except for the fact of the old man's wings and apparent immortality. He offers this story as a fable for children, in which he rejects old archetypes and seeks entirely new and imaginative material.

Marquez's short stories are truly inspirational and enlightening. Often the reader must patiently move on, trying not to get bogged down in the problems of trying not to get bogged down in the problems of trying to figure out what is happening. Marquez's material is so original and so interesting as to overcome any of these problems.

Dear St. Bubba

Dear St. Bubba,

I wouldn't never write a letter to the editors ('cause they're liberal pinko-commie-pissants) but I feel like I could really set down and have a beer with you. And spit. And talk about life and stuff, like what kind of dog you'd be if you could be a dog. If this sounds good to you, answer the ad in the Flyer's personals under "Rainbow Man."

Dearest Rainbow Man

What do you take me for? You stupid butt-licking rednecks think that any smart-thinking columnist is just

like you. I don't give a flying rat's liver what kind of dog you want to be, pie-kicker. Keep the hell away from me.

Dear St. Bubba (Bachelor No. 1),
If you could describe yourself as a dessert food, what would it be?
Just wondering. — Curious

Dear Curious,

If you thought I was going to say cheesecake, then you're as much of a prevert as I thought you were. Thanks for caring.

Dear St. Bubba,
I'm really confused lately, what

with the new quiet hours, code of conduct, social room fees, I hardly know what is right anymore. Please explain! I can't concentrate on the important things anymore, like hell-raising. — Diffused.

Dear Diffused,

It seems you are confused. Here are a few simple guidelines to help poor potato brains like yourself steer clear of the authorities: Stay in your room with the lights off, and keep the music off. Take a shower once a week, as being stinky is socially offensive as well. Think good thoughts (or else).

RETRACTION:

We regret that an article in the Oct. 26th issue regarding the soup kitchen was incorrect in that it stated that the poor must pay a nominal fee for food. The services of the soup kitchen are free to those in need.

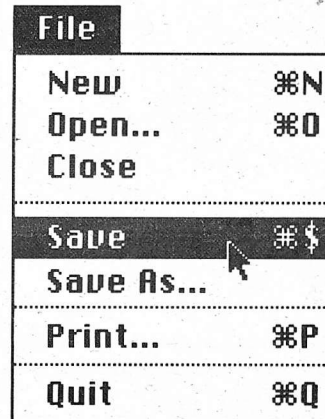
The Editors



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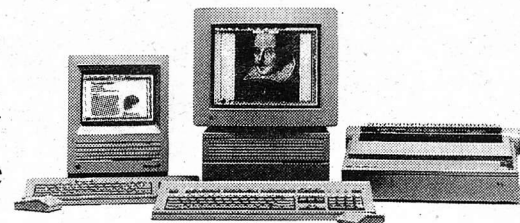
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McCoy Preview: Antigone

by Crickette Rumley

A classical tragedy plus melodrama plus post-modernism equals the McCoy Theater's current production of *Antigone*.

Having read the tragedy in a literature class a few years ago, I was very interested to see what could be done with it onstage. Well, they've done a lot with it. The performance starts out with some very New Age-y surreal music and a modern dance by Antigone (Erica Yoder) and her fiance Haemon (Andy Srygley). The music and the dance, combined with the spooky lighting and the purple stage (which really fascinates me), set a disturbing tone that commands the audience's attention from the beginning.

This feeling is further promoted by the chorus. Director Cookie Ewing has

rejected the traditional interpretation of the chorus for a postmodern approach. Instead of reciting in unison, many of the lines are divided among the elders in the chorus. One elder recites a phrase, then the other elders, one by one, repeat a key word, whispering it. They further underline the dramatic action among the main characters with breathy wind noises that must be heard and seen to understand. Also, their movements around and use of the stage are captivating. The sum effect is very powerful.

However, some facets of the production just don't ring true. Yoder as Antigone is believably dramatic, yet Stacy DeZutter, who plays her sister Ismene, is not. She goes beyond drama to melodrama; her facial expressions are reminiscent of those silent movies

from the early twentieth century.

Joe Tamborello's portrayal of the guard who must report the removal of the body is way off base. Correct me if I'm wrong, but isn't *Antigone* a serious tragedy? I certainly did not expect to find myself laughing at the guard's attempts to extricate himself from blame. He should not be comic relief.

Even the chorus' performance was not perfect. The variety of accents and the obvious Southern accents detracted from the unity of the chorus. The individual delivery of lines was not as crisp and clean as it should have been.

Nevertheless, the cast's overall performance is good. Instead of giving the tragedy a predictable runthrough, they have used an original and innovative interpretation that is gripping. It is worth seeing.



Erica Yoder and Stacy DeZutter rehearse for *Antigone*, now showing at the McCoy Theatre.

Movie Review: Crimes and Misdemeanors

by Thomas W. Layfield

Once again, Woody Allen has made a witty film filled with upper-crust and intellectual New Yorkers. Whatever

your opinion of Allen is, don't make the mistake of assuming that if you've seen one of his movies, you've seen them all. *Crimes and Misdemeanors*

stands as Allen's most complex work, combining insightful humor with a provocative and ultimately grim view of the meaning of existence. Although this premise sounds more than a little high-minded, Allen accomplishes the task with hardly a trace of heavy-handedness. With his unique, wry sense of comedy, the director addresses the issue of whether tragedy has any relevance or implications left in an age in which God is not present.

As filmmaker, Allen manages to present two very different plots clearly and effectively. The cuts back and forth provide a balance in the movie's tone, while, at the same time, they foreshadow the eventual meeting of the two main characters, Cliff and Judah.

Allen himself plays Cliff Stern, an unsuccessful (in the '80's sense of the word) documentarian whose current film involves a philosophical professor (Martin Bergmann) who survived the Holocaust. Cliff's wife Wendy (played by Joanna Gleason) has run out of patience with her husband and has refused to sleep with him for a year. Cliff's confidante is his sister's young daughter (a beautiful Jenny Nichols), who accompanies her uncle to afternoon showings of old movies. Needing financial backing for his documentary on the professor, Cliff reluctantly agrees to direct a profile on his wife's egotistical millionaire brother Lester (Alan Alda), who happens to be everything Cliff despises: a shallow,

"successful," Hollywood T.V. producer. During the filming, Cliff finds an ally (he thinks) in a public television producer named Halley (Mia Farrow), who is interested in Cliff's work on the professor. But the professor, who believes that humans can find meaning in their individual lives, is unable to follow his own precepts, and Cliff's project is shattered. And, when Cliff's documentary on Lester not-too-subtly compares Lester to Mussolini, he is fired from the job. Cliff's world, in which shallowness and greed have replaced the higher ideals of truth, represents the world of "misdemeanors."

To Allen, the more serious world of "crimes" seems to be a natural progression of Cliff's vision of distorted ethics. Plot-wise, this world is linked to Cliff's by Wendy's other brother, a rabbi (Sam Waterson) who is going blind. His ophthalmologist is Judah Rosenthal (Martin Landau, from "Mission: Impossible"), a wealthy, highly-respected doctor and family-man who has been having an affair for over two years with a stewardess (Angelica Huston). When his desperate mistress threatens to talk to his wife, Judah asks his brother Jack (Jerry Orbach) for advice. Jack has connections with the underworld, and he offers to handle the situation quietly, for a certain price. Although he is shocked by Jack's proposal at first, Judah agrees to it when his entire life of comfort and security is on the verge of being destroyed by his mistress. Guilt-stricken afterwards, Judah remembers his orthodox father's assertion that the "eyes of God" see

everything, and he fears both divine and mortal retribution.

The cast is, without a single exception, first-rate. Allen and Landau confidently carry the two leads, but their performances in no way overshadow the rest. Alan Alda impressively sheds his wimpy image to become an effective egomaniac, and Mia Farrow is excellent as Allen's likable love-interest. Equally as good are Waterson, Bergmann, and Gleason, each giving appropriately understated performances. And Angelica Huston has her best role since *Prizzi's Honor*, after a few notable miscastings (especially in the pathetic *Mr. North*). Overall, the acting is remarkable in that so many actors and actresses provide their characters with depth and realism.

Allen's predominant thematic device in the movie is that of the eye. Judah's father's warning about the "eyes of God," Judah's occupation as ophthalmologist, the blind rabbi, and Cliff's camera eye are all connected to the ideas of truth and divine retribution, but Allen somehow keeps the symbolism from becoming obtrusive. Instead, he uses it to raise questions about what exactly, if anything, is left to keep people moral in today's society. Allen's philosophical musings certainly aren't new, but their presentation is what makes *Crimes and Misdemeanors* more ambitious than most films. Allen's skill in direction is what makes the movie better than any other I've seen this year. Go see it, and prepare to be amazed at how he makes you laugh and think at the same time.

Auditions Announced for the Second Half of Season Nine at the McCoy

by Margaret Chandler

Auditions for *CYMBELINE* and *BLUE WINDOW*, both to be performed second semester, will take place at the McCoy during November. *BLUE WINDOW* will be directed by Frank Bradley and performed February 15-24. Described as a comedy of manners, the cast includes 3 men, one of whom must be able to play a guitar, and 4 women, one of whom must be able to sing. The

director will hold a preview to discuss the play and the audition process on Tuesday, Nov. 14, 4:30 p.m. at the McCoy Theatre. Auditions will be held Monday, Nov. 27 and Tuesday, Nov. 28, at 7 p.m. Women are encouraged to prepare a song, but no live music will be provided.

CYMBELINE, one of Shakespeare's late plays which combines comedy, tragedy, history, and romance, will be directed by John

Rone and performed March 29 - April 7. The cast will consist of approximately 16 people of all ages and talents. Although the director's preview for *CYMBELINE* is past, interested people should consider participating in the Shakespeare workshop being held at the McCoy on November 11. Audition times for *CYMBELINE* are Sunday, Nov. 19 at 1:30 p.m. and Monday, Nov. 20 at 7:30 p.m.

Beyond the Gothic Village: This Week in Memphis

by Joey Dudek & Crickette Rumley

THURSDAY, November 9:

Antenna Club: Shallow Rain (from Dallas)
North End: The Thursday Night Group
South End: Secret Life with Claudia and Rico

FRIDAY, November 10:

Antenna: Group Therapy and Judge Crater
North End: Sid Selvidge
South End: Change to Eden

A Restaurant: Randy Haspell, acoustic musician (This is a new place brought to you by the owners of the North and the South Ends. At 356 North Main)

Varsity Inn: Hary Boy and The Societt

SATURDAY, November 11:

Antenna: Meat Puppets
North End: Sid Selvidge
South End: The Five That Killed Elvis
A Restaurant: Randy Haspell
Omni/Proud Mary's: The Freds

SUNDAY, November 12:

Antenna: Benefit for the South African Task Force with the Chromatics and Exodus

North End: Argot
South End: Blues Two with Kaya
Huey's: Mark Hummel - Sue Frey Band

NOTE: Call 528-9916 for the Pyramid Club's schedule.

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Lynx Rise to First in Region

by Brad Todd
Sports Editor

Although Rhodes College Lynx did not play Saturday, the Lynx achieved something off the field that has never been done in the school's history. Thanks to upsets by Susquehanna College and Carnegie-Mellon University, the Lynx are now the top-ranked team in the NCAA Division III's South region.

Carnegie-Mellon knocked off Washington & Jefferson, the region's top-ranked team in the five previous polls, 17-7, and Susquehanna beat Lycoming, the number two team, 24-17. The 7-0 Lynx are now the region's only unbeaten team. Dickinson (8-0-1) moved into second place and Ferrum (8-1) moved into third. Lycoming slipped to fourth, Franklin & Marshall re-entered the rankings at fifth, and Washington & Jefferson

fell to sixth.

The number one ranking gives Rhodes the inside track to home-field advantage in the first round of the Division III national playoffs, which begin November 18. If Rhodes defeats Centre this Saturday in Danville, the Lynx will likely remain the region's top-ranked team and will garner one of 16 national playoff berths for the second consecutive season.

Should that scenario work out, Rhodes would host the region's fourth-ranked team in the first round of the playoffs and would retain home-field advantage should it advance to the second round. The South Region champion is one of the home teams in the semi-finals this year also, so the Lynx could theoretically advance to the national championship game without leaving the confines of Fargason Field.

The National title game, called

the Amos Alonzo Stagg Bowl, will be held in Phenix City, Alabama on December 9.

Should Rhodes lose to Centre, the Lynx would have a slim chance of even making the playoffs since seven other teams head into the final week of play with one or less losses.

Rhodes head coach Mike Clary says that the stakes for this week's game at Centre have not changed. "The stakes are the same. We win, we win a conference championship and an NCAA playoff berth. We lose, there will be no more football practice."

Last year the Lynx claimed a playoff with 28-0 victory over the Colonels in a steady rain in Memphis, but the situation was entirely different. Then, the Lynx had to rely on upsets of the two top ranked teams to get a berth; this year the upsets came a week early and the Lynx can control their fate.

Colonels and Lynx Clash for CAC Crown

by Brad Todd,
Sports Editor

The Rhodes football Lynx travel to Danville, Kentucky this weekend to play Centre College in what is perhaps the biggest game in the school's history. Should the Lynx win, they earn the College Athletic Conference championship, a berth to the Division III national playoffs and become the first to be undefeated in regular season play since the school began playing a full schedule of eight or more games.

Head coach Mike Clary says that the game is at least the biggest game of his six-year tenure, which happens to coincide with the best football year's in the school's history.

"It's the biggest game we've had in my six years only because everything is going to culminate in this game," said Clary. "We played for a conference championship in 1987 at Centre but we weren't playing for an undefeated season and a national playoff berth."

As if those stakes were not high enough, the Lynx also have the opportunity to earn the home field advantage in the national playoffs through the

finals. Clary says that also is a sizable reward because "playing at home greatly increases your chances to advance." That would definitely seem to be true in Rhodes' case, as the Lynx have not lost on Fargason Field since the first home game of the 1986 season.

The Colonels also have plenty of incentive, however. A win gives Centre the CAC title and provides an outside shot at a playoff berth. Had the Colonels not fallen to Otterbein (3-5) Saturday, the Colonels would be a cinch for the playoffs with a victory over Rhodes.

Centre head coach Joe McDaniel said that he thinks that the teams are evenly matched. "Statistically, it looks like a pretty even battle," said McDaniel.

"Defensively, I think that they are very good. They are very tough against the rush and that (running) is our strong suit," said McDaniel. Rhodes is the CAC's best team in total defense and total offense while Centre is ranked second offense and third in defense. The Colonial's Tim McDaniel is the conference's leading rusher with 1,048 yards. Quarterback

Kelly Sandidge is second in the league in passing with 1,144 yards.

Clary agreed that the team's are evenly matched, saying that he believes that "the game will come down to the kicking game and the team that makes the fewest turnovers."

Centre also is traditionally strong at home, but Clary does not believe that that will be much of a factor. "It's a tough place to play, but we've played well there the last two times, losing 29-26 and winning 23-7."

Another factor is the fact that Rhodes has had two weeks to prepare for the game and will have played only one game in the preceding 26 days. McDaniel sees that as positive for Rhodes while Clary sees it as a neutral factor, saying that the Lynx will be physically healed but might not be as sharp as they would be if they had played the previous week.

The game is scheduled for a 12:30 p.m. CST kickoff at Farris Field.

Travel Plans: The team will bus to Danville on Friday, leaving Rhodes at approximately 7:30 a.m. They will return to Memphis immediately following the game.

CAC Standings

Team	CAC	Over-all
1. Rhodes	3-0	7-0
2. Centre	3-0	7-1
3. Millsaps	2-2	4-4-1
4. Sewanee	0-3	1-7
5. Trinity	0-3	1-7

Last Week's Results: Otterbein 27, Centre 21; Sewanee 34, Tenn. Wesleyan 7; Trinity 24, Colorado State 3; Rhodes was idle.

This Week's Schedule
Rhodes at Centre
Trinity at Sewanee
Millsaps' season is over

RHODES-CENTRE FACT BOX

Place: Farris Field, Danville, KY
Time: 12:30 p.m. CST
Records: Rhodes 7-0, Centre 7-1
Coaches: Rhodes' Mike Clary (6th yr., 40-11-3), Centre's Joe McDaniel (10th yr., 33-11-3)
Series: Began in 1936, Centre leads 26-16-1
Offenses: Rhodes: Wing-T, Centre: Multiple; **Key Players:** Rhodes: FB Chad Dunston, QB Bill Van Cleve, LB Kevin Clingan, FS-P Todd Smith, TB Tim McDonald, Mark Brown, LB Gary Fields.

Directions to Danville: I-40 East to Nashville, I-65 North to Elizabethtown, KY, Blue Grass Parkway East to Harrodsburg, U.S. 150 South to Danville. Farris Field is on College Street, two blocks off West Main.

Pigskin Pick 'Em

November 11, 1989

Michigan @ Illinois	_____
Miami @ Pittsburg	_____
Texas @ Houston	_____
Baylor @ Arkansas	_____
Alabama @ LSU	_____
Florida @ Georgia	_____
N. C. State @ Duke	_____
Louisville @ Memphis State	_____
Air Force @ Brigham Young	_____
Tiebreaker (Pick score)	_____
Rhodes @ Centre	_____
Name & Phone Number	_____
_____	_____
_____	_____

Return by 11 p.m. Friday

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SPORTS NOTES

Brooks Wins With Perfect Entry

David Brooks is the fourth winner of Huey's Pigskin Pick 'Em. Brooks is the first winner to have a perfect entry with all game winners predicted correctly. He will receive dinner for two at Huey's, compliments of the restaurant and *The Sou'wester*.

Brooks and Kyle Webb each turned in perfect entries, but Brooks won on the tiebreaker with a pick of 31-27 over Webb's 31-24. The final score of the game was LSU 35, Ole Miss 30. Fourteen entrants missed only one game.

Due to a printing error, there were only nine games listed on the entry blank. This week, however, there are ten. This week's entry must be mailed by 11 p.m. Friday evening to either the collection box in the RAT or the box on *The Sou'wester* office door. All Rhodes students, faculty, and staff are encouraged to enter regardless of the level of your sports knowledge.

Intramural Basketball Rosters Due

Rosters for the Schick Super Hoops 3-on-3 Basketball tournament are due November 15th. The tournament, which is a preliminary to the national tournament sponsored by Schick will be held November 18th and 19th.

Persons interested can contact the Intramural Office at 726-3954.

NCAA Division III South Poll

Team	Record	Voting Points
1. Rhodes	7-0	96
2. Dickinson	8-0-1	95
3. Ferrum	8-1	94
4. Lycoming	8-1	81.5
5. Fr'klin & Ma'll	8-1	77
6. Wash. & Jeff.	7-1	76.5

Others: Centre 7-1, Frostburg St. 8-1, Susquehanna 7-1-1, Widener 7-2.

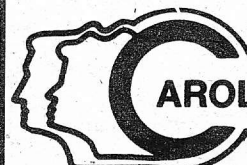
LAST WEEK'S RESULTS

Dickinson 35, Gettysburg 14
Ferrum 48, Emory & Henry 14
Susquehanna 24, Lycoming 17
Fr'klin & Marsh'll 35, J. Hopkins 14
Carnegie-Mill'n 17, Wash.-Jeff. 7
Otterbein 27, Centre 21

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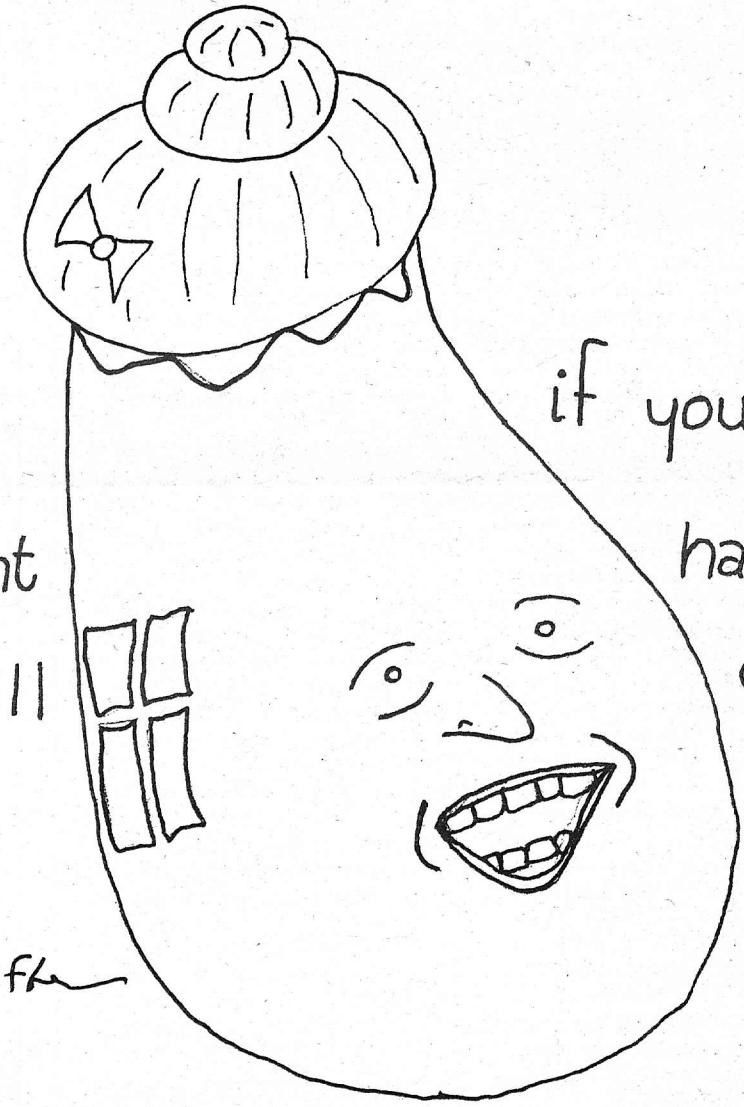
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