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Library Open...Forever

BY BEN LAVIANA '18
COMMUNICATIONS EDITOR

The day has come: the library will soon be open 24/7...well at least part of it. Room 128, the computer lab located on the first floor, the one accessible through that other entrance located at the end of the long hall to the left beneath the cloister—left when facing the painted walls protecting an emerging Robertson Hall—the computer lab most people don't realize exists, near the archives most people don't realize exist. Hey, it's something.

For some, the lack an open all-day library has become somewhat shorthand for furthering the argument that academics isn't at the forefront of Rhodes College—it is employed often, with a frequency that is perhaps only subordinate to arguments involving frat-boys made of straw. Whether or not these are true is beyond the intent of this article; it is only mentioned to show how often this has been asked for, and now that it is offered, Rhodes students, you better

not disappoint. As it is, the library has good reasons for not offering complete 24/7 access: data shows most students won't use it—the library tracks Wi-Fi usage throughout the week, and once the weekend hits, the number of users drops significantly; and granted, this may not be the best indicator of student work habits, but it at least shows the library is doing research into the demand, a demand which seems more symbolic than practical when backed with (albeit contentious) data. Blame can go either way: to students for not showing interest or to those behind the library for not offering students the ability to truly show interest, fueling the previous and itself in a cyclical way...but now one side has showed initiative, and that needs to be replicated by the other: us—the students. Is this computer lab not ideal? Yeah, but it is something and can be leeway toward further things—i.e. an actual 24/7 library...like one with access to books.

So students, this nefarious “they” we all like to blame—whomever they are—



Photo by Sam

“New Library Rules”: Cramming after 2 a.m.? Now you can go somewhere else beside the MG.

have consented to test our pleas, and this is what we got: partial access to the library whenever one wishes, and rather than replying with how unideal this is compared to our wishes of all-access/

all-the-time, actually utilize this new access as a step toward even more, because unfortunately we're more of a reason why this hasn't happened already than we like to think.

Deferred Rush: Tale As Old As Time

BY DOUG FETTERMAN '16
EDITOR-IN-CHIEF

Deferred rush is a divisive topic to write about. A letter recently written by Theodore (Teddy) Nollert '16 and distributed to the student body set forth an eloquent and reasoned – though not impartial – response to the letter sent out by the IFC a few weeks prior. Teddy voiced the host of concerns shared by proponents of deferred rush and took on the more dubious claims found within the IFC letter. Ultimately it was a call for all students to work on healing our Rhodes community together. Because of the impassioned opinions on both sides, I hesitated about writing about deferred rush. Arguments stemming from fact are likely to be regarded as an attack, regardless of who writes them. And I freely admit that the IFC has perfectly justifiable reasons for being upset; however, they also made a claim in their letter that was unjustifiably wrong.

I have worked in the Archives of the college since I was a freshman. Publicizing this history in *The Sou'wester* was my initial role for the paper before Ally, Zoe and I became the editors. Among current students, it could be said there are few who know more about the history of our school. And so, when the IFC letter claimed that Greek leaders were not a part of the discussion about deferred rush and insinuated these discussions had not been occurring for the last ten years, I was appalled. Just last year, this paper reported on the student-led call for deferred rush. Greeks and Independents alike signed a petition that was brought to the administration.

More salient to my point, the discussion about deferred rush has been going for far longer than the administration's conservative claim of 10 years. For example, a 1995 article in *The Sou'wester* advocated for deferred rush in the wake of another change: the institution of alcohol-free rush. The article was

written by a Greek student on his fraternity's Rush Committee.

In 2000, a pair of articles comparing the pros and cons of deferred rush appeared. The arguments are familiar: one side discussing the financial solvency of the Greek organizations and difficulty in managing new rules during the fall, the other appealing to the humanity of creating an inclusive first-year experience. There was even a parallel that mimicked the contemporary IFC's faux-pas about first-years and their dependence on alcohol.

The pro-Greek side of sixteen years past claimed that, because rush causes actives and those rushing to underperform academically, it would be detrimental to extend that past the first week of school. It seems a poor choice to freely admit that rush impacts one's grades, but hopefully that is no longer the case in 2016. I could continue listing various articles in *The Sou'wester*, or cite the minutes from faculty meetings that brought up the issue, but it becomes

repetitive. The debate has waxed and waned throughout the years, but never disappeared.

The outrage from the Greek community over how the decision was handed down is reasonable, although the way they have expressed it is somewhat less so. Their claim that the administration did not consult the students on the matter is false, but moreover their logic is inherently flawed. Administrations are in no way required to consult current students about their decisions, although ours often does. They make decisions looking toward the future, and sometimes that means trouble in the present. These decisions are not made to benefit a certain group, but rather the entire college. For example, the construction site of Robertson Hall is an eyesore, but in a year will be a beautiful addition to the campus. Incoming students will benefit from it, not current ones. That is all deferred rush is: a burden for us, but a boon for the future.

NEWS

Letter from
the Editors

“What is a ‘moderate’ interpretation of the text? Halfway between what it really means and what you’d like it to mean?” - Justice Antonin Scalia, remarks before Woodrow Wilson Center, March 14, 2005

Last week Saturday, Justice Scalia, grandfather to Nino Scalia '18, passed away on a ranch in East Texas. He served on the Supreme Court for 30 years. He was nominated by former president Ronald Reagan and was known for his fierce dedication to preserving the intent of the Constitution known as textualism. Some even saw him as a potential candidate for vice president four years ago. This past fall, Justice Scalia visited Rhodes and gave a speech to an overflowing BCLC ballroom.

As the country at large mourns his passing, the Rhodes community acutely feels the pain of this loss. On this campus, conservatives and liberals alike knew him as a force with which to be reckoned, but more so we knew him as the grandfather of our peer. Though all of us likely know the sear of loss, it must be especially challenging to endure such public grief. (And we are sincerely sorry if this letter contributes to such pain.) This is an opportunity for Rhodes to show our cards in the face of adversity by rallying around one of our own in his time of need.

With love and support,

ZAD

De la Basura a la Literatura:
The Transcending Power of Trash

BY SAVANNAH PATTON '19
ASSISTANT COPY EDITOR

Recycling is no new phenomenon. “Trash to treasure” initiatives seem to multiply daily, ranging from DIY Pinterest crafts to full-blown small businesses on Etsy. Nevertheless, Professor Pettinaroli’s Spanish 325 class (Community and Literature in Hispanic Memphis and Latin America) engages Rhodes students and the Memphis community alike with a unique and revolutionary movement. “Recycling” doesn’t quite cover it. The roots of the “Cartonera” phenomenon trace back to the streets of 2001-Buenos Aires, where two young writers and an artist encountered a disheveled man selling cardboard in the wake of the global financial crisis. With a weakened economy and the lack of a government-funded recycling system, many Argentine families had resorted to collecting and selling cardboard to recycling companies in order to bolster their dwindling incomes.

The three men encountered this man as they had been discussing such despairing realities as poverty, the shrinking economy and their frustration with large publishing houses only publishing famous authors. As a native of Buenos Aires, Professor Pettinaroli commented with pride and amusement, “Argentine people try to solve the world’s problems over coffee.” It must have been quite the surprise for these three Argentines to begin solv-

ing one of the world’s problems over cardboard.

When this tousled man approached the three young thinkers, they began digging into their pockets to offer him spare change. However, he was a proud man desiring to earn an honest day’s work and insisted upon selling them something. They obliged and purchased a seemingly useless piece of cardboard, said their good-byes and took a few more unknowing steps towards an idea so brilliant it would change countless lives and “revolutionize the way we think about literature.” One of the men quickly pieced together a few scraps of the trio’s mutual frustrations and longings to propose an improbable yet ingenious plan: 1) buy cardboard from the street-sellers for three-times what it was worth, 2) recruit famous authors to contribute copyrights to some of their well-known stories (now referred to as “copyleft”) and 3) self-publish using the cardboard as covers.

This seed for change has since taken root and flourished all throughout South America, Europe, Africa and the U.S. It has incorporated people displaced by crisis by “democratizing literature” and allowing stories to be told that would not have ordinarily been published. “They have become a forum for expression and education,” shared Professor Pettinaroli, gesturing to her bookcase stacked high with her collection of Cartonera books. Each book is unique and equally intriguing,

like each branch of the movement itself: “Some have a pedagogical mission,” she explained, “to eventually teach the sellers and cover artists to read and write.” Others operate out of penal and mental institutions, universities and beyond.

She relayed a particularly moving story about a Colombian teacher fleeing to Bogotá city from Cartel violence. When she became a teacher, the refugee took advantage of the Cartonera movement to change a young student’s life: David was also a refugee from the war on drugs in the region and suffered from a myriad of issues rooted in his traumatic past. He thus barely wrote or spoke. When he began drawing animals, his teacher saved each one. “Little by little, they begin talking,” Pettinaroli described, “and this teacher realizes he knows a lot about animals. She sees his potential.” She convinced David to share his knowledge with the class by writing about each animal on strips of paper, all of which she saved. Once she discovered the Cartonera mission, they had a project on their hands. The entire class participated to self-publish David’s book. As Pettinaroli described, the Cartonera movement gave “this kid and teacher a new mission...a new way of existing and imagining themselves. If we don’t think in different ways as humans,” she spoke, “we extinguish.”

Continued on Page 8 “Spanish”

Staff of *The Sou’wester*

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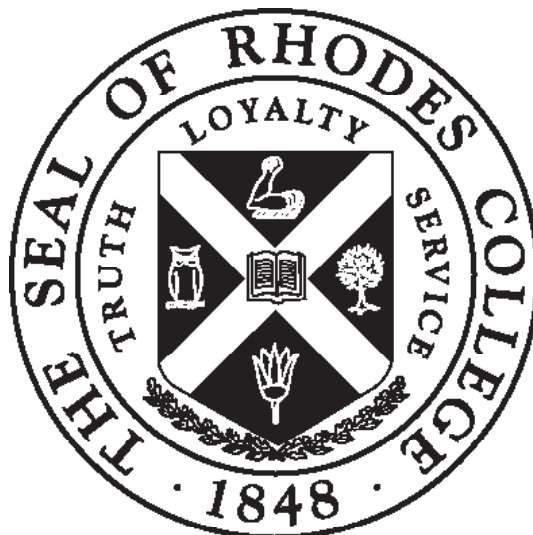
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Have any stories you think need a voice?
Comments/concerns?

Contact rhodescnews@gmail.com for
more information.

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WITHIN THE GATES

Swishes for Wishes Basketball Tournament



The Rhodes Chapter of Chi Omega will host its first-annual Swishes for Wishes Basketball Tournament on Friday, February 26 in the multi-sport forum. The event will benefit the Make-A-Wish Foundation to grant the wishes of children with life-threatening illnesses. Teams of five to eight people, paying \$5 per person, can play in the tournament. Donations will also be taken at the event. Swishes for Wishes will be a great way to showcase how the Rhodes student body can come together to support a great cause. Pizza and prizes will be available for participants and those who come to support the teams. Sign up is available online (see the Facebook page) as well as in the Rat and Middle Ground on February 23-25. Questions can be emailed to bonlj-17@rhodes.edu. So come out, and be a part of this awesome event!

Mark Your Calenders:

Career Services will be hosting a **LinkedIn Workshop** on February 23 from 5-6 p.m. in Barret 128. To RSVP for the workshop, email careers@rhodes.edu.

From the Commissioner...

In the last week, the Board allocated exactly \$3,164.48 to your peers' organizations! This puts the Allocations Board at \$119,059.89 on the year. This semester so far has been plagued with last-minute budget submissions, so I would like to give one note of encouragement – requesting funds early allows for conversation between the Board and the organization. If we don't understand an event or if the budget is unclear, these events can still be funded if the org has allowed time. If not, little can be done on our part to make an event happen!

In thinking about your role on campus next year, do you see yourself running to become a member of the Allocations Board? I oftentimes

use the terminology “representative” in describing the voting members of the Board, but what do these positions entail?

The Board consists of 12 voting members (two of which must be first-year students), one Secretary and one Commissioner. The Secretary is acquired through an applications process, and the Commissioner is elected internally, as to be the Commissioner it is important to have prior experience on the Board. The 10 non-first-year members are elected by the student body during Spring General Elections, with their terms beginning the following Fall.

At the beginning of the school year, each voting member is assigned around eight registered student or-

ganizations with which they remain in contact throughout the year.

They “represent” their group of organizations in Allocations meetings, advocating the orgs' case and relaying any event details communicated to them. Prior to the submission of any budgets from a given org, the representative must meet with an executive member of the organization, preferably the one responsible for submitting funding requests, for an orientation workshop.

The representative explains when to submit budgets, what a proper budget submission looks like and what can and cannot be requested. The representatives are the heart of the Board; they keep our system flowing and ensure steady commu-

nication between Allocations and student organizations.

Shout-out to the current Allocations Board representatives – Alex Abdo '16, Emily Rizer '16, Viet Hoang '16, Bryton Herlong '16, Aashray Singareddy '16, Alden Knipe '16, Jacqueline Marsh '16, Eric Wong '16, Meredith Noah '17, Zoe Laulederkind '18 Steven Sferazza '19 and Chandler Vaught '19. Y'all have done an amazing job, and I respect you immensely.

Sincerely,
Ally Limmer
Allocations Board Commissioner

WITHIN THE GATES

Student Spotlight: Kirkwood Vangeli

BY HAYLEY ROSENFELD '16
SATIRE EDITOR (STAFF CONTRIBUTOR)

Between premiering a film at Crosstown Arts and unveiling a skateboarding company that would sell out of decks in one night, you could say that February has been a big month for Rhodes junior Kirkwood Vangeli. You could say that, but he probably won't dwell on it for too long; he's already focused on his next project.

Aesthetics, which Vangeli co-directed with friend and fellow skateboarder Zac Roberts, premiered to a crowd of around 130 people on February 3. The film features a whole host of high-speed skates through downtown and jaw dropping jumps off of dumpsters sure to entertain complete noobs and avid skaters alike.

Amazement aside, the real driving force behind *Aesthetics* is the focus on skateboarding as art and expression. This core belief acted as a compass for the project, guiding both the editing process and venue selection. Individuals featured in the film were admitted



Photo by Hayley Rosenfield

"Aesthetics in Action": A packed house greeted the premiere of Kirkwood's movie.

into the editing room one-by-one to have their say in how their clips were presented, a practice that, for Vangeli, came down to the fact that he "wanted skaters to be able to express what they wanted to express with their part."

This intersection of skateboarding and art was central to the decision to hold *Aesthetics'* premiere at Crosstown

Arts. From lifelong skaters to folks who happened to read about the event on the gallery's website, the directors hoped that Crosstown would draw a diverse crowd, particularly those who wouldn't typically be exposed to skateboarding. For Vangeli, this open environment was and is especially crucial for hopes of creating a gender balance

in a mostly male-dominated field: "I view skateboarding as an art, and...I think it should be welcome to all people. There are a lot of people who participate in skateboarding in Memphis, but we don't have enough women skateboarders."

Following the premiere of *Aesthetics*, Vangeli and Roberts unveiled their skateboarding company, Fluxus Skateboard Co., and announced their friend Adrian as the company's first official rider. They hadn't initially planned on unveiling Fluxus at that time—"it just kind of worked out like that." And work out it did: Fluxus sold out of decks that night.

In terms of what's next, Vangeli's already onto his latest film, which will focus more on skater-built sets and a theme of "skate and create." February 3 was a success, but it was only the beginning: "I want to forget the last project that we just did and move on to the next one as soon as possible."

Author Kiese Laymon Visits Rhodes

BY KATIE GABRICK '18
STAFF WRITER

Last Thursday, Kiese Laymon, author of *Long Division* and *How to Kill Yourself and Others in America* and Associate Professor of English at Vassar College, came to Rhodes for an evening of discussion with Professor Zandria Robinson. The two professors conversed comfortably on issues ranging from the reparation to Southern black culture to education and violence. More broadly, their discussion focused on representations, or lack thereof, of the black experience in American culture and education.

Much of Laymon's work stems from his experiences growing up and coming of age in 1980s Mississippi. One of the difficulties he experienced when trying to publish his work was finding a publisher that would maintain the integrity of his stories. Laymon's first book *Long Division* centers on a young, Southern black boy who is sent to live with his grandmother. The first publisher that bought his book wanted to change the setting of the book to

Upstate New York and the narrator to a young white girl. Laymon had to move to a smaller, independent publisher in order to publish the work in the manner he wanted. He found overall that many publishers do not believe there is money in "telling truthful shit to our community."

Laymon and Robinson also discussed the lack of acknowledgement of blackness in American education and suggested methods to peak black students' interest in education. Laymon acknowledged that "as someone who made it out" he had a tendency to wonder why others could not be more like him. He now questions, "Can you ask more of others if you don't ask more of yourself?" He focuses the experience on his students by not giving them "information at a higher ratio than they are ready to share." Likewise, Robinson advocates for critical interpretations of black students' pop-culture interests, such as trap music.

The ever-ambitious Laymon will be releasing a new book in 2016 which focuses on his family's relationship with food, sexual violence and terror.



"Laymon Visits": Kiese Laymon conversed with Zandria Robinson earlier this month.

Photo from ua.edu

WITHIN THE GATES

An Evening with Jessica Williams

BY DOUG FETTERMAN '16
EDITOR-IN-CHIEF

On Thursday, February 11, the 26 year-old actor, comedian, activist, and all-around amazing human Jessica Williams took Rhodes by storm. Lines began forming outside of the BCLC ballroom an hour before the talk began, and she gave her talk to a standing-room-only crowd. In her quiet moments between arriving on campus and walking out on stage, she was kind enough to sit down for an interview. She spoke far too eloquently for us to fit it in one article, so please check out our Facebook and digital edition for the full conversation.

I was hoping you could speak about where this confidence [that you convey in your work] comes from?

Well, part of it comes from me being tall; I think because I'm tall people think I am more confident than I am. And I think that since I am a tall black woman, that women of color are often stereotyped into being strong and we are often represented as this "epitome of strength." And so I think a lot of people project that onto me. I'm someone who deals with anxiety and OCD, and I sometimes get sent into these anxious spirals. And I think the fuel for me to do my work and perform on the show and do shows like these at Rhodes comes from that anxiety and a general sense of upset and discontent with the current system. And I think with all of that insecurity that I personally do have in my day-to-day, it harnesses itself and comes out in my persona that I have on the show.

And that is really incredible, because you were the youngest correspondent ever on The Daily Show which was probably very stressful. And now aren't you the longest-tenured person on camera currently on air? And so could you talk about that role-reversal going from the baby to now being the oldest?

It was ridiculous, yeah. I remember when I first got hired for The Daily Show; I lived in LA at the time. And I ended up flying out to New York to find a place to live, and John Oliver was doing a live show at the Upright Citizen's Brigade, so it was a small room, and I was like "oh he's going to be my new coworker, he's a correspondent, I should go and meet him!" And I remember I was standing at the back of



Photo by Doug

"J Will": Jessica Williams poses for the camera after an exclusive interview with *The Sou'wester*.

the room in New York City, and I was just floored. I didn't even know how I was going to be in the same cast as him. I was amazed. And then getting to know the other correspondents, getting to know John Oliver, Samantha Bee, Jason Jones and Wyatt Cynac, John Hodgeman and Lewis Black and everybody that had been on the show before me – it was like my job was open the whole time. And it is so strange now to be the senior-most correspondent on the show now, because I feel like I'm a little bit wiser, I know a little bit more and I have a little bit less stars in my eyes about the media and politics in general. It feels a little bit like I'm Danny Glover in *Lethal Weapon* saying "I'm getting too old for this shit." Except, I'm lucky, I love it, and I'm only 26.

But yeah it's so weird to stop and realize that I've been on the show for a little over four years and that my life has changed. And I feel as though The

Daily Show was grad school for me, because I was still in college when I got on the show. And so I feel as though I am more inclined to say what I believe in and more inclined to speak up when something is wrong, and I could give a shit what people think. When I first started on the show, people were really racist online to me – which is people's gut reaction when they are anonymous on the internet. And now I just got it because a couple days ago I did a piece on Beyoncé, and I talked about race and being a black woman and the Superbowl. And it got people angry, and people were being racist to me – somebody just got on my Instagram and called me a "racist slut" for no reason. And it didn't bother me.

Really?

It finally didn't bother me, it genuinely made me laugh.

That is incredible.

And I think that is a major example of

going from when I first started on the show, that would have really bothered me and devastated me and now just makes me laugh. Where now that gives me fuel to show up for work the next day and keep doing shows like this.

And so you definitely feel like your convictions have gotten stronger since you started the show?

Definitely, and I think that's all a part of being in your twenties and getting older and living in the world. That's just what is going to happen. I just have been exposed more and more to situations. There have been more men of color shot by the police, more women of color incarcerated, there have been more mass shootings for the past five years. So that has really shaped my voice, having to respond to those things. And I think that's a big part of being a comedian, it's a big part of being a writer, a journalist, an actor or just a part of this artistic experience.

That was fantastic, thank you. To go back to speaking of transitions, what has been the biggest change since, you know, Trevor took over the show? Because you were also there when that happened, and

Well, he's a lot taller, and –

He's dreamy as well.

Yeah, and he's easy on the eyes, but even when I working on the show with Jon I would go out and women would be like, "ooh that Jonny, he's a cutie, right?" And I would be like "oo... he's like, my uncle... don't do that." So I think it's a matter of taste. Let me tell you something, people are very into T-No-No (Trevor Noah), but people were very into J Stew, Stew Beef as well. So it's just funny to see that.

That's so funny. So the biggest shift is in the looks of the correspondent, that's what I'm getting?

One is Jewish and older, the other is younger and biracial.

That's the only change, alright, I like that.

Writer's Note: I would like to add that Jessica was an unusually kind and considerate person. She introduced herself to her security detail, the receptionist in the BCLC and the man running the audio for her talk – people who often go ignored. She asked them about their lives and made genuine conversation, which is something many of us non-internationally famous people never bother to do.

BEYOND THE GATES

Ally and Zoe Eat Memphis, feat. Babalu

BY ALLY LIMMER '16 AND
ZOE LAULEDERKIND '18
EDITORS-IN-CHIEF

We did it again, folks. That's right, we went to a restaurant in Memphis. The end.

In case you were wondering how it was, though, read on.

At 4:30 en la tarde, Rhodes College's resident octogenarians (we, the authors) strolled into Babalu once again on the gentrified square of Overton. With its baby-blue walls, multiple projections of old "I Love Lucy" episodes and modernistic style furniture, Babalu obviously can't decide whether it's 1950 or 2020. Despite their time confusion, the immediate escort by the hostess to our table followed by a swift request for drink orders (Diet Coke for the minor, fancy cocktail for the almost-graduate) made us feel anything but neglected. Though arguably overpriced, the Baba-rita was both tasty and alcohol-laden. A dangerous combination of Patron Silver, agave nectar and other comparable insignificant liquids, the Baba-rita preceded (or finished, if you're a slow drinker... or if your daring self ordered multiple -#Uber) the meal well.

We began with the guacamole made tableside* **. For entrees, we split the



Photos from Babalu
"Guac is Bae": Come for the guac; stay for the guac. (But eat some tacos, too.)

Mississippi Delta Tamales (don't read the menu's description; it literally makes no sense) and three of the taco selections - Carne la Vaca (beef), Carnitas (spicy pulled pork) and Carne de Cerdo (pork belly). During happy hour, you only have to shell out \$5 to enjoy three of Babalu's amazing tacos (regularly priced at \$8.50 for three or \$3 individually).

Simplemente, this food was delicious. The only reason food remained on the table was due to inadequate stomach size.

* with added jalapenos, which was well worth the extra buck

** made by a disgruntled, likely underpaid employee...though this did not affect the taste.

Review: Bob Barksdale's Restaurant

BY WARREN SOCHER '19
AND WILL MORROW '19
STAFF WRITERS

Driving down Cooper Ave, one encounters many quaint restaurants and coffeehouses which merit repute but are often overlooked. Many restaurants are missed due to their minimal branding or as a result of the overwhelming number of close substitutes in the area. Bob Barksdale's Restaurant, located right next to Café 1912, is one deserving of notice. Strolling into the place feels like walking into a 90s sitcom starring a waitress with an addiction problem; that is meant in the best way possible.

The worn-out booths, metal-brimmed tables and wood-paneled walls drive home the mentality of, "If it ain't broke, don't fix it." And taking into account that I had a breakfast plate with two eggs, bacon, toast and hash browns for \$4.50, I wouldn't change that either. After entering the restaurant in the middle of a busy Saturday morning breakfast shift, our party was immediately seated by an extremely peppy waitress who promptly inquired about coffee.

About 30 seconds after the words, "I'd like a coffee," left my mouth, the

woman was back with a steamy cup of the black tang. I could tell she does it for the love of the game. Maintaining the awesome service, my breakfast arrived a mere two minutes after I had ordered it. It showed up in brilliant fashion, with four pre-buttered slices of white toast, melted cheese atop two scrambled eggs, three pieces of perfectly cooked bacon and hash browns.

The hashbrowns weren't extraordinary, but they were good enough to tie together the dish. Keep in mind that I've been frequenting Café Eclectic for the past couple months, as one does, and that has really desensitized me to exorbitant prices for modest food. Thus, getting an awesome breakfast for under \$5 was an experience akin to seeing a unicorn in the next booth over.

Bob Barksdale's is a wonderful choice for anyone looking to eat breakfast on a budget. It's got the wait staff, price tag and nostalgic décor that make you wish you still watched Full House. This unique atmosphere will keep you coming back again and again. Places like these are what make Memphis special, so do yourself a favor by stopping by Bob Barksdale's.

Beloved Republic Coffee Closes

BY CHRISTIAN WIGGS '18
STAFF WRITER

On February the 8, Republic Coffee closed its doors one last time. Their trademark top-hatted baristas and generous breakfasts will be missed by many and mourned by those of us who spent many a caffeine-fueled afternoon in their company. The cafe's Facebook page released a heavy-hearted announcement only a few days prior, on February 2. An extensive comment section reads more like a transcript from a wake than anything. We're all really torn up about it, you know?

Republic operated in a unique capacity amongst its fellow Memphis coffee houses. Its location and outward appearance set it apart from its counterparts. The clapboard building

sits—almost reclines—off a pleasantly ungentrified Walnut Grove Road. Its limited parking felt like that of a family get-together rather than a popular eatery—cars stacked chock-a-block and haphazard. More important than its appearance was an aura of welcoming dishevelment shared by the building and its inhabitants. Less bohemian than Java Cabana, less Nashville-sterilized than City & State and less singer-songwriter than Otherlands, Republic was one of a kind. We'll struggle to find a spot that couldn't give a fuck as sweetly as Republic didn't.

Life goes on, though, and us newly caféless Memphians will have to decide where to patronize now. For me, maybe a patchy denim jacket needs donning before I adopt the homeyness of Java Cabana's sitting room; maybe the



standoffish gaze of Bluff City Coffee employees is the one for me; maybe I'll start inserting the odd "posh" or "bogey" in my writing and trek down to Cafe Keough; or maybe I will walk

the one block walk to Cafe Eclectic and wait a few hours to be served. Wherever I start acting like I'm studying, though, it just won't be as cozy as Republic.

SPORTS AND BEYOND

Memphis Open



BY JACK PATTON '18
STAFF WRITER

This year the Memphis Open celebrated its 40th anniversary in exciting fashion. Over the years, the professional tennis tournament held at Racquet Club of Memphis has included greats such as Björn Borg, John McEnroe and Pete Sampras. In this year's tournament, Japan's Kei Nishikori took home the title for the fourth consecutive time, defeating American Taylor Fritz 6-4, 6-4 in the final. Although Nishikori, ranked 7th in the world, won the tournament, the real story of the Memphis Open was Taylor Fritz's finals run.

Coming into the tournament ranked #145 in the world, the boyish, lanky 6' 4" 18-year-old Fritz of the U.S. only made it into the tournament after receiving a wildcard. But in the first round, he defeated American qualifier Michael MMOH 6-3, 6-4. That win set Fritz up to play the third highest

ranked American, number 2 seed Steve Johnson, 31st in the world. Against Johnson, he managed to squeak by and pull off the upset in a very tight match, winning 7-6(7-5), 7-6(9-7). I attended the match to witness Fritz gain the victory by being solid in baseline rallies and relying on his two weapons: his big forehand and his serve.

After defeating Johnson, Fritz prevailed through a couple more close matches, defeating German Benjamin Becker 6-4, 5-7, 7-6(7-5) and Lithuanian Ricardas Berankis 2-6, 6-3, 6-4, putting him into the finals. Although he lost to Nishikori, Fritz made history, becoming the first American teenager to make an ATP final since Andy Roddick's runner-up finish in Montreal in 2002. An American man has not won a grand slam since Roddick won the US Open in 2003, but hopefully Fritz can follow in his footsteps once more and achieve that feat, too.

Art and Place



BY ERICA SMYTHE '17
STAFF WRITER

Thursday of this week, the highly anticipated Art and Place celebration will commence with a lecture by keynote speaker Mel Chin on the importance of art in terms of community, politics and social identity. The hype surrounding Art and Place began opening night of the de|constructing home exhibition in the Clough-Hanson Gallery on January 22 about three weeks ago. In anticipation of upcoming events, Rhodes Melon Scholars conducted an artistic experiment encouraging Clough-Hanson visitors to freely interact with objects specifically chosen for placement in the room. Visitors were encouraged to write down their thoughts of the room and its contents as well as their personal definition of "home".

The purpose of this project was to create a smooth transition into Art and Place, encouraging everyone to begin considering the significance of art in the

context of personal identity and community. With the presidential election right around the corner, the message of Art and Place is especially poignant as it emphasizes the necessity of individual political activism, especially through artistic expression. Art and Place strives to capture the essence of the diverse and multi-faceted community that is greater Memphis by inviting local artists and leaders to lead discussions on the role of art in regional identity.

Throughout the day on Friday, various venues in Memphis such as Crosstown, The Edge District and Orange Mound will feature Art and Place installations. The Clough-Hanson Gallery will debut the Art and Place works on Friday and open its doors to the public at 5 p.m. The festivities will continue with a ballet performance at Playhouse on the Square at 8 p.m. The entrance fee is \$5. On Saturday at 6 p.m., the McCoy Theatre will show the piece "Thirteen" by Jazzy Miller.

H.O.P.E. on Galentine's Day

BY SAVANNAH PATTON '19
ASSISTANT COPY EDITOR

Valentine's Day is a divisive holiday; that much we can all agree on. The love-struck adore it, the heartbroken despise it and the apathetic at least enjoy the free candy and desserts. And we can't avoid that one ranting boycotter that lectures us about the corrupt consumerist nature of the holiday fueled by Hallmark and Wall Street and the questionable #StopKony movement. However, on a more serious note, this day can be a truly painful one if you, like some of the women at the Galentine's event hosted by H.O.P.E. Women's Caucus this past Saturday, are currently

"at the lowest point in your life." Victims and survivors of abuse, as well as those experiencing homelessness, may understandably feel incapable of celebrating "love" on a day that triggers many painful memories from the past coupled with heartbreaking present circumstances.

Thus, the Women's Caucus sought to dedicate Saturday to lifting high these women that often feel so low. A slew of female volunteers, comprised mainly of Rhodes students, showed up to Madison Dance Studio at noon on Saturday ready to serve these women in any way possible. From decorating the studio to bear all the signs of a true Valentine's festivity to serving each woman snacks

and a hot drink of her choice, the volunteers got right to work to make these ladies feel special. A few of the women's children danced rambunctiously to the hip-hop music that prompted everyone to at least bob their heads and sway their bodies in rhythm. Meanwhile the women conversed lightheartedly both amongst themselves and with the group of previously unknown girls there to celebrate them.

A couple of women offered inspiring stories and encouragements for all to hear, and each woman received a coat, feminine products and Valentine's Day goodies. A few volunteers invited the women to a makeshift spa for manicures and girl talk. I sat with two other

Rhodes students at the survey table to engage in conversation with women willing share their stories, current realities and hopes for the future. We offered them space to express their experiences with local shelters and services to meet their individual needs. The hope was that this feedback could help these various organizations to better equip all of these women with the necessary tools to gain or regain a permanent home, healthy relationships, a means of providing for themselves and hope for the future. The key theme was for these women to love themselves, all of themselves, exactly as they are in their present realities. The sweetness of this shared hope far surpasses all else.

THE BACK PAGE

Spanish (cont.)

I asked Professor Pettinaroli if the goal of the course was to bring this movement to Memphis, but as it turns out, "It's already in Memphis!" She explained the goal as "not uni-directional. We walk away altogether from the notion of service, which entails hierarchies. We are cultural agents working together in tandem, learning from each other and together as residents and citizens of Memphis. Cartoneras invert the direction of inherited knowledge. Normally the Western/Northern world assumes that it teaches South America, but we also have lots of problems here that can be addressed with lessons learned from South America."

The class is project-based and unconventional, to say the least. Its innovative pedagogies are possible thanks to the support of the Buckman Center and the Faculty Innovation Fellowship Program sponsored by the Mellon Foundation - "We have to be flexible in this course," she shared excitedly. "Students are currently working on their first assignment, which consists of making a collection of eight books for children. They have absolute freedom with the format. They're doing



Photo by Savannah Patton

really great stuff. You should see your colleagues; they're amazing." Beyond studying the Cartonera movement itself, the class engages readings as cooperative exercises, together analyzing and rethinking pedagogy across cultures and socioeconomic classes. They have learned about current and past binding techniques and engaged in layout lessons with Charlie Kenny from the Rhodes Communications office. Rhodes sculpting professor Ryan Rasmussen contributed during their pop-up book lesson. They have absorbed the knowledge of a "slew of wonderful people from both the Rhodes and Memphis community, visiting and talking to [them] about wonderful things." She shared that her students are already rethinking and wondering what they should do with their lives. "Which is good!" she affirmed. "We should all ask ourselves

this question daily."

The class is working together to launch a series of Cartonera-themed workshops in Memphis. There is no telling whom this class and this movement will move to action and how those actions will ripple out and affect Memphis and the world. As for Professor Pettinaroli: her dream is for all the students in the Memphis community to be academically prepared to both feel and be wanted by colleges like Rhodes. "They're wonderful kids," she states. "But we measure their potential in such limited ways. The Cartonera changes that." Not only do Cartoneras literally revive garbage by transforming it into literature (hence the epithet "de la basura a la literatura"), they likewise offer revival to those who have never before experienced the transformative hope of realizing one's true potential.

New Hampshire Primary Breakdown

BY WARNER RAULSTON '19
STAFF WRITER

The first-in-the-nation primary was held on February 9 in the Granite State of New Hampshire where candidates from both sides lined up to make the case for their party's nomination. On the Democratic side, Vermont Senator Bernie Sanders crushed Hillary Clinton by 22 points, beating her by over 56,000 votes. No non-incumbent candidate has been beaten this badly in New Hampshire since John F. Kennedy defeated Paul Fisher in 1960. Despite such a phenomenal victory, which helped Sanders surpass his 6 million dollar goal in campaign donations in the 24 hours after the win, the race came out as a tie through the use of super delegates, appointed by the party and not held accountable to the demand of their constituents.

In the wake of such a contentious election, Democratic senate minority leader Harry Reid of Nevada speculated that the convention this July may commence without a presumptive nominee, a testament to voter dissatisfaction with establishment politics. The next Democratic contest is the February 20 Nevada Caucus, which is currently in a virtual tie: 45 points to 45 points. Seeing as Nevada is such a racially diverse state, this indicates that Sanders is more popular with racial minorities than analysts have speculated.

On the Republican side, Donald Trump captured 35 percent of the popular vote, beating second place finisher, Ohio Governor John Kasich, by 19 points. This was a fantastic showing in spite of the race's crowded state within the Republican Party. Despite such a strong showing by Kasich, pun-

its speculate that this won't impart much difference to his campaign since he sunk such a colossal amount of campaign resources into the primary, leaving him with little to draw on in the coming weeks. In addition, Marco Rubio, who placed third in Iowa, moved down to 5th place in New Hampshire, losing to Jeb Bush and even ultra-conservative Ted Cruz. Regardless, his national polls are still on the rise.

As a result of the primary, three more candidates have dropped out of the race: New Jersey Governor Chris Christie, former Virginia Governor Jim Gilmore and former HP CEO Carly Fiorina. This narrows the race down to six candidates. Moving ahead, Trump maintains a 16-point lead in South Carolina. If he wins there, it may be within reason to assume that he will be the Republican nominee.

An Open Letter Regarding the Hoverboard Ban

BY WARREN SOCHER '19
AND WILL MORROW '19
SATIRE WRITERS

It was a typical Thursday afternoon; I was gliding from the gym after getting a quick pump, when all of a sudden my phone buzzed. After scrolling through message after message from some of my hunnies, I stumbled upon an email that ended my glory days as a Rhodes student. The administration decided to prohibit my throne on wheels, my self-propelled pedestal: my hoverboard.

Apparently my ride is forbidden due to "safety concerns." That's some bullshit. Swag over safety 10 times out of 10, buddy. The Consumer Product Safety Commission claimed that the boards can combust; the only thing combusting is my ego when I look at myself in the mirror. How am I supposed to get around now? Walk? My slay-per-day ratio has radically dropped, along with overall libido on campus. I myself have been taking low testosterone pills since the prohibition.

Hoverboards are a glory of which the youth of 2005 could have only dreamed: battery-powered Heelys. With my hoverboard I cruise around campus with swag to which that the likes of Paul Blart could only ever aspire. I have to say that the lack of respect toward the hoverboard community here at Rhodes is astounding. Hoverboards aren't just a way to get from point A to B; they are a way to express oneself. They promote creativity, foster friendships and create an all-around more productive environment. But more importantly, hoverboards get me laid. Standing upon my elevated surface makes me feel larger than I actually am and therefore boosts my incredibly low self-esteem. Some say I have daddy issues, but my hoverboard tells the campus, "I am your daddy." So, through the fire and the flames, we carry on. Join me in making Rhodes great again: let's take back our hoverboards.