

Construction Update

by Ryan Cosgrove

News Editor

Rumors run rampant on the Sewanee campus, especially concerning the progress and implications of the new dining hall. According to the "Sewanee rumor mill," the dining hall will be ready for the spring semester of 2001. Gailor will be turned into administrative offices and the Cleveland Annex will be converted to classrooms. Indeed, the dining hall is expected to be in use at the beginning of second semester next year, but the other rumors are a little outdated.

The implications that the opening of the dining hall will have on the rest of campus should be great, leaving large, unused spaces in both the Bishop's Commons and Gailor Hall, but the use these buildings will be put to has not yet been determined.

Because of the expanding population of the student body and its growing needs, there are several questions that the University must attempt to answer in the next couple years. Two of these questions concern the need for additional classroom and dormitory space. Also, there is an ever-growing need for an actual student union, which this university has never really had.

Along with the desire for a real student union, the school would like to provide a large building for campus-wide activities that can be used for purely social events. This building would hopefully be centrally located and could be used by sororities for many of their activities. The administration attempted to answer this need with a proposed amphitheater at Lake Cheston, but these plans fell through.

Another plan to satisfy some of the school's needs was developed over a year ago to move administrative offices to Gailor in order to open up classroom space in Cleveland. Still, this proposal fell far short of answering any long-term needs of the school. Instead, the University has decided to postpone any immediate action in order to develop a long-range campus plan that should guide the transition process following the opening of the new dining hall.

This summer, the school expects to hire an architect that will help to

develop this campus plan. This architect will not necessarily be commissioned to design any of the new buildings or additions, but should help to outline a larger plan for the future.

Returning to the dining hall currently under construction: its completion is tentatively scheduled for mid to late October, or even as late as early November. The new building may be used for some special events or dinners at the end of the semester, but formal use will not begin until the beginning of the spring semester.

One of the reasons for the slow transition into the new building is the need for Marriot to assimilate its workers to a new environment. Marriot employees will undergo a training process this summer to learn to use the new "state-of-the-art" cooking equipment, but the actual transition is still expected to take time.

When the dining hall opens, it will include many features that administrators have wanted to achieve for years. Students will enter through a main gateway (facing All Saint's and University Avenue) into the servery. The servery will include 26 food and beverage serving stations, from a salad bar to a Mongolian wok station. Students will even have the chance to watch much of their food prepared in front of them.

Most of the middle section of the new dining hall will consist of this large serving area and also the kitchen. To the side facing University Avenue, students may enter into the Rectory, a long, formal dining area with seating for 450-500 students. The Rectory will include many long tables throughout the hall, as well as smaller tables tucked into alcoves on the sides. Additional seating will be available on a balcony area overlooking the Rectory. This entire area will look rather formal, consisting largely of stone and glass.

A more casual dining area will be located on the Woods Lab side of the dining hall. This area, tentatively called the informal dining room, will have more color, including tapestries, and will seat 250-300 students. It is expected that the Rec-

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Carrying the Cross



photo by Lyn Hutchinson

Senior Betsy Currie and other students and community members carry a wooden cross down University Avenue during the Stations of the Cross on Good Friday. Holy Week, which began with Palm Sunday services, concluded with the Easter Vigil on Saturday night and the Easter service Sunday morning.

Changes Mark 2000 Orientation

by Tara Thompson

Editor

A recent change in Freshmen Orientation policy promises to make current students' return to Sewanee next fall a different experience. Traditionally, fraternity houses have been closed for the two-week duration of Orientation; all entertainment events were sponsored by the school. Next semester, fraternities will be issued party permits on a limited basis during this time, promising to make the first two weeks of school more enjoyable for all involved.

The fraternities will be opened for parties on the two Saturdays of Orientation. Half of the organizations will be issued party permits on September 2 with the remaining half on September 9. The fraternities will be split based on location, with Georgia Avenue as the dividing line. Those to the south of Georgia Avenue, Phi, Fiji, Beta, Lambda Chi and Deke will be allowed to have parties on September 2. The following Saturday fraternities north of the avenue, Chi Psi, ATO, SAE, Delta and KA can have parties September

9. The sororities will be split between the two Saturdays as well, sponsoring events with the fraternities. Except those two days, fraternity houses will remain closed for the duration of Freshmen Orientation.

Dean Pearigen and the Orientation Committee first came up with the idea of opening fraternity houses for one night of parties. They presented the idea before the IFC who decided that splitting the fraternities between two nights would be more fair. It was decided that keeping the parties in the same general area would be most helpful for freshmen as they meet themselves to the campus; thus, Georgia Avenue was selected as the splitting point.

This new plan promises benefits for all involved. Student Activities Director Eric Hartman believes the parties will "bring people together," encouraging cooperation among fraternities and encouraging current students to meet new ones. He hopes the fraternities will schedule their events at different times throughout the day and night and sponsor events together so that a maximum number of people can attend a maximum number of events.

The policy will also ease the burden on the University. The Orientation Committee will have fewer entertainment events to schedule and execute, enabling them to concentrate their efforts on other as-

pects of Orientation. Entertainment costs will also be diffused between the school and the Greek organizations, which will fund their own bands and events.

Hartman believes that the fraternity parties will make the orientation period "more lively" for current students and new freshmen, but recognizes that with that liveliness "comes good and bad." Student safety, especially that of freshmen new to the college party scene, is a top priority. This is another reason for the location groupings of the parties, thus containing students to a smaller area. The administration also hopes that opening the fraternity houses will keep students on campus, reducing the number of off-campus parties.

The party policy is the only major change of Orientation thus scheduled; however, there are several minor changes being considered. Fowler Fest, designed to introduce students to the Fowler Center, will probably be replaced with a Crawfish Boil. There are also a few band changes. The Roaches, a Beatles cover band, will play instead of the usual Motown fare on the Tuesday that current students arrive on campus. There will also be several BC Band hands playing during the week and Sewanee favorite Super Tyrone will conclude the orientation period with a concert at Lake Cheston.

2000-2001 APs Selected

The office of Residential Life recently announced the assistant proctors for the 2000-2001 school year. APs are selected by an application essay and interview.

The APs for Benedict are Alston Reeves, Beiraun Nicholls, Hadley Dempsey, Nelson Rockwood, Rachel Eason, Nathan Stogdill and Sarah Vandergift. Those selected as APs for Courts are Sara Atchison, Walt Wofford, Sally Marks, Baird Hooks, Anna Caruso, Chris Turner and Xan Hunter.

Selected for Cleveland are Charlotte Hutton, Elizabeth Pressly and Toyna Willet. Cannon's new APs are HC Byrd and Josh Caldwell. The APs for Gorgas are Molly Tice, Kate Watson, Cristina Cruz, Manry Porter, Ann Cox Sreedman, Sarah Griffin and Carmen Blackwell. Rob Jackson and Joe Rieling will serve as APs in Elliot.

The APs for Gailor are Rag Vinnam, Crawford Cleveland, Jacob

Gardner, Morgan Butler and Clay Shonkwiler. In Hoffman, Maryann Woug and Rachel Russell will be APs. The APs for McCrary are Ben Skeen, Reece Savitz, Emily Ochenschlager and Mary Quin Matteson. Hunter's APs are Tima Hill, Hayley Trakas, Mantha Greene and Megan Greene.

Selected for Quinard are Jay Kingston, Troyce McDaniel, Quan Miller and Amanda Riegel. The APs for Johnson are Garen Hoover, Tappen Heinsolm, Anne Louise Cianwell. Those selected for Trezevant are Gary Henry, Graham Hewitt, Lamar Stanley and Robert Sanders. Tuckaway APs are Ian Sauvville, Jacob Barrett and Cornel Novac.

Those selected as Auxiliary APs are Edie Watson, Elliott Scott, Richard Whittington, Rivers Powers, Zach Goolyear, John Alexander, Kate Sessions, Sarah Hayes, Neil Veilleux, Kay Tavian, Tara Tomlin, Lindsey Prather, Elliot Ogilvie and Jamie Greenwalt.

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photo by Lyn Hutchinson

Pitcher Kevin Holman delivers during a game last weekend against Rose-Hulman. The Tigers split the four-game series. See story, page 6.



photo by Mary Quinn Matteson

Current state of construction for the University Commons, as compared to the finished blueprint seen below. The new dining hall, scheduled to open Easter Semester 2001, will feature 26 serving stations, including everything from a salad bar to a Mongolian wok bar.



Finished drawing of the University Commons, which is expected to be operational sometime during the 2001 academic year. It will include several different dining sections designed to give students the feeling of choice despite the fact that all food services will soon be consolidated into a single building.

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tory will be open for lunch and dinner only, forcing students to eat in either the informal dining room or on the balcony for breakfast. There will also be an outdoor patio next to the informal dining room for outdoor seating.

According to Robert Pearigen, Dean of Students, the administration wanted to bring the campus together by providing a single build-

ing for dining, "but we also wanted students to feel that they had choices."

Finally, the new dining hall will include a meeting room with seating for about 60 that can be divided into three sections. Clearly, the dining hall will offer many opportunities to students, but the long term direction for the rest of the campus is still undetermined.

Honor Council Holds Forum

by Rob Guthrie

Staff Writer

During a recent Honor Code forum, student representatives discussed the possibility of reforming certain aspects of the Sewanee Honor Code. Essentially, this new amendment would give the Council more freedom in deciding the punishment of students found guilty of an academic violation.

Chairman of the Honor Council, Brandon Ashcraft, stated that, "a reform like the one we have discussed would ensure that students who violate the Honor Code as a result of misunderstanding would have the opportunity to avoid separation from the University community." Although the Vice-Chancellor remains as the "final say" in such matters, the new policy would enable the Council to allow a guilty student to remain at school, depending on the degree of dishonorable intent involved in the violation. The guilty student would most likely fail the class in which the violation occurred (in the case of an academic offense), while also being placed on honor probation for one academic year.

In order for the amendment to pass, two-thirds of the student body must vote in its favor. Student representatives emphasized that the guidelines of the new policy must be made

known long before voting day, for the effect of such an adjustment touches each and every student on the Domain. The entire voting process will be overseen by the Order of the Gownsmen as well as the Student Assembly.

Four years ago, several reform measures were introduced for the Honor Code and voted on by the entire student body. All of these were rejected, however. Ashcraft feels that for this reform to pass, the student body must be made fully aware of the importance of such a measure well before it must vote.

Ashcraft went on to state that in studying "other Honor Codes, from colleges like Rhodes, Vanderbilt, and Emory, we have learned that this type of provision is common." Hopefully, the new policy (if passed) will be more just in dealing with guilty students. As of now, it remains a mere idea to be discussed by the Council.

Additional information regarding the reform will be released next fall, when the Honor Council reconvenes to further discuss the topic. Although the Honor Council fully supports the reform, Ashcraft explains that the Council's primary objective right now is to continue to educate the student body about the Honor Code so that no student are confused about the Code's meaning or implications.

Tan Receives Watson

by Nick Wallingford

Staff Writer

As the recipient of one of this year's Thomas J. Watson Fellowships, Sylvester Tan will embark on a year-long journey through Africa and Asia. Sylvester plans to research Catholicism in several countries on these continents. His study will concentrate on the elements of Catholicism that are culturally specific. The symbols, prayers, liturgies, and other rituals are not necessarily the same throughout the world. Many cultures take the Catholic faith and incorporate it into their culture. Sylvester hopes to find more evidence of how different civilizations accept Catholicism and how their culture affects Catholic practices.

Sylvester's journey will last from July 2000 until July 2001. He will begin by flying into Kenya. With only a backpack, he will set out on foot towards the different destinations finding a place to sleep wherever one may arise. The journey continues through Uganda and New Ghana into Madagascar. Once in Madagascar, Sylvester will stay in a leper colony that has personal attachment. Sylvester's mom once planned on becoming a nun and living in the leper colony. She, however, met her husband and changed plans. For Sylvester, this is a very personal journey. "It is the way I live



Watson Fellowship Winner Sylvester Tan.

out my heritage" he believes.

Sylvester will search for other family links in Asia, which he will fly to after Madagascar. Landing in India, he will begin extensive research into the three different sects of Roman Catholicism there. The sects all commune with the Pope but have different liturgies and symbols that are culturally specific. The trip then leads to Bangladesh and finally concludes in Vietnam. Sylvester's journey is not only a research project but also a period of introspection. It is a noble search for theological answers and a personal quest to experience what those before him experienced.



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To the Graduating Class of 2000,

the Sewanee Pro-Life Club thanks you for all you've done for life at Sewanee.

Opinion

Friday, April 28, 2000

The Sewanee Purple

Here's the Thing

The All-Texas Column: W.'s Daughter and Austin's Return

by Justin Wear

Executive Editor

I'm not going to lie to you - I realize that there are a lot of mixed opinions out there about the ever-growing rumor that Republican nominee George W. Bush's daughter Jenna may be matriculating to Sewanee next fall. I also realize, though, that the facts are very questionable - these same people that produce the rumors that say she is definitely coming here also say now that she is instead going to North Carolina or Texas (how these people find all this out is beyond me. Do they have some sort of direct red-phone line usually reserved for nuclear emergencies to her room?). Well, for one second, let's all assume Jenna is not going to school here...and then let's all breathe a sigh of relief.

If you think about all the exposure and added publicity Sewanee would receive with the attendance of a First Daughter, I am sure the administration would love it. The students, however, as well as Jenna, would probably learn to hate it. First, look at Jenna's situation: you're the (possible) President's daughter, quickly becoming one of the more famous teenagers in the nation, and you're at a school of 1400 people. Believe me, it will not take long for her to want to simply fit in and lead a somewhat normal college existence after spending the next 6 months on TV with her dad on the campaign trail; this is not the place to blend in and be just another SUV driving student. At a school like UNC or Texas (I still refuse to refer to Texas as UT, that's Tennessee to me), with over 20,000 students, she'll have a much easier time leading a fairly normal college life of a little studying, a lot of Greek life, and the occasional trip to see the King of Spain with your parents.

Let's look at another matter, though - Secret Service agents guarding her door in Gorgas and following her around everywhere she goes. Do we want that? What about when she joined a sorority? Is the USSS supervising her Shake Day? Her rush? What about when Jenna has had too much to drink and gets sick all night? What about when she wants to hook up?

With Chelsea Clinton at least, I have heard that her life at Stanford has been fairly normal and that the presence of Secret Service agents has disrupted neither her nor her environment. I really doubt the same could be said here.

Moreover, the biggest of all concerns in my opinion is that the media will set up shop on the Mountain, trying to get a general idea of what kind of place this is and what goes on here. So they take a lot of pictures, write a lot of stories, plant some paparazzi outside all the parties, and what gets skewed and reported (and would probably make the headlines over the class dress tradition, excellent teaching, etc. by both the mainstream and tabloid press) is that Jenna was drinking underage at a party where for God's sake people dress like Vikings...or like island natives (insert shameless plug for Fiji Island here)...or like Pimps and Hos.

Everything that is right about this school would be quickly distorted and everything that is wrong would be quickly magnified. Jenna Bush deciding not to come here is one of the best things that could have happened to this place, and we should all be thankful, especially incoming freshman, to have dodged such a major bullet. Besides, if nothing else, how was I supposed to hit on her when I am the guy writing column after column criticizing her dad and the awful job he is doing?

My personal guess is that not many of you saw this two Mondays ago on RAW, but Stone Cold Steve Austin is nonetheless making his return to the ring this Sunday at Backlash (did I just use the word nonetheless in a wrestling column?). And in the internet tradition of somehow trying to predict what will happen, I'm giving you my take on it all. (First, though, sit back and think about the absurdity of what I am doing - I am predicting not a sporting event, but a script. It's like me having the latest scoop on the Ross and Rachael feud on "Friends" - "Oh my God!! Ross has turned on Rachael! He and Chandler have assaulted her with a steel chair!")

The story here is that Austin is going to be in the Rock's corner as he fights Triple H for the hundredth time for the WWF Title

Vince McMahon is going to be in Helmsley's corner, undoubtedly to interfere on Helmsley's side, and to level the playing field, his wife Linda announced that Austin is making his return from spinal surgery 6 weeks early to help the People's Champion. The main reason for this major plot twist is that the WCW has made a major push as of late to gain ground in the ratings war that they have been consistently losing for over a year. They hired away the WWF's top writer and signed away a couple of their young wrestlers, including Jeff Jarrett, so the Federation has countered by bringing back Austin early.

Austin, who is yet to appear on TV, has gotten huge pops from the crowd and will definitely be out to avenge the hit-and-run he underwent last November that put him out of commission. It is widely believed HHH was driving the car and that Austin will screw him out of the title, and while I do think that will happen, it will come out immediately after the match that it was in fact the Rock driving the car (major plot twist there), and Rock will taunt Austin with that news as he is in the ring holding the belt that Austin just helped him win. Naturally, this will infuriate Austin, and he will march himself back to the ring and assault the Rock, give him the Stunner, and leave with the belt himself, saying the only way Rocky can get it back is by fighting him for it the next night on RAW.

Also maybe look for Shawn Michaels to be involved in the match somehow (I am thinking to turn on HHH), and there are also rumors that Austin will turn on the Rock and align himself with McMahon, though I will tell you right now I don't see that happening. Either way, we'll see this Sunday (it will have been last Sunday by the time you people read this, so you can compare my predictions with the actual results).

So there you have it: my first semester of *Here's the Thing*, and it seems I should rename the column next year *All That is American: Wrestling, Politics, and Baseball*. I don't feel bad about that, though, since we all know those are the only things of interest to most of us anyway.

Letter to the Editor... Honor Council Concerns

To the Editor:

In light of recent incidents, Sewanee's Honor Council has come under much scrutiny. I have found myself joining this merciless examining and critiquing, mainly because I have seen instances wherein either the Council's method for trial or the Council's judgement has been questionable. Being quite a critic of the Council and its role at this university, I suppose that I would be able to make this letter quite lengthy if I wished. I do, however, wish to take this opportunity to focus on a single aspect of the Council's conduct and practice.

Before I delve into my argument, I offer a few words on my views of the Council. It seems to me that the members of the Council, being judges of conduct and thus having the right to label their peers as honorable or dishonorable, must be themselves particularly honorable. A candidate's high level of personal honor is absolutely necessary as Council members are constantly given the task of discerning moral practice from immoral, a distinction which would be impossible if candidates possessed no innate sense of virtue. Furthermore, I would hope that these students be both intelligent and diligent enough to consistently arrive at just verdicts. I may be a bit idealistic, but from the time I was a freshman, I was led to believe that the role of the Honor Code and the Council represented one of the university's most cherished traditions. Therefore, it seems to me that this sacred Council, upon which the University bestows so much trust to make the right decisions, should in no way be comprised of anything less than Sewanee's absolute best.

Allow me to then turn to my subject, the dubious method by which new Honor Council Reps are selected. For a student to run for an Honor Council position, all he must do is participate in what seems to be a simple-minded, sophomoric election. A potential nominee simply must petition for 50 of his classmates' signatures and write a brief letter of intent, which is made public. Through this process, the true character of each nominee is never revealed. The voting public learns nothing of the personal level of honor present within any of the candidates. This is especially true for the freshman population, which is called upon to pick the most honorable of its class after having spent only a few weeks on the mountain. This is absolutely ridiculous; how can a freshman make such a decision after having known each candidate so briefly, if even at all?

In my mind, this presents a huge problem. Through this election process, the Council has no way of guaranteeing that it will gain new representatives of strong and honorable character; the voting public is simply not given enough information to consistently make the best choices. This is quite unsettling, seeing as how the Council could possibly have the power to control my future. Basically, when I cast a vote for an Honor Council rep. I

am entrusting that candidate with my own delicate fate. In other words, I need to trust that the person to whom I give my vote would find me innocent if I were wrongly accused. But tell me, how can I know whether any of the candidates are fit for this task through the manner in which they are presented to me? From the tiny bit of information that I am given of each candidate, I am in no way informed to the extent to which I am able to make an intelligent decision. Unless I become personally acquainted with the candidates, I know very little about their concepts of honor, their personal levels of honesty, their prior conduct, or the strength of the work ethics that will undoubtedly be tested by a never-ending flow of cases. All that I have is the assurance that they were able to find 50 classmates to sign a petition and that they were able to compose brief letter of intent.

Above all, the current selection process has led to my having very little trust in the Council. Realizing that these people, who have been distinguished through this flawed process as possessing the personal honor necessary to judge their peers, were elected through an election the likes of which I saw in high school. Even I ran for the position of Student Council President, and it seems to me that that election was more complicated and revealed more about my personality and abilities than does the Honor Council's process. How can I fully trust a Council rep when I realize that neither the entire student population nor I made an informed decision in selecting him? The student population has simply become accustomed to making uninformed choices, and will continue to do so until the current system is altered.

In closing, I wish to offer a possible solution. I personally see no reason why a search committee would be inappropriate. Why not allow a group of selected faculty and administrative members decide what students have the necessary combination of honor and intelligence to fill the role? A group of adults with experience at this University, having seen the Code and Council operate over several years, would better suited to select a student with the necessary attributes, this is in addition to the fact that a group of professors as a whole would very likely be a better judge of character than would a student who glances at a paragraph-long letter of intent. I for one would feel much more comfortable if I was assured that the Council was selected by a committee who invested a great deal of time into selecting the nominees, rather than a student who is led to a quick, uninformed decision through a weak election process. And please, do not take this letter as being meant to criticize the efforts of the present Honor Council, but only as an observation of an election process in need of reform.

Yours,
Steven Lorch

The Sewanee Purple

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Letters to the Editor are welcome and should be mailed directly to Editor, Sewanee Purple, or sent in the Purple's e-mail address. Letters must be received by the Thursday following the publication of the previous issue and should include the writer's name, telephone number, and year of graduation (or relationship with the University). Unsigned letters will not be printed. The Purple reserves the right not to print articles of excessive length or poor taste. The Editor will be the final judge of the appropriateness of any submission.

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Letters to the Editor...

A Response to "Free Us from the Crazy's"

Dear Editor,

There is nothing so revolting to an American than to open a newspaper from a prestigious liberal arts college and realize how much a sheltered upbringing really does protect from and blind one to the harsh realities of life. Wouldn't it be great if all the world lived in a heaven shaped and influenced by role models, institutions of higher learning, and even parents. The truth is, most children have no idea what it's like to wake up in a nice home and be greeted by a nuclear family free from poverty, tough decisions, and, God forbid (literally) reality. So let me free some people from the stupidity Elliot Scott mentioned in the article entitled "Free Us From the Crazy's."

For some, dealing with the ugliness of life is as simple as placing society into two categories: right and wrong. Others choose to label people who make difficult decisions as "murderers" or "immoral" because it gives them a sense of satisfaction to know that they will never have to make such a terrible decision. Still, many choose to create sweeping generalizations and universal definitions for ideas and issues beyond mass comprehension that should be, instead, left to the individual to decide.

Abortion: A woman's very limited constitutional right to terminate an unplanned pregnancy for reasons decided upon by her own free will and no one else's. That pretty much sums up the pro-choice definition.

Abortion: The murder of an innocent human being. Infanticide. Stupidity. NOT the woman's right to choose what happens to her own body, but the baby's right to choose what happens to the woman's body. A solution for irresponsibility. The termination of unique DNA. Add to this ambiguous biblical references, along with heated definitions of morality and right and wrong, and you have yourself only the beginnings of an adequate anti-choice (pro-life?) definition of abortion.

For years, the pro-life movement has been supported by a huge majority of men who would have society believe the absurd claim that abortion is a feminist ploy to encourage women to "empower" themselves, and that it is instead, as even some "feminists" agree, another mechanism designed to keep women in the dirt. Stupidity! The decision to have an abortion is a personal, private situation that does not need interference from people who would make robotic, childbearing vessels of a woman's body. I am a woman who "tells rapists they can't rape, crazies they can't kill the president," and individuals to respect the sanctity of human lives that are constantly threatened by constitutional limitations on fundamental rights, uninvited, unplanned pregnancies, and radical anti-choicers who feel it necessary to harass, threaten, attack, torture, and murder men and women who have dedicated their lives to the belief that no one has the right to violate a woman's body in any way.

America has suffered for years from an androcentric government that made slaves of women who were forced to carry an unplanned pregnancy to term. We think we have it made now. It's too bad that the majority of women who experience unplanned pregnancies lie far below the sweeping majority of our privileged financial and social status. They somehow don't get to choose "what makes [their lives] easiest."

So, maybe you would have to be bonkers to say that abortion is not one iota less than infanticide - depending on the gestational period, it's more like 8 months or 7 months less than infanticide. I guess one must either choose to define human life for herself, or to tolerate the rants of the closed-minded, non-life-affirming individuals who have probably never been faced with the cruel realities of a life that lies just out of reach from their sheltered, privileged environments. Free yourself from tyranny.

-Carrie Walker

Hospitality Shop Deserving of Our Patronage and Respect

Dear Sewanee,

I am writing this letter to inform you of one of the most community-oriented establishments on our campus -- the Hospitality Shop. Run by the Hospital Auxiliary Society and staffed by volunteers from the Sewanee and Monteagle communities, the Hospitality Shop sells second-hand items and serves lunch to generate funds supporting the Emerald-Hodgson Health Center. Opened in December of 1967, this non-profit organization has contributed in excess of \$100,000.00 to the hospital for its construction and the purchase of new equipment. In addition to the funding, they have contributed countless hours of volunteer service in both the hospital and the shop. By means of the funds raised this year, the Auxiliary Society plans to donate a warming apparatus to the ambulance crew for the care of trauma patients; surely the Hospitality Shop is deserving of both our patronage and our respect.

Unfortunately, we have failed them in the past few months. Several weeks ago someone on campus took the time to destroy the Hospitality Shop sign, which sat on University Avenue and alerted the community of the existence of that won-

derful place. Since the Shop is -- as I have mentioned -- a non-profit organization, it would have been difficult indeed for them to collect the funds to replace the sign. Once I was made aware of their situation, I addressed the IFC and asked for their help in replacing the sign. The IFC readily agreed to replace the sign -- which is scheduled to be erected soon.

Now that we are all aware of the ways in which the Hospitality Shop benefits our community -- and us -- let us all take the time to be careful with and respectful of their property. I encourage each of you to stop by the Hospitality Shop for lunch, which they serve on Tuesdays and Thursdays from 11:30-1:00. The food is excellent, the prices reasonable, the service spectacular, and the cause a great one. Or, if you would prefer to peruse the shop, stop by on Tuesday or Thursday from 9:30-2:00, on Saturday from 10:00-12:00. Thank you for your time, I hope that all of you will come to respect the Shop and its volunteers as much as I do.

Sincerely,
James Andrew Morock, Jr.
President, Beta Theta Chapter
Delta Tau Delta

by Ryan Mahoney

Managing Editor

Wow. What a huge difference a few weeks makes in the world of the digerati. Since my last two articles on MP3, application, game, movie, and TV show "piracy", there have been incredible developments in this red-hot controversy. To begin, Napster, the powerful MP3 swapping program (www.napster.com) has picked up suits not only from the RIAA (which has tacked on additional charges since last I wrote), but also from two of the most acclaimed artists of all time: Dr. Dre, and Metallica. Metallica? Metallica??? You've got to be kidding me! Isn't this the band that wanted to call their first album "Metal Up Your A**"? The record companies didn't like that, of course, and made them change it to the comparatively pathetic "Kill 'Em All." Maybe they've just been industry patsies all along, and I haven't noticed. Maybe they were picked to be the one metal band that the RIAA gods allowed to make the big time and stay there for all eternity. Maybe I've got too many conspiracy theories on the brain.

And Dr. Dre? Whatever happened to Mr. "F*** the Police?" Sir "still got love for the streets?" How's YOUR criminal record, son? I don't believe you have any room to talk about copyright theft, not the least because of the endless sampling of others' works you make use of on your albums. The man is nothing more than a glorified Puff Daddy. He's got real nerve claiming he's still an NWA-era rebel on the one hand, then selling out along with Metallica on the other. These fat cats stopped producing quality music a long time ago, and believe me, I know; I grew up listening to both of them.

Several colleges and universities were also named in the Metallica suit as "conspiring with Napster to further the illegal spread of copyrighted music." Two of the schools named in the suit recently caved in and blocked their students' access to Napster, joining over 200 other institutions who have stooped to this authoritarian low. Metallica has since dropped them from the suit. Sure, Sewanee's only got 1,300 students, so little real-network drain from Napster use is possible, but given our administration's record of cutting corners to save costs on everything from rooming (triples, anyone?) to network speed, don't be surprised if we're next.

On the bright side, Limp Bizkit, known for espousing such relatively worthy causes as MTV's FarmClub.com, which allows smaller bands a shot at the big time,

has given Napster its official backing, and is taking off on a nationwide tour, albeit one underwritten by Napster (cost \$1.8 million). Not a bad endorsement for a company not even a year old, and one that has been in lawsuit trouble since before even releasing their product.

"The Internet is here, and anybody trying to fight that, which would be people who are living by certain standards and practices of the record industry - those are the only people who are scared and threatened," said Bizkit leader and vocalist Fred Durst. Admittedly, Durst & Co. have a deal to gain by this, both from tour publicity and increased album sales, as the new champions of music freedom. Nonetheless, they're not as rich or established as Dre and Metallica, and could stand to lose a lot by going out on this limb, especially in terms of potential lawsuits. Expect to see more bands siding either with or against Napster in the near future. Things are starting to get very interesting.

Finally, two new developments that have been percolating for months have now finally hit the big time. These are the media search agents Gnutella (gnutella.wego.com) and the Scour Exchange (www.scour.net). A third agent, FreeNet, is still under development (freenet.sourceforge.net), and should have a client ready soon. All three allow comprehensive searches of immense client-to-client libraries, and feature network architecture that is practically invincible not only to hacking or nuclear attack, but to pesky litigation as well; connections exist only as individual users are online, and have no central network structure, even as vague a one as Napster's.

Gnutella is perhaps the best of these. The name comes from a combination of "gnu" (as in, supposedly, both a misspelled version of "new" and the odd-looking African animal), and "nutella," a chocolate-hazelnut confection beloved by Europeans. Originally a project of Nullsoft, the creators of the popular and free Winamp MP3 player for PCs, it was deemed unauthorized by AOL shortly after that conglomerate gobbled up Nullsoft (just before moving on to consume Time Warner). So a number of dedicated programmers grabbed as much of the original source code from the last official release as possible, reverse-engineered it, got themselves a reliable web host, and started distributing the software for free.

Here's the best part: Even if Napster meets its end in the courts, Gnutella and other networks like it will survive indefinitely, due to their nearly indestructible, almost completely secure architecture; net-

cops simply can't track and persecute individual users. At any given time, users can access several terabytes of games, movies, mp3s, etc., many initially downloaded from well-known IRC channels. IRC is another system by which all such "pirated" works are readily available, but it requires a much higher level of user expertise to fully exploit its features. Corporate USA is protesting Napster and related agents simply because of their ease of use. "Every idiot with a computer in America," they fear, "will soon be watching the Matrix for free." No one has filed suit against Gnutella or Scour yet, but this doesn't mean some corporation with a host of Johnny Cochranes at its disposal won't try. Yes, I know he's a criminal defense lawyer, but hey, this guy got off OJ; he can do anything. And yes, I'm sure they'll make a federal case out of it.

Scour's new Exchange program (SX for short) is in many ways an extension of its long-established online search engine, which allows users limited access to selected files shared on individual computers, rather than those stored on web servers, through users' internet browsers. SX gives users access to ALL such files, however, on a peer-to-peer basis, similar to Gnutella, through which many files available on SX are dual-listed. Like Gnutella, it often has as many as three thousand users online, and three terabytes (three million bites; several times the total print capacity of the Library of Congress) of data accessible at once. Its search engine is more customizable than Gnutella's; on the other hand, it also imposes a 300-item maximum on searches (similar to Napster's 250-item limit), which Gnutella does not. On neither service is the user required to list a directory of files to share in order to have access to others' programs, though users are expected to register with SX (again, as with Napster). With these new agents, you literally can get something for nothing.

Hopefully, these new advances will give the RIAA moneygrubbers notice that they must either change their marketing and production methods or perish. Reasons for this can be found in my previous two articles; that, after all, was their point. This is just an update. Clients for Napster and Gnutella are currently available for both Macintosh and PC (Scour's is currently available only in a PC version), and can be downloaded for the low, low price of absolutely nothing at all. Visit their respective sites for more information on obtaining these programs, as well as additional arguments against the continued existence of the RIAA.

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Features

Friday, April 28, 2000

The Sewanee Purple

Pie in the Face



photo by Lyn Hutchinson

Senior Olivia Jones throws a pie into Choir Director Robert Delcamp's face during the recent "Pie in the Face" fund-raiser.

Travel

Walk a Dog Sideways, Bag of Rags and a Naked Steak

by Spencer Wood

Humor Columnist

If you told any waiter in this great nation that you wanted "a heavyweight, strings, and a N.I.P.C." for dinner, he just might shoo you out of his restaurant. There is one unique eatery, however, that would know exactly what you're talking about. At The Varsity in Atlanta, Georgia, two hundred of workers bark out orders like these to each other in a subset of the English language known as "Varsity-eze" - philologists take note.

To call the Varsity a "normal" restaurant would be like calling the Beatles an "average" rock & roll band. Splattered across an entire city block in Downtown Atlanta (or maybe what used to be Downtown Atlanta. Who

knows anymore?), The Varsity bills itself as "The World's Largest Drive-in Restaurant." "Large" is a decent adjective for describing this place; "beheemoth" would be more accurate.

As you walk through the front door, you are faced with a 150 foot steel counter stretching from one end of the room of the other. Hoardes of people are herded like cattle in dozens of lines, waiting to order their food. The menu, posted on the wall behind the counter, is large enough to make picking out a sandwich feel like ordering a five-course meal.

The process of ordering food is zany, chaotic, and may leave you in a cold sweat after it's over. Before

walking up to the shiny counter, I recommend that you shockproof yourself for the experience. The following is a close representation of what ordering is like, and your waiter will henceforth be known as "Herb:"

Herb: What'll ya have?! (this phrase is a Varsity trademark...be prepared)
You: Umm, I'll have a hot dog...with mustard...a Umh...a' frosted orange...and french fries.

(3 nanosecond pause)
Herb: Yo! Gimme a yankee dog, a F.O., and a bag of rags!

Before you realize it, you've paid for your meal, told Herb where you go to college, shared your life stories, and seen pictures of Herb's 3 kids. Next!

Dr. Henry Arnold, a Sewanee Legend

by David Lumpkin

Staff Writer

I've always been intrigued by the history of places; that's one of the main reasons I decided to interview Dr. Henry Arnold for this last Purple issue of the academic year. I first met Dr. Arnold last semester in his class on James Joyce. It was my first class to meet in the professor's house and have fifteen-minute breaks for tea. About halfway through the semester, during one of these breaks, Dr. Arnold asked me about my hometown. Often I've had serious difficulty trying to explain the location of Lineville, Alabama in relation to the nearest city, which is also widely unknown, and then to verbally plot it between Atlanta and Birmingham using complex distributions of hours and mileage. I felt a little faint when Dr. Arnold said, "Oh sure, I know where Lineville is." He grew up in Cullman, Alabama, a slightly larger town not too far away. He had actually been to Lineville before. This was more than astonishing to hear. I jumped at the chance to interview a man that grew up practically right next door, went to the same college, had the same major, and yet whose understanding of these things is separated from mine by such a distance of years.

Dr. Henry Arnold was born in 1935 in Cullman, a town of 5,000 people and the county seat of a prosperous farming county of 50,000. His mother was a graduate of Huntington College in Montgomery, also an English major, and later became a teacher at a small school. According to Dr. Arnold, she was a member of every literary club to ever exist. Dr. Arnold's father, however, was a down-to-earth businessman, owner of a local newspaper, who was at Washington and Lee University in Virginia when the stock market crashed. His father's reading interests consisted mostly of historical texts. There were two books Dr. Arnold told me about that particularly fascinated him. His father owned a book that was written about the men who ran for president but were not elected. And then there was his mother's copy of *Les Miserables*. He was only 10 when he read it and was astounded by the fact that someone



Legendary professor Henry Arnold, who first came to the Mountain in 1953 as a student.

would write such a terribly sad story.

Dr. Arnold grew up and went to school in Cullman. He attended a school that took education very seriously, with good teachers and attentive classmates. The only college he applied to was Sewanee, and though they had to waive the foreign language requirement in order to accept him, he was the first student from Cullman to attend. So in 1953, Dr. Arnold and a friend of his came to the then all-male University of the South. He lived in Elliot dormitory until he got married the summer before his senior year. He was in the ATO fraternity and served as editor of the Purple during his junior year. While here, he studied under many of the Sewanee legends, such as Charles Harrison, Gaston Burton, Scott Bates, Monroe Spears, and Abbot Martin (known as Abbo, author of the weekly Purple article on literature called "Abbo's Alley"). Dr. Arnold told me several ways Sewanee was different back then. One of the most appealing was the fact that in Cullman they ate family style, where they would sit at small round tables and waiters would serve them (later I found out that these servers were work-study students, and the notion quickly lost much of its charm).

While at Sewanee Dr. Arnold was divided between a major in English or a major in Mathematics, but eventually he decided and went on to Harvard where he obtained his doctorate in English. Since then, he has taught exclusively at Sewanee. He has also served as the elected representative to the Franklin County Commission for 25 years. A devoted Red Sox fan since the 1967 American League pennant race, his past-time enjoyments have included playing bridge, intramural volleyball, and softball. He says that today Sewanee is better than it was when he attended in two important ways: women can now attend, and there is no longer mandatory chapel. When I asked him how it worse, however, and this is perhaps the most interesting point of all, he replied "I and my closest friends had more stimulating conversations about literature and philosophy and such, even while we were drinking or shooting pool, than I believe Sewanee students have today."



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Sports

Friday, April 28, 2000

The Sewanee Purple

The Way it Ought to Be Varsity Teams Need Support

by Jevon Bozzi

Sports Co-Editor

I'm sitting at my desk, staring at a blank computer screen wondering what to write when, all of a sudden, it hits me: with the exception of a few loyal readers (*thanks, Mom!*) no one really cares what I put down on this page. It could be a grocery list, excerpts from the *Aeneid*, or just plain gibberish and the vast majority of the Sewanee community couldn't possibly care any less. I have realized that at my beloved University of the South, those of you who actually care are in the minority. Now, for those of you who are actually aware that I have a little column here, don't worry, this is far from a swansong... I actually enjoy writing up my biweekly rants and will continue to do so for some time, no matter how apathetic the world may be.

I realize that what I'm about to say is useless, because if you're still reading this, then it doesn't apply to you, so you may as well chalk this up as another exercise in futility... but then again, that's never stopped me before. I know I've pleaded the Division-III case before, but it's something that needs to be said, especially at Sewanee. As a member of the football team, I always look forward to road games. It's not that I like the travel, or seeing a different school, or cutting class on Fridays, no, I prefer road games because it's the only chance we have to play in front of a crowd that actually gives a damn. It is truly pathetic to look up from the sidelines and see our teachers half-filled with drunken apathetic crowds who couldn't possibly care any less about the game.

Now I do have to say that in my experience, there have always been a few loyal fans who actually watch the game (thank you) but these faithful followers are a small minority. Our football team could be down five with fourth and goal from the three yard line with two seconds left on the clock, and no one would recognize the significance of the situation, let alone realize that this might be a time when the team would appreciate a little support from the "fans." People who have actually stayed through the end of the game (though an odd idea, this practice is catching on in some of the northern schools) have actually asked me "who won?" Most of our athletes have had more vigilant crowds for high school practices than they have for Sewanee homecoming. I just waiting for the day someone saunters out from the stands and onto the sidelines, nudges the coach, and says, "Hey, would you guys mind keeping it down, we're having a little get together here."

Often times, we've wondered what we could possibly do to stir up interest in sports at Sewanee, and, in the end, it all comes down to the "fans." Most of the true sports fans would rather watch Auburn and Alabama than Sewanee, the rest just happen to show up because that's where everyone else is... not watching the game.

So, to those of you that might stop by a Sewanee game next fall, please, do us a favor and watch the game, pay attention to the people on the field... chances are you know a lot of them, and they've been working like dogs to bring some pride back to the Mountain; but as of now, the ringing of the victory bell falls upon deaf ears. Watch the game and you'll find more than you'd ever expect: drama, beauty, sacrifice, excellence, and the fullest spectrum of human emotion. Watch the game, follow the team and share in our joy, be a part of our excellence. Watch the game and share a common experience with your fellow student. Watch the game, because we've all worked harder than you'll ever know, and we will be ever grateful. Watch the game, because your life will be richer if you do.

So, if you'll excuse me now, I'm off to train for the summer. I'll train tirelessly, so that I may do Sewanee proud, so that I may experience the thrill of victory and the roar of the crowd... the crowd at Trinity and at Rhodes.

Baseball Drops Two to Rose-Hulman to Finish Season

by Ryan Mahoney

Managing Editor

Tiger baseball wrapped up its season here this past Saturday with a pair of losses to conference rival Rose-Hulman Tech, 13-1 and 18-7, to finish 14-24 (4-10 SCAC) on the year. They were 14-22 (5-12 SCAC) last season. Sewanee, which took two from Rose-Hulman the day before, 1-0 and 6-3, needed another double win against the Engineers, as well as a tiebreaker victory over Centre College, to allow them to advance to the SCAC Tournament in Memphis.

Third-year head coach Tom Flynn's squad did not go down without a fight, however Sewanee opened the weekend with the aforementioned Friday doubleheader against the Engineers. In the first match, freshman pitcher Kevin Holman (6-2) had his best game of the season, striking out seven, walking one, and facing only 30 batters in nine innings. He threw 99 pitches, retired 16 of the 17 batters he faced, and allowed no runner past second base. Trumaine Polk scored the Tigers' only and winning run in the first inning on a fielder's choice ground out by DH Dan Massey. In the second game, sophomore pitcher Nick Best improved to 4-7 as he allowed eight hits, walked six and struck out four. He had a shutout through four innings and gave up only two hits and one run in the final four



Freshman Tiger Kevin Holman (6-2) begins his wind-up during last weekend's game against Rose-Hulman.

alter Rose-Hulman scored two in the fifth. Sewanee scored three runs in the second inning and two

lead. On the day, the Tigers' Clay O'Gwin was 4 for 8 on the day, Eli Lightner was 3 for 5 with 1 run and 1 RBI, and Massey was 2 for 7 with 1 run and 1 RBI.

On Saturday, however, the Tiger defense just couldn't hold on. In the first game, Rose-Hulman's Robert Chandler allowed one run and seven hits as Sewanee's Massey, Cullen Watson and Matt Bartlett each collected two hits. In the second, Rose-Hulman took a 3-0 lead in the top of the first, and led 7-4 after four innings. Sewanee rallied to tie it 7-7 after eight innings only to see the Engineers score 11 runs in the top of the ninth for the win. On the day, Sewanee's offense was led by Watson (5 for 7, 2 RBIs), Massey (4 for 8, 1 run, 1 RBI), and Bartlett (5 for 7, 1 run).

On April 16, Sewanee split a doubleheader with SCAC Eastern Division power DePauw University in the Indiana Tigers' hometown of Greencastle. DePauw defeated Sewanee 20-13 in the first game, though O'Gwin, Watson, Lightner, Adam Tamburello and Kirk Holtgrewe each had three hits. In the nightcap, however, the Purple Tigers came from behind twice to win, 11-8. Sewanee trailed 8-7 after five innings, but scored twice in the sixth and once each in the eighth and ninth innings for the win. Pitcher McShan Walker picked up the win as he retired 13 of the last 14 batters he faced, including the last nine. DePauw went scoreless the final four innings.

On April 15, Sewanee lost two more at DePauw, 12-0 and 9-3. Watson, Polk, Joe Kasl and Dylan Teague each had two hits on the day. Bill Rieder (0-6 final) pitched in the first game, while Holman took the second, suffering only the second of his two losses on the season. Sewanee scored all its runs in the top of the eighth inning of the second game.

Sports in Brief

Golf

The men of Sewanee golf enjoyed a successful 2000 season, finishing second in the SCAC. Senior Ken Tonnung finished in second place, shooting a 149, and fellow Tiger John Faurey was tied for fourth at 151 at the SCAC Spring Invitational Golf Tournament on Sunday March 26. These performances, however, were not enough to take the SCAC crown, as DePauw would go on to win the 36-hole team title with a 610. Sewanee was second with 612 strokes, followed by Oglethorpe (618), Rhodes (627), Rose-Hulman (628) and Millsaps (728). DePauw's Richie Bragland took medalist honors with a 149 followed by a one-hole playoff victory against Tonnung who shot a 73 on Sunday along with his 76 on Saturday. The top five finishers for Sewanee were as follows: 1. Ken Tonnung, 76-73=149 (placed 2nd in playoff for medalist honors) 2. John Faurey 77-74=151 3. Charles Habisreutinger 76-81=157 4. Tee Stribling 78-77=155 5. Jake Rothwell 85-87=172

Tennis

Senior All-American Mary Messbach was ranked first in singles and doubles in NCAA Division III Southern Region rankings released on April 10. Teammates Kathy North and Katherine Crook were also ranked in the top 15 in singles play and the doubles team of Emily Allen and Crook were ranked in the top 15. As a team, the women were ranked #3 in the South. For the men, Doug Gregore was ranked in the top 20 in singles, while Jason Abraham and Jarrett Michau were ranked in the top 10 for doubles play.

The Sewanee tennis team is preparing for the SCAC Championships, which will be held over Party Weekend

in Memphis. The women's team is seeded number two behind Trinity University. The Tigers begin play on Fri. at 2 p.m. against the winner of the Millsaps-Oglethorpe match being held on Thur. The semifinals will be held Sat. and Sewanee will face the winner of the Centre-Rhodes match. Finally, the championship match will be held Sun. afternoon at 1 p.m. All matches will be played at Rhodes College. The Sewanee women have won one SCAC Championship, which came in 1997. Sewanee has faced top-seeded Trinity in the finals every year since the SCAC was formed in 1992.

The men's team competes in the quarterfinals on Fri. at 11 a.m. at Memphis University School. Sewanee will face off against Millsaps. The semifinals will be held Sat. at 10 a.m., and the championships will be on Sun. at noon. The semifinals and finals are being held at Rhodes. The men's team has appeared in the conference final 27 times, including 14 times in the last 15 years.

Softball

The Sewanee softball team concluded their season after a disappointing road trip to Greencastle, IN where the team faced off against DePauw University. On Sat., Apr. 15, DePauw swept Sewanee in a doubleheader, narrowly winning the first game with a score of 3-2, and earning the victory in the second game with a score of 11-6. In the opener, Alecia Sundsmo and Betsy Nichols each hit a single and scored one run, accounting for the team's only points for the game. Rhonda Mims pitched in the losing effort.

In the second game, catcher Ann Ramsey was two for four with two RBIs. Darnel Smith had a good game, going three for four and Cone Byers was two for four with one RBI. Sina Viewel pitched for Sewanee, and took the loss.

On Sun., Sewanee again dropped their game against undefeated DePauw, who is

ranked number one in the SCAC Eastern Division and has already clinched a spot to advance to the SCAC Championship. In the 9-2 loss, Ramsey had two hits and a RBI, while Nichols also recorded one RBI. Speedy outfielder Byers stole a base and scored one run, while Sundsmo scored the remaining run of the game.

The team, in only its second year of intercollegiate varsity play, finished the season with an overall record of 10-11 overall, and a SCAC record of 7-10, which placed the Tigers in third place of the SCAC Eastern Division.

Track

Heather Stone won four events as Sewanee's women placed fourth in the Emory University Invitational Track & Field Meet, held in Atlanta on Saturday, Apr. 15. Stone won the 800, 1500 and 3000 Meter runs as well as the 400 Meter Low Hurdles. She set a school record in the 3000 Meters with a winning time of 10:25.27 and posted a national qualifying time of 4:34.35 as she won the 1,500 Meters. Meg Martens placed sixth in the 3,000 Meters in a personal best time of 12:09.82.

At the Mountain Laurel Relays, held Apr. 1-2, Stone won three individual events, but the Wittenberg women (126 points) took the title. Sewanee was third of the 10 teams with 61 points. Stone won the 1500 (4:38.59) and the 3000 (10:48.63) meter runs and the 400 meter hurdles (1:05.18). Wittenberg also won the men's competition with 124 points. Sewanee placed sixth with 39 points.

The teams next compete in the SCAC Championships, held Apr. 28-29 in Memphis, TN; those that qualify there will go on to the NCAA Division III National Championships, May 25-27 in Naperville, IL.

Compiled by Catherine Woods, Jevon Bozzi and Ryan Mahoney



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Eloise and Ray



photo by Amber Hodges

Laura Jo Anderson and Raymond McAnally perform *Eloise and Ray*, a new play by the Tennessee Williams Playwright In Residence, Stephanie Fleischmann. The show will run as part of the Tennessee Williams Festival, *Contents Under Pressure*. The Festival also includes readings from the playwrighting seminar and monologues by Natalie Nimerala and Tarashai Lee. Student directed works *Desire, Desire, Desire* and *Chamber Music* are set to run as well. *Contents Under Pressure* will continue through this Saturday.

Music Review: Dr. Dre: *Chronic 2001*

by Pete Thompson

Staff Writer

Dr. Dre released one of the most influential rap albums in history—"The Chronic" released in 1992. He and Snoop Dogg seemed to be the norm for the style of rapping for a while in the nineties. After several top ten singles, Dre and Snoop went separate ways. After about 1995, Dr. Dre seemed to have fallen off the face of the earth. Every now and then you'd hear about Dre doing a song on a soundtrack or something, but he never stayed in the public focus for very long. Eminem, Dre's protégé, began to make some noise over the past couple of years, proving that it's safe once again for a white rapper to grab the mike. He featured Dre on a couple of tracks on his album, "Slim Shady". Other than that, Dre didn't make too much of an appearance for a few years.

Now we've got a new album from the Doctor—"Chronic 2001". If you haven't heard it, get it. If you've got it, I guarantee you've listened to it in the past two days; it's that good. This album proves that Dre hasn't lost the style. He brings in the new flavor of rap, but keeps the same antics of the Chronic—bashing women, pulling out guns, and he's reunited with Snoop Dogg, brought in Eminem, and recruited some new rappers (like Hittman, Xzibit, Phish, Knoc-turn'al, Time Bomb) to create one of the best rap albums that I've heard in years.

The album starts with "The Watcher," which is Dre's view of rap as he sees it, and why he returned to the rap scene.

"Now we got a new era of gangstas/Hustlers and youngsters livin' amongst us/Lookin' at us, now callin' us hustler/Can't help but reminisce back when it was us/N*ggas we started this gangsta sh*t/And this the motha'c'kin' thanks I get?" After setting a more serious mood, the album kicks into "F*ck You", where Dre, Snoop Dogg, and Devin start joking around about sleeping with other men's wives. It's one of the more comical tracks on the album.

Some of the better songs on the album are on the first half. Songs like "What's the Difference?" and "Forgot About Dre", which both feature Eminem, show the true quality of rap that Dre has become famous for. Eminem has a stellar performance on these two songs. For example, his fast-paced rapping really completes "Forgot About Dre"—"Nowadays everybody wanna talk like they got something to say. But nothin' comes out when they move they lips... Just a buncha gibberish And muthaf*ckas act like they forgot about Dre...". Xzibit has great presence on the mike in "What's the Difference". "What's the difference between me and you? About five bank accounts, three ounces, and two vehicles." Later tracks like "Housewife" show great rap skills. Dre kicks out, "She on the dillyz, I take advantage/All up in them pants, I got this b*tch speakin' Spanish/I'm nyanish..."

"Chronic 2001" shows that in an industry like rap and rock-n-roll, you don't have to be a young to make a good CD. Dre does it with perfection. If you don't have this CD, go buy it. You will not regret buying it.

Waste Not Bands: Perfectly Precious, Partly Psychedelic, Pure Pop

A review of the Earth Week bands: Great Lakes, Elf Power and The Apples in Stereo

by Dr. Nick Muschovakis

New pop songwriters during much of the 70's, 80's and 90's may as well have had a genetic mutation, one that now makes their work invisible and inaudible. They produced, but the people do not consume. This has been commercial radio's fault. Only the people who learn to love pop on their own, and can pay for it, are making it possible.

What we call "classic rock" is popular, but it's not pop. Neither were most early-80's dance hits (though now I'll have to argue this point with the formidable Greg Clark). Our appetite for the tunesmith's art does get fed occasionally, sometimes by the more traditional jazz stations with their standards, or by some much rarer top-40 cover versions. But the highest purveyor is the oldies format. Between its hearty main courses of the Stones and John Paul George Ringo (not the Pope: they're bigger), it'll serve up a few chewy but thin slices of Sam Cooke, Smokey Robinson, Phil Spector's Wall of Sound, the Red Bird stable, the Zombies, the Kinks, the Beach Boys, the Turtles, and other 60's geniuses who are thereby degraded to the under-served status of three-, two-, or one-hit wonders. Meanwhile on the telly, VH1's Peter Noone represents his generation with an inexhaustible, and exhausting, exhaustiveness. Computers have been programming this *old pop* continuously for the past ten or fifteen years, while business people repackaged it first as nostalgia, and then as nostalgia for nostalgia: "our" past.

No wonder that, as of a few years ago, the more recent practitioners of pure pop art in rock music - with the possible exception of college stars XTC and superstar (Prince) - were either dim underground memories (like the Sneetches or Cowboy and Spingirl) or else banished to obscure marketing islands (like cult figures Daniel Treacy of the Television Personalities and Scott Miller of Game Theory). Even the touted new Britpop of the early 90's made not much room for actual pop songs, though it did make a lot of money for pseudo-musical poseurs and promoters. Blur, for all their genuine cleverness, have spent most of their career as almost-rars, at least in the U.S. The best-received attempt at a Beatles act turned out to be Oasis: campy retro decadents who gave us and are, alas, still giving us a thin-stretched wad of overchewed bubblegum, backed with wallpaper. Frankly I'd trade it all, before you could sing "Michelle,"

for one more undiscovered recording by Pete Ham with Badfinger from 1970.

That's not to say that there hasn't been great pop made in the past few years: many an indie band does it well, and transports it intact to its fan base, like Zumpano lovingly emulating the Zombies or covering Gordon Waller's great sap-anthem "Rosecrans Boulevard." But the way to this music is generally word of mouth, unknown zines or websites. Even when a handful of successful major-label experiments with pop have begun to revive a market for crafted pop sounds, in acts like the Ben Folds Five, it remains implausible that mainstream radio will ever venture much on new pop. Part of the problem is the extent to which the video medium drives album sales and radio programming (and, we may expect, Web music marketing). The genius of pop doesn't usually wear the face, or the body, of a swimsuit model. If video had ruled the sixties, would we ever have had the Beatles, or would cuñe Paul McCartney have been in a boy group with three other Liverpodlian Lads, managing their muscles and infinitely unconcerned with music?

However pessimistic I might sound about the future of pop as a consumer product, I've been contemplating its *artistic* practices and prospects, for the past few days and especially the past few hours, in a mood of - well - poppiness. Earlier this afternoon, alone, I started playing lots of bought and borrowed CD's and vinyl records by three bands from Athens, Georgia, which, last Sunday, performed to a happy ribble under partly cloudy skies before the B.C. The fact that I found myself sipping tea, not bourbon, while I revisited this music on the stereo surely reflects the current Athens scene's obsession with the British Invasion (the only U.S. native, among its primordial influences, being Brian Wilson). An Earth Week lineup organized by the punstaking heroes of Waste Not, together with some fortunately incurable Athens addicts on the WUTS staff, these three bands gave us a pop concert. They did not, that is, give us a jam session or - despite their minor celebrity with college audiences - a fashion contest. Despite a photo-ready thrift store tee on an indie-rock torso here and there, what generally mattered was not the look (the women tended to be glamorously large, the men either plainly grubby or endearingly balding) but, rather, the hook.

And when it wasn't the hook, then it was the line that went through the effects pedals. Like many folks on the currently fertile Athens scene, most of the members of Apples in Stereo, Elf Power, and Great Lakes are musicians' musicians. Much of their energy, too much maybe, goes into reproducing the studio sound created for many of them by Rob Schneider, the Apples' leader and palanquin driver at the Elephant Six Recording Co. Even outdoors, they're capable of building, if not a wall, something like a vast jungle gym of pure pop sounds. Here the openers, Great Lakes, sweetly took the cake with their eight-piece electric orchestra. They played straight through their self-titled debut LP/CD, which is on my turntable now. It's got bits of tunes by poppers from the Hollies to the dB's, sprinkled over a frosting of studio sounds by Eno in his seventies rock and ambient-pop phase, with dulcet analog keyboard waves courtesy Klaus Schulz and his ilk. All the lynes, like those of fellow scenesters Olivia Tremor Control (with whom the Lakes share some personnel), represent the Athens crowd's fondness for surrealism verging on nonsense. But the music, if likewise psychedelic - a word which no longer implies drug abuse, though I don't see many straight edges on these folks - always means something. Even the record's simpler, Beatlesque trinkets, string on rhythms of chiming piano chords, prove less disappointingly than than Oasis's mere murages. One of them, begun innocently enough, soon proves a wicked parody and canny reminder of silly pop-classicism (the most famous being Procol Harum's, while perhaps the most obscure was perpetrated by Vangelis with his rock band, Aphrodite's Child; on stage, the Lakes

didn't mention either, though they did cite Pachelbel - evincing the seriousness with which these bands have determined to adverse pop's debt to The Canon).

After that it was a change, but not for long a letdown, to emerge from Great Lakes's waterfront palace of art onto the scrappier slopes of Elf Power's set. This four-piece whose 1998 album, *a dream in sound*, hopped recognizable references from near-namesakes the Pixies to the *Village Green*-era Kinks to New Zealand's melancholy Chills (if slipping at times into the non-pop waters of Can and Neu and the morbo-folk of Palace), took off on a bouncy trajectory that one earwitness described as "dinky." At length, though, the band cranked the dink factor down and the aspirations up. By the end, it had reached a high-pitched climax with an extended *homage* - consciously or unconsciously intended - to T. Rex's first band, the psychedelic mod squad John's Children, ripping off and repeating *ad infinitum* the verse to "Jagged Time Lapse" (a hipper-than-thou shibboleth since being reissued on CD in the late 80's and covered by Halo of Flies). If the rest of Elf Power's new, imminently due LP/CD sounds like this, I'll be happy grading essays to it until the world, or my phonograph needle, wears out.

The last and poppiest, and potentially most successful, of Sunday's bands was that about which there also seems the least to say: The Apples in Stereo, ex-Athenians based in Colorado, meandered at a sprint (if that's possible) through their exclusively pop repertoire. There were songs that I remembered from their previous recordings, including *Time Soul Evolution*, as well as numbers from their new album *The Discovery Of A World Inside The Moon* (titled goofily to *oop the top of a 17th-century satire*). The Apples were joking on stage about their slavery to singer and guitarist Schneider, and on record their playing is indeed somewhat coldly sculpted, by the studio engineer's art, to fit the songwriter's pop obsessions. There's Badfinger, there's Big Star, there's the Tin Pan Alley routine as reworked through the *Summer of Love*, and the words are in the Apples' case so resoundingly insignificant that they're hardly there. However, as a stage act the Apples rocked. And they grooved. More than the other bands', their tone did show an evolution towards something like soul, even if the closest they've come on stage so far (and, live, this isn't bad) is somewhere in the vicinity of the Steve Miller Band. Will this get them somewhere in the non-pop world? I wouldn't place bets right away, but maybe.

None of these art-stealily self-conscious groups, hypersensitized to its origins, is yet making the pop music of the new millennium. But they're all pointing out similar directions to it, even if their ways are more or less concertedly loopy, and what they make is more to be appreciated as head music than felt twanging on the nerves or picking at the heart. What pop needs now, and Athens seems poised either to provide or at least to inspire, is a synthesis of these bands' encyclopedic sounds, catchy ditties and experimental playfulness with a voice and words that make it all - even the past - really new. Of course, this might not happen, while it's possible that pop might just crush the suburban teenage record party only to replace the crabbid culture of Emocore with a new dippy blandness, or an artless catharsis (the effect of a brand of pop which, even at its best in bands like Heavenly, can sound more affected with its quasi-adolescent drams than affectionate towards its medium - though at the least it can always claim a message). In the meantime, at this very moment, by paying attention to the Athens-plus-Schneider movement and a few hucks for its music, fans of pop music get a chance to smile their special smile - where the word "special" means "knowing," to us at least if not to anyone else. Here at Sewanee, there seems to be some hope for the popsters. As a Waste Not volunteer next to me said, "They're not really my style...they're no AI Green. Still, they're cool...Kind of reminds me of the *Living Spoonfuls*, you know?"

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April 28, 2000

Fit for Fun and The Other Five Percent Shock and Intrigue Audiences

by David Atkinson

Staff Writer

Fit for Fun, a show directed by James Rich, had its run in the Studio Theatre of the Tennessee Williams Center from April 13th to April 15th. Composed of two separate pieces, *JawBreakers*, written and performed by Sewanee senior Polly Beckington, and *The Other Five Percent*, a short show written by Brian Goluboff. *Fit for Fun* was a bold show which left its audiences alarmed, intrigued, and with an altered view of moral substance.

Most of you, whether or not you made it to the show, probably heard of its presence by word of mouth, or were boldly introduced to *Fit for Fun* by the various posters placed around campus. Let me break for just one moment to offer a small word of background into these posters and also the name of the show. For those of you who were fortunate enough to experience the posters without tearing them down either partially or in their entirety, congratulations, I deem you all intelligent and thoughtful human beings. The posters were originally a piece of artwork by Sewanee alumnus Warren Holt who graduated in the class of 1998. The small upside down section, composed of skull images and located on the left of the larger painting, was one of Holt's original pieces. The larger segment of the piece, comprised of a mostly naked lady, was actually the cover of a German fitness magazine called *Fit for Fun*, and hence the name of James Rich's show. After cutting, pasting, and combining these various pieces of an and media, Holt completed the painting which was used by Rich as the bill for his show.

I do promise that at some point in this article I will return to my main purpose here, however, I don't feel as if I have stated all that needs to be said regarding the needless defilement of artwork that followed closely at the heels of those who decided to post bills for Mr. Rich's show. About the posters that suffered the wrath of those students without the tact or courtesy enough to endure that which had not struck them as entirely "right", I have a few words. I have many a time walked this conservative campus and had good laughs about sundry advertisements for what were, in my opinion, absurd campus wide events. In fact, the odd guffaw is the only response

I can give to about 95% of campus wide activities and the methods by which people attempt promotion of them. I have never, however, regardless of how morally objectionable I found some given poster, torn one down. Often tempted? Yes—most definitely. There is a certain degree of respect, however, that I feel we all deserve to offer the pursuits and goals of our fellow human beings. Now, regardless of your personal ethical framework, I would like to ask that you please do your best to not attempt regulation of my or anyone else's moral ideology. If we were to destroy that which could be called into question by every individual of this country, I assure you 95% of what could be considered the whole of American culture would be tossed out the window, and the remaining 5% probably wouldn't be worth our time. Our society is based upon freedom of speech, and an individual's volition to pursue one's own happiness. I suppose it's a shame that respect does not find itself of enough importance to be included in the Bill of Rights along with the "right" some people believe they have to enforce one's privilege of free speech to uncharitable and disrespectful extremes.

As those of you made it to the show most likely noticed, the posters were not condoning some sort of Dionysian sex-fest, but, instead, set the stage for the show's main theme—the objectification of women in modern American culture. In a discussion with Rich, I was given some insight into his motivations and ideology behind the show. He thought it of utmost importance to direct a show at Sewanee that stirred people's emotion. That he did indeed accomplish. What Rich hoped to achieve, however, was not to create some fantastic and false portrayal of modern American society, but to reveal the problematic framework inherent in today's pop-culture.

Such a culture, created mostly by men, lays siege to the minds of America's youth through the mediums of television, cinema, and, as exemplified in Beckington's solo piece, magazines. Go to your nearest newsstand. Pick up a popular pop-culture magazine of your choice. Browse through it. What do you find? The most effective way to offer your man the best oral sex he has ever experienced in his life, the absolutely essential summer colors and fashions (I do believe this summer's colors are

yellow and pink?), and other topics along these superficial lines. Simply cast your lines out to the bookshelves or the TV screen, and you are bound to catch yourself a fantastically unrealistic looking woman with breast large enough to do sit-ups on.

The concept here is image. Image is everything, and all motivations seem to somehow be abstracted from the goal of perfecting one's image. One may question, however, whether we really have the choice to refuse societal trends and, if you will, oppression. Can we remove ourselves from this perfunctory culture? Take the case of Amy, played by freshman Megan Higgins, in *The Other Five Percent*. She is confronted with the characters of Hughie, a bum on the street played by junior Patrick Craig, and Jimmy, a "policeman" played by senior Will Hudson. The situation is Halloween night in New York City. Amy encounters Hughie who does his best to inform her of the dangers she has brought upon herself by wandering alone on the dark streets of New York in a somewhat sensual cat costume. Upon her refusing to take his advice and take a cab home, Hughie gets upset and begins to raise his voice in an urgent plea for her to save herself from harm and leave the City. Amy becomes scared, screams, and Jimmy, a man dressed up as a policeman for Halloween, comes to the rescue.

The situation is this: Amy, a young girl is faced with a paradox. Hughie, a bum who's intentions are pure and honorable, appears to Amy to be, lets call him the "crazy" of the situation, who embodies a mal-structured moral framework and wishes to defile her beauty at all costs. Jimmy, however, dressed as the societal mold for righteousness and moral soundness, has nothing but evil intentions. Jimmy has already spent the majority of the evening driving around New York in his NYPD uniform raping women and accomplishing a plethora of immoral acts. During Amy's short time off stage, Hughie and Jimmy realize that they are in fact old high school schoolmates, and Jimmy reveals that he is not really a policeman, but has been meandering around the city with the goal of taking advantage of women. Outraged by the situation and frantic to aid Amy, Hughie loses control and, in "defense" of Amy who has recently re-entered the stage, Jimmy shoots and "heroically"



kills Hughie in cold blood. The show closes with Hughie's dead body in the foreground and Amy frantic in the background as Jimmy moves to rape her.

This show raises the issues of falsity in identity, image, and morality. In a culture so fond of image and acceptance over pure substance of character, moral conduct, and non-materialistic gain, one needs to question whether or not it is possible to penetrate our false notion of authority and image, and embrace that which is pure and real. We all too often fall into acceptance of that which is dished to us by the media and entertainment industries, and all too often let our real identity become overshadowed and pushed aside. *Fit for Fun* asked its audience to question their beliefs, to look into the mirror, and discover exactly what it is that makes the self. We are asked what we have faith in, what we believe in, and to discover for ourselves if we have any

individual identity whatsoever beneath that which has been thrown upon our shoulders by modern pop-culture. *Fit for Fun* asks you to shrug off false notions of identity, and look beyond the realm of superficiality. Things are not what they seem, but the truth is not far away. If you so desire to scratch the surface of our shallow culture you can wipe away the filth and find truth; but indolence accomplishes nothing. We must all look beyond societal falsehood and embrace our true nature. It stands before us and begs for prevalence, but, instead, we all too often chose to remain in the herd, and not stray from our cultural pack. As Lao Tzu once stated, "A journey of a thousand miles begins with the first step." James Rich's show was motivation to lace up and begin that journey towards truth. For those of you who experienced the show, congratulations, and I hope to see you on the road.

Jarmusch's Dead Man is the Real Wild West

by Will Murtin

Staff Writer

"Dead Man," a new movie by Jim Jarmusch, works on many levels, not all of them apparent on the first viewing. Struck, somewhat confused and a bit frustrated, I have yet to decipher all of the cryptic messages which the film holds. "Dead Man" stars Johnny Depp as William Blake, a young man heading westward in search of opportunity in the 1800's, finding himself falsely accused of murder instead. The film begins with Blake's trip by locomotive to the town of Machine (perhaps a metaphor for 19th Century industrialization or perhaps the automation-like laborers it created?) and his confrontational exchange with one of the train workers. The attention to detail within the film is magnificently precise. As the train nears Machine, the "end of the line" according to a prophetic train fireman, the passengers become rougher and hairier until a herd of buffalo on the landscape turn the train car into a literal shooting gallery. Boom. Welcome to the real Wild Wild West. Johnny "Dead Man" is based on the classic model of what I would argue to be the only genre of film the Americans can call their own, the Western. Wrongly accused heroes, wicked badmen dressed in black (Lance Hendrickson plays what quite possibly might be the most evil villain that the screen has ever produced), gun-toting fathers out for revenge (a special appearance by Robert Mitchum in a spectacular role), and enigmatic Native Americans (Gary Farmer plays the role of Nobody the "Indian" who has confused Depp's character of with the poet of the same name) are among the cast of characters the audience will encounter. Additional appearance by Iggy Pop, Billy Bob Thornton, and Gabriel Byrne highlight the film's casting.

By hyper-exaggerating the classic pan-

tern of the Western, the film takes on an almost surreal aura, which is elaborated upon by an incorporation of iconography and symbols to indicate something to the audience, although it is not always direct (once you figure out what the haircuts on those two marshals are supposed to mean, let me know). This push and pull duality in the movie provides for the audience an extremely enjoyable 122 minutes of trying to decode the film's true meaning. The story of Blake's flight from his pursuers slowly changes into a quest for the understanding of selfhood, life, and a sense of being, which is brilliantly propelled by a strangely appropriate soundtrack by Neil Young. "Dead Man" is an excellent choice of film if you're into something other than big explosions accompanied by simplistic plots (not to say movies like that are bad, except for those two with Timothy Dalton...). A star-studded cast, brilliant character development, and a story that goes a little deeper than your average Western provide for a truly exceptional and thought-provoking film.

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