

# THE SEWANEE PURPLE

FEBRUARY 25, 1991  
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The Official Organ of the Students of The University of the South

THE UNIVERSITY OF THE SOUTH  
SEWANEE, TN 37375

## Sewanee Loses Friend and Former Coach

By Bill Hamner  
News Editor

Lon S. Varnell, former basketball coach for the University died on 17 February 1991 at the age of 77 following a lengthy struggle with cancer. He is survived by his wife of 51 years, Kathryn, a daughter, and three sons.

Varnell served as head coach at the University from 1948 until 1970. Having received degrees from Bethel College and Southern Methodist University's Perkins School of Theology, Varnell coached

high-school and college basketball at Bethel, SMU, and the University of Kentucky before he took the coaching position at The University of the South.

In 1951, Varnell became the first American college coach to tour Europe with a basketball team. He led the Sewanee Tigers through fourteen countries in three months, winning 53 of the 57 games they played.

Varnell involved himself in a number of diverse endeavors. In addition to his coaching, he also worked as a Methodist minister, coal mine

operator, car dealer, political campaign manager, lumber dealer in central America, and entertainment promoter.

In 1948 Varnell was responsible for bringing the Harlem Globetrotters into the South for the first time, when he gained for them the opportunity to play in Atlanta before the South's first integrated audience. He was also important in the promotion of such entertainers as Elvis Presley, Barry Manilow, the Statler Brothers, Barbara Mandrell, Bill Cosby, the Rolling Stones, Neil Diamond, Liberace, and Ann Mur-

ray.

Varnell also served as the sole promoter of Lawrence Welk for the last 20 years that Welk entertained and was made a member of the Welk company's board of directors.

On 19 December 1991, before his death The Associated Alumni of The University of the South honored Varnell for his years of service.

"Although he's been away from coaching for over 20 years, Coach Varnell's love for the university has continued to grow. He always shared so much of himself with others, and that's

one of the reasons why so many people have such respect for him," said Robert N. Rust, president of the Associated Alumni, Allentown, Penn., and former player under Varnell.

The family received friends Monday, 18 February, at Convocation Hall in Sewanee, TN. Funeral services were held on Tuesday, 19 February, at 2:00p.m. in All Saints' Chapel.

The family requests that memorials be made to the Lon Varnell Scholarship Fund at The University of the South or to the American Cancer Society.

## Financial Aid Feels Strain on Budget

### Need Blind Admissions Under Question

by John David Rhodes  
Editor

The University's financial aid program is under increasing pressure to continue its current level of functioning. In a recent interview, however, Dr. Frederick Croom, Provost of the University, downplayed the fear that the University may have to abandon its longstanding need-blind admissions policy.

"At this point I don't see any threat to our current financial aid program."

The stress which the financial aid program is feeling stems from two nation-wide economic trends. The average family contribution to a student's undergraduate education has dropped \$600 from the

previous year's figure. As well, the federal government has not increased its funding of higher education since 1980.

From the 1989-90 to 1990-91 school years the University's budget for financial aid experienced a 13.7% increase. An increase of 10.51% to the current budget has been proposed for the next school year.

Many students in the College fear that an abandonment of the need-blind admissions policy may severely damage the University's ability to attract qualified students and harm the school's academic integrity. Croom agreed that a suspension of the policy would "be very detrimental to the quality of the students we can

attract and counter to the philosophy that Sewanee has set."

At a breakfast meeting on Feb. 18, the Student Life Committee and the Board of Regents discussed the question of changing the need-blind policy. Thomas Dupree, Chairman of the Board, insisted that "need-blind" is only a definition and that the University may honestly retain its need-blind status by redetermining a definition of the term.

When asked about the University's financial wellbeing, Croom stated that the "institution as a whole is financially healthy." Croom cited the fact that the University has maintained a balanced budget for 13 years in a row and has seen an increase in endowment of 10% per year.



"Young man catching snowflakes with mouth": a vanitas theme Chardin forgot to paint. Photo by Lyn Hutchinson.

# NEWS

## University Receives Large Art Donation

by Ashley Heyer  
News Staff

A collection of 135 works by modern painter Harry Kidd have recently been donated to the University's permanent collection.

Kidd, who was considered "Philadelphia's most contemporary individual modernist" in the 1930's, has works in the permanent collections Whitney Museum of American Art and the Pennsylvania Museum of Art. The University's collection is the largest single collection of his work and consists of oils, lithographs, water-colors, gouaches and cancels.

Mrs. Edith Kidd, the late Kidd's wife, donated the paintings late last year. In late September she wrote a letter to

the University asking if it was interested in Kidd's paintings. After reviewing a set of slides of the works, the University accepted the offer and the paintings were delivered over Christmas Break. Currently, they are in storage and being catalogued by the Art Gallery.

Along with the paintings, two suitcases full of Kidd's personal documents were donated, making the collection very valuable for research purposes. It is not known why the collection was donated to Sewanee, however Kidd was good friends with Tennessee Williams, donor of ten million dollars to the University following his own death in 1985.

Kidd's work is not widely known, but it is of great art historical value because it

represents the major trends in painting during the 1930's and 1940's such as cubism and surrealism.

Kidd used bright color schemes and painted a number of representational portraits. The University's collection contains a number of portraits of his wife Edith. His more famous portraits include a portrait of Senator Fells' daughter and one of Emily Balch. The Balch portrait hung for years in the library of the University of Virginia, where Balch's mother established the chair in the English Department there first held by William Faulkner.

The Art Gallery is planning an exhibit of the Kidd collection in the fall of 1991 or winter of 1992.

## Funding Sought for Fine Arts Building

by Robert Mercer  
News Staff

Currently a committee, composed of members of the faculty the administration, is drawing up plans for a proposal to obtain a grant for a new fine arts building.

The committee, chaired by David Lumpkins, will hire an architect to develop a detailed plan for the building. The plan will then be submitted to the Olin Foundation, a charitable organization which gives money for the construction of collegiate math-science buildings, fine arts buildings, and libraries.

If the proposal is accepted, the foundation will supply the necessary funds for the project—an estimated 5

million dollars. If the foundation rejects the proposal, construction of the building cannot be possible without other outside funding.

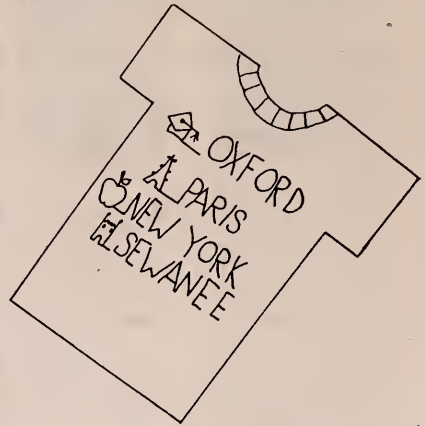
The committee has proposed a building site between Gailor and McCrady Halls, by which a quasi-quadrangle configuration would be created. Since the building would extend across what is now St. Augustine's Ave., the road would be redesigned to reach a dead end in front of Gailor Hall. In their long-range plans, the committee is considering replacing the parking lot behind Gailor with a pedestrian path.

It is expected that the new building will provide more classroom and studio space, including a large lecture room with about 100 seats and two smaller lecture rooms with about 35 seats each.

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Letters to the Editor are welcomed and should be mailed directly to the Purple. All letters must be signed by the author; no unsigned letters will be printed. The editors reserve the right to edit letters for reasons of length or if letters contain material deemed to be potentially libelous or in excessively poor taste.

The Purple strives to be an impartial source of news, independent of any outside interests. Editorial positions in no way affect news coverage.

The Purple welcomes contributions from any source. However, editors will serve as the final judges of the appropriateness of any submission. If possible, submissions should be made on a Macintosh computer disk; contact the editors for more information.

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# Clear Cutting Proposal Threatens Environment

by Ann-Elise Lewallen  
News Staff

Questions have been raised about the construction of four chip mills proposed by four regional businesses. The businesses plan to build the mills in a relatively small area between Nickajack and Guntersville Lakes, where they will collectively clearcut approximately two million tons of green hardwood chips per year.

The distance between the four chip mills whose applications for construction permits have been submitted to TVA and the Army Corps of Engineers has recently provoked much discussion between environmental advocates and company officials.

Dong-Hae Pulp of Alabama, Inc. of Birmingham; Parker Towing Company of Tuscaloosa; and Canal Chip Corporation of Butler, Ala. are interested in locating their facilities on the banks of Guntersville Lake. Boise Cascade Corporation of Jackson, Ala. has submitted a proposal to TVA for a location near South Pittsburg. All the companies are awaiting permits to begin building their facilities. If permits are granted, they will hire contractors with timber harvesters to appropriate the lands from private owners.

Due to public concern over the proposals, two public meetings have been held, one in Bridgeport, Ala. and one in South Pittsburg. After each

meeting, TVA honored a 20 day comment period. This comment period has been extended until an environmental assessment is provided for those who met in South Pittsburg. During the comment period, citizens are invited to write to TVA to voice their opinions about the chip mill project.

"They are basically invading industry in to just rape and pillage the land," said Joan Thomas, a Sewanee resident who attended the South Pittsburg meeting.

"I wish they would consider what they are about to do and realize that it is not that easy. Most of these companies have chopped up every tree in Seattle and now they have come here to destroy our forests. They are going to keep going until there is not a stick left on the planet," commented Thomas.

TVA Chief Forester Larry Hamner said that most of the concern about the chip mills has arisen because the four proposed sites are so close to one another. He said that the environmental assessment will be

an on-site impact study and will be published and made available to the public as soon as TVA has the opportunity to complete it.

"I think what the public is interested in is an off-site environmental impact study. We are still examining that as an option but will most likely be forced to conduct that on privately owned land which may be an obstacle," added Hamner.

"There is always talk about prospective sites for chip mills. Any industry that chooses to locate along the Tennessee River has to get a permit from us as well as from the Army Corps of Engineers," said John Doty, Communications Specialist for TVA.

Doty stated that if the companies are issued permits, they will locate their facilities and hire about fifteen people to man each office. The companies will then contract timber harvesters to supply them with the wood. Most of the land is privately owned and the people will have to make the decision

as to whether or not to sell their trees.

Mary Davis, member of Save Our Cumberland Mountains (SOCM), said that she would like to see an environmental impact study conducted to investigate whether or not chip mills would be beneficial to the region.

"It would be nice if they could make recycling plants instead of chip mill factories. Barges could carry glass, paper, and aluminum instead of dead trees," said "Railroad" Bill Crescenzo, environmental advocate.

"It was the most wonderful environmental showcase I have ever seen. The people who supported the chip mills were foresters and company officials who had no idea of the global implications. Eighty-five percent of the people were against the mills, and every one of those people was very informed and educated about his position. I left with a wonderful feeling but not much hope that we could stop the mills," said Thomas.

## All Saints' Chapel the University of the South

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Sunday	8:00 a.m.—Holy Eucharist 10:30 a.m.—The University Service 5:00 p.m.—Choral Even song (1st Sunday of the month) 7:00 p.m.—Sunday Night Live! An informal Eucharist with guitars.
Monday	8:45—Morning Prayer—St. Augustine's Chapel 5:00—Evening Prayer
Tuesday	8:45—Morning Prayer 5:00—Holy Eucharist and a Service of Healing
Wednesday	8:45—Morning Prayer 5:00—Evening Prayer
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## NEWS

## Conservative College Review Commends Sewanee

By Bill Hamner  
News Editor

*The National Review College Guide*, a recently published volume which has taken a conservative stand in determining the top fifty colleges in America, has included The University of the South in its list of preferred learning institutions.

"The editors and their advisors join in warning against fashionable developments in many colleges and universities of illustrious name and influence. Most of these are missing from this selection of fifty. This is not because you cannot get a good education at Harvard, but because you can graduate from Harvard without getting a good education, and this much simplicity is not so of the institutions

here described," says William F. Buckley, Jr., author of the volume's introduction.

Buckley delineates precisely the rigid criteria for colleges in *The National Review College Guide*. The ideal undergraduate situation visualized by the *Guide* is an intimate community of academic excellence.

"We see in America the 'land-grant' Universities, originally chartered for technical expertise (especially agriculture and engineering); the 'German' universities, oriented to high technical research; and the 'English' universities, designed to graduate well rounded scholars. The schools we prefer are almost universally on the English model," says Buckley.

The editors of the *Guide* agree on the criteria which

make an academic Utopia. The institution must have a faculty of professors of the highest caliber, readily available to their students. The editors also prefer a quality core liberal arts curriculum which respects the traditions of Western society.

The curriculum must closely follow the ancient models of the trivium: grammar, rhetoric, and logic; and also the quadrivium: arithmetic, geometry, music, and astronomy.

Finally, the *Guide's* editors insist on an intellectual environment, fostered by the interaction among students, faculty, administrators, and community members.

The editors are critical of schools in which graduate students are allowed to "practice on" introductory level undergraduate classes, in favor

of institutions in which full professors teach most of the courses.

In the last section of the volume, "The Editors Choose," Charles Sykes, a chief editor of the review, chooses three colleges to which he would apply if he were a college-bound high-school senior, and The University of the South is among them.

The editors note the comments of a noteworthy British historian, Arnold Toynbee, who was impressed by the educational opportunities of the University.

"The University of the South fruitfully combines the best features of both the English and the American educational systems," says Toynbee.

"We agree, and so we cannot make any attempt to

conceal our enthusiasm for a school we regard as one of the finest and most remarkable institutions in the country," says Buckley in his response to Toynbee's comment about the University.

The other Universities which Sykes chooses are St. John's College, Annapolis, and the University of Chicago.

"I think my 17-year-old counterpart would be inspired by the rigor of St. John's. And after a sojourn in Oxford, England, the summer after high school graduation, I know I would enjoy the ambience at Sewanee," says Sykes.

Sykes also points out the words of *New York Times'* Edward Fiske, who stated simply that Sewanee is "a conservative's paradise and an activist's nightmare."

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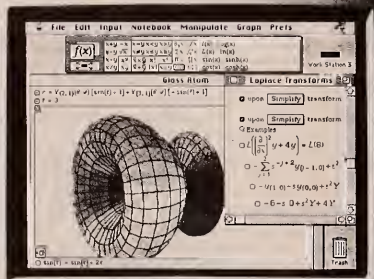
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## NEWS

## Attorney to Address War's Effects on Environment

by Ann-Elise Lewallen  
News Staff

Environmental attorney Albert Bates will lecture to students and community members on "Oilfield Winter: Saddam's Secret Weapon?" in the Bishop's Common Large Lounge at 7:00 p.m., March 1st. Bates, the author of *Climate in Crisis* and director of PLENTY USA's environmental law project, The Natural Rights Center, plans to discuss the effects of the war in the Middle East on flora and fauna. His focus will be on the environ-

mental repercussions of land, air, and water destruction.

Bates will also be addressing the annual meeting of the ECO-Justice Committee of the Cumberland Center for Justice and Peace, March 2.

Bates is also a member of the general council to PLENTY USA and The Farm's Third World Relief and Development Organization; Director of PLENTY's Natural Rights Center, a public interest law project; and editor and publisher of the Natural Rights Newsletter.

## Noted Critic and Scholar Litz to Deliver Lecture

News Staff

A. Walton Litz, Holmes Professor of English Literature at Princeton University, will present a lecture titled "The Meaning of Literary Modernism" in Convocation Hall at 4:30 p.m. March 7. The lecture is sponsored by the Student Forum.

Litz was George Eastman Visiting Professor at Oxford University in 1989-90 and edited *Personae: The Poems of*

*Ezra Pound and James Joyce: Poems and Shorter Writings*, two of his many contributions to modernist scholarship. He also served as a judge for the Booker Award, given annually for the best novel of the year by an author from the United Kingdom and former British colonies, excluding the United States. He is now General Editor for three volumes of the Scribners American Writers series.

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## University Lectures Sponsors Talk on Cuban Missile Crisis

News Staff

Richard Ned Lebow will present a lecture, "The Cuban Missile Crisis—New Revelations, New Lessons for Today," in Convocation Hall at 4:30 p.m. Feb. 28. His lecture is the newest installment in the University Lectures Series.

Lebow, Director of the Peace Studies Program at Cornell University, has participated in a colloquium on the 1962 Cuban missile crisis which included American and Soviet decisionmakers involved in the crisis, and he has written extensively on crisis prevention and management, East-West relations and U.S. and Soviet security policy. His most recent book, *Nuclear Crisis Management: A Dangerous Illusion*, examines the psychological factors which

can affect crisis decisionmaking.

Before joining the Cornell faculty as Professor of Government, Lebow was professor of Strategy at the Bologna Center of the Johns Hopkins University School of Advanced International Studies, taught at the National War College, was a research fellow at the Naval War college and at the Council on Foreign Relations and was Scholar-in-Residence at the Central Intelligence Agency. He has also held visiting positions in Switzerland, Canada, Germany and Denmark.

## OPINION

# Are We Just Playing Dress Up?

Each of us on this campus made a decision sometime in our pasts to come to Sewanee. Through the haze of what we have seen and done since we came here, I doubt if many of us can remember why we made that decision. The literature that the admissions office disseminates—literature we all received—played some part, however large or small, in our decision to come here. The admissions material, in fact, plays a large role in defining the University to the outside world. Its version of Sewanee is the version that either attracts or repels prospective students to come here. A recent survey of the current assortment of admissions material—glossy viewbooks, brochures, videos, etc.—gave me some understanding of just what type of an image it is that we are projecting to prospective students and to the outside world.

The viewbook, the basic admissions mailing, has changed little from the way it looked when I applied to Sewanee three years ago. The same colorful pictures that I remember as an applicant adorn its pages now, painting a vision of a Sewanee that appears painfully stuck in the early 1980's. A picture that is somewhat new shows three gowned students marching to the cross—an eerie and surreal image, the likes of which I have (thankfully) never witnessed in my three years here. The book is filled with pictures of students in gowns, coats, ties and dresses, while a few informal "action" shots of students in casual clothes dot an occasional page. Everyone looks happy and white, which, happiness aside, is fundamentally and unfortunately true.

The "Video Visit" which is sent to prospective students and shown at admissions gatherings in high schools repeats the missteps of the viewbook in a dreadfully amateurish spectacle of filmmaking. The sweeping opening shots of Sewanee taken from a helicopter only prove that Sewanee doesn't look good from the air. Back on the ground we see the familiar coats and ties, and the same black woman appears three different times. The voice-over effusively describes the centrality of Sewanee dogs to life on the mountain. Sewanee dogs? I don't seem to remember those.

The video's emphasis on the University's Christian influence is so heavy and unclear, one prospective student, upon viewing the "Visit," asked if non-Christians could attend Sewanee. The "Visit" as well stresses our strong ties with Oxford, a relationship it describes as having a "profound influence" on Sewanee and her "age-old customs."

What I am trying to say by all this is that the University's approach to admissions—how we sell ourselves—is archaic. I am aware that plans are underway to improve and update the admissions material, but it's not the age of the photographs that concerns me—it is the outmoded philosophical approach of the materials to attract students.

By emphasizing Sewanee's "age old" traditions, the admissions material sells the school as a cultural oddity, which, in some ways, it is. But this emphasis succeeds only in making Sewanee look quaint. Calling Oxford's influence on Sewanee "profound" stretches the truth a bit. Yes, we do wear gowns, and a few buildings constructed around the turn of the century vaguely resemble some buildings at Oxford, but that's about it. More to the point, what is a high school student who is trying to decide between Sewanee and Davidson going to care about our Oxonian ties, feeble as they are?

The people who are going to come to Sewanee because we wear nice clothes and gowns to class are generally people who already are well acquainted with the school and its traditions. The people, though, that our current admissions approach misses are those who are interested in an academic intellectual community, students who think that "good" schools exist only in the northeast.

The nature of our admissions material raises the question of how the University defines itself. Is Sewanee a play of cute manners and nice wardrobes with a decent college serving as a backdrop, or is it a vital intellectual community with a cogent reverence for tradition, custom, and symbol? The admissions material, by focusing on Sewanee's quaintness, seems to suggest the former alternative. This question needs to be addressed not only in admissions, but in all areas of University decision making. The implications of this question will seriously affect our ability to attract to Sewanee students who are worthy of the education she offers.

JOHN DAVID RHODES

## Letters to the Editor

### University Should Commit Itself to Ministries Position

To the Editor:

I am writing to inform you that the position of Coordinator of Outreach Ministries is not going to be funded for next year. I believe this is an incredible mistake. Most of us who have benefitted from this program just assumed that the Chapel or University would continue funding this position. Those of us on the Task Force [on Undergraduate Life at Sewanee in the 1990s] felt so strongly about the position that we thought there were no questions about its necessity. Unfortunately, our assumptions were incorrect.

The Chapel is hiring an ordained person to assist in the counseling and other vital duties in the Chapel. This is understandable, as the chaplains now have an overwhelming load. I am in no way against the hiring of a new individual to help with these aspects. The problem is that by not having a Coordinator of Outreach Ministries we are literally taking the "outreach" out of Outreach Ministries. We claim that this is one of the most important parts of being a Christian is reaching out and helping others. Supposedly, this new person on the Chapel staff is going to assist in outreach. This makes me a little nervous, because it sounds like an administrative role and not a "go put a roof on a house" role.

Right now we have a position that allows an individual to go out on almost any afternoon and paint, build, clean, learn, live and love. The new individual is not going to have the time to go and change the world in this way. This is not an either-or situation; we need both positions.

The actions of the

Coordinator of Outreach Ministries epitomize what we as human beings are called to do. We are not to sit on this beautiful mountain and seclude ourselves in the euphoria of academics, admiring our new sidewalks, street lights, and flower beds. Students can stay here for four years and have an incredible, yet, in my opinion, incomplete academic experience. You must get out of the academic setting and get dirty to learn about the world. Students can learn more about life by spending an afternoon in Tracy City than four years of Anthropology classes can ever teach you. Academics are why we are on this mountain, but they are not the only means of learning. It seems that the University would like to be a role model and show the students what is really important in our duties as members of this community, but the University's actions are incongruent with the goals they profess.

What has been said are one-sided reasons for the defense of this position. Another aspect that we need to consider is that of the families and lives that have been touched by this ministry. We have been blessed by knowing these families, but they are also thankful for the work fostered by the position. The actions of this position have not just fixed leaky roofs, painted houses, added rooms, paneled rooms, laid linoleum, built a playhouse, and painted an orphanage in Jamaica. The Coordinator of Outreach Ministries has provided a critical link from this University to the community and has broken barriers that had seemed indestructible. The services are a means of the Outreach Ministry

continued on page 7

## OPINION

# Miss America's Speech A Crowning Insult

by Mary Grace Gibbs  
Arts and Entertainment Editor

On a Wednesday night of two weeks ago, I went to hear Kaye Lani Rae Rakfo-Wilson, Miss America 1988, speak to the campus as part of the Sewanee Conference on Women 1991. I went prepared. Notebook in hand and number two pencil tucked behind the ear, I waited eagerly for the first few words to drop from her lips like so much shark bait to feed my "enlightened" feminist judgment on Ms. Rakfo-Wilson as bimbo extraordinaire.

I came away confused, saddened, and disappointed. Disappointed because my journalistic venom found no suitable victim in the sweet, insecure, and feckless young woman on the other side of the podium. Saddened because somewhere inside my crusty cynicism I had hoped for something better, or at least not so embarrassing. And confused because I failed to understand why the organiz-

ers of the 1991 Conference chose the holder of a title that by its very nature reinforces subservient female roles and implies a derivation of feminine self-esteem from value judgments imposed by others. They chose a woman who two years ago dressed up in a swimsuit and hula-danced for millions of viewers, and then two weeks ago told us that this appreciation gave her the self-confidence and acceptance she needed so desperately. By implication, the women who attended her speech were urged to seek it the same way.

The fact is that Ms. Rakfo-Wilson was chosen for her name recognition — a recognition which does not proceed from her accomplishments, however formidable, in the field of health care. That certainly was not her nurse's uniform she was wearing in the publicity posters strewn across campus. She protested vigorously that the "crown" of Miss America was a gift, a platform that al-

lowed her to gain the ear of America. But not once in her speech of over an hour (for much of which she managed, with admirable skill, to teeter on the brink of tears) did she refer to her profession other than anecdotally. She did not share with us her vision of modern health care or women's roles within it. Nor did she disclose just what she has done with this platform other than visit China, Singapore, Australia, President Bush, a collection of CEOs, and "Our Holy Father".

And whose fault is this, you ask? The answer — none other than the organizers of the conference. Believe it or not (these jaded ears tend to believe it), they specifically requested Ms. Rakfo-Wilson to address her life experiences focusing on her Miss America title rather than her health care goals. Apparently, in the opinion of the organizers, Ms. Rakfo-Wilson's fulfillment of her longtime goal of opening a hospice just isn't grand enough to command our

attention. Such an unwillingness to showcase the middle-of-the-road accomplishments of women as well as the earth-shattering ones reveals a deep-seated insecurity about the position of women. By forcing Ms. Rakfo-Wilson to don her tiara again, the organizers betrayed the whole purpose of this conference.

The second question is, why invite her in the first place? Even with limited funding, other options were available. Surely the organizers were aware of these options and yet they shied away from inviting a more outspoken academic or writer of less fame but, perhaps, more substance. By peddling the Miss America title and the Rakfo-Wilson name, the organizers effectively sent the message that it is not what you accomplish but what your title is that counts.

In closing, allow me to quote Ms. Rakfo-Wilson herself. "No one listened to Kaye Lani Rae Rakfo, student nurse.

Now everyone listens to Kaye Lani Rae Rakfo, Miss America 1988." By her own admission, being Miss America was something she never wanted to do; she simply wanted the money and needed the platform. She believed that to be heard in American society, she needed to squeeze herself into an alien and uncomfortable role. You would think we could leave this kind of role-playing far behind. You would think all women could stand up and say, "This is what I stand for and I won't wear a tiara or a slinky lace dress to force you to listen to me." Women on this campus and in this country have earned the right to be listened to.

That is why hearing Ms. Rakfo-Wilson speak was not so much offensive as it was irrelevant to the condition of women today. The biggest blow to the 1991 Sewanee Conference on Women was not Ms. Rakfo-Wilson's speech; it was her presence.

## Letters to the Editor, cont.

and not an end.

I believe the University or the Chapel should continue what it has begun. It is almost worse to discontinue this outreach than never to have had it at all. The ball is rolling now, and we should not stop it. If the funding is not in the University budget for next year, then we need to find the money elsewhere. It has taken two years to develop this positive link between the University and the community, and it would be a grave injustice to sever this tie. I can guarantee that never before in the history of Sewanee had a family from Tracy City, linked through Outreach Ministries, come to an ordination at All Saints', as did the McElroy family for John Heck's ordination. This is symbolic of the

incredible impact this ministry has had and the strong ties this position is capable of making. This position is a critical element in a liberal arts education, especially at a Christian university, and I hope we can continue what we have begun.

Sincerely,  
Amy-Beth Skelton

## Actor Takes Issue With Review

To the editor:

Al Jolson advised actors not to read bad reviews: "Out of sight, out of mind." But Jolie never addressed the issue of receiving a favorable notice from a poor critic. Such a pre-

dicament faced me on January 11, with the arrival of the *Purple* and Michael Dunaway's "The Future is Now: Purple Masque's *On the Verge*." I know I should not have expected truly enlightened comment in the tradition of George Bernard Shaw, but I certainly never expected such a vague, sophomoric, uninformed article masquerading as theatrical criticism.

Mr. Dunaway's first bone of contention finds itself wedged in the casting, in which "problems inevitably arise when one of the three women [Mary, played by Karen Pelfrey] is considerably older in the production and not in the script." Interesting proposition, and it might have some weight if it were not completely untrue. In fact, the script gives no information on the exact ages of any of the characters, but it does say

that "Mary is the oldest." Nevertheless, Mr. Dunaway frowns on "this type of casting," this radical process of placing the eldest actress in the eldest role. True, Ms. Pelfrey does have a few years on Ms. Hayward and Ms. Gibbs, but I doubt the dramatic effect was that of Dame Peggy Ashcroft amidst the Doublemint twins. Mr. Dunaway also finds fault in Ms. Pelfrey's tendency "to stick out on stage when the three women are interacting." Evidently, distinguishable characterization and stage presence are planks in the eye of dramatic success. Maybe in a crowd scene, Mr. Dunaway, but in a trio? I, for one, prefer to be able to tell my Gonerils and Regans from my Cordelias.

After speaking of the show's occasional "heavy-handedness," of which he offers

nary an example, Mr. Dunaway moves on to the merits and demerits of not only my performance in *On the Verge* but also, I gather, my rather frequent "seemingly monotypic movement." I will accept this criticism in the most constructive of terms the moment I realize whether Mr. Dunaway means

- 1) He suspects my movement may be monotypic, but is not sure.
- 2) My movement appears monotypic, but is not.
- 3) My movement is not only monotypic, but also appears to be monotypic.
- 4) All of the above.
- 5) None of the above.

Mr. Dunaway is nevertheless extremely kind to me in his review, kind to the point of creating meaningless adjectives continued on page 8

# OPINION

## Kiam Needs Lesson in Humor

by Kit Walsh  
Sports Editor

More controversy over women sportswriters' right to conduct interviews in professional male sports locker rooms surfaced last week. New England Patriots owner, Victor Kiam, cracked a joke which went something along the lines of, "what do the Iraqis and Lisa Olson have in common? They both have seen a Patriot missile up close." The joke was in reference to Olson, the female sportswriter involved in an incident last season in which a Patriot player facetiously consented to her request for an interview inside the locker room. The player approached Olson stark naked and agreed to answer any of her questions.

It seems only logical that as the owner of a high-profile franchise Kiam would not complicate an already volatile situation by putting the entire National Football League in a bad light. With the sports world finally rid of notorious baseball owner George Steinbrenner, famous for his similarly controversial and immature actions, it seems that the same arrogance in a new figure of high visibility is making up for the banished Steinbrenner.

Because of Kiam's ridiculous action, the contro-

versy over whether or not women reporters should be allowed in male locker rooms is once again in the debate spotlight. In discussion of the issue at hand—Kiam's remark—the argument about locker room interviews which sparked it is really irrelevant. Personally, I tend to agree with everyone in the Patriots' organization who became angered by Olson's insistence that she was being discriminated against and I propose that all interviews be given outside the locker room. In any case, once again, the American sports world is having to deal with senseless, childlike antics from one of its supposed leaders.

Kiam's telling of such a tasteless joke in light of all that has happened regarding this issue certainly underlines his ignorance. If anyone is going to emerge as a role model for this steroid-ridden, arbitration-weary world of professional sports, maybe we need to crack down on the people at the top of it all. Kiam needs to accept the responsibility of his position—you would think he could spend more of his time trying to improve the status of a team which has been an embarrassment to the League rather than further embarrassing his entire organization.

Letters to the Editor, cont.

("cheesy") to describe a character I portrayed. The inventive encomiast then switches to the non sequitur: "There's no Hamlet-style introspection here [thank goodness for that; such introspection might have been monotypically cheesy, or at least have seemed to be], just hilarity and surprises, which are exactly

what the roles are [sic] intended to accomplish." I'm sure [playwright] Mr. [Eric] Overmyer would be glad to hear of this revelation; it certainly is news to me.

Next, Mr. Dunaway takes inductive reasoning miles past its extreme: "The major flaw in Gibbs' performance is universal in the production and should therefore perhaps [lovely

phrasing] be attributed to the director." This wonderful logic applied in a similar vein might give one cause to proclaim, "the poor writing in Mr. Dunaway's previous sentence is characteristic of his entire article and, thus, is the fault of his editor." One could say this, but it would not be true; Mr. Dunaway's writing is no one's fault but his own. And what of Ms. Gibbs' "flaw"? According to our logician, "the women act and interact much too much like 1990 women, too little like the Victorian women they are supposed to be." Well, how are Victorian women supposed to behave? Perhaps Mr. Dunaway was expecting the Brontë sisters, scribbling away at their masterpieces for two hours. Gadzooks, what a fascinating evening of theatre that might have been! Again, I direct Mr. Dunaway to the script he claims to know so well: "The ladies are Americans," albeit in Victorian times and dress. What Mr. Dunaway means by "Victorian resolve" is indeed a mystery, but it is un-

doubtedly patronizing. Was there ever a time in history when all women behaved in the same manner? This "Victorian resolve" sounds right out of *The Stepford Wives*. Thus, rather than a flaw in Ms. Gibbs' acting, there is a flaw in Mr. Dunaway's reasoning, and that flaw certainly cannot be attributed to the play's director. (This director, unnamed in Mr. Dunaway's article, is, in fact, Peter Smith. Another mystery solved.)

Extolling the talents of Ms. Hayward, Mr. Dunaway almost runs afoul at the mouth with praise. While there is no question that Ms. Hayward is an extremely talented actress, Mr. Dunaway's descriptions of her performance are, to say the least, interesting: "heating up the stage," "writhing," "riding a horse astride," and most notably, "frustratedly snouting." I need hardly point out what Mr. Dunaway—probably unconsciously—is actually reviewing here.

A set which expanded

the stage into the audience, contained a rising and falling rope bridge, and included several intricate pieces of running scenery is described as "masterfully simple." Mr. Dunaway also described the lighting, which included numerous follow-spot cues, slide projections, and over one hundred main lighting cues as "artfully simple." As simplicity is evidently something to strive for, it should come as no surprise that Mr. Dunaway's knowledge of theatrical scenography and lighting design is, well, painfully simple.

A labyrinthine critique of the costumes is next: "Itha Dom's beautiful costumes fit so well that they are hardly noticeable until consciously considered." Ten dollars to the first wag who deciphers this gem. Without asking Mr. Dunaway how one might notice something by unconsciously considering it, I have a much more urgent question: Did we actually appear *un clothed* while Mr.

Continued on page 9

The Editorial staff of the *Purple* kindly encourages you to:

1. Wear the dress code only at your leisure.
2. Tell limericks at inopportune moments.
3. Bear insults gracefully.
4. Take fashion risks.
5. Cherish stolen moments.
6. Reconsider Brooke Shields as a dramatic actress.
7. Put that spring in your step.
8. Think globally, act retarded.
9. Adopt a more urban attitude.
10. Above all else, buy American.

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SP

# Something Out of Something

by Curt Cloninger  
Feature Columnist

What follows is the afore-promised Milli Vanilli article. Share it with your friends. Tease animals. You won't want to put it down.

## I. We are not accidental gods.

Somebody somewhere once said, "Creativity is the art of forgetting the source of one's ideas." By this definition, most artists and intellectuals of our day are profoundly "creative," for they have forgotten God. With God out of the way, creative genius Oscar Wilde is free to cleverly quip, "life imitates art." To Wilde, the human artist and the creator god are one and the same. Wilde writes a play about Rolf, a grumpy old bank teller with a mole on his forehead, and throughout London, grumpy old mole-headed bank tellers named Rolf begin cropping up in droves. Nietzsche writes that God is dead, and shortly thereafter God dies. Color me sensible, but I doubt that writers control the world like this. Either God exists or he doesn't. My personal views on the matter affect his existence (or lack thereof) not one bit.

Actually, Wilde's theory is correct in one sense. Although life itself does not imitate art, the media does. And some of us, in turn, imitate the media. But let us not confuse this vague chain of causal delusion with reality. In reality,

Oscar Wilde himself came from somewhere. Where did Oscar come from? Did Jorge Luis Borges (fellow creative pseudo-god) dream Oscar into existence. Gee, I seriously doubt it.

Some brainy types who know better might say that Oscar evolved from a lump of clay that one day got up and started moving around because of some electrical thing that happened somewhere. But where did the clay come from? "Well, a long time ago, there was this random explosion which created everything. This explosion was really huge and it made a loud noise, so we call it 'The Big Bang.' We've got a theory about it called 'The Big Bang Theory.'" Yes, probably.

If you and I and Oscar exist because of some random accident, then how on earth are we able to paint and sing and weep and feel and think and create? "Well, Curt, you narrow-minded fanatical curmudgeon, that's just the way it is. No one knows how we got this power, but this power we do got. It comes from within, and mine is stronger than yours because I won the Cream of Wheat Poetry Competition, and you didn't."

One of the reasons we want God out of our way is so that we can take personal credit for all of the clever things we do. But credit rarely divvies up as neatly as we would like. For instance — consider the omnipresent song, "Girl U Know It's True" by the immortal Milli

Vanilli. The words to "Girl U Know It's True" are written by some little known gas station attendant from Nebraskansas. Its beat is stolen from LL Cool J (LL himself stole the beat from the Roachfords). Milli Vanilli barely speak English, they have fake hair, and they lip-synch.

Crushingly, and to the utter dismay of an entire nation, it is recently discovered that the two guys in Milli Vanilli aren't really Milli Vanilli at all. That is, they aren't really the ones singing on the Milli Vanilli album. Someone else sings on the album. The real Milli Vanilli are someone else. Much media disapproval occurs. Who are Milli Vanilli? What is Milli Vanilli? Who gets the credit?

My question is, who cares? "What do you have that you did not receive? And if you did receive it, why do you boast as though you did not" (I Corinthians 4:7). We are making art for the approval of others. We are living our lives for the approval of others. Let's stop showing off and start worshipping God, from whom all blessings flow.

## II. We are feathers on the breath of God.

"By the word of the Lord the heavens were made, and all their hosts by the breath of his mouth. He gathered the waters of the sea in a bottle; he put the deeps in storehouses. Let all the earth fear the Lord, let all the inhabitants of the world

stand in awe of him! For he spoke, and it came to be; he commanded, and it stood forth" (Psalm 33:6-9).

We are not God. God is God. We did not make the universe. God made the universe. We did not make ourselves. God made us. He is the potter, and we are the clay. We are the work of his hands. Is it possible for man alone to create something out of nothing? No. "What has been is what will be, and what has been done is what will be done; and there is nothing new under the sun. Is there a thing of which it is said, 'See, this is new?' It has been already in the ages before us" (Ecclesiastes 1:9-10). Therefore rise up out of the subways, ye salmon-wielding performance artists, and heed the words of the twelfth-century composer/poet/child of God, Hildegard of Bingen —

"Listen: there was once a king sitting on his throne. Around him stood great and wonderfully beautiful columns ornamented with ivory, bearing the banners of the king with great honour. Then it pleased the king to raise a small feather from the ground and he commanded it to fly. The feather flew, not because of anything in itself but because the air bore it along. Thus am I."

Hildegard not only wrote for God; she was written through by God. She was not writing to be "creative." She was not seeking critical ap-

proval. Hildegard was seeking, both in her art and in her life, to know God and to make him known. In Christopher Page's words, "[Hildegard's songs] are so profoundly motivated by [her] devotional life, that it is hard to tell whether she is exploring music and poetry through spirituality, or vice-versa."

Music, poetry, and art are tools through which the truth, beauty, and goodness of God can be viscerally experienced. If I use art as a means to glorify myself, then I am taking the paintbrush of the Lord and placing it into the hands of Satan. If I have sex outside of marriage I am doing the same thing. Unless I use God's gifts for God's purposes, I pervert his plan and I defile myself, and I waste my time. Without God, our lives are vain parades. We each have only one life, and who we live it for is up to us. "Then choose this day whom you will serve...but as for me and my house, we will serve the Lord" (Joshua 24:15).

## III. Summary and Prayer.

Let's not get big heads. "Neither he who plants nor he who waters is anything, but only God who gives the growth" (I Corinthians 3:7). Father God, thank you for loving us so much. Shine the light of your son Jesus Christ into the hearts of all who read this, and set them on fire with a desire to know and love you, the one true God.

## Letters to the Editor, cont.

Dunaway laboriously ratiocinated, finally arriving at the conclusion that we were wearing costumes (and not only costumes, mind you, but beautiful ones that fit well?)

Concluding with an obscure reference to an asinine song lyric—"the future's so bright, I gotta [sic] wear

shades"—with which he predictably concurs, Mr. Dunaway ends his unfocused review in a base colloquial quagmire. Judging by the quality of his piece, I wonder if Mr. Dunaway was not actually wearing a blindfold during the performance, as sunglasses do allow some vision, even in a darkened theatre.

I hope this letter will

not be viewed as a reactionary dose of vitriol by a dissatisfied actor with a personal axe to grind. It is not. It is, rather, an indictment of the risible "theatre criticism" practiced by Mr. Dunaway and numerous other "critics" throughout the country. This sort of specious journalist fails to realize that criticism, like theatre, is an art which

must be cultivated and continually practiced; it is not a trait acquired by the simple act of hearing a symphony, reading a book, or seeing a play. Goethe wished "the stage were as narrow as the wire of a tightrope dancer, so that no incompetent would dare step upon it." In theatrical criticism, that tightrope has expanded to the size of

an eight-lane highway. Let us hope, for the sake of insightful writing, that this highway will quickly narrow ahead.

Very truly yours,  
Richard M. Hlaski, Jr.

## SPORTS

## Comeback Victories Highlight Sewanee Winning Streak

by Michael "Gonzo" Wayne  
Basketball Correspondent

It was the Andy Zureick show Feb. 8-9, when Trinity University of San Antonio came to Juhan Gymnasium to play two men's basketball games against the woeful 4-14 Tigers. With seconds to go in both the Friday night and Saturday night games, "Ice" Zureick cannot three-point field goals to put Sewanee ahead for victories. These games were followed by a devastating win against Fisk College, bringing the Tigers' winning streak to three games. Unfortunately, Sewanee stalled at home against Maryville College Feb. 3, ending its only winning streak of the season.

Last year the Tigers travelled to San Antonio for a four-day, two-game road trip against Trinity. The hungry Tigers devoured Trinity, beating them badly in both games. This year, Trinity hoped for different results in Sewanee for four days.

Starting games "flat" or without intensity has become one of the Tigers' trademarks this season, and the first game against Trinity was no exception. The Tigers finished the first half of basketball down 42-21, having committed 17 turnovers in the first half alone. Kit Walsh, Sewanee's leading scorer this year with 26 points per game, had only four points at halftime. The second half of play, however, produced an uncharacteristic, fantastic finish for the Tigers.

With 3:50 left in regulation play, the Tigers had only cut Trinity's halftime lead by five points and trailed by 16. They were able to pressure Trinity and capitalize on their mistakes, however, hitting a plethora of three-pointers down the stretch. The late second-half rally was spurred on by two late

three-point field goals by Walsh, who poured in 27 second-half points to end the game with 31, a three-pointer by David Zagoria and a steal by Zagoria to set up the winning shot. With six seconds left on the clock and the Tigers down by two points, "IceCube" Zureick received a pass deep behind the three-point line and, with one quick stroke, let the ball fly. Some say it was a bad shot, but nobody really cares when the ball streaks through the bottom of the net. Zureick's three-pointer won the game for the Tigers, who had trailed throughout the game until that point, and finalized the team's late comeback. The new and improved David Zagoria, who had just recovered from a nerve bruise, also deserves mention for contributing 20 points and 13 rebounds to the effort.

The following evening the Tigers again played host to Trinity. They picked up from where they left off the previous night, playing a solid first half of basketball and going into the locker room with a 14-point halftime lead. The Tigers continued to play well until there were approximately eight minutes left in the game.

The biggest problem plaguing the team this year is its lack of mental prowess. The Tigers have repeatedly let games slip away, not due to their lack of talent, but because of mental errors and laziness. All season they have remained inconsistent when trying to dictate the tempo of games.

Even though Sewanee allowed Trinity to claw its way back into the game, the Tigers mounted, for the second night in a row, late heroics. With 1:20 left in the game Trinity took a four-point lead and looked to win its first meeting against Sewanee in its last four attempts. Zureick, however, was not going to let it happen. With 35 sec-

onds to go in regulation and Trinity with the ball and up by two points, "Ice" played tough, straight up man-to-man defense against a Trinity guard, who waited for a pass from a teammate. The pass came, but "Ice" anticipated and was too quick. He stole the pass, took off down court and once again, remembering the events of the previous night, let the ball fly from behind the three-point line. It was one of those shots that goes up and the crowd shouts, "No...No...No...No.....Yes!!!" Nothing but net! The Tigers went up by one point and went on to win their second game in a row.

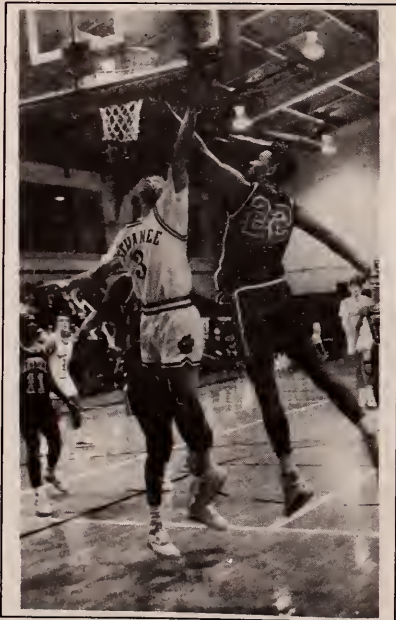
For the first time this season it looked like the Tigers were playing consistent basketball. After the two home wins against Trinity, they travelled to Nashville to play the Fisk College Bulldogs. This was the first meeting of the year between the Tigers and conference rival Fisk. After the opening tip there appeared no doubt that Fisk should have never showed up to play. The Tigers went into the locker room with a thirty-point halftime lead, which expanded to over forty points by the end of the game. The game marked the best all-around performance of the team this year. On both the offensive and defensive ends of the court, the Tigers played with intensity and focus, scoring over 100 points and holding Fisk to under 70. Fisk was also held to a pitiful 0-for-14 shooting night from three-point land.

While the Tigers finally put together a winning streak worth noting, they lost a member of the team to injury in the process. John Richards suffered a fractured left hand and will miss the remainder of the season. His absence was felt against the Maryville Scots, whom the Tigers faced at home Feb. 18.

Maryville, who had defeated the Tigers by nine points in Knoxville earlier in the season, came into Juhan Gymnasium ranked 18th in the NCAA's Division III. With three straight wins and an impressive performance at the Scots' gym earlier in the season, the Tigers appeared ready to roll against Maryville at home. After an average performance in the first half of the game, Sewanee's season-long troubles became all too prevalent when they lapsed back into their old ways of making errant passes, missing easy lay-ups and playing sloppy defense. The Tigers' first—and, most likely, last—winning streak of the

season came to an abrupt halt when Maryville dominated the last 10 minutes of the ball game. The Tigers fell to 7-15 on the year, with games remaining against Fisk (at home Feb. 20), Emory (away Feb. 22) and Centre (home Feb. 24).

One final and sad note: Longtime coach and friend of the University Lou Varnell passed away Feb. 17 at the age of 77. Varnell was the head men's basketball coach at Sewanee from 1948 to 1970. Although I did not know Varnell personally, I grew to know his overwhelming character and personality through his friends in Sewanee. He will be sadly missed by all those who knew him.



Bert White goes in for a lay up against Maryville College. Photo by Lyn Hutchinson.

## SPORTS

## Swim Season Drawing to a Positive Close

by David Adams  
Sports Staff

As the Sewanee Tigers swim team moved into the most competitive and intense part of its season, some of the wind had been taken from its sails. After overcoming a few midseason setbacks, the Tigers retained their composure, and they now look to their final meet of the season with optimism.

First, however, the Tigers were handed a defeat by Georgia State in their Jan. 26 meet in Atlanta. Although the swimmers were disappointed with the loss, the hard-fought match had its highlights. And with their only home meet scheduled for Feb. 2 against Morehead State, the Tigers, returning to Sewanee with their usual enthusiasm, were prepared to demonstrate their ability to win. But that opportunity never arrived. Because of recent cuts in Morehead State's swim team budget, the Kentucky team was unable to make the road trip, and the disappointed Tigers earned a forfeit victory. Then, after a two week layoff, the Tigers traveled to Centre College and performed successfully against Centre, Berea College, and Asbury College.

Their duel with NCAA Division 1-AA Georgia State, although marked with a loss, failed to sway the Tigers from their enthusiastic and determined path. The Sewanee swimmers were able to lay claim to several outstanding personal best times and a few key victories that kept the match competitive. Still, the Tigers were hoping to upset Georgia State, so the loss was disheartening. According to Coach Mary Kay Samko, "we went into the meet confident that we could compete. We knew that if they were a little bit off and we were on, then we had a shot at winning."

Falling short by a score of 92-120, the men's team fought

well with the strong Georgia State squad. Several swimmers rose to the occasion of the Division I competition with excellent individual outings. Junior Hal Noelke continued his successes with another outstanding performance. While matched up against one of Georgia State's strongest swimmers in each of his events, Noelke demonstrated his ability to compete before a strong opposition. He earned a personal best time in the 500-yard freestyle and a stunning victory and personal best time in the 100-yard freestyle.

With a strong showing in the 100-yard freestyle, sophomore Jay Cato had his best outing of the season. Completing the race in 56.48 seconds, he sliced over two seconds off his previous time. Senior Freddie Devall also performed well. Samko said Devall "swam where we needed him, and he placed well."

While Devall was filling the holes, sophomore Hayes McDonald scored a personal best in the 200-yard butterfly. But although the Tigers performed well individually, they were unable to match Georgia State's collective strength.

Although the under-staffed women's team suffered a 63-112 defeat to the Georgia State women, the day did not go without cheer. The highlight of the meet came from senior Ashley O'Neal's first collegiate victory. She earned it in the 200-yard butterfly with a personal best time of 3:13.49, cutting 3.24 seconds from her previous personal best at the Liberal Arts Swimming and Diving Invitational (L.A.S.D.I.) finals last season.

Sophomore Libba Manning continues to prove to be the key to the women's team. According to Samko, "Libba has become the team leader." Scoring personal best times in the 200-yard and 500-yard freestyle events, her successful sea-

son continues. O'Neal says Manning's improvement and contribution this season have been "really impressive."

While freshmen Kristen Beise and Emily Tapia are beginning to make their mark in competition, junior Elizabeth Temple, having returned from a semester abroad, and senior captain Mary Reynolds both had strong, individual showings against Georgia State. Still, the women's team is limited in its potential. With only seven swimmers, each point they score is a point they have earned. But despite their present restricted condition, the women continue to perform well individually.

After losing to Georgia State, the Tigers were ready to dominate Morehead State in Sewanee. So the cancellation, although it gave the Tigers a forfeit victory, was a psychological and physical setback. There will be no home meet for Sewanee this semester, which is particularly distressing to the seniors. And, because of the forfeit, Sewanee waited two weeks between competitions.

As they moved into their final regular season match, the Tigers were hoping that the layoff would not sway their current enthusiasm and level competition. On Feb. 9, Sewanee, once again, took to the road. They traveled to Centre College in Danville, Ky., to compete against Centre, Berea and Asbury. The men's team dominated the invitational by emerging with a lopsided fifty-point victory. And for the women, having finished second, the meet at Centre was of particular importance as an official W.I.A.C. Championship competition.

Although the women surpassed Asbury and Berea, Centre, a team the Tigers normally dominate, performed exceptionally well this year to earn the victory. The Centre women scored several confer-

ence record times and won all but two events. Winning the 1650-yard freestyle and the 400-yard individual medley by scoring two personal best times, Manning was the only swimmer able to surpass the powerful Centre team. Along with Manning's outstanding performance in the 400-individual medley, Reynolds, O'Neal and Beise all scored personal best times in the event.

Sophomore Donna Sharp, after swimming well in recent practices, cut two minutes off her previous time to earn a personal best in the 1650-yard freestyle. According to Samko, Sharp "had been swimming with a lot of intensity," and her excellent performance was well-deserved.

The men's team got back on track from their difficult loss to Georgia State with an overwhelming victory. The Tigers scored 135 points, while Centre had 83, and Asbury and Berea were held to 23 apiece. The Tigers got off to a slow start at Centre until senior Adam Adams, by cutting 33 seconds off of his previous personal best time, raced to a powerful victory in the 1000-yard freestyle. Adams, who is climbing Sewanee's all-time scoring list, "blew away the competition with a real strong performance in the second half of the race," Samko said.

Along with Adams, Hal Noelke extended his dominance in competition. Noelke continued to tally up the victories by winning both the 200- and 500-yard freestyles. Noelke's and Adams' successes have led the men's team to a strong season.

Hayes McDonald, with personal best times in the 100- and 50-yard freestyles, had another exceptional showing. McDonald and Adams, with freshmen Mac Jefferson and Charles Hodgkins, also emerged victorious in the 400-yard free-

style relay. Still, considering Sewanee's extreme margin of victory, there were relatively few individual victories. Although the Centre team won many of the events, the Tigers revealed the depth of their team by scoring consistently well throughout the meet. And this consistency brought the Tigers the win.

The Tigers will conclude the season with the Liberal Arts Swimming and Diving Invitational (L.A.S.D.I.) at DePauw University in Green Castle, Indiana. This Feb. 28-March 2 meet will be Sewanee's most difficult task of the season. While the women's team will find it difficult to match their second-place finish of last season, the men are looking to improve. Although DePauw and Wabash College will be fielding extremely strong teams this season, the Tigers should fare well against the rest of the competition. Last season the men scored a fourth place, and this season they hope to improve to at least third. If the Tigers can again earn a few victories and are aided with their usual consistency and depth, they will finish the season on a successful note. Devall is optimistic.

"We're swimming with a lot of strength right now," says Devall. "Although we are reaching the end of the season, our strength is still building. We are swimming well and are optimistic about the Conference championships."

With a few swimmers leading both the men's and women's teams with outstanding seasons and optimistic, hard-working teams behind them, the Tigers should conclude the 1991 campaign having satisfied their expectations.

# SPORTS

## Buzzer-Beater Adds Bright Spot to Season

By Andy Moore  
Sports Staff

The Lady Tigers finished regular season play with three road games and one home game in the last two weeks. They added another win to their win-loss record with an exciting "buzzer-beater" against Millsaps in Juhon Gymnasium, Saturday, Feb. 16.

On Feb. 6 the Lady Tigers travelled to Maryville, TN, for a game against the thirteenth place nationally-ranked Maryville team. Maryville had six players score in double figures as they raced to a 106-30 conference win. The Lady Tigers had no players who scored in double figure, yet, Lynda Motes and Amy Covington were high scorers for Sewanee, each with six points. Moreover, Missy Trushel scored five, Carol Jones scored four, Emily Nash scored three, and Daphne Skipper, Maggie Rafter, and Stacey Juckett each scored two.

The Lady Tigers rebounded on Feb. 9 to play in a non-conference game against Toccoa Falls. Sewanee made over 50% of their first half field goal attempts, taking a 36-31 lead at half-time.

They increased their lead to 13 with five minutes left on the clock, but the lead was lost by many consecutive fouls which were called against them as the clock ran down. In all there were 28 fouls called against Sewanee but only seven against Toccoa Falls. This proved to be the difference in the game as Toccoa Falls connected for 18 free throw points, according them a 79-73 victory.

Head coach Cathy Mittelstadt called this game the team's "most disappointing loss of the season." She points out that her team outplayed its opponent all but the last five minutes of the game. Motes and Trushel scored 20 and 18, respectively. Jones added 15.

On Feb. 13, the Lady

Tigers travelled to Nashville to take on Fisk University. Fisk jumped out in a triangle and two defense which concentrated on stopping Lady Tigers' leading scorers, Motes and Trushel. This defensive tactic rattled the Lady Tigers' offensive pattern and served as an intimidation factor. Fisk shot over 50% from the field and out-rebounded the Lady Tigers by two times. Fisk won by a final score of 71-48. Covington was the only Lady Tiger scoring in double figures with 13 points. Trushel and Motes each finished with eight points, Jones and Nash finished with six points each, and Rafter and Skipper had five and two, respectively.

Victory number five came for the Lady Tigers on Feb. 16 in a home-game against Millsaps College. Sewanee applied full-court pressure early and kept that up throughout much of the game. The two teams played evenly throughout most of the first half until the last two minutes. With one minute, 58 seconds on the clock, the Lady Tigers went on a 7-0 run when Skipper and Nash each connected on jumpers, and Trushel scored a three-pointer.

Ahead 30-23 at the half, Mittelstadt said she told her team in the locker room, "Don't be satisfied with only one half of good performance."

Millsaps started the second half with eight unanswered points of its own to take a one point lead. The Lady Tigers maintained their composure and responded with a 5-0 scoring run.

The second half was marked by strong defensive play by Sewanee. Full-court pressure caused two turnovers in the backcourt off Millsaps inbounds play, and Kiisha Walker came off the bench to take the ball away from Millsaps' ball-handlers four times. Mittelstadt points to Walker's defensive play as the factor that made the difference for the Lady Tigers

in the second half.

Sewanee had a one point lead, 48-47, with two minutes, four seconds left in the game. This remained unchanged until seven seconds were left to play. Millsaps scored two points from the foul line to give them a 49-48 lead, and they immediately called time-out.

On the inbounds play, Sewanee was looking at full-court pressure from its opponents. Motes took the inbounds pass from Jones and dribbled to half-court where she passed to Nash on the wing. Nash immediately spotted Covington and fed her a pass under the goal. Covington laid the ball against the backboard, and the ball fell through the net as the buzzer sounded. Sewanee celebrated a 50-49 victory.


Trushel was the high scorer for the Lady Tigers with 15 points, Jones had 12 points, Nash scored eight points, Motes had seven points, and Skipper and Covington each added four points. Trushel's 15 included 3 of 7 shooting from beyond the three-point line.

The Lady Tigers were set to begin the W.I.A.C championship tournament on Thursday, Feb. 21 against Rhodes at 6:00. Sewanee was playing host to the tournament.

About the tournament, in which 13th ranked Maryville is a heavy favorite, Mittelstadt says they will be successful if "we walk off the court knowing we played hard and gave 100%. We must feel good about how we play."



Lady Tigers rejoice after Amy Covington's last-second shot defeats Millsaps Feb. 16. Photo by Lyn Hutchinson.



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## ARTS AND ENTERTAINMENT

## Movie Review

## "MISERY": WHEN WOMEN RUN AMOK

by Paige Parvin  
Arts and Entertainment staff

Remember in junior high when you used to sneak into the R-rated side of the Capri Twin so you could see those delightfully gory horror films? "Friday the 13th," "Nightmare on Elm Street," "Halloween" . . . you could hardly wait for the next chapter in each suspenseful saga. The best part about those low-budget horror movies was that there was always another one. Just when you thought the terrifying villain—Jason, Freddy, whoever—was really, finally destroyed, he would pick himself up, Roadrunner style, and stroll off as good as new, ready to make a few more bucks in the sequel.

Those movies all had a few things in common. They were all gory (that was the second-best thing about them). They were all completely unrealistic. In many ways they were ridiculous and quite humorous.

And the bad guys were all men.

Now consider a different kind of horror film (usually placed under the "psychological thriller" category), "Fatal Attraction." Remember the scene where Glenn Close poured acid all over Michael Douglas' family-style Volvo? Remember when she murdered—in an unspeakable manner—his daughter's pet rabbit? And when she kidnapped the little girl? By the final scene you had grown to hate her, and her demise was accepted with grim satisfaction. Admit it—you were glad to see her sink down into that bathtub, never to return. And nobody looked forward to a sequel.

Rob Reiner develops the female villain in much the same fashion in "Misery" (based on the Stephen King novel of the same name). Annie Wilkes (Kathy Bates) is a psychotic nurse, terrifying in her own right without the help of too much gore, excessive violence, or cheap theatrics. As the movie

progresses, the audience, along with the film's helpless victim, author Paul Sheldon (James Caan), gradually comes to realize just how deranged and how dangerous Annie is. Like Sheldon, we begin to dread her visits to the room where she holds him captive.

This kind of audience reaction is very different from the gleefully indulgent shrieks you often hear in lower-quality horror films. Bates's performance deserves most of the credit for the movie's chilling effect, her acting overshadows that of Caan. Unlike Close's portrayal of the *femme fatale/villainess* in "Fatal Attraction," Bates creates a character in Annie who is doughy and plain, if not downright sexually repellent. Does Bates's unattractive physical appearance make it even easier for us to recoil from her in horror? Does it bother us that not only is the life of a handsome and successful male character terrorized by a woman, but by a

dumpy one to boot? In any case, Bates's Oscar-nominated performance is an utterly convincing portrayal of maniacal insanity and one that carries the weight of the film.


Reiner locates the film almost entirely inside Wilkes' remote farmhouse in Colorado, and most of the scenes inside the home are shot in the bedroom in which Sheldon is held captive. This layering of interiors achieves the psychological depth Reiner is aiming for. As the snow thaws outside Sheldon's window, a wintry storm of demented torture rages within the house.

Annie Wilkes is neither funny nor ridiculous; she is real. The very absence of the usual horror-film technique makes her more frightening than Freddy Krueger could ever hope to be. As Annie performs such atrocities as burning Paul's latest book, strapping him to his bed, and murdering a kindly old sheriff, we begin to pray silently

for Paul's escape from her clutches and for her bodily vivisection.

Why is a character such as Annie Wilkes so terrifying? Is it because she is realistic? Her mental deterioration plays a major role in the film's overall impact. However, it is also her complete dominance over Paul for the greater part of the movie which makes her an ominous threat to the audience. There is a great sense that justice is being served in the final scene, when Paul overcomes her at last, flinging himself out of his wheelchair to triumph over his tormentor (we finally get to see some more gore). But is our satisfaction based solely on the cruelty and derangement of Annie Wilkes as a character? Or, again, is it partly because she has been a woman dominant over a man, upsetting the "balance" of our society?

Whatever the reason, I bet there won't be a sequel.



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## ARTS AND ENTERTAINMENT

### Record Review

## NIRVANA:

### UNNERVING RHYTHMS

by Sam Reid  
Arts and Entertainment staff

Nirvana is one of a few bands that has recently emerged from the Seattle music scene. These bands have a identifiable style of their own, but there are some obvious influences at work: thrash, metal, and grunge, to name a few. Nirvana's debut, "Bleach", on Sub Pop records is a refreshing mixture of these, all combined to create a unique style.

Although their music seems to be full of angst and frustration, when listening to the words the listener will notice a certain lightheartedness. A good example of this is the song "School":

Won't you believe it  
It's just my luck.  
No recess.  
You're in high-school again.  
No recess.

The vocals are complemented by a greasy tune dominated by the gloomy thunderings of the bass and drums to create bizarre and comical overtones.

The bass emerges in many of the songs as the dominant feature to Nirvana's pungent sound. On songs such as "Blew" and "Love Buzz" the muffled and rhythmic bass styling of Chris Novoselic is accompanied by the slightly distorted vocals of Kurt Cobain.

The vocals and the rhythm section are the main force behind Nirvana's power grunge. In the song "Negative

Creep," Cobain exhibits his sprawling and scratchy screams:

I'm a negative creep.  
I'm a negative creep.  
I'm a negative creep,  
And I'm stoned.

These lines are repeated over and over, supported by the deep grindings of the bass and drums. The repetition also helps to create the power that surges through the songs rhythmic droning.

A more obvious and expected side of Nirvana comes through in the cut "Floyd the Barber":

Floyd observes my head and chin.  
'Sit down in the chair, don't be afraid.'  
Steam-hot towel on my face.  
Barny ties me to the chair.  
I can't see, and I'm really scared. . . .  
They take tums and cut me up.

They combine a dark side with a humorous situation by alluding to and distorting the homespun barbershop situations in the popular T.V. program, "The Andy Griffith Show."

Nirvana is able to forge a powerful thrash sound without the usual guitar distortion and constant "we're pissed-off and we want you to know it" overtones so common among bands of the post-punk thrash-stomp tradition (yes-by now it's a tradition)—and they have some of the best screams I heard in a long time, too.

## Landon Keeping Busy During Sabbatical in New York

by Mary Grace Gibbs  
Arts and Entertainment Editor

New York City is the temporary home of Professor of Theatre David Landon, who has been on sabbatical from the University since December and will not return to the Mountain until August. He has made a regular practice of this in recent years, spending half the year teaching and directing in Sewanee and the other half working and living in New York.

Landon has spent time working with well-known director Chuck Marion, reading new plays in a playwriting workshop. Most recently, he said, he read the role of a veterinarian who helps turn invalids into canines. Before that, he worked with a Canadian group of actors on a dark play of incest and family drama. "Not very cheery plays," Landon con-

fesses. But perhaps this is good preparation for *The Trojan Women*, Landon's directorial project slated for the fall of 1991.

One of the main reasons for his northern sojourn is Landon's continuing desire to cement a program of study between the Michael Howard Studio, one of New York's leading studios for acting, and Sewanee. The program is open to all students with a serious interest in theatre who wish to spend a semester of intensive instruction in a professional environment.

The Studio is home to several of this country's leading acting instructors, among them Gloria Maddox, a performance artist who visited Sewanee in the fall of 1990. Two Sewanee students, David Freeland and Chuck Morris, are enrolled at the Studio this semester, thanks to Landon's pioneering.

Landon is currently dividing his time between taking some classes at the Michael Howard Studio and the occasional audition, procured for him by theatre agent Michael Thomas. Thomas is a Sewanee graduate with an established reputation in the New York theatre world. Being in Thomas' office, Landon says, "is like a breath of Sewanee." Another Sewanee graduate is enrolled at Michael Howard, a set designer who turned down an offer from Twin Peaks' designer Angelo Badalamenti to study for a while in New York.

"We are building a viable Sewanee community here in New York," Landon said. "Most of the theatre people here can't believe a liberal arts college of Sewanee's size would be able to put together a program like the Michael Howard program."

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## ARTS AND ENTERTAINMENT

## Book Review

Eve and the Apple Retold: *The Seven Cardinal Virtues*

by Mary Grace Gibbs  
*Arts and Entertainment Editor*

In any society based on class, humiliation is a political reality. Humiliation is one method by which political power is transformed into social or personal relationships. The personal interiorization of the practice of humiliation is called humility.

— Kathy Acker  
 "Humility"

Naughty, naughty,  
 naughty.

Serpent's Tail, the notorious feminist publishing house, has done it again. Seven female authors have cooked up a wicked concoction of radical individualism, political independence,

and steamy sex in the form of seven short stories. This collection, entitled *The Seven Cardinal Virtues*, follows on the heels of the previously published *The Seven Deadly Sins*. Like its predecessor, it is as random in its literary style as it is expressive of the feminine position in a world of masculine mores. In the words of editor Alison Fell, "we carry in our pure womanhood the moral aspirations of the times, and what could be more infuriating than that?"

Long ago, society made women the repositories of ultimate purity and virtue at about the same time as they transformed them into icons of temptation and sublimated lust. In this book, women strike back with ferocious wit and an even more ferocious agenda at the

burden of "Morality and Monotheism". They do so by blasting stereotyped images of what constitutes feminine virtue, and when these women blast, stand back.

Michele Roberts' "Charity" pokes delicious fun at convent education and repressed schoolgirls, while "Fortitude" grins and bears it when her husband has an affair that spans ten years and two children. In "Chastity," Alison Fell tackles venereal disease and the problem of condoms and commitments, jumping back and forth in time from the French resistance to the modern adulterous weekend. "Humility" reads like a fierce literary manifesto as Kathy Acker explores the meaning of submission in writing style and in business

life. Her glee in getting a little dig in at fat cat publishing houses is unmistakable as she needles Harold Robbins, literary "voice" and writers obsessed with copyright laws. Agnes Owens' elderly and self-effacing heroine in "Patience" discovers sex, adventure and the true meaning of luck on a holiday in France. "Generosity," on the other hand, is not so blessed. She must endure pummeling after pummeling before she finally realizes the extent of her masochism. And "Justice" sends a shiver down the spine as she prowls the streets of London looking for an object for her righteous fury.

Despite jumbled tones and varied messages, one common theme is clear: every one of the heroines of these stories is

concerned in some way with humility, with the moral effect of knuckling under. Some of the women in these stories — for instance, "Fortitude" and "Patience" — do give in and take it. Others fight tooth and nail against injustice and oppression in any form and wherever it is found.

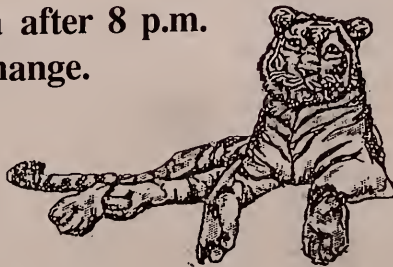
But the book as a whole should not be regarded as some kind of feminist male-bashing propaganda. Each of the characters is up against herself and her personal moral landscape. This pocket-sized volume offers no solutions; rather, it presents the reader with a series of options as diverse as women (and men) themselves. With any luck, Serpent's Tail has another offering in the wings.

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## ARTS AND ENTERTAINMENT

# Man on the Street ★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★



Alice

compiled by Meredith Walker  
*Arts and Entertainment Staff*



Jeff

those beret things.

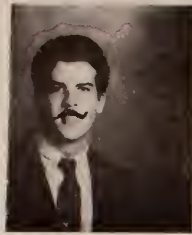
**Jeff Ray:** Dr. Brockett's, because only HE can look good jogging in jeans.



Caroline

ing to "US" magazine, big, wide, fat ties are coming back in style so I'd choose Dr. Gilchrist's wardrobe.

**Carter Knobel:** Dr. Salisbury, because he has the incomparable ability to mix varied shades of brown.



Dallas

enough sweatpants.

**Caroline Williams:** Dr. Ingles, because you can't beat those ties.



Carter's brother

**Dallas Clark:** Professor Malde, because his snazzy little European ensembles would look terrific with my Dingos and my "Dallas" belt.

**Q: If you could have any professor's wardrobe which would it be and why?**

**Steve Novak:** Dr. Carden's, because my hair would look really cool in one of

**Alice Nazro:** Dr. Chapman's leisure wardrobe, because I'd enjoy looking like a picnic table.

**Pratt Lewis:** Dr. Berlin, because you can never have

**John David Rhodes:** Dr. Mohiuddin, because I've always felt that the near Eastern look would enhance my exotic features.

**Curt Cloninger:** Dr. Scott Bates, because his embroidered gown is groovy and he wears heavy pendants to the latest movie.

## The Comedy of Politics: Soviet Filmmaker Speaks On Life and Art in the Soviet Union

by Mary Grace Gibbs  
*Arts and Entertainment Editor*

On February 19, a delegation of Soviet filmmakers arrived on the mountain to present a collection of some of their work as well as that of their contemporaries back in the Soviet Union. They came to share with the community their views not only on film, but on the state of affairs in a crumbling Soviet Union.

The films, shown on Tuesday and Wednesday of last week in Thompson Union and the Lancaster Listening Complex of the library, generated a surprising turnout. They dealt with subjects alternately grim and amusing, ranging from a film on the Stalinist purge trials

of the 1930s ("Defense Counsel Sedov") to a film about a group of sidewiskered fanatics who seek to impose a return to the customs, sartorial and otherwise, of the 19th century poet Pushkin ("Sideburns").

Marina Zvereva, who has gained international prominence in the film world, spoke at the Student-Faculty Dialogue and in an interview about her views on life on both sides of the camera. She has produced twelve movies since 1972, beginning with "Inspector Sidov", and garnered numerous awards. She has traveled around the world to speak at film festivals, although she has no interest in visiting other film schools. In her opinion, the Soviet Film Institute is one of the most rig-

orous in the world, graduating only two students in each department out of 150 original applicants and twelve eventual degree candidates.

Zvereva's specialty is docudrama, or the technique of mixing documentary footage with fictional drama. Prime examples of this in Western films are Woody Allen's "Zelig" (Zvereva's favorite) and Philip Kaufman's "Unbearable Lightness of Being". She finds it useful "to tell the story with action rather than with dialogue." But she understands that this is an alien technique for most Westerners, a category from which she excluded Canadians, praising the excellence and openness of their film board. "Soviet films are . . . slower," Zvereva said, "and not only

concerned with the story but with imagery."

She agrees that it is natural for Soviet filmmakers to be concerned with politics, but says that she does not plan to do another political film for quite some time.

"In a time of openness, journalists can do that. When they can no longer, we [the filmmakers] can take over."

Even despite all the turmoil in the Soviet Union, she says, journalists still have more freedom than they have enjoyed in the past to do the kind of work consigned to the documentary filmmakers in more oppressive times. For now, she says, she will go back to "such things as love stories". Her current project is a hospital comedy entitled "Impatience of Love".

She worries about returning to the Soviet Union in April, although she sees the possible advantages of the ethnic strife that has recently torn the country apart. "Maybe now we will stop pretending to be one big happy family," she said. "Now, in the Baltics and in Georgia, that image is being crushed."

But the diversity of her native country, while it pleases her, also causes her anxiety about the possibility of eventual separatism. She worries about the Soviet Moslem population of 50 million and the linguistic division even within the Russian republic. But she says her job is to be a filmmaker, not a politician. For Zvereva, despite her anxieties, it is back to work at home.