

Is Sewanee Becoming a Suitcase School?

by Jay Kelley and Jamey Collins

Sewanee students used to be amused when friends at other schools asked: "Do you stay at Sewanee on weekends"?

If you've been on campus the past few weekends, chances are you now understand what prompts this question. It seems that an increasing number of Sewanee students are evacuating the Domain on weekends in search of thrills and spills on other college campuses in the Southeast. Some of the more popular destinations for Sewanee weekend refugees are Vanderbilt, Birmingham-Southern, Emory and even Motlow State.

What do these schools offer along the lines of weekend entertainment that Sewanee does not? Or more important, what does Sewanee need to do to keep our finest here?

As everyone knows, Sewanee's

social scene is in a stage of transition—meaning that Sewanee seniors will have vastly different memories of Sewanee weekends than present first-year students.

Statistically, just since last semester, the frequency of social functions has decreased. Last semester there were a total of 160 parties registered through the student activities office. According to Lisa Manely, Director of Student Activities, there have been "a lot fewer [registered parties]" compared to this time last semester. This is not solely due to the fact that common sources have been abolished, but seems to reflect a general bewilderment as to how to go about replacing such a vital social organ as were kegs.

What is to be done?

The office of Student Activities is assuming part of the burden of reviving the Sewanee social scene. One of Lisa Manely's main con-

(continued on page 2)

Mr. Pugnacious

by Kevin West
Editor

John Searle, Professor of Philosophy at the University of California at Berkeley, delivered the 1994 Wood Memorial Lecture at Sewanee last week. Professor Searle is a highly renowned figure in American academics, not only for work in his discipline, but also for his wide-ranging interests and critiques of other academic disciplines.

In his talk, entitled "Is There a Crises in American Higher Education?", Professor Searle argued

against the contemporary politicization of American universities. According to Professor Searle, this topic underpins the currently wide-spread and often heated discourse about multicultural studies and the canon, minorities and dead white males, and so on.

The afternoon of his talk, Professor Searle found time to meet with *The Sewanee Purple* to discuss these issues. What follows is an edited transcript of that meeting.

Kevin West: Let's begin with the term "multiculturalism." What

Berkeley Philosopher John Searle and his Defense of Traditional Liberal Education

do you understand that term to mean, and how does it represent some kind of divergence from the traditional liberal curriculum?

Professor Searle: Multiculturalism means different things to different people. In fact, there is one meaning where it doesn't diverge from the traditional liberal conception of higher education at all, it's just an extension of it. In this way, it just means that it's a good idea to expand your understanding of your own civilization by having a knowledge of how it compares to other civilizations. That's certainly an old item on the

liberal agenda.

However, there's another meaning of the term, where it means something like the em-
(continued on page 4)



The Sewanee Fire Department set fire to a house on Alabama Ave. as part of a training exercise. According to senior fireman Ben McGowan, the exercise went "beautifully." The house, bought by the University for this specific purpose, was reduced to rubble. Photo by Lyn Hutchinson.

In This Issue . . .

- Purple Picks
Page 2
- Spring Sports Photo Essay
Page 11
- Professors Provide Humor
Page 14
- Babe of the Week
Back Page

NEWS

Upcoming International Week

The Organization for Cross-Cultural Understanding (OCCU) declares the week of Monday, April 25 "International Week." The week will begin with an interesting and provocative exhibit in the main lobby of DuPont Library: "Clothes from Around the World."

On Thursday, April 28, the OCCU will sponsor the first annual OCCU International Beer Night in the Tiger Bay Pub, as part of "Work Your Way Around the World." Beer from around the world will be served, including Heineken, Guinness, St.

Pauli's Girl, Corona and Moosehead for just \$1 to those with ID.

At 7:30, enjoy watching the wild OCCU Fashion Show: the "Global Wardrobe," held in the BC Conference Lounge. It's an event you won't want to miss!

On Friday, April 29, a cricket match will be held at the practice football field near Lake Cheston, next to the baseball field, from 1:00 to 3:00.

From 3:30 to 7:00 there will be a reggae band in Guerry Garth.

Mark your calendar for International Week!

Suitcase, continued

cerns is about having taken away common sources from upper-classmen who have had access to them in the past. As a result, the Office of Student Activities sponsored two Senior Socials, where kegs, food and musical entertainment were provided. Ms. Manley says that at present, two more of these are planned for the future.

The Office of Student Activities has scheduled two comedians and a hypnotist for the remainder of this semester, and hopes to have a

larger budget next year to be able to fund more activities "of this kind," says Ms. Manley.

As another example of what might be done to improve Sewanee student life, the recent Dave Matthews Band concert was orchestrated through the coordinated efforts of the IFC and the ISC. A core committee composed of social chairpersons from various Greek organizations, which would be charged with organizing such events in the future, has been proposed.

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PURPLE PICKS

What To Do When There's Nothing To Do on the Domain

12 April. Tom de Luca, nationally acclaimed hypnotist, will work his wonders in Sewanee. De Luca usually draws massive crowds, and Sewanee should be no exception. The show will be a lot of fun, and it's the only thing to do this Tuesday night. Lower Cravens, 8:00.

13 April. American String Quartet. Another quality Concert Series performance. Guerry Auditorium, 8:00.

14 April. Madrigal Dinner, part of the Sewanee Shakespeare Festival, singers in period dress will perform while you eat. Tickets are \$5 in the SPO (with the t-shirts). Convocation Hall, 6:30.

15 April. Geoff Brown is a comedian. He's VERY funny and all, but the best thing about his performance is that he's booked for Guerry Garth (unless the weather is "foul"). Guerry Garth, 5:00.

21 April. *Koyanniquatsi*. A psychedelic *Fantasia*-esque movie. Aptly scheduled for the Thursday before Spring Party weekend, the audience may be more interesting than the film. SUT, 7:30.

SPRING PARTY WEEKEND IS APRIL 21-24.

Make sure to hit the Delt House for the Elvis Party (w/ ADT) Friday night, the rescheduled 70s Party (w/ PKE) Saturday night, or, for the select few, their red-eye formal Saturday morning. One World is playing at the party in front of the Lodge on Saturday afternoon (Freedom of Expression is no longer). DO NOT MISS Hot Tuna, late Saturday afternoon on the stage at Lake Cheston, or Chickenwire, which will play that night in Guerry Garth from 9pm until they pass out.

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NEWS

The Search for a New Dean of Students

by Jennifer Fuqua

As most of Sewanee now knows, Mary Susan Cushman, Dean of Students, will be retiring at the end of this academic year. Current Associate Dean Robert W. Pearigen will become the next Dean of Students.

The search for a new Associate Dean commenced last fall when Dean Cushman first announced her intention to step down. At that time, an advisory committee, chaired by Dean Keele, first asked for nominations from faculty and placed an ad in the *Chronicle of Higher Education* to start the ball rolling. The committee—composed of Dean Keele, Dean Cushman, Dean

Pearigen, Eric Benjamin (Director of Minority Student Affairs), Professors Perry and Bonds, and students Mary Carol Harris and Cotton Bryan—then got down to the task of reading the submitted applications.

The original applicant pool, consisting of seventy-five to eighty applicants, was varied. Some applicants were academics, some administrators, and some had backgrounds as academics or administrators but are not currently working in those fields.

As of this semester, the initial pool has been narrowed down to four exceptional candidates. Of these four, two have already vis-

ited and interviewed at Sewanee, one is scheduled to interview this month, and the fourth should be able to visit by the end of the term. After each person has been interviewed, seen the campus, and talked to students and faculty, the advisory committee will have the task of deciding which candidate is best suited to the position. The committee's recommendations will be submitted to Dean Keele, who will then submit his recommendation to the Vice-Chancellor for final approval.

While there is the possibility of an interim dean, it is more likely that a five-year term will

be offered to the candidate, for possible renewal at the end of those five years.

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NEWS

Searle, continued

powerment of ethnic minorities and women. On that meaning, it really is different from a traditional liberal education, because it's set in such a political agenda. It has to do with using academic departments as, essentially, agencies or vehicles to power.

But historically hasn't the university campus been an important locus for social and political change? For example, the integration of Ole Miss [was a milestone in the civil rights movement]. In the present moment, the university campus is a place where issues of gay rights are being played out. What, then, is the appropriate relationship between academics and politics?

Well, occasionally universities are in the forefront of political change, but it's rare. Most of the major political changes that occurred in the United States did not occur on university campuses. Think of the New Deal—it was not a change in educational theory—or of the second World War. The idea that somehow the university is the center of political action in the United States is not an adequate or correct view.

However, there's no question but that what happens on university campuses does have political consequences. In that sense, everything has a political dimension. The fallacy is to infer from the fact that everything has a political dimension that, therefore, the appropriate criteria are political.

The San Francisco 49ers have a political dimension, both in that they affect the economy of the city of San Francisco and in that the time that working class people spend there is time they don't spend in union meetings and demonstrations. But that doesn't mean that the appropriate criterion for judging the 49ers is political. You won't understand the quarterback controversy, the change from Montana to Young, if you think it's essentially political.

The situation is the same in

universities. Universities do have political consequences, and they are occasionally at the center of politics, but their primary criteria are not political.

In an article published in the Partisan Review, you map out the positions of the "defenders" and the "challengers" of the tradition. The defenders see a more or less coherent literary tradition, for example, that goes from "the great poets and playwrights right up to James Joyce and Ernest Hemingway." (Searle: Right.) I



Berkeley Professor John Searle addressing his Sewanee audience in Convocation Hall. Photo by Lyn Hutchinson.

take this to be more or less your position. (Searle: Yeah.)

What about writers since Joyce and Hemingway—Morrison and García Márquez, to name two writers who have been distinguished by the Nobel prize. At what point or by what standard should we look at their work and judge it against the supreme literary works in the tradition?

It's always hard to tell about people who are alive when you are alive—how good they are—because, most of the time, things that you like about them are things that resonate with your own sensibility.

So about those two you mention: it's too early to tell whether they are addressing universal human concerns or whether they are just late twentieth century phenomena. Perhaps this is why the really careful English departments, like Oxford's, in my childhood at least, didn't teach living authors. They didn't teach

anything in English literature after 1914, on the theory that it's too early for us to get it in focus.

You sound a little bit like Dr. Johnson.

Is that right. Is that what he said?

Yeah, his measurement of the greatness of a work of literature is that, a hundred years after its publication, it's still fresh, it's still relevant.

I think that's a good test. But I don't know how we'll regard those two authors or any others in

a hundred years. I didn't mean to say, though, [in the *Partisan Review* article] that there's a cutoff point, beyond which Western literature stopped. I don't think that for a moment, of course.

About this whole multicultural thing: I guess the question I have is, don't in some way multicultural studies, African-American studies, gay studies, women's studies—

Do you have those departments here?

*No, but there's an African-American literature course being offered here for the first time this semester. —Don't those fields enrich scholarships in general by providing the space, for example, for Toni Morrison to write *Playing in the Dark* or for Goldberg to write books like *Queering the Renaissance*? Isn't that one value of multicultural studies?*

My objection to multiculturalism is not the expansion of these studies. If it turns out that

more than half of the population, namely the female population, have various aspects of their interests and history neglected by traditional academic disciplines, then by all means, open up the discipline or create a new discipline. I have no problem with that.

The problem is that many of these academic departments were not created for academic reasons or with an academic objective. They were created as political action groups.

Look at how academic departments are created. In Berkeley, the molecular biology department was created out of the virology lab [which] just got too big, there was just too much going on there. So they created a new department of molecular biology because the old departmental boundaries could not accommodate molecular biology.

Now it didn't happen that way with women's studies. It's not that there was all of this bursting interest that just didn't fit into the history department. No—it was imposed from outside by a lot of women faculty members who felt that their particular interests were being neglected by the regular university. So, fine, that seems to me a perfectly legitimate ground for creating a department. But, once created, it turns out that the mission was not entirely, and maybe even not primarily, an intellectual mission.

Now one of the basic assumptions behind the way that we conduct academic life is the assumption that you don't have to believe in a doctrine to teach it. I can teach Marx or Aquinas or Plato without being a Marxist or a Catholic or a Platonist. But that's not true of these departments. It's assumed that the person to teach gay studies should be gay, the person to teach black studies should be black, the person to teach women's studies should be a feminist woman. Under the old view, there's no reason that women's studies shouldn't be taught by an anti-feminist male. Now that's out of the question, just

(continued on page 5)

NEWS

Exhibition by Photographer Ruth Robertson

by Elizabeth Bowie

The work of photojournalist Ruth Robertson will be on view from March 5, 1994, until the end of April at the University. "Ruth Robertson: Photojournalist. The Forgotten Exhibition, Angel Falls, Venezuela, 1949" will be on display in the Bairnwick Women's Center Gallery.

Born in 1905, Robertson went to Venezuela in 1946, after beginning her career at the Peoria Star, then moving on to Acme Newspictures (later UPI), then serving as a war correspondent

stationed in the Aleutians during World War II, then serving a short stint at the now defunct New York Herald Tribune.

She decided to trek to Angel Falls after seeing it from the air on one of her jungle runs south of the Orinoco River. At that time its height was unknown. "Someday someone was going to go in and measure it, and I decided it might as well be me," Robertson said of her decision to reach the falls. Robertson mounted an expedition and took it to Angel Falls. On May 12, 1949, she became the

first person to stand at the foot of the highest waterfall in the world and to accurately record its height of 3,212 feet. Robertson published a story and photographs of her adventure in the November 1949 issue of *National Geographic*.

The photographs in the exhibit chronicle the Angel Falls expedition as well as Robertson's dealings along the way with the Camarata, indigenous people of the region. The exhibit is curated by Patricia Hubbard, independent scholar and director of *Women*

Explorers: An Oral History Project, and the photographer Howard Goodman. Robertson's archive, containing thousands of prints, negatives, and artifacts, has become part of the Harry Ransom Humanities Research Center's photography collection at the University of Texas at Austin. The Center is a primary source for the study of the art and process of photography from its earliest times through the present day.

This exhibit is sponsored by the Focus Photography Club. For more information call Elizabeth Bowie at 598-2351.

Searle, continued

out of the question, in a university like the one where I teach.

It strikes me that this is a peculiar corner that the academic left has painted itself into these days. Under '60's-style liberalism, we understood that there was a community of mankind that was somehow transcendent or available to all of us regardless of the accidental particulars of birth. It seems to me that what the academic left is doing these days is a denial of that [assumption]. That is what disturbs me about the trend towards multicultural studies.

That is absolutely right. The idea is that the most important thing in your life is what I would consider to be the accidental facts about your life: namely, that you came from a certain religious, ethnic, racial, cultural, gender background. The whole point of the university is to enable you to overcome the limitations of all that. And now we are told, no, you'll never overcome the limitations of all that. On the contrary, the role of the university is precisely to enforce all of those prior convictions.

* * * * *

About this question of why literary departments seem exhausted, why literary departments seem bored with literature [and so particularly prone to becoming

highly politicized, to embrace most strongly multicultural studies]. I wonder: here in the late twentieth century, having seen the atrocities and barbarities of twentieth century life, if New Criticism-style, mandarin literary studies doesn't seem too precious, too fragile, irrelevant. I wonder if that's not why students of literature try to find some avenue of political action through the study and teaching of literature.

But then why mess around with literature? Why not get involved in political action? Most literature was not written with a political objective in mind. T.S. Eliot—well, he had these political objectives—but most of his poems are not politically motivated; they have very little political relevance. If you are interested in them, then you are interested in them. But if politics is your main priority, I would say do something else besides literature.

The question is why isn't that obvious to everybody, and the answer I tried to suggest at lunch [with faculty and students from the philosophy and English departments] is because they hold a theory that political transformation can be achieved through cultural education.

If the multicultural debate is a debate that's focusing attention

away from the real problems in higher education, what in fact are those problems? Cumulatively, do they amount to a crisis?

I hate the word crisis because it's overused. In my entire lifetime you could pick up any daily newspaper and read about the crises we are now in.

I think that the main issue, the most important issue, is always the same: money. It seems like there is never enough money for all that you want to do.

But, given the shortage of money, the thing that is most striking to me is the decay in our sense of mission. We really don't know what we are trying to do in our undergraduate education. If we had a clear sense of mission, we wouldn't have to worry about these multicultural issues, we'd just laugh them out of the history books. But we lack a sense, a clear sense, of what we are trying to achieve in undergraduate education.

As I was looking around, doing research for this interview, I found some interesting things said about you. A composite description of you might read something like: "a pugnacious gadfly in American academics." Is that fair?

I don't know—could be. I think it's hard to judge the impression

you make on other people and I never worry about it.

I'm not trying to be a pugnacious gadfly, if that's what you mean, I'm just trying to state the truth. The truth is often quite obvious, and when you state it people just have fits.

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LETTERS

Fake IDs and the Honor Code

Editor's note: Mr. Lettre, a senior in the College, is a member of the Honor Council.

An issue of growing importance is affecting Sewanee. The new alcohol policy is more restrictive, making it increasingly difficult for Sewanee students to have a drink when they go out. Although many students are of legal age, a majority are not, and are having to find new ways to acquire alcohol. One approach: the use of a fake ID.

Fake IDs are being used at Sewanee. Frequently. And while it solves one problem—being able to drink—it creates another: how does the use of a fake ID mesh with the Honor Code?

The Honor Code is a strong part of life at Sewanee. We all make the pledge to its ideals, the basic principles not to lie, cheat, or steal. But because we Sewanee students are intelligent free-thinkers, these principles mean different things to each of us. Some feel that the Honor Code

should apply only to our academic work. Others feel that the Code has such a broad application as to apply strictly to all facets of our lives here. And, as I see it now, some students may feel that fake ID use is not lying, while others, I am sure, feel that it is.

Some probably feel that the Honor Code explicitly prohibits the use of fake IDs. Misrepresenting oneself to get alcohol, some would argue, is a form of lying and is an Honor Code offense. To allow the use of fake IDs would be to undermine and weaken the Code.

Others probably argue differently. With the new approach to alcohol control, some might feel that fake IDs are one of the only ways to be able to go out and drink. It seems silly to have the Code apply to something like this, some would argue, because some drinking is something most of us do. We don't cheat, we don't steal, and we respect the Code. All we want to do is go out with

our friends and have fun.

I see two sides to this issue and can empathize with both. But I think it is a bad idea to let this ambiguous situation continue. Right now there are some people who feel fake IDs are OK, and others who feel that they are an Honor Code violation. Such confusion over the application of the Honor Code is unnecessary and dangerous, as it tends to make the Honor Code weaker. What we need is a resolution of this problem, whether it is detaching the use of fake IDs from the Code, or reaffirming their place in the Code. And I would not pretend to speak for the student body in saying what we all think that solution is. A move in either direction, however, would remove a confusing gray area, and allow for a much stronger Honor Code, and a more resolute student body.

The best thing about our Honor Code is that it originates from the student body: it is student upheld and student enforced. It is our

Code, based on our principles, our conceptions of right and wrong, our conception of justice. I feel certain that the Code reflects the prevailing opinion of the student body when it says that cheating or stealing is wrong. I do not feel certain that it reflects a general opinion of the student body concerning the appropriateness or inappropriateness of the use of fake IDs. We all have different opinions on this issue.

I am not advocating here either side of this issue. I do think that a solution is necessary to preserve the integrity of our Honor System here at Sewanee, and I think the solution should come from the prevailing opinion of the student body—the origin of all of the Honor Code. We, as students, need to think about this issue some more, and make up our minds about the Honor Code and the use of fake IDs. And then we need to ascertain the prevailing opinion of the student body, perhaps through a vote, in order to do what we must to keep Sewanee's Honor System strong.

Marcel Lettre C'94

"Hear No Evil, See No Evil" Once Again: a Bad Joke

The University's rules on co-ed visitation are a joke, and a bad one at that. Every student knows it. Every dorm staff member and head resident knows it. Every administrator involved in student life knows it. The rules are broken every night in Sewanee, often with the knowledge of University dorm staff.

This rampant violation is just fine as far as the *Purple* is concerned, for the rules deserve to be broken. Their continued existence is an insult to Sewanee students and an undeserved annoyance for the dormitory staff. The lack of any real or consistent enforcement, coupled with the rules' obvious silliness, lessens the respect students have for the authority of rules at this place.

The Vice-Chancellor himself

has often been heard to discourse on the evils of the law which made the legal drinking age 21. His arguments seem to be twofold: first, persons of college age are capable of making decisions about alcohol on their own; and second, making laws which everyone knows will be frequently broken decreases the respect given to other laws which might actually deserve adherence. The same logic applies to the University's visitation rules. For the same reasons, they should be changed.

Are not Sewanee students capable of making decisions about when visitation is appropriate? Is not what goes on behind closed dormitory doors the concern of only those students, as long as no one else's rights are trampled

PRE Director Disassociates Program from Drinking

One program that I administer was recently mentioned in an article, "Riding Shotgun with BACCHUS," by Stephen Barden [*The Sewanee Purple*, 28 March 1994]. I would like to take a moment to address a reference made with respect to the 1993 Sewanee Outing Program PRE. I will not discount the fact that alcohol consumption occurred by underage members of the student body during that event. Mr. Barden was attempting, I think, to make a comparative observation between two similar, but different, circumstances.

I would like to make it known, though, that underage consumption is not encouraged

nor promoted by this program. Because of the nature of the activities, all Outing Program offerings are advertised as drug and alcohol free.

As far as the 1994 PRE goes, the staff and participants are being informed that this year's event will be conducted on a drug and alcohol free basis. The first few weeks of an incoming freshman's college career are a wonderful yet vulnerable time, and need to be presented to them in a responsible and constructive way.

Joel Welsh

Director, Sewanee Outing Program

OPINION

The Sewanee Purple

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Bad Joke, continued

upon? Yes. Each student should be able to determine with whom and for how long she or he wishes to visit, as long as roommates or fellow residents are not disturbed. In most dormitories, moreover, this debate is rather moot. Especially in dorms with a high percentage of singles, co-ed visitation is an everyday event. Most proctors and A.P.'s look the other way at its occurrence, that is if they aren't doing it themselves. And who can blame them? They recognize that the rules are a vio-

lation of their fellow students' privacy; why doesn't the administration?

Therefore, the *Purple* urges the University administration immediately to convene a committee for the purpose of revising the dorm rules. Visitation should be made unlimited, provided that a roommate's rights to privacy, free access, study time, and sleep are respected. Enough of the "hear no evil, see no evil" policy. Enough of this bad joke. It's time for the University to make its rules on visitation match common sense.

Rumblings from the Right: Relativism, or Whatever

by Eric Heil

I ran into Rob, an old friend from high school, over spring break. "How have you been?" I asked.

"I don't know, all right I guess," Rob replied. We began talking and it quickly became apparent that there were a lot of things he really didn't know, or care about. Eventually, I turned the conversation to public policy. "How do you feel about these recent pro-abortion victories in the courts," I wondered.

"Oh, I don't know. Whatever," said Rob. I probed further.

"You don't care either way?" "No, it's just that people should do whatever they want," was Rob's answer.

"Like anarchy, you mean?" "Of course not, I just mean that people should not go around judging other people all the time. One person's right is another one's wrong. You know what I'm talking about?"

I didn't. So I let it drop. But I am still wondering what this conversation reveals about trends in thought in our nation and the world. Rob seems to have leaped onto the bandwagon of relativism, which professes that all things are neither good nor bad, and that there are no fundamental evils or basic goods, as these are only relative terms. The error in this thinking, beyond its negation of all Christian theology and the fundamental rules of law shared within the Western world, is its fundamentally depressing quality.

Imagine carrying the precepts of this relativism to their logical

conclusion. Living without basic standards of right and wrong, without "judgment," means living without ideals, ethics, or morals. No one can be trusted, because ethics are all personalized. All motivation will come not from dignity, responsibility, or justice, but from materialistic longings for comfort and bodily security. Murder would no longer be condemned by God's law or even social expediency, because God's judgment is voided and it would be impossible to agree that social cohesiveness is the right course to pursue.

Surely my old high school friend had no such end in mind when he professed his "anything goes" philosophy. He just wanted ordinary people to be left alone and allowed to do what they think is best. He may not have said it, but behind this desire was the idealistic notion that things would not get out of hand, that some fundamental law really would step in to govern things. But a quick consideration of the depths to which greed and lust have driven man over time suggests that things are really not so simple.

The antidote for a dismal end to society and the descent into anarchy is clearly not a legislative one. Laws and bureaucracy cannot govern what men believe is right or wrong. Perhaps what is needed is a reexamination of the unspoken traditions which govern behavior and thought within society. We may find their origins less in foolish conformity and more in fundamental truths about God, man, and the universe.

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SPORTS

Tiger Baseball Shapes Up in '94

by Maxwell Hart

The 1994 Sewanee Tiger Baseball Team, reflecting back on last season, has finally seen the end of the storm. After a disappointing season last year in which half of their games were washed out by rain and snow, the Tigers are poised and ready for a winning record and a trip to the Southern Collegiate Athletic Conference (SCAC) tournament in Atlanta in late April. Thanks to a new attitude towards playing baseball and winning, this feat that would seem rather remarkable after last year's 1-17 performance has now become the team's vision.

"These guys have stayed in every game," remarks head coach Robert Black. "If faced with defeat, they battle back. They want to win, and while they may not win every game, they're going to play to do so." As testament to this, twice this season the Tigers have been trailing by seven or more runs and rallied to either tie the score or come within one run.

Much of this new enthusiasm can be accredited to a new punch in the Tigers' offense. Led by two seniors, first baseman Greg

Greene and shortstop Tony Richards, and two sophomores, catcher Bart Kempf and center fielder Glenn Harris, the Tigers have averaged six to seven runs per game. Kempf, in his first year on the team, leads the club in hitting while Greene, with his four runs batted in in one game vs. Rhodes, and Harris, with his home run and eight RBI's over the weekend at Fisk, are competing for the lead in runs batted in. Junior second baseman Alex Brown continues to hit the ball hard as well, and the bats of freshmen third baseman Matt Cooke, left fielder Richard Douglas and right fielder Pete Paulus, have greatly contributed to the Sewanee attack.

The return of junior Drew Corbett from the disabled list has also given the team a new lift. Since his return to the lineup over spring break, Corbett, the leadoff hitter, has led the team in on base percentage, scoring 15 runs in the seven games since then.

The Tigers' pitching rotation is anchored by the strong arms of senior Charlie Johnson and junior Ken Grimes. Both have pitched very well this season and have established themselves as the 1-2

starters in the rotation. Juniors Alex Brown and Russ Young have also contributed to the starting staff, with Jeff Ridner, Ben Klein and Steve Bruce providing bullpen relief.

As of March 25, the Tigers' record was 7-10 overall, and 5-4 in the SCAC. They play Centre College for three games before coming home to play conference opponents Fisk and Oglethorpe on the first two weekends in April, also for three games each. Each remaining conference game is crucial to the Tigers' chances at the SCAC tournament.

With consistent defense, strong pitching efforts, and continued run production, the Tigers will be a respected threat in the SCAC. For the future, sophomores Kempf and Harris as well as freshmen Bruce, Cooke, Douglas, Klein and Paulus provide a strong base for seasons to come.

As for this season, coach Black is optimistic. "We take one game at a time and try to focus on what we're doing. We've got solid pitching, good defense and our hitting is coming alive. If we continue to do what we have been doing, things will go our way."

Driving towards a Championship?

by Tyler Vaughey

For many of you who do not know, there really is a golf team at Sewanee. For those of you who were aware of the team's existence only because it was notoriously bad, think again. The 1994 Sewanee men's golf team has emerged and become a legitimate program after putting through years of mediocrity.

Who plays golf at Sewanee? Sadly, this may be a question that the majority of the campus now asks itself. Several sports on the mountain receive minimal support, but very few people, probably none, have ever witnessed a

golf match. In some respects, the lack of support is due to the fact that the sport is played over eighteen holes and thus, spectators are forced to walk along with the players. However, no matter how large or small the audience may be, the 1994 team deserves credit where credit is due.

According to Sewanee's number one player, Chris "Rain Doggy Dog" Rainey, much of the success of the 1994 campaign can be credited to the "fab four." The golf team is almost entirely composed of sophomores, including quartet members Rainey, Andrew Israel, Thomas Daniel, Roe Elam, as well as Rhett Heyward and

Steve Schale. These players, in addition to junior Josh Poole, have flourished into capable competitors with a season of college experience under their belts.

Having completed most of the season, the men's team has demonstrated vast improvement from previous years. For the first time in recent memory, the team has compiled an undefeated record (4-0) in dual match play. The most notable of these victories was registered against rival Millsaps College, which finished second in the conference in 1993. In addition, the team has also played well in various tournaments that included scholarship students



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from Division I and NAIA schools. During the Delta State Tournament, which took place in Cleveland, MS, the team recorded the lowest two-day total that the school has ever produced.

Josh Poole, who has often been compared to John Daly for his appearance and driving ability, has praised this young team for its dedication and competitive spirit. Along with talent, he also attributed the team's improvement to favorable weather conditions which have allowed the team to practice regularly. When asked to predict the team's success in the SCAC tournament held in Atlanta, GA, Poole replied, "If we play as well as we did over spring break,

(continued on page 9)

SPORTS

Equestrians End Another Successful Year

by Debra Podurgiel

When one rides in Intercollegiate Horse Show Association (IHSA) competition she (in this case the women outnumber the men by a landslide) often finds herself in for more than she expects. Just to get you situated within the intricacies of our sport let's run through the beginning of a typical IHSA class over fences.

You walk on foot around the eight fence course that you are about to jump a horse around. Most of the jumps are approximately three feet high, a height which you have jumped often on your own horse. The fences are fairly basic: most of them are solid gates, walls, and poles. You walk out of the ring feeling fairly confident that you will do well.

Things change drastically after you have taken your trip to the draw table. It is at this point that you remember that this course has very little to do with Ole' More or Less Faithful back at the barn. You are now four hundred miles from home and are preparing to ride a horse invariably named "Doubt" or "Daydreamer", or worse yet, "Racer One" (please note that these names have nothing to do with the basic concept of jumping over a fence, at least not

while mounted). You have just drawn this horse's name from an envelope, and are informed that someone else is currently "on course" with the same horse. You turn to see this horse running frantically at a fence, only to stop just before take-off. Needless to say the rider sails gracefully over the fence and lands on the other side. You feel the once secure confidence dwindle swiftly, and suddenly find yourself hoping to get over the fences with this rather smug looking animal under you. Any images of elegance retire to the archives of your imagination.

I would venture into describing the excitement that follows this introduction to intercollegiate horse showing, but it is truly one of those things that you must witness to appreciate fully. Despite the odd array of horses the team encounters, and the interesting judging which sometimes accompanies the shows, it is a truly addicting collegiate activity.

The success that the team has had over the years proves this fact, and this year was no different. The Equestrian Team ended up third in the region this year and had several strong individual showings as well.

Several of these individuals displayed their abilities again on

April second at Regional Competition. In order to qualify to show at the competition individual riders must qualify out of their division with points they win whenever they place in the shows during the year. This year we had eight people qualify at all different levels. Katherine Davis (one of our most recent additions to the team) qualified for both the Open on the Flat and Over Fences classes. K.K. Christie qualified for the Open on the Flat class. Stephanie Bush qualified for Open on the Flat, Novice over Fences, and, being our token Western rider, the Open Stock Seat class. Sally McClatchey qualified for the Intermediate Flat class, and Erin Sellers qualified for the Intermediate over Fences class. Camille Thompson, a sophomore who began showing consistently with the team this year, qualified for the Walk-Trot class.

Keeping in mind that only the top three riders from each class qualify for Zone competition (where the top two qualify individually for Nationals), the team did remarkably well.

Katherine Davis won her Open Fences class, and was third on the flat. Stephanie Bush won the Open flat class, was second over fences, and third in her stock seat class.

Sally McClatchey placed third in her flat class, while Erin Sellers placed second over fences. Camille Thompson placed sixth in her Walk-Trot class (K.K. was unable to attend).

On top of these successes at Regionals two of our riders received end of the year awards for the whole region. Stephanie Bush won the grand title of Overall Combined High Point Rider (translation: she had more points from her Hunt Seat points and her Stock Seat (Western) points than anyone else in the region). Katherine Davis was Reserve High Point Hunt Seat Rider (translation: she obtained the second highest number of points in the region).

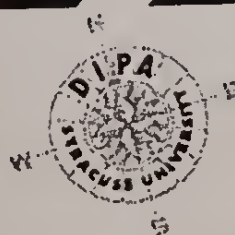
The next step for those riders qualified for Zones will hopefully be to Nationals, so wish them luck this week as they train for their competition at Zones. Also, please be sure to congratulate the rest of the team on a successful year; these members are Lisa Akerman, Samnita Burney, Catherine Carruthers, Elizabeth Burr, Holly Hadley, Caroline Hennesy, Mimi McNamara, Bridgette Plowman, Tessa Sarrazin, Jason Seward, Riley Sims, Jordana Tonn, and Brooke Westfall.

Golf, continued

then we should have a legitimate shot at winning. This is the best and most competitive team that I have played on at Sewanee."

Although your attendance at the SCAC tournament is not expected, the golf team would appreciate the "pat on the back" that it deserves. Hopefully, this article has lifted the members of the 1994 team out of the depths of anonymity and placed them on visible ground. In the past, this team has struggled to stay in the fairway, yet the 1994 squad is not only driving for the green, but also driving towards its first conference championship.

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SPORTS

Sewanee Women's Track: The Making of a Dynasty

by Robert Griffith

The Sewanee women's track team is looking to do what the Duke Blue Devils have only dreamed about and the Chicago Bulls have actually achieved: a "three-peat" as champion. The Lady Tigers have set a precedent in the last two years by reigning as the Southern Collegiate Athletic Conference champions and are looking to continue their proud tradition as they set their sights on the conference meet at Oglethorpe during the weekend of April 22 and 23. The conference meet should set the stage for a bitter rivalry between Rhodes and Sewanee who have split their two previous meetings. Oglethorpe and Centre will also be competing there. The Lady Tigers are on pace for that third championship and are even weeks ahead as compared to last year's numbers.

But the quest for glory might not be as easy as all that. The

women's team is made up of less athletes as compared to last year's team. With the loss of senior contributor Stacy Juckett, Coach Cliff Afton has had to rely on the



As women's track goes for a three-peat, two important team members are Quisha White and Kiisha Walker. Photo by Lyn Hutchinson.

efforts of seven new-comers, of whom five are freshmen. The continuing improvements of Daphne Skipper and her unprecedented accomplishments have helped to balance out the voids in the roster. Skipper is only a couple of seconds off national qualifying

the 1500 and the 800. She had previously set the record in the 800 the week before.

Sophomore Michelle Parks broke the school record in the 400 at Emory with a time of 61.07. With the incredible efforts set forth by the women, including the point

total record held by Junior Quisha White, the Lady Tigers track team looks to be overcoming the odds and is becoming a legitimate contender for that third championship. But as Coach Cliff Afton said, "It's going to take a lot of hard work."

It's clear from the amount of personal records set in the last meet at Emory (seven in all) that the women are still improving. Afton credits the hard work of all the athletes who stayed with the program for moving the team to where it is now. Some women have to compete in five or more events as opposed to three or four events last year. This is again due to the limited number of members on the team. But as their success shows, it hasn't been an overwhelming problem. The team is looking ahead to their next meet and conference championships beyond that. Good luck to the Lady Tigers in their quest for that third title.

Sports Shorts

- Congratulations to the Hogs of Arkansas, who won their first National Collegiate Basketball Championship! For those of you who missed the game, it was well worth the price of admission. It was a close game. Hats off as well to the ever-competitive Duke Blue Devils, who competed in their third championship game in four years. What a great sport!

- Back in Sewanee, the men's indoor soccer team played in two indoor tournaments recently. The team reached the quarterfinals in the Tennessee Temple tournament, and the first round of the playoffs in a tournament held at UTC. They also took to the great outdoors and tied Vanderbilt in Nashville with a 1-1 score, and beat UTC in Sewanee by a 3-1 margin. Congrats to the Tigers, and we look forward to seeing you in action next fall.

- On the greens, the Men's golf team is on a tear right now. They are undefeated in their three dual matches, having beaten Millsaps 321 to 363, Knox College 326 to 345, and Sewanee Alumni 31-5 in a Ryder Cup format meeting. Recently in the Delta State tournament they scored their best score in eight years, shooting 319 on the first day and a 317 on the second. Keep up the good work!

- With spring so quickly approaching, take time to go outside and do something fun—throwing a frisbee around or playing a little softball will do wonders for the brain. Intramural sports are also a great way to get involved. Call Matt or Chapman Kern for more information.

SPORTS

Spring is in the Air...



Above: Will Merritt giving his body to the men's lacrosse team. *Top right:* Kenneth Grimes looking for the strike. *Bottom left:* K.C. Horne helps the men's tennis team keep up a winning tradition. *Bottom right:* Andrew Israel lines up for the shot. Photos by Lyn Hutchinson.



LIVING ARTS

The Long and Winding Road: A Sewanee Alum's Musical Quest

by Jonathan Meiburg
Living Arts Editor

For most of us, the life waiting outside the walls of Sewanee is relatively predictable - a few years in graduate school, a comfortable desk job, maybe ten years of indentured slavery in medical or law school...in short, a vanilla existence that we like to pretend we won't get involved in but probably will anyway. But that's not the case for Sewanee alum Dave Dault (C '93), who has decided to heed the advice of author Joseph Campbell who said, "Follow your bliss." For Dave, that bliss involves a guitar, a microphone, and a roomful of listeners.

"I've been writing songs since I was a sophomore in high school, about seven years," he said in an interview. "At first, it was just something to do..." Inspired by a

"I love the feeling of just getting to play, being with a bunch of folks, making people happy. I write songs because I don't know how or why not to."

- Dave Dault

diverse range of artists including Willie Nelson, hard-core punk, Billy Bragg and Husker Du, Dave embarked on the first steps of his musical journey. He formed a punk band in high school, which, in the manner of most high school bands, ultimately fell apart. In college he continued to write songs, performing occasionally for small groups.

But after graduation, some soul-searching, and encouragement from friends, he decided to take his talents further and to push in the direction of public performance. He began exploring the local music scene in Atlanta, and there encountered a group of musicians who met in small coffee houses and clubs to play original acoustic material. They attracted a small, devoted, enthusiastic audience. "There was a feeling of

community in that group," he said, "that I knew I wanted to be part of." Among the musicians was singer Gerard McHugh, who befriended Dave and provided him with the opportunity to play his first paid gig on March 5 of this year at Sylvia's Art of the Century gallery and coffee shop near Little Five Points - an event I attended.

Sylvia's Art of the Century

Dave couldn't have chosen a better place to launch his musical career. Sylvia's was a whimsically decorated, cozy coffee house that was spattered with photography, comfortable couches, Christmas lights, and gumball machines. The relaxed, sleepy atmosphere was occasionally punctuated by the rumble of a MARTA bus on the street and the whirr of the coffee grinder in the corner. About forty people were

nestled into the nooks and crannies of the room. I took my seat on an oriental rug and waited for the music to start.

Dave shared the bill that night with three other performers. Mr. McHugh lovingly picked his acoustic guitar while singing his tuneful anthems reminiscent of the Indigo Girls. Matthew Kahler played guitar and bongos with astounding rhythmic ability and sang with a sweet, mellow James Taylor-ish voice. Beth Williams, a singer and guitarist from Philadelphia, had a voice that ran the gamut from a husky murmur to a clear, beautiful soprano. The four of them took turns performing their songs, sometimes accompanying each other, often inviting the audience to sing along or to play on various percussion implements that were passed around.

"Uh, hi."

Dave was visibly nervous but glowed when he took the floor for the first song, dressed in a T-shirt,

baggy jeans, and red All-Stars with HUSKER DU carved into the soles. "Uh, hi," he said, cleared his throat, and launched immediately into his first song, "Watts' First Kiss." His voice was raspy and faltered occasionally, and his percussive, choppy guitar style was a bit rickety. But several songs later he found his style with a hilarious performance of "My Mom is a Spy," a whimsical tale of parental paranoia which included the memorable line "She's so sure I'm a commie/that I'm sure she's a Fed." Later he performed the fragile "Colin's Song" and a moving *cappella* cover of Todd Rundgren's "Honest Work." He also accompanied Mr. McHugh on banjo for several songs - an amusing instrumental turn which found him a bit out of his element.

Dave's performance had its rough edges, but his songs were honest and heartfelt and I found myself singing along on more than one occasion. After a few hours Sylvia's had acquired a kind of soft magic, with music seeping into every corner, the smell of coffee beans and wine in the air, and warm lamplight reflecting off sleepy, satisfied faces. Dave couldn't have picked a better place for his first performance.

Reality Bites

A few weeks later in Athens, Dave found himself in a different position—he played his set alone in a noisy club before the onslaught of a punk band and a rambunctious crowd who weren't paying attention. "I was nervous



Dave Dault playing one of his first concerts at the Lambda Chi Alpha House in April of 1993.

as hell," he admitted, "and that really shook me. But I'm still learning." I asked him about his plans for the future, including possible recordings and publicity. His answer was surprising.

"As far as doing the demo tape thing, trying to 'make it'...I'm not really interested in that," he said. "I can see maybe getting together with some friends and making a tape, but I'm not concerned with promoting myself. I just want to play." In the meantime, Dave is working as a personal attendant for a disabled man and trying, usually successfully, not to starve. He's thinking about graduate school, maybe an eventual teaching position at a high school. But his music has become a driving force for him. "I love the feeling of just getting to play, being with a bunch of folks, making people happy. I write songs because I don't know how or why not to."

I wish you luck, Dave. It's going to be an uphill climb.

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LIVING ARTS

Sneak Preview: Behind the Screen at the Sewanee Union Theater

by John Molinaro

There have been a number of questions recently about the Sewanee Union Theater, especially concerning the movies that have played this semester. Talking to Lisa Manly, Director of Student Activities, who also serves as manager of the theater, I was pleasantly surprised to hear her plans for the theater's future.

One of the larger undertakings she proposes is to renovate the theater, including new bathrooms, re-upholstered chairs, and a mural in the hallways to be painted by Emily Tapia, an art student here. Also, over the course of the next few weeks, many critically acclaimed movies and box office hits will be playing. *Shadowlands*, *Short Cuts*, *Schindler's List*, *Tombstone*, and *Reality Bites* will all come to the Union Theater before the end of the semester.

Who picks the flicks

While talking to Ms. Manly, I discovered a lot about how the

theater is run and how movies are chosen. The Office of Student Activities directs the theater, and it is funded out of the general University budget and with revenues from the box office. Ms. Manly hopes to see the venture break even in the future by continuing to bring in popular movies which will attract sizable audiences.

Sewanee reserves first run features for about six weeks after their openings in first-run cinemas, which allows the SUT to get recent films at a considerable discount. One reason that it has taken so long for Oscar-nominated movies to come here this year is that the larger theaters have the right to call them back if there is renewed interest in the films because of their nominations. I was assured that almost all of the big movies of late will be coming to Sewanee over the next couple of weeks.

Scheduling

Most movies are ordered a se-

mester in advance, leaving a few spaces open at the end of the semester for movies that are released midway through the semester.

At the end of each semester, Ms. Manly and a group of about ten students preview upcoming releases and try to plan which ones to bring here. The opinions of the staff, community, and students are considered, as are critical reviews of the movies under consideration.

When she is planning the schedule, Ms. Manly tries to make sure that one of the two films playing on the weekend is family-oriented; the other film is usually oriented towards the undergraduate community. This only occurs about three out of four weekends, though, Ms. Manly explained, because often there are so many movies that they want to bring that contain mature subject matter.

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LIVING ARTS

Why Go to Pizza Hut? Papa Ron's is just around the corner...

by Seth A. Eaker

Editor's note: Mr. Eaker is the Student Director of Marriott Food services here at the University of the South and has extensive experience in both the kitchen and in the service end of the restaurant business. He also is part of the Marriott catering team and is responsible for nearly all student catering events. He will be traveling regularly to different restaurants to bring us reviews of what's hot and what's not near the Mountain.

Think diner. That's what I did when I first went into Papa Ron's (402 W. Main St., across from The Depot), the latest offering in the booming metropolis that is Monteagle. For my first review, I thought I would do a restaurant that not everyone in the Sewanee community has accepted as a staple of our culinary lives. After

all, even I need a change from the dining halls on a regular basis.

But I digress. The real issue is the quality, price, and variety of the food now available at Papa Ron's. The editor of the *Purple* and I arrived at Papa's at a reasonable time, about 7:00 p.m. It was crowded but not overly so. The decor was simple but tasteful: reminiscent of a 50's diner. Their menu is limited—perhaps petite might be a more tactful way of putting it—limited to pizza with a choice of about 11 toppings. Prices are certainly below Pizza Hut's and the drive is not nearly as tedious.

Service was acceptable, but not outstanding. It was clear that our waitress was "in the weeds," as we in the food business are wont to say.

They do have one outstanding addition to every pizza, and that is the side-dish of jalapeños that accompanies every pizza. It was

an interesting addition to the meal. Their desserts are limited, but again reasonable. Their coffees, on the other hand, are delightful and quite varied. (I did think it a little odd to be enjoying a cup of hot java after jalapeños, but maybe it is just me).

On the plus side is that Papa Ron's delivers, which should make finals week a bit more endurable. They do also serve breakfast: again coffee and the standard continental fare of danishes and muffins.

The atmosphere is conducive to large and small groups of friends, but it is not apt for an intimate date by any stretch of the imagination.

Their one prime flaw is the truly limited menu. If you don't like pizza, you are just out of luck. By the time I was done, I was craving some green leafy veggies, rather than hot coffee and a piece of cheesecake.

Overall the dining experience was good, but lacked the finishing touches.

The manager, Bruce Scott, is open to suggestions, and has been "pleased by the response" of the students and community. I would say that the Papa Ron's experience is definitely worth a try, both to break up the monotony of dining hall eating, and to eat a few peppers alongside a fine pizza.

Food Quality: ***

Food Variety: **

Atmosphere: ***

Service: ***

Mr. Eaker awards from 0-5 stars in each category.

0 = Not worth the land it is on.

1 = Barely considerable.

2 = Average.

3 = Above average.

4 = Worth an hour's drive with your formal date whom you don't like just to go.

5 = Why take a Sewanee Angel, you will never want to leave.

"Docere et Delectare" English Profs Take Up Horace's Injunction

by Amy Covington

As I was going through my notes over spring break in that frantic pursuit of a big fat "P" on comps, I came across some unusual, and I might add extremely amusing, additions to my normal notes. I've gotten in the habit in the last few years of writing down the memorable things that my professors have uttered along the way. For those of you that are interested, here's the best of the best, and since my major is English, my apologies to that department for revealing their sense of humor.

Dr. Dale Richardson:

On English snobbery about the way Americans talk:

"As if they had beautiful accents—Good God!!!"

On the decadence of today's youth:

"Y'all didn't read enough

nursery stories when you were kids—that's your problem."

Dr. John Grammer:

On feelings of inadequacy:

"By the time Mozart was my

On the recent vandalism in Walsh-Ellet:

"I can understand perversions of all kinds—men who wear women's shoes, etc.—except



Comping English majors. Photo by Lyn Hutchinson.

age, he'd been dead for ten years."

On Poe:

"Only morbid young adolescents read Poe."

Dr. William Cocke:

On Hamlet:

"Hamlet would have been a marvelous candidate for Prozac."

vandalism."

Dr. Ted Stirling:

On his fondness for certain types of poetry:

"Here's another damn bird poem for you."

Dr. John V. Reishman:

On party weekend:

"Some of the throwers-up put their lives together in the long run."

The Ever-Quotable Dr. Robert Benson:

On Chaucer's "Miller's Tale":

"It ain't love, but it ain't bad."

On skipping class the Friday of party weekend:

"Some fun-loving n'er-do-well has no class."

On a liberal arts education:

"You've got to take all the stuff you're not interested in so you can be round."

On life in general:

"We've all been little pagans."

"You're not entitled to an opinion just because you're certifiably alive, and no, Louis L'Amour is not as good as Shakespeare."

"I'm an evangelist for paper clips."

"It's hell to get old."

LIVING ARTS

DIP-DIP-DIP-DIP, DIP-DIP-DIP-DIP, UM-UM-UM-UM-UM-UM, HAVE SOME FUN: THE GLORY OF DOO WOP

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by Gregory T. Clark

for Jim Marrow

Late last year the *New York Times* ran a story about a convention of doo-wop aficionados in northern New Jersey. It soon became clear that the writer enjoyed neither the genre nor the sight of a black headlining group being cheered on by an audience which was all white, all male, and all about fortysomething. The reporter's implicit and uninformed conclusion was that the singers were "Uncle Tomming" for a crowd which would find "authentic" black music unsettling or even threatening.

What the writer did not understand, however, is that doo wop is the musical mirror of an era—from the years just after the Second World War to the years just after the Kennedy assassination—in which an unprecedented cooperation between blacks and whites led to the dismantling of segregation in the South and the passing of two Civil Rights Acts. What that New Jersey audience was applauding, then, was not just a gifted and genuinely black vocal group, but also the sound of a more constructive and optimistic time and place in the history of American race relations.

Last December Rhino released a 101-track celebration of that sound entitled *The Doo Wop Box*. The product of two years of research and preparation, the compilation regales the ear with the finest work of 88 of the best doo-wop groups active from 1948 to 1963. Fortunately, only two of the 101 tracks are obviously mastered from discs; very good to excellent source tapes were apparently used for the remaining 99. A 76-page booklet with several informative essays and an exhaustive track-

by-track commentary completes *The Doo Wop Box*.

And what exactly is doo wop? The term, which refers to the strings of nonsense syllables so often chanted by its practitioners, came into use only in the early 70s; in its own day the music was referred to first as rhythm and blues and later as rock'n'roll. By coining the term "doo wop," enthusiasts of the genre sought to

highlight its most distinctive feature: its emphasis on close harmony singing. In contrast to the self-contained vocal and instrumental groups which flourished after 1963, doo-wop acts sang exclusively; the backup was left to others. The genre was also almost entirely male: the

only exceptions on *The Doo Wop Box* are the all-female Chantels and two quintets with a lone female vocalist, the Platters and the Skyliners.

Doo-wop songs are without exception in major keys. Chord sequences tend to be simple—C/Am/F/G and C/F/G are the most frequently encountered arrangements—and melodies straightforward and instantly memorable. With only a few exceptions, the lyrics are upbeat and concern young romance. The chains of

nonsense syllables sung by both lead and harmony vocalists show much more imagination; 33 of the most delightful of these—from "bom, bom, di-bi-di-bi-di-bah, ri-bi-dah, ri-bi-dah, ri-bi-dah, doo bop shoo bah, bom bom dibi-dibi-dip" (The Five Discs' "Never Let You Go") to "yip-yip-yip-yip yip-yip-yip-yip, mum-mum-mum-mum mum-mum-mum-mum" (the Silhouettes' "Get

A Job")—are listed alphabetically on page 74 of the booklet included with *The Doo Wop Box*.

The first of the latter's four volumes, "The Birth of Doo Wop," covers the seven years from July of 1948 to October of 1955. In the 1930s and early 1940s, black vocal groups

like the Mills Brothers had sought to "cross over" from the small "race" record market to the much larger white one by singing in a highly polished but bland "pop" manner. All that changed in July of 1948, when a Baltimore five-piece named the Orioles released an unprecedentedly soulful ballad called "It's Too Soon to Know."

Although the record was simply too intense to "cross over," it was a huge "race" hit and the group became very successful.

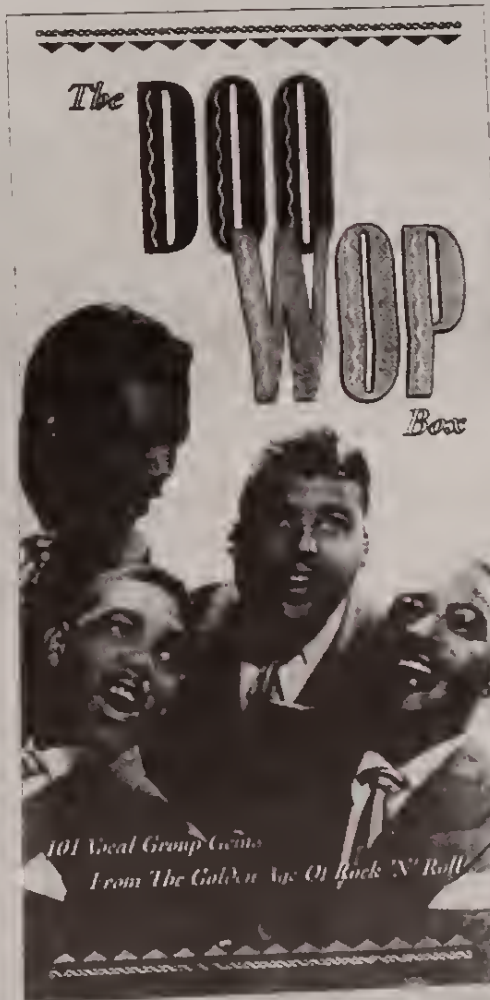
Black female fans swooned over lead vocalist Sonny Til the way white bobby-soxers had done over Frank Sinatra a few years before. The Orioles' records also made a big impression on the young Elvis Presley, who modeled his ballad-singing style on Til's and even covered one of the Orioles' singles, "Crying in the Chapel."

The Orioles' suave sound soon spawned a legion of imitators who often also named themselves after birds, the most gifted of which were Harlem's Ravens and Chicago's Flamingos, the latter known as the "Sultans of Smooth." In the summer of 1954, however, two upbeat New York doo-wop singles—the Crows' "Gee" and the Chords' "Sh-Boom"—stormed both the black and white hit parades and served notice that the rock'n'roll era was about to dawn.

The second volume of *The Doo Wop Box*, "The Rock'n'Roll Explosion," covers the two musically eventful years from October of 1955 to October of 1957. In July of 1955, "respectable" parents had shaken their heads as Bill Haley's "Rock Around The Clock" reached number 1; in May of 1956, Elvis Presley's topping of the charts with "Heartbreak Hotel" made it clear that rock'n'roll was, as Danny and the Juniors would describe it in 1958, "here to stay."

Black doo-wop groups also enjoyed their share of hits at this time, among the most lovingly remembered the buoyant "Why Do Fools Fall in Love" by Harlem's Frankie Lyman and the Teenagers and the intense "In the Still of the Nite" by New Haven's Five Satins. The second volume of *The Doo Wop Box* is also flush with more obscure black doo-wop gems like the ragged but muscular "Please Don't Ask Me To Be Lonely" by Harlem's Dubs and the spirited "Baby Oh Baby" by

(continued on page 16)



BACK PAGE



Doo-Wop, continued

Brooklyn's Shells.

It was also at this time that the first racially mixed and all-white doo-wop acts appeared on the scene. The first racially mixed group to enjoy a major hit were Pittsburgh's Dell-Vikings, whose relaxed "Come Go With Me" entered the Top 30 in March of 1957; the first all-white act to do likewise, with the chiming "I Wonder Why" in June of 1958, was the Bronx's Dion and the Belmonts. Volume two of *The Doo Wop Box* also includes the superb but rarely heard "Tell Me Why" by Norman Fox and the Rob-Roys, a racially mixed quintet from the Bronx, and the smooth "Tonight, Tonight" by the Mello-Kings, an all-white five-piece from the New York suburb of Mount Vernon which worked with a black musical arranger.

"Doo Wop's Golden Age," the third volume of *The Doo Wop Box*, covers the period from November of 1957 to May of 1959. A disproportionate number of classic doo-wop recordings date from this era, among them the giddy "Get A Job" by Philadelphia's Silhouettes, the tightly harmonized "Little Star" by Staten Island's Elegants, and the Flamingos' utterly sublime "I Only Have Eyes

for You."

Of the many obscure recordings included on volume 3, two of the best are the A and B sides of a 1958 single by the Students, a black sextet from Youngstown, Ohio. Fronted by a 16-year-old whose tremulous, keening vocal style made a big impression on Ronnie Spector, they chose for the topside "I'm So Young," a plaintive ballad later covered by both the Ronettes and the Beach Boys. The upbeat flip, "Everyday of the Week," was lightly reworked by the Dovells to become "The Bristol Stomp," a number 2 in October of 1961.

"The Doo Wop Revival," the last volume of *The Doo Wop Box*, offers up the best of both the hits and the misses released between June of 1959 and the end of 1963. While I cannot see why the era should be seen as one of "revival," inasmuch as doo wop had never gone away, it is clear that blacks were beginning to move away from the genre at this time in favor of the newly emerging "soul" sound. As a result, only ten of the 22 sides presented here are sung by black or racially mixed groups, while fully 12 are by white acts.

All three racial configurations produced great doo-wop records during this four-and-a-half-year

period, however. Two of the Top 5 hits, the soulful "My True Story" and the rollicking "Stay," were sung by black quintets, the former by Brooklyn's Jive Five and the latter by Maurice Williams and the Zodiacs of Lancaster, South Carolina. Of the racially mixed groups, the most successful was Pittsburgh's Marcells, whose over-the-top remake of Rodgers' and Hart's "Blue Moon" reached number 1 in April of 1961. Honorable mention in this category must go to Brooklyn's Five Discs, whose dementedly fast and exuberant "Never Let You Go" should have been a hit in 1962.

The Bronx's all-white Regents made the Top 15 in June of 1961 with the stuttering "Barbara Ann"; the Beach Boys would reach number 1 with it in February of 1966. Even better, though, are the ineffable "Tonight I Fell in Love" and "Denise," the former by Brooklyn's Tokens and the latter by Randy and the Rainbows of Queens.

Three doo-wop recordings made after the genre's demise at the end of 1963 provide a kind of coda to volume 4 of *The Doo Wop Box*. Of the three, the best is unquestionably "My Juanita" by New York's Johnny Maestro and the Brooklyn Bridge. Originally cut by Maestro with the racially mixed Crests in 1957, the version presented here was recorded live in 1987 at New York's Radio City Music Hall. Sung half in acappella and half with orchestral accompaniment, the performance's sheer

joie de vivre amply demonstrates why the genre is so beloved by those who truly know and understand it.

Randy and the Rainbows' "Denise" was the last big doo-wop hit, reaching the Top Ten in late August of 1963. Three months later, on 22 November 1963, the assassination of President Kennedy nailed the lid not only on his coffin, but also on those of the nation's seemingly boundless optimism and the musical form which best reflected it. While doo-wop's continuing influence is most evident in the work of the Beach Boys, it can also be detected in the recordings of British beat groups like the Beatles and Hollies: for irrefutable proof, compare "This Boy," the flipside of the Beatles' "I Want To Hold Your Hand," with "Gee Whiz," an uncannily similar 1960 recording by Los Angeles' Innocents not included on *The Doo Wop Box*.

In a now more cynical and racially polarized America, it is all too easy to write doo wop off as the naive product of the smugly self-confident era which gave us the finned Cadillac, the hula hoop, and the topiary poodle. However, such a dismissal does a great injustice not only to the music, but also to the admirable sociopolitical ideals it mirrored. Fortunately, the music is fully vindicated by *The Doo Wop Box*, a collection which will bring immense pleasure to anyone who loves the sound of the human voice raised joyfully in song.

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