

The Sewanee Purple

UNIVERSITY OF THE SOUTH

SEWANEE, TENNESSEE, November 5, 1999

Vol. CLXXVIII No. 4

Alcohol Committee Submits Final Report to Vice Chancellor

by Edwin Gerber

Staff Writer

The final recommendations of the University Committee on Alcohol Issues were presented at a "Town Meeting" this past Tuesday. The presentation was prefaced by a list of seventeen theses established by the committee.

Recommendations concerning alcohol policy included proposals to refer all DUI cases to Franklin County police, to distill the University's alcohol regulations down to a more readable format, and to encourage discussion with local alcohol vendors with regard to the University's expectations of student behavior. Other proposals addressed student affairs, including recommendations to expand the student union, to construct a weatherproof shell and restroom facility at the Lake Cheston amphitheater, and to establish more venues for student activities and parties. The committee also noted a need for more residential dormitory space and the establishment of a permanent position with the University Counseling Services to provide support for students dealing with alcohol related problems.

The ensuing discussion brought conclusion to the committee's two year long investigation and study. The committee was established in the spring of 1997 at the behest of Vice Chancellor Samuel Williamson. Williamson was concerned by the alcohol related behavior he witnessed during the '97 Shake Day weekend. In his own words, "I did not want my tenure as Vice Chancellor to end with an alcohol related tragedy." Dr. Robert Benson, Professor of English, and Dr. Bran Potter, Professor of Geology, were called upon to chair a committee of other faculty, administrators, students, and members of the school of theology to discuss the question of alcohol and Sewanee. The committee was not formed to stamp alcohol out of Sewanee life, but to seek out a

balance between the need for social recreation and safety concerns associated with the abuse of alcohol.

During its two-year tenure, committee members first sought out the voice of all members of the Sewanee community, and secondly planned a course of action for future improvements. Many of the changes recommended by the committee are already in effect. As police chief Eric Butner commented, Sewanee, a place that tends not to change much at all, has made significant adjustments with regards to alcohol policy in the last five years. Kegs are gone. The blue and white Bacchus vans underclassman may take for granted are a relatively new addition to the Sewanee scene, as is Substance Free Housing. Eric Hartman, Assistant Dean of Students and Director of Student Activities noted that a hundred students attended two alcohol-free events this past party weekend. Just a few years ago, he would not have dreamed it would be realistic to plan just one alcohol-free event on a party weekend. Ken Leonczyk, a student member on the committee, noted that the recent decision that extended the operation hours of fraternities on Friday and Saturday nights was influenced by the work of the committee. While he expressed a need for a similar extension on weekday hours, particularly Thursday nights, he was pleased to see the Sewanee party scene freed from at least some of its prior limitations.

The committee appears to primarily advocate for more options. Students should have options to drink and not to drink. For example, the availability of Substance Free Housing gives students an option for an alcohol free environment, if they so desire it. Hartman stressed a need for more weekend activities; students should not feel pressure to drink to excess for lack of better options. He cited a two to three-fold increase in activities for students over the past



Lyn Hutchinson

EMTs and Firemen take part in a mock car crash and rescue as part of Alcohol Awareness Week.

few years. More options will make all people feel at home in the Sewanee community.

Discussion was dominated by three concerns. DUI policy came up several times. The overall consensus from those in the audience seemed to indicate that turning cases over to the Franklin County police would serve as a greater deterrent. Many students argued that the University penalties are targeted at students who are actively involved in campus organizations. A current DUI conviction includes social probation, in which a

student can longer take part in any sports or extracurricular activities, and hence does not affect an uninvolved student as harshly. Vice Chancellor Williamson indicated that any decision on the question would not occur until the end of the academic year next May.

A second large concern involved off-campus partying. This particularly concerned community members, who were afraid of increased instances of DUI as students return home. Michelle Thompson, Assistant Dean of Students and Director of

Residential Life, explained that the committee is addressing the problem along two avenues. First, there are plans to increase dormitory space. Her office hopes to decrease the number of students living off campus from the current number of 90 to about 50. She also explained that students who live off campus are required to sign contracts that stress the dangers of unregulated off campus parties. Students who violate these requirements

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Poetry for the Masses: A Student Reviews Robert Pinsky's Reading

by Jonathan Williams

Staff Writer

I'm of the opinion that American poetry is at a standstill. As insignificant as this problem may seem to some of you, it still bugs me. Workshops, masters' programs, and the inbred culture of the dust jacket blurb have produced an atmosphere for poetry in which mediocrity's the safest way to get ahead in the business, in which the reassurance of the expected phrase evokes at so-and-so's reading a hushed chorus of *huzzans* and *hals* that springs up from scattered listeners in the crowd like so many crickets belching at dusk. When people read and listen to poems they never want, and indeed, have no incentive to forget that they're sitting in a chair, in a quiet room at home or at a university, and that the poem has little or nothing to do with them. They don't want to think about what might appear before them when they stand up. Poetry in America, to paraphrase Auden, is doing its worthy damndest to make nothing happen.

Robert Pinsky says I'm wrong.

At his October 27th reading in Convocation Hall Pinsky made it clear that his creative ego is of a type that occupies a relatively achieved place in today's world of letters. At once business-like and spontaneous, he read bits from *The Figured Wheel*, his translation of Dante's *Inferno*, and his forthcoming volume *Jersey Rain*. His status as the Poet Laureate wasn't glossed by any stretch, as he plugged and read from his recently published anthology *Americans' Favorite Poems*, a collection culled from the personal requests of dozens of our nation's citizens when asked for their favorite poem by the folks on Capitol Hill. This last book is part of the White House's cultural campaign for the coming millennium, a project that among other things gathers video and audio clips



Char. by Watkins

Robert Pinsky reads his award winning poetry

of the aforementioned citizens reading their favorite poem for the schoolkids and logophiles of the next one hundred years and beyond.

Pinsky has received a fair crop of awards and recognitions for his own work, and translations, so I don't doubt that he's convinced when he claims that poetry works as "a social force" on these shores. "A poem," he declared to the gathered crowd at Convocation, "is not a challenge to say something smart. It's something you like when you hear it out loud." The democratization of the spinning art, it seems, is well on its way out of the academy when such words come from the Laureate himself.

But might he sound a bit too convinced? One of the poems he read from *The Figured Wheel*, "The City Dark," raised some doubts. The poem describes the feeling of retrospective infinity that one gets while flying over a glowing metropolis at night. The lights of the houses all represent the city's populace and the myriad lines of history that have brought them to this point

see Poet page 2

IFC Board Approves New Fraternity

by Douglas Waterman

Staff Writer

Confidence in Sewanee Greek life appears to be on the rise as of this 1999-2000 school year. At the beginning of the year, the local Kappa Omega sorority was founded and participated in a very successful Fall Rush. Most recently, the IFC board has approved a charter for a new local fraternity, Gamma Sigma Phi.

The fraternity was founded by a group of ten upperclassmen who are eager to participate in the Greek System at Sewanee. President of Gamma Sigma Phi, Esau McCauley, says, "We all wanted to get involved with fraternity life here at Sewanee, and we felt that

creating a new chapter would be the most beneficial way to approach this idea. This is not something that was done out of dissatisfaction for other fraternities, but it is the best way that we can unify as a group and begin to involve ourselves in this highly successful social system."

The fraternity will participate in rush and begin to take pledges in January along with Sewanee's eleven other fraternities. At this time there are no immediate plans by the fraternity for building a house, but a number of social events will be held at the Multi-Cultural Center beginning this fall. A "Pajama Party" fashion show, which will involve three

representatives from fraternities and sororities as well as spectators, will kick off the Gamma Sigma Phi social agenda on Saturday, November 6th.

Members of the fraternity can be spotted with their temporary dress style of camouflage pants and black tee-shirts. This unique dress code serves as a unifying element for the founders, as well as a promotion for students interested in joining the fraternity in January.

Founders of Gamma Sigma Phi include: President Esau McCauley, Billy Lewis, Truanna Polk, Devin DeLaughter, Michael Stanley, Brian Tyler, LaRuan Cole, Prince Bell, Antonio Crank, and Towowski Hunt.

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Homecoming Celebrated

by Katie Roberts

Staff Writer

On Saturday, October 23, the Sewanee football team fell to Washington & Lee in a very exciting and heartbreaking loss, 31-28. Amidst the action of the game, halftime reflected a different aspect of the Homecoming celebrations, including the presentation of the annual Homecoming court, as well as various fraternity and sorority awards.

Each year the University of the South recognizes its outstanding Greek organizations by presenting two awards. The Dean's Cup for Overall Excellence recognizes a fraternity and a sorority which have provided the University community with diverse social outlets and have demonstrated an outstanding commitment to scholarship, community service, leadership development, group responsibility and responsible membership selection. This year's recipients of the Dean's Cup Award for overall Fraternity and Sorority Excellence were Alpha Delta Theta Sorority and Phi Gamma Delta Fraternity. The Award for Academic Excellence recognizes the individual fraternity and sorority with the highest overall grade point averages. The recipients of this award were Gamma Tau Upsilon with a cumulative sorority grade point average of 3.426 during the 1998-1999 academic year and Delta Kappa Epsilon with a cumulative fraternity gpa of 3.026 during the 1998-1999 academic year.

For the second year the Interfraternity and Intersorority Councils sponsored Greek Week, a week in which fraternities and sororities on campus participate in a number of philanthropic and service activities in support of Housing Sewanee. Each fraternity and sorority competed for points by volunteering for Housing Sewanee, and in one week these Greek organizations collectively volunteered over 150 hours of community service. Every year one fraternity and one sorority are recognized for their outstanding contribution during this week. The second annual Greek Week winners were Theta Kappa Phi with a total of 60 community service hours and The Phi Society with a total of 40 community service hours and 89% chapter participation.

The members of the Homecoming Court, each sponsored by a different fraternity, were Holly Wylam, Amy Atcheson, Elizabeth Spuill, Hillary Gelz, Olivia Jones, Katherine Avery, Jennifer Murphy, Ashley Neilson, Natalie Wallace, Katy Mitch, and Margaret Hardesty. This year's second runner-up to the Homecoming Queen was Holly Wylam, sponsored by Alpha Tau Omega fraternity, the first runner-up was Margaret Hardesty, sponsored by Sigma Nu fraternity, and the 1999 University of the South Homecoming Queen was Amy Atcheson, sponsored by Beta Theta Pi fraternity. Congratulations to all of this year's winners!



Lyn Hutchinson

Homecoming Court members Pat Hart, Holly Wylam, Huntley Luna, Amy Atcheson, Homecoming Queen, Scott Frederick and Margaret Hardesty

The Recycling Queen, Mirth Stevenson

by Pete Greenfield

Staff Writer

Recently I had the opportunity to interview the person behind the blue trash cans, the woman of "Waste Not", Martha Jane Stevenson. Otherwise known as Mirth, she is the leading lady of the Sewanee recycling program. Any recycling bin on this campus is under her supervision, and let me tell you, this is not an easy job.

Mirth begins her Tuesday and Thursday mornings at six by retrieving recycling bins around campus and taking them to either a dumpster behind PPS or to a place in Winchester where their products may begin to be reinitiated within the cycle of rejuvenation. Mirth is aided by many members of the Sewanee student body, including Beth Erickson,

Doug Gregorie, P.J. Deschenes, and other various dorm representatives. Mirth comments that "Students are doing a wonderful job this year," in regards to participation in the program. There are bins in every dormitory and most academic buildings, which so far this year have seemed to serve their purpose.

Without the devout volunteers of "Waste Not," Sewanee's recycling program would not exist. One of the main problems "Waste Not" faces is the lack of administrative support. Mirth remarks that "the University needs to take initiative instead of students," and without the full support of the administration or proper leadership, "Waste Not" existence may become threatened in this campus. "Waste Not" is looking for leaders to step up and help the exer-

cise of recycling become not an imposition that needs constant reminding, but as much of a habit on this campus as the Saturday "red eye."

"Waste Not" needs your participation, and November 15 could be an opportunity for those who are interested. As we all surely know, November 15 is America's Recycle Day. "Waste Not" will be on the BC front lawn collecting scrap metal that they will eventually take to Murfreesboro for profit that they will use to buy large recycling dumpsters for around campus. This is an important next step for Sewanee's recycling future, so please give them your help if you can.

Mirth would also like to say that the infamous Gailor Mugs are coming back this year and will be distributed in dormitories following brief meetings about the "Waste Not" program.

When asked why she devotes so much of her time to making Sewanee a cleaner and more environmentally sound campus, Mirth commented in a moment of nostalgia, "When I used to go to church when I was a girl, my mom would say, 'You're a little taller,' and now when I recycle, I feel a little taller every time." I'm not sure if she's growing or not, but Mirth's humanitarian spirit towers above most that I have encountered on the Domain.

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Poet

in time, "the ancestral net of thousands" as diverse as each blind alleyway, as unified as the buildings' luminous glare seen from fifteen thousand feet, and unreadable as our lives that gradually relinquish themselves to the past. This went along with Pinsky's main theme of his reading, the theme of the haunted ruin. All humans, he believes, personify the staggering brink of past histories in their daily lives, with the hand that signed the paper felling a city and so on. A ruin, because what meaning may've been there is lost, haunted, because we can never quite bring ourselves to believe that it's lost.

All of this is very fine and poetic. However, what he referred to in passing as this idea's "political implications," in how the idea might affect the individual's standing in America, appears as part of a larger point that Pinsky may not have known he was making. During his reading he spoke of poetic meaning, of the ordering of the arbitrary, as something that grants a certain dignity to the individual. A person who reads a poem shares to a large extent in the poet's act of creation, shaping with their own eyes and lips a meaning particular to how, when, and why they read the thing in the first place. Meaning, hustling from out of the muck of the arbitrary, still harbors the ghost of the arbitrary when each individual delivery of a poem gives it a new hell of import that doesn't come from what the world understands poetry to be, but what that one person understands it to be. As Pinsky puts it in "Ode to Meaning," "...what is imagination but your lost child, born to give birth to you?"

This sounds eerily like deconstruction in its simplest of forms. A soft-boiled version of it, sure, but nonetheless a philosophy that the majority of professors around here would have qualms about admitting to while staring down the steps to the gallery. My own personal critical beliefs aside, I'm tempted to raise a trumpet and blow some hallelujahs when I hear a validation of the conservative reader's bete noire come from the mouth of the Lame-ate himself.

Yet what does this have to do with Pinsky, and, more generally, with the problem of poetry nowadays? I think it revolves around the fact that poets in America have temporarily lost the will to understand

poetry as an act of violence. I'm not using violence here in the slasher film sense, but more in the sense of a poetry that disorders and transforms reality into something that isn't real and that knows it isn't real, something that could only be real in the halls of the imagination. *Sir Gawain* does it. *A Midsummer Night's Dream* does it. *Leaves of Grass* does it. But God forbid that I sound soaked in nostalgia. Too many of the problems caused today spring from that pestilent well, with the poet's goal laid out by themselves as being to count as much like Hero X or Undiscovered Myster Y as possible, while still clutching like a toddler to their "own voice." The poem as a living picture, as a work that shows images in reality as they plainly are and with no other purpose than "telling the truth," has about as much shine left in it as the varnish on an academician's collectible.

In seeking to preserve pieces of the past while haunting its ruin, in queuing to "gather the world in one swoop," Pinsky showed the audience on October 24th that he believes about as much in the idea of poetry as a "social force" as most everyone else in the poetry world does. Trouble is, they're too busy sitting around believing in it and not at all concerned with collecting their assembled forces and actually terrifying someone with a poem. Deconstruction, aside, meaning in its purest form does a lot more damage than just saying "everything is arbitrary" and leaving it at that. Not to go back to that old mossy well of nostalgia again, but it won't so long ago that a poem really could knock the wind out of you. Poems used to get people in trouble, with themselves and with the folks out in the world. Imagine Julia Ward Howe rising feverishly out of her bed and scrawling down "The Battle Hymn of the Republic" in a blind heat. Imagine Allen Ginsberg sweating in his beard under the white lights at Howl's obscenity trial. Imagine Thoreau in jail. Now imagine this sort of thing happening today.

I'm of the opinion that American poetry lies in a troubled, addled sleep, a limb twitching every now and again as some thread of a dream slashes at them behind the eyelids. Robert Pinsky says I'm wrong. For the sake of all of us, I hope he's right

Report

from page 1

are still subject to University regulations and may lose their right to live off campus. Students of the college indicated that the problem might be related to stricter alcohol enforcement on campus. If the University doesn't allow underage drinking on campus, it leaves students no choice but to leave. The absence of kegs also arose as a topic of discussion, indicated as a source for increased off-campus partying.

Lastly, members in the audience brought up concerns about increases in particularly abusive alcoholic behavior. A matron explained a phenomenon of "front loading." Freshman women in her dorm would drink to excess before leaving the room for the parties. She noted that many were so drunk when they left at nine that they would be back by 9:30 feeling violently ill. Others voiced concern that University should

not just establish regulations to protect students from themselves, but to educate students to the point where they can avoid abusive behaviors on their own. To this end, a program of Peer counseling was proposed. There is only so much the administration and police can do. With the case of front loading, a few words of concern from an upperclassman mean a lot more to freshmen than a list of rules handed down from on high.

One of the final recommendations of the committee was to establish a standing committee to deal with alcohol concerns in the future. They saw their work as a start to a lasting dialogue. It was stressed that the more students and administrators can come together, the more policy will reflect students' needs, and the more students will understand the meaning behind all the rules.

Senior Socials Coming Soon?

by Maورا Monk

Staff Writer

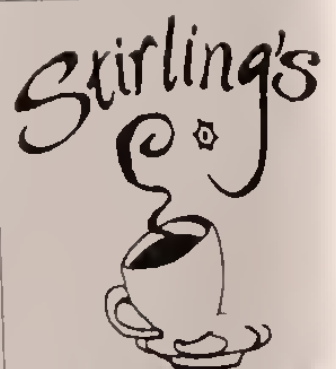
Senior year can be hectic, a time for studying, job hunting, making sure your requirements are fulfilled, going to meetings, cramming in time with your friends, and enjoying the last quarter of your college career. Often, the seniors wonder when they will find time to spend with their classmates, the people who have been with them since that first day of orientation freshman year. As a result, every year the senior class looks forward to Senior Socials, parties planned for the senior class, by the senior class, where everyone can get together and enjoy the company of their classmates and the faculty in their remaining time on the Mountain. These functions also included refreshment and entertainment, basically a "seniors only" party in a class setting that gave the class a chance to be on their own for a few nights out of the year.

Recently, there have been many seniors wondering what has happened to the long-awaited Senior Socials. After three years of watching the seniors get together and have fun with their classmates, this year's senior class was anxious to have some fun of their own. But there wasn't any word on an upcoming event, and rumors of "no senior socials" and "the University won't let us have them anymore" began to pop up all over campus.

Fortunately, the Seniors can rest

easy. Eric Hartman, in response to the questions that have landed on his doorstep says: "There will be senior socials, but not exactly like in previous years...Senior socials have been semesterly events organized and implemented by seniors for seniors, faculty, staff, etc. They are currently in the process of planning one." While he is not specific about the changes in Senior Socials, it is an "improved concept," according to Hartman, something that we can all appreciate in the long run. So, seniors, there will be food, folks, and fun coming your way sometime in the near future, which is a comfort for all of those seniors who have looked forward to their just rewards over the last few years. Any opportunity to see your classmates and enjoy their com-

pany is welcome, seeing as we will all be parting ways sometime in the future.



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Opinion

Friday, November 5, 1999

The Sewanee Purple

Here's the Thing

Stan Musial: The Greatest Outfielder Ever

by Justin Wear

Business Manager

I'm not going to lie to you - I was hoping after my virginal column that I would be able to leave the baseball All-Century voting alone, to let the fans vote on who they want without me having to point out their obvious stupidity. Unfortunately, though, the fans have let me down, and managed to not vote into the starting nine outfielders the greatest outfielder of all-time. Now Cardinals fans, I have disappointed you in my bashing of Ozzie Smith, but this column is for you, because after examining the facts, it becomes obvious that without a doubt, Stan Musial is the best outfielder to ever play the game.

Now, before we get started here, I am going to say that the second greatest outfielder of all time is Willie Mays, and that he is the main competition I am going to compare Musial to (you'll quickly see that Babe Ruth and Hank Aaron just do not make the cut). First of all, let's point out that Mays has 91 more career at-bats than Musial, so any argument concerning Musial playing more games is null and void. That being the case, Musial ranks in the all-time top 10 in seven offensive categories, including at-bats (8th), doubles (3rd), games played (5th), hits (4th), RBIs (5th - and only 45 away from 3rd), runs (7th), and walks (10th). Still not impressed? Look at some of the Hall-of-Famers that he beats in each category: Musial has more doubles than Ty Cobb and Hank Aaron; more hits than Honus Wagner and over 700 more hits than Babe Ruth (700 hits is like four season worth, people). Furthermore, Musial leads the consensus greatest hitter of all-time, Ted Williams, in RBIs and absolutely owns Joe DiMaggio, leading him by over 400. Williams again, Lou Gehrig (starting first baseman

on the All-Century team), and Micky Mantle all trail Musial in runs, and Gehrig (again) and Aaron (again) trail Musial in walks.

Granted, that is all very impressive, but several of you are still skeptical. How do he and Mays stack up, the Mays that is the starting centerfielder of All-Time v. the Musial that did not make the top nine in the voting (by the way, what were the fans thinking, anyway?). As stated earlier, Mays leads Musial in total ABs, which is to the advantage of Musial in this argument. Even so, Musial has over 100 more doubles, over 100 more runs, 37 more triples, and over 100 more walks. Musial out batted Mays, .331 to .302, has a higher on-base percentage (.417 to .384), and has over 350 more career hits. Sure, Mays hit over 180 more home runs than Musial, but after factoring in slugging percentage, which Musial leads .559 to .557, that becomes negligible.

So all that being said, Musial also leads Mays in career total bases. Aha, you say, but what about stolen bases, one category in which Mays dominates Musial, to the tune of 338 to 78. Factoring steals into the equation quickly brings Mays to the lead in the total base war, by almost 200. This is really not surprising, because Mays was an above-average base-stealer, and that is one of the traits that his supporters will use to put him over Musial. Pro-Mays people will not tell you about the career walk discrepancy, though, and by adding them to the previous number, the gap closes to only 56 career total bases (roughly two bases per year), so that stat is a wash.

What is not a wash, though, is defense, where Mays won 12 straight Gold Gloves at one point in his career, made possibly the greatest, most-clutch catch of all-time in the 1954

World Series versus Cleveland, and is generally considered one of the greatest defensive center fielders of all-time. Hmmmm...seems that Camp Musial has a problem here, heing that he never won a Gold Glove...until, that is, you realize that the award was not even created until 1957, or just five years before Stan the Man retired. How good a fielder Musial was may never be truly measured or realized, and while Mays by all accounts was his superior in this facet of the game, Musial did put together a higher career fielding percentage, .989 to .981.

Add to all this intangibles such as Musial's seven batting titles, 3 MVPs, and his 30-game hitting streak in 1950, and you have a pretty solid case for him being the greatest outfielder ever. Even if he was not, it should be perfectly clear by now that he was definitely one of the top nine outfielders of all-time, better than Mantle and Williams and certainly better than Pete Rose, who was voted in ahead of Musial. Now I know we all grew up loving Rose and there is a lot of sentimentality attached to him, but let's be serious here. It took Rose over 3000 more career at-bats to accumulate just 600 more hits than Musial, which means that if Musial had those extra ABs and managed to hit just .203 over that span, he would be baseball's hit king and this debate would be over (Mays, by the way, would have to hit .307 over those same 3000 at-bats to reach Rose's hit total). Those 100 points are a big gap; much bigger than the gap separating Musial and Mays and their status as the two greatest outfielders ever. Each gap exists nonetheless, however, and the bottom line is that in one-on-one comparisons, Musial will win against every other outfielder that has ever played the game every single time.

Letters

A Letter to the Editor: No Excuse

A great deal of time and energy has been spent trying to define and deal with the alcohol use/abuse issue at Sewanee. All kinds of excuses, finger pointing, verbal wrangling. Committees have been formed, studies done, meetings held to discuss the issues.

During my student days, Sewanee was a pretty wild place - at least during party weekends. There were no women students. Hardly anyone had car. Entertainment was minimal. We had plenty of good excuses to drink.

What happened after drinking was a different story. There were no excuses.

The whole issue of abuse revolves around self-discipline, respect for others, accountability and responsibility. Somewhere along the line these factors seem to have been factored out... particularly the one concerning personal accountability. If you got hurt while drinking in my day, you took your lumps or stitches and went on. No ridiculous ideas of suing anyone for your own stupidity.

Likewise, there were specific remedies for outrageous behavior... jail, social probation, expulsion. Again, no one thought of trying to shift the blame to anyone or anything else. You took your lumps. The dean saw to that.

All the talk of new party facilities, special counseling, elimination of the source (kegs) is meaningless without hitting the problem at its true source - each individual's personal responsibility for his or her own actions and the consequences of those actions. No room for excuses or exceptions where one's own life or the lives of those around them are at stake. Peer pressure is tough to go against. Trying to undo a tragedy is impossible.

The answer lies in letting every student know what's expected; what's acceptable[sic] what's not. What will happen when they cross the line individually... then following through.

-Don Shannonhouse, Sewanee, C'66

Arts Editor Questions Student's Expulsion

by Jordan Martins

Arts Editor

Recently a Sewanee student ('01) was expelled for two semesters after meetings with both the Dean and the Honor Council. The grounds for expulsion were: a prank call, an incident in which his friends had a banana fight in his dormitory (Tuckaway), and the fact that he was on social probation.

These three reasons themselves are absurd, but the situation is in fact more trivial and foolish. For one, the first two incidents occurred before the student was on probation. Also, in the banana incident, the student took responsibility for his friends' actions since it took place in his dorm, received a fine - sparing the residents of Tuckaway individual fines by taking responsibility - and furthermore cleaned up the inconsequential mess of banana matter from the dorm. By claiming fault in this matter, the student was upholding the honor code in every way, as a responsible adult.

The student himself has maintained above a 3.5 GPA every semester and has been a gownsman since after his freshmen year. He is active socially as a member of a hand that plays at parties every weekend, drawing crowds to these parties. He is a former president of his fraternity, and until this semester has had no major disciplinary problems. He is well liked on his campus and in his dorm. The Tuckaway matron herself mentioned she was surprised when he came forward for the banana incident because she had had no trouble with him in all his years as

a resident.

This incident comes amidst more and more fascist actions taken by the administration, including the Chi Psi fraternity almost being shut down for the semester for having a "Pimp and Ho" party, even though this is not the first year they have done it and they received no warning prior to the party. Look out, Big Brother is watching you. Prank calls, banana fights, distasteful parties, individual thoughts and whims, will not be tolerated at the University of the South. In attempting to uphold the honor code and dignity of the school, Sewanee students and administrators are setting asinine precedents in which students can be kicked out or otherwise chastened.

I am not endorsing banana fights and prank calling - the expelled student displayed poor judgment - but his actions were retrospectively inconsequential. Who hasn't made a prank call before, or done something silly (rather, had friends who did something silly and taken responsibility for it, I guess)? Do these actions warrant expulsion for a year? In my opinion, obviously no.

I urge all students to write a letter to the Vice Chancellor to reinstate the student in question and think about the precedents the school administration is setting. I also welcome a response from the Dean, Disciplinary Committee, or anyone else who thinks the actions of this student warranted expulsion. Certainly there can be a lesser, more appropriate punishment to fit his actions.

The Sewanee Purple

The Official Organ of the Students of the University of the South

Established 1892 - A Legacy of 107 years of Student Journalism

The Sewanee Purple is owned and operated by the students of the University of the South. All editorial and financial matters are directed by the Editor in consultation with the staff and under the authority granted by the University Publications Board and the Order of Gownsmen.

Unsigned editorials represent the opinion of the editorial staff. Signed editorials represent the views of the writer and do not necessarily reflect the editorial views of the Purple.

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

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The Sewanee Purple is printed bi-weekly during the school year. Subscriptions are available for \$15 per year. Address: The University of the South, 735 University Avenue, Sewanee, TN 37383-1000

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Sports

Friday, November 5, 1999

The Sewanee Purple

Sewanee to play for SCAC Crown Tomorrow

Sewanee will face Trinity in game shrouded in history for SCAC title

by Ryan Mahoney

Sports Editor

Tiger football added another victory to the books last Saturday, crushing SCAC foe Millsaps 35-12 and bringing this year's record to 5-3 (4-1 SCAC). The victory means that Sewanee's Nov. 6 home game against conference powerhouse Trinity (ranked no. 2 in the nation) will be not only a historic celebration of the 130th anniversary of college football, but the game could be the 400th win of the century. And if our Tigers defeat theirs, they're going to the big one; as of this year, the winner of the Southern Collegiate Athletic Conference gets an automatic bid for the NCAA National Championships.

Hopes are running high with the team. "We're gonna crush 'em," said sophomore Esau McCaulley, last week's SCAC Defensive Player of the Week. "And if we see them at nationals, we'll crush 'em again." Look for McCaulley to back up those words; he's got 30 tackles and 4 sacks on the season, leading some to compare him to greats like the current NFL sack leader, Buccaneers DT Warren Sapp. The Tigers bring a talented underclass and deep bench to the fray, as well as several All-SCAC players like senior DL Eddie Yeh, senior OL Antonio Crook, and junior QB Max Fuller, the no. 7 all-time SCAC rusher, with 2,210 yards. Fuller, however, is questionable for this weekend, after sustaining a sprained right shoulder against Millsaps last week. Junior Knox Vanderpool, Fuller's highly capable backup, may start.

Trinity, in any case, will be no pushover. The last time Sewanee beat them was in 1992 (15-12), competing then, as now, for the SCAC crown. Pre-season coaches' voting has Trinity picked to win that title again, too. The Texas Tigers will be led by senior QB Mike Burton, the SCAC's all-time leader in passing and total offense. Burton, the 1998 SCAC Offensive and

NCAA Division III Player of the Year, will get support from All-SCACers OG Bill Smith, OT David Coney, LB Jeremy Day, and DB Mike McSpadden.

Trinity is 8-0 this year (4-0 SCAC), and has made it to the national tournament semifinals three times in the last five years. Sewanee has never won five conference games in a season, while Trinity has 27 straight regular season wins. Even if they lose to Sewanee, they will almost certainly be making a return trip this year. And if they win, Sewanee will finish third in the conference, behind Trinity and Rhodes, their only conference loss thus far (Trinity beat Rhodes by a hefty 45-17 margin last week). If the Purple want to win, they'll have to step up their passing game (they've been outpassed by their opponents, 1116 yards to 459, this season), and hang onto the ball in the crucial second quarter, where they've nearly been outscored by their rivals (35-28).

But all is far from lost, as the past four Tiger games show. On Saturday, Oct. 9, Sewanee hosted conference rival DePauw in the 1899 Iron Men commemorative game. Fuller and FB Brian Morrison combined for four TDs (two apiece) as the Purple Tigers defeated the black and gold ones to the tune of 33-14. Morrison, who totaled 76 yards on 19 carries, reached the end zone on runs of four and 13 yards, while Fuller (103 yards rushing) scored on runs of one and five yards, adding a touchdown pass to Jeremy Goiday. DBs Wes Bradley and John Beasley had three interceptions between them, while defensive end Nick Dietzen recovered a fumble to improve the Tigers to 3-0 in the SCAC and 4-1 overall. This marked the first time that Sewanee had started 3-0 in conference play since their last SCAC title back in 1992.

In Memphis the following weekend, Sewanee was handed their first conference loss of the season by Rhodes College, their thanks for having no respite for Fall Break. Lynx kicker Andy English put up a 21-yard field goal with 1:05 remaining in the fourth quarter to give Rhodes a 23-21 win. Morrison and



Lyn Hutchinson

Max Fuller looks down field. Sewanee plays #2 Trinity for the SCAC title tomorrow.

Fuller, who both topped 100 yards on the game, had scoring runs of nine and one yards to put the Tigers ahead 14-0 midway through the third period. Rhodes tied the game at 14-14, before Fuller gave Sewanee its final lead of the game with 14:44 remaining, on an impressive 50-yard touchdown run. Rhodes nabbed another TD with 11:16 still to go, but Sewanee blocked the extra point, which would have tied up the score. On their next possession, however, the Lynx dove to the Sewanee four-yard line, setting up the game-winning field goal. On a brighter note, McCaulley tallied five tackles on the day, including one quarterback sack.

Two weeks ago (Oct. 23), Washington & Lee managed to spoil their second consecutive Homecoming Game for the Tigers, scoring 17

fourth quarter points in a come-from-behind 31-28 win. Fuller's 128 yards rushing and two TDs enabled him to pass the 2,000 career mark (totaling 2,117 yards), but that was the team's brightest moment in an otherwise out-of-control game. W&L sophomore LB Jeff Baht recovered four Sewanee fumbles, three of which got converted into 17 points, with 10 of those made in the final quarter.

Freshman RB K.D. Walker had 71 yards on 16 carries against the Generals, his best single game total of the season. McCaulley had six tackles (three for losses), while LB Jason Wheat racked up 13, and David Witt hit Beasley to give Sewanee a 21-14 lead late in the third quarter. Other than that run, a 14-0 lead in the first period, and a two-yard run by Fuller with 11:22

remaining in the fourth, the Generals did all the scoring.

Last weekend, however, the Tigers rebounded, taking on Millsaps on a wet Mississippi Saturday, and defeating them 35-12. In Sewanee's win against the Majors, Fuller led all rushers with 93 yards on 12 carries and a 47-yard scoring run at 6:20 of the third quarter, while freshman Walker outdid his performance of the previous week, gaining 77 yards on 11 carries and netting a TD 19-yard run at 7:42 of the third. The Sewanee special teams scored the first touchdown of the game early in the first quarter, as McCaulley blocked a Millsaps punt and Yeh returned it 33 yards for the touchdown, his first in over fifteen years of organized football.

Sewanee also scored on promising reserve QB Kirk Holtgiewe's four-yard run, with 14:21 remaining in the fourth quarter. Junior RB Devin DeLaughter, racking up the stats since his return from injury several games ago, had a 31-yard scoring pass to Witt 10 minutes later, closing out the Tigers' scoring. Maybe they ought to start calling him "DeSlaughter"? Additionally, freshman Ben Tuck converted on all five extra point attempts. Wheat had a game high 15 tackles, Wes Bradley and Chase Neal bagged an interception each, and Dusty Bright had a fumble recovery.

With their 399th win of the 20th century now under their belts, Sewanee is looking to make that magic 400 mark this Saturday against Trinity, before the capacity crowd expected at McGee Field. ESPN will also be on hand to film a Game Day segment on both the current team and the 1899 Iron Men. Sewanee's final game of the regular season will be Nov. 13, against non-conference, first-time opponent Stillman College, and will mark the first time in decades Sewanee has completed a full, ten-game season. The Tigers have come a long way from their preseason ranking of fifth in the conference - they were ranked as high as first for a time - and with a victory over Trinity, they just might get the respect they've been earning all along.

Cross Country at SCACs

Sewanee to host Regional Meet

by Vekie Cogan

Assistant Sports Editor

The men's and women's cross country teams finished fifth and third, respectively, in the SCAC Championship meet hosted by Hendrix College on Oct. 30. Both teams had strong finishes with most runners racking up personal bests or best-of-year times.

Sewanee finished fifth in the men's meet, behind Rhodes, Trinity, DePauw, and Centre. Rose-Hulman finished sixth, Southwestern seventh, Hendrix eighth, Oglethorpe ninth, and Millsaps tenth. Sewanee was led by Jed Leonard, who qualified as an All-Conference runner, and Ben Myers, who missed qualifying by only one place.

The women finished third, behind first place Rhodes and second place DePauw, beating out fourth place Centre, fifth place Trinity, sixth place Southwestern, seventh place Oglethorpe, eighth place Hendrix, ninth place Millsaps, and tenth place Rose-Hulman. The team's leaders were Heather Stone and Katherine Koepke, both of whom qualified for All-Conference, as well as Jaime Pavlovich, who, like Myers, missed qualification by one place.

Now Sewanee must focus on the South Regional meet, which will be held here Nov. 13. Ten states are included in this meet, with approximately 180 runners competing in each race for the men and women. The top finishing team and the next four runners out on that team qualify to go on to the national meet. The top twenty-five finishers will also be recognized as All-Region runners. With a good home course advantage, head coach Cliff Alton thinks Sewanee may send a few runners to nationals this year. Stone, who is among the top five in the country and a veteran national qualifier, should do well, as should Koepke. For the men, Leonard and Myers are in line for qualifying. Once at the national meet, there are about 250 people in each race, and the top twenty-five make All-American.

Getting through regionals and into the national meet requires much strategy and preparation. Alton says, "there's a lot of hunger; it's extremely competitive, and cut-throat; it's you and me on the line and let's see who wins." Unlike most sports, there is no national selection committee in cross country. Those who go on to the post season meets get there by winning their races. The team has concentrated on constant improvement, and has increased their workout intensity in preparation for these last meets.



Lyn Hutchinson

Soccer Plays on the Road in October

by Wehb Miliward

Staff Writer

The men's soccer team has spent most of the month on the road, traveling to compete against tough conference schools in Indiana, Kentucky, and Georgia. Before embarking on their road trip, the squad hosted Southwestern on Friday the 8th, and Trinity on the 10th. The Tigers came out firing, pummeling Southwestern to the tune of 4-0, but couldn't keep up the momentum; they were beaten on Sunday in a bantamweight against Trinity by a score of 1-0.

The following Saturday, as the rest of the school parted ways to go home for fall break, the Tigers traveled to Danville, KY to face tough conference rival Centre. The opponent was came out on top, by a slight margin of victory, 1-0. These two losses were tough ones for the Tigers, as it knocked them back on their heels for their bid as the top team in the conference.

Over Homecoming Weekend, students, parents, and alumni combined their Tiger Pride to cheer on the squad against Reinhardt on Saturday the 23rd. The game was tight all the way, as the excitement built towards the end of the second-half.

Unfortunately, the collective spirit was not enough, and the team fell to Reinhardt by a final of 3-2. Ian Scott and Scott Polanich had a goal apiece, the forwards spending much of the day inside the 18' patronizing the keeper with quick moves and blazing shots. "It felt good to be home again, but it was tough loss for us, and we were sorry we couldn't pull one off for the fans," stated Chris Wooster.

The following weekend, the squad traveled to Indiana where they would

see Road Trip page 8

Field Hockey Upsets DePauw

by Nathan Erdman

Managing Editor

The Sewanee field hockey team (13-3) capped off its 1999 season by upsetting the DePauw Tigers (17-2) to claim third place in the Great Lakes Regional last weekend in a thrilling 3-2 overtime victory. Sewanee jumped out to a 2-0 lead with two Eliza Colson goals on assists from seniors Mokie George and Dervla Delaney. DePauw had not been scored on since September, and over the weekend Wooster had snapped their streak with a stunning 1-0 overtime victory. "It was our best first half of the season," head coach Chapman Kern said.

DePauw roared back in second half, however, with two goals from standout senior Katy Turentine, forcing an overtime period. "It was the reverse in the second half," Kern said. "DePauw is a great second half team; we just couldn't stop them." According to Kern, the winning play started early in overtime, on a tremendous defensive stop by Lee Sanderlin, and incredible team passing, which gave senior captain Delaney a great scoring opportunity. Delaney dribbled passed two DePauw defenders into a one-on-one situation with the vaunted DePauw goalkeeper and scored the winning



Lyn Hutchinson

Dervla Delaney leads the Sewanee attack. Delaney scored the winning goal over DePauw in Sewanee's season finale

goal. "I couldn't write the script any better for the overtime win," said Kern.

In addition to Delaney's clutch goal, Kern praised the performances of graduating seniors George, Tricia Davis and Christy Frazier. "Tricia had a spectacular year, and she played through her heart the whole game. Mokie finished her career with a tre-

mendous game." Kern also pointed to Frazier's play at center-forward in the contest.

In the first game of the weekend Sewanee fell to Denison 3-1. The Big Red jumped out to a 3-0 first half lead on two goals from Laura Griffin and another from Keri Arnold. Colson had the lone Sewanee goal in the second half; Denison outshot Sewanee 13-5.

Swimmers Open with Road Split

by Vickie Cogan

Assistant Sports Editor

Sewanee's swimming and diving teams started the season off with dual wins at Rose-Hulman on Oct. 29. The men won 131-83, taking nine out of twelve events, while the women won 181-20, winning every event in the meet. On Saturday, Oct. 30, the teams fell to host DePauw University. The men scored 89.5 points to DePauw's 147.5; the women were just edged by DePauw's 123 points (to their 119). Diving was a great factor in DePauw's success, with the men dominating Sewanee 32-0 and the women 32-

200 Free Relays. The women won every event, with JH Chapman picking up three first place finishes (200 & 500 Free, 100 Breaststroke), Sara Atchison netting two (50 Free, 100 Back), and diver Lindsey Prather beating all comers on both the one and three meter boards. Patricia Corder, Michal Resha, Becca Savitz, and Lisa Shaul also won one each.

At DePauw, Bouldin (200 Free), Maggard (200 Breast), Salazar (200 IM), and Seymour (50 Free, 200 Back) all won, as did the 400 Medley Relay team of Seymour, Maggard, Salazar and Emerson. For the women, Casey George (1000 Free), Elizabeth Pate (200 Free), and Chapman (200 IM, 100 Free) came in first, as well as the 400 Free Relay team of Shaul, Dana Woods, Chapman and Pate.

Coming into the season this year Sewanee's men face a challenge in numbers. This is the smallest team Max Obermiller has fielded in his six years as

head coach for Sewanee. No matter the strength of the swimmers on the team, it's difficult to score points without sufficient swimmers to compete. There are only fifteen men on the team this year (DePauw, by contrast, had around thirty), some injured, but all of them quality contributors. Additionally, the reason for DePauw's domination in the diving competition is the total absence of a Tiger men's diving team this year.

Nonetheless, Obermiller thinks the men still have the ability to do well within the conference, finishing third only to traditionally strong DePauw and Trinity Universities. Although winning the conference title is always the goal, it isn't the emphasis, says Obermiller. The women won that championship last year, the men, the year before. Sewanee's swimmers strive for "good attitudes, fast swimming, and fun." If they can do this, they will be successful this season.

Athletes in Focus

Senior Field Hockey Players Complete Successful Careers

by Catherine Woody

Staff Writer

The 1999 field hockey season came to a close this past weekend, marking the end of four distinguished careers in the sport. Seniors Tricia Davis, Dervla Delaney, Christy Frazier, and Mokie George played their last game against DePauw University on Halloween. And as their records and statistics over the past four years show, they left the game as winners.

The four seniors have been a dominant force on the hockey field during the entirety of their term at Sewanee. Starting fullback Davis tallied 1 goal and 2 assists in her years as a Sewanee Tiger, while Frazier logged 13 goals and 7 assists. The statistics for Davis and Frazier are even more impressive, considering the fact that they were both abroad for their junior seasons. As for the other two, Delaney recorded 22 goals and 28 assists, and George, rounding out the crew, had 12 goals and 41 assists in her four years. Overall, the four girls have accounted for 48 goals and 78 assists over four years. George's 41 assists put her atop the all-time leader board for assists at Sewanee. The unselfish play of Davis, Delaney, and George in particular is plain: all three of these senior leaders have more assists than goals.

By looking at the past seasons' win-loss records, it becomes very apparent that these four girls have played a key role in enhancing Sewanee's field hockey program. As freshmen, the team went 9-8; as sophomores, the overall record was 8-7; and as the girls became better players, the team's record improved. Last season, the overall record was 14-6, with the team capping the season by winning the KIT championship. This year, they did better yet, posting a fabulous 13-4 record.

Individually, the girls are no less impressive. Davis is, according to Coach Chapman Kern, "one of the best hacks in the region. To have her return from a year abroad was certainly a big boost for the team." Frazier, who was also abroad last season, is one of the physically strongest players on the team, with the valued addition of great stick

work. According to Kern, she also provides a "great presence in the circle."

Co-captain Delaney was named to both the 1998 All-Region team, and was given 1998 KIT All-Conference honors. Delaney was again recognized as a KIT All-Conference player this season. Yet Coach Kern values Delaney's heart more than her incredible skills on the field. "Dervla is the workhorse. She's always fit, always gives 100% effort. She capped off her career with an overtime winning goal against DePauw. She always plays with so much heart," Kern stated.

George, the other co-captain, has earned KIT All-Conference honors three years running, from 1997-1999. She was also named to the 1998 All-Region team, as well as honored as an All-American while a junior. George is only the second field hockey player ever from Sewanee to earn All-American recognition. "She's one of the best players I've ever seen," says freshman Lee Sanderlin. "If I can play at her level sometime in my career, I'd be more than satisfied."

Coach Kern acknowledges the incredible technical skills that the freshman class brings to the field hockey team this year. However, she also realizes how difficult it will be to replace the seniors, who play with so much heart and effort on the field. As Coach Kern summarizes, these seniors are "great models for younger players. You can't really replace their drive and motivation to win. But, hopefully, the freshmen of now will play that way when they're seniors."

In addition to their incredible contributions to Sewanee's athletic program, these four girls are integral additions to the Sewanee community as a whole. All four are members of the Order of Gownsmen. Delaney is the president of Theta Pi sorority. Frazier participated in field hockey this semester, while simultaneously enrolling in three labs as a geology major. The level of commitment these girls show in Sewanee is a commendable asset. The team will surely miss these four astounding players, not only for their athletic skills, but for the quality of their character as well.

Women Finish with Winning Season

by Webb Millward

Staff Writer

The women's team followed the same schedule as the men this October, traveling to compete in many states, and defeating many conference rivals on their path to finishing up the season strongly. On Oct. 8, the Tigers hosted Southwestern, where, in a tight conference game, they came away with an even tighter 1-0 victory. "This was a big win for us, and we really fought hard every inch of the way," stated sophomore Cathy Schmidt.

On Sunday the 10th, however, the squad was not as lucky, as they faced a tough and talented Trinity team. They fell hard to the team from Texas, losing in a

nat-hitting 10-0. Over fall break, the women journeyed to Bluegrass Country, where they squared off with conference rival Centre. "It was a tough game all the way, and neither team was willing to give up even the slightest bit. We fought hard, and gave 110% the whole game," stated junior Ros Stone.

Over Homecoming, with adoring alumni and students looking on, the women engaged in the closest game they had all year. They hosted King College that Saturday, Nov. 23, the two teams going head to head for a full ninety plus minutes. In the end though, it came down to a

see Soccer page 8

Volleyball plays in Sewanee Quad

by Meg Martens

Staff Writer

Tiger volleyball reaped the benefits of a season of hard practice and dedication last weekend, winning all three games at the Sewanee Quad in the final home matches of the season. At the quad, Sewanee played against Emory & Henry, Hendrix, and Oglethorpe, defeating them all. Setter Rachel Foreman and outside hitter Meredith Hitch, both seniors on the team, believe this year is the best record for the team and the best season they have seen in their college career. "I think we played really well this weekend," said Meredith.

As the stats show, Sewanee has a lot of talent on its volleyball team. Laura Dodd obtained an average of 4.2 kills per game over the course of the season, while Rachel Foreman made 5.3 assists per game, and

Julia Reynolds had 3.4 digs per game. Unfortunately, Julia, who has been a valuable player on the team, will not be able to participate in the upcoming tournament, she recently tore her ACL.

Nevertheless, the team is well prepared and looks forward to a successful weekend, as the team travels to Hendrix College in Conway, AK. As head coach Nancy Ladd stated, the team is in a "hot winning streak" with a 20-10 seasonal record to date. They have won seven out of their last nine games, a promising trend for the remainder of the season. Nancy anticipates a tough, close match at conference this weekend, but she feels that her team is ready. On Nov. 2, they will play their last game before conference against Bryan College in Dayton. The Tiger volleyball team looks forward to a rewarding end to a highly successful season.



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Arts Scene

Art and Confusion

by Cole Cottrell

Arts Co-Editor

Over Fall Break I visited my cousin in Chicago. Having never been there before, I took full advantage of being in a city for the first time in two months. As one might expect I spent an entire day at the Art Institute of Chicago, mulling over the Monet and Renoir pieces, as well as the more limited displays of Jackson Pollock and Mark Rothko.

I think the more interesting bird, however, was the Museum of Contemporary Art. Many of the questions I've been having due to readings in my Literary Criticism class seemed to be mocked by the art in that museum. For example, I wonder if art, either visual or literary art, is supposed to teach people how to live. I wonder if it is supposed to be "beautiful," and if we define that beauty by the fact that it reveals some greater truth about the universe. The problem with modernity is that we are still in the aftermath of Nietzsche, who declared that God is dead. How, then, can art reflect a vision of God if this God no longer exists? The Museum of Contemporary Art provides an answer to this with its utter cynicism.

My reaction to most of the art in this museum was a sardonic smile. One of the pieces - I don't remember the artist's name - consisted of a pink twin mattress with an egg-shaped pillow underneath one corner of it. Upon the pillow, a woman's face was being projected, like a small movie consisting only of a face. Lying next to the pillow on the floor was a pink nightgown-like dress. The woman kept saying, over and over again, "That's sick," and "I can't believe you would think such a thing."

Another exhibit at which I spent considerable time was Jenny Holtzer's *Truisms*. Holtzer's *Truisms* pop up on a scrolling screen, similar to one that might be outside of a bank. Instead of promising low APR rate, though, Holtzer attacks contemporary concepts such as "self-actualization." Another of Holtzer's pieces, not on display at MCA, shouts in a computerized font, "Protect me from what I want; Expiring for love is beautiful but stupid," and "Decadence can be an end in itself." One might argue that the artist is trying to make us think, to change the way we see the modern world, or to, in the Aristotelian sense, teach us how to live. I disagree.

To begin with, it is hard to take such a piece seriously when you have just seen a nonsensical piece of art such as the pillow-headed woman underneath the mattress. If I see this work before seeing Jenny Holtzer, I am less likely to take the latter artist seriously. The pillow-headed woman is not trying to teach me anything; rather, she is heckling the audience, trying to expose our vulgar thoughts that we may or may not be having. The only thing I was thinking upon watching her was, "What is this trying to say to me?" and I really don't see what is so sick about that, except for the fact that I expect to find meaning where there is none. Another problem with Jenny Holtzer's work is in its medium; because of the scrolling screen, I pretty much take the truisms displayed upon it to be of the same importance as a bank's APR

See Column page 7

Smoke Signals: Malde Shows in University Gallery

by Angela Watkins

Staff Writer

The smell of Sandalwood incense floats throughout Guerry as students sneeze, hippies sigh, and everyone else just wonders why? The billowing scent guides the crowd to the door of the University Art Gallery where Professor Pradip Malde's exhibit "Smoke" intoxicates the senses through primal percussive music, earthly incense, and stark artistic mediums. The exhibit consists of ten flesh-baring photographs mounted on sheets of carbon steel, elevated mounds of table salt stabilizing smoking sandalwood sticks on the floor of the gallery, and a narrow horizontal painting opposite to the photographs. At first glance, this exhibit is as confusing as it is compelling. The smoke from the incense twists finger-like around the room and seems to draw every eye into the heart of the exhibit. It brings us all to the heart of diversity, religion, and to the pluralism of life.

The process by which this exhibit came into existence is as inspiring as the art itself. Malde's original gallery show entitled "Prayer and Despair" was damaged in a flood and thus could not be exhibited this year. Prompted by the censorship concerns raised by 1999 Sewanee graduate John Sheehy's exhibit last year, Malde wanted to tackle what he likes to call "The Undiversity of the South" with an exhibit geared towards the diversity of art, race, and religion. He describes these raw ideas as a "springboard" for interpretation of his exhibit rather than a statement of the obvious.

For the photographs, Malde assigned two Fine Arts majors, Katie Nard and Kate Wheeler, to seek out broad-shouldered male students of various skin colors as subjects for his photography section of the exhibit.



Amber Hodges/The Purple

Pradip Malde's "Smoke" shows in the University Gallery this month

He then planned to place the salt mounds on the floor as reference to his original gallery idea. As this idea was proving to be problematic, Malde then was inspired by the center of gravity created by the photographs to place the mounds on elevated steel sheets, each raising approximately a half inch in a sweeping diagonal line. The long, narrow painting on the opposite wall is the only source of color as the thick, bleeding red of oil paint of black wood. It seems to cut through to the heart of the exhibit, somewhere between heaven and earth.

"Smoke" seems to create a bond between things earthly, and things heavenly. Malde's artistic symbols draw a comparison to the way various human beings dissect these two realms. His use of incense recalls both earthy connotations and spiritual and religious use of smoke. It draws a different reaction from everyone. On

the surface, the smoke creates a spectacular visual of air currents that normally elude our vision. Air: something we cannot see but we know it is there. In more depth this is just another relation to spirituality and religion. Many acknowledge its presence, however it is impossibly hard to grasp tangibly. The photographs are another surface tool of diversity but uniformity. The dorsal view of a human is sometimes nondescript and void of personality, but Malde's photographs give it another meaning. The contrast of black and white of the entire exhibit give flesh and surface a depth independent and core. The use of salt gives another earthly reference with the ethereal smoke rising from the mound. The mounds start out as being white, pure and clean. Yet, over time, the ashes of the incense will cover the cleanliness of the base. This religious metaphor is striking and

thought provoking. The line that cuts between these two worlds is Malde's painting horizontally bleeding red and naked. He describes this painting as the internal core of the exhibit. It's uniformity reminds us that in all these differences and diverse natures we have the same blood-pumping core. Malde likens the long line as a "gash" into the interior of the work. It cuts through into the soul to reveal the simplicity of human nature. Malde describes "Smoke" as a work "very much about the challenges that we have to face to live a rich life. Simple belief systems adhered to rigorously can lead to an often problematic existence." By connecting the ideas of human differences inside and out, Malde shows Sewanee the importance of an open mind and soul through the fog and smoke that clouds our reality.

Edgar Meyer and Company Perform Eclectic Set

by Jordan Martinis

Arts Co-Editor

It seems unnecessary to write a review for the Edgar Meyer concert last Wednesday - everyone was there. The crowd packed in early to get choice seats for the eclectic acoustic ensemble led by bassist Edgar Meyer, with Mike Marshall on guitar, mandolin, and mandola, Sam Bush on mandolin, and young virtuoso Joshua Bell on violin. The show was a two and a half hour mix of varying styles, top notch ability on each of the respective instruments, and spontaneous humor between as well as during the songs.

This is Meyer's second time playing at Sewanee, he came last year with Marshall and Banjo-guru Bela Fleck promoting the groups album, *Uncannon Ritual*, a blend of Appalachian bluegrass, classical chamber, jazz, dawg, and various other formal and vernacular styles. Meyer's latest group continues exploring this unique music with their latest album, *Short Trip Home*. Meyer is certainly no stranger to such an eclectic attitude toward music. Considered one of the most capable bass players in the world, his playing is flawless, multifaceted, and covers more octaves than usual. He collaborated with Yo-Yo Ma on *Appalachian Waltz*, and has continued to branch out both in his playing and composing to this day.

Marshall came onto the music scene in 1979 when he joined Dawg Music forerunner Dave Grisman in his acoustic quintet. Bush is also an accomplished and well known bluegrass player, and Bell brings adds to the group as a prodigious classical violin player. The combination of these four unparalleled players performing Meyer's brilliant

and innovative songs was astounding. This group is truly unique and irreplaceable. They tore through the numbers with precision and intensity as if there was no effort involved, making for a full and balanced energetic sound - a sound that seems new and at the same time familiar. Meyer's compositions took up much of the performance, but the ensemble also played traditional bluegrass duets, classical pieces, and even a Brazilian song to which Marshall took a liking. The crowd was stunned from the first note, captivated with alternating sheets of sound cascading throughout the auditorium.

The night was an event of balances: between the various styles, between the four performers, and between planned and improvised. Most of the compositions involved intricate melodies and chords interwoven with sections for improvised solos. The musicians would take turns soloing, each bringing his own interpretation to the song. The playing was virtuosic, but there was no virtuosity for its own sake; each soloist had his own voicing and phrasing which was precise yet also innovative and spontaneously dynamic. Between Marshall and Bush in particular there was an unspoken duel of the mandolins; when

Marshall would take his turn it was evident he was exploring intensely, uncovering all the intricacies of his instrument and the composition. He would gaze over in Bush's direction periodically, as if he was saying, "Take that!", slapping him across the face with a glove, extending the challenge. Bush would take over trying to match Marshall, sometimes repeating his phrasing in mockery, then branch out and bring his own voice and contrast to Marshall's playing, giving the fellow mandolinist the look of, "Touché!". There was no clear winner when the night

See Meyer page 7

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Old Skool or the Stars: What Makes a Friday Night

by Pat Hayden

Staff Writer

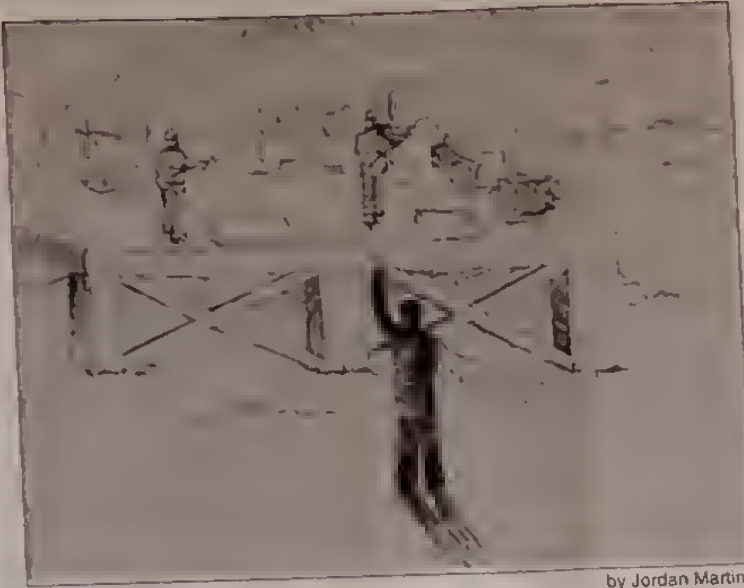
Where are you, reader? In Gailor, squinting through the glare of fluorescent, interrogation-style bulbs rising off your morning flatware? Procrastinating in Dupont? Me, I'm comfy in my abode (though feeling a little too "nineties" with my laptop and walkman), ranting on a chilly afternoon.

If you could see me typing, shivering, sneezing and gulping through this particular rant, it might make a little more sense to you. Sure, I darn well better make sense in this format, as well - spit out "true insight" and "scathing satire" in my "own, inimitable style," while maintaining some allegiance to accepted grammatical practices (no problem, thanks to grammar school with the nuns). If I succeed in doing so, you can judge my rant by its various "merits," alongside all the other texts that we're supposed to so judge.

If you were (thanks to some grand calamity) sitting across from me, eyes fixed on me for the goodness knows how long it'll take for me to type out this week's column, you also would have a basis for evaluating the text: after all, you could say you lived it. Wouldn't that insight (albeit a rather mundance one, in the instance of ol' Patty Joe typing up his weekly whine) deepen your understanding of the event?

Why don't I cut to the chase, and discard this self-centered, embarrassingly pomodoro analogy, reader? I'm simply trying to explain why, for all the ranting I'm prone to do, there's (at least) one American spectacle that will always make me grin like I did as a little crew-cutted boy, running around the suburban blocks after the ice cream truck: the rock and roll show.

Sure, I talk about artsy stuff once in a while (even read a novel that wasn't assigned for class, recently) and I'm sitting in a room full of records and discs, always willing to add to the pile. Records are great fun for fancy parties, and quiet sleepless evenings, and all. But at rock shows the music ceases to be simply the out-



by Jordan Martins

put of your speakers, meant for placing in some sort of genre or history (the stuff of "merit" and "significance," you know the jargon.) Instead, we witness the actual production of the music, and witness therein the attempts of a group of humans to make a big noise (an undertaking I've always felt quite sympathetic towards.)

One of the better aspects of our age-group (pardon me, elder Purple Readers, for my presumption that anyone taking the time to survey this drivel would have to be near my own age) is our near-unanimous penchant for rock shows. Sure, I might particularly enjoy Billy Joel, and you might prefer James Taylor, and the dude who's dating that girl across the hall may dig on Stone Temple Pilots, but at the end of the day, we all enjoy catching our personal favorite acts and freaking out at the shows in our own way. Thus no weekend passes by at Sewanee without promising several concerts of all sorts. I, for one, have resolved to spend more time taking it all in, perhaps even expanding my musical horizon to include Stevie Ray Vaughn tributes and Dave Matthews clones (very doubtful, but I'll give it a shot). Here goes: Macha (Sat., 9/25)

I hope a crowd of people made a drunken wrong turn out of the Sigma Nu "Old School" party, and, lost un-

der the stars, found themselves advancing upon Cheston around 11 pm.

"Oh yes," I hope one of them remarked, tripping over their shoelaceless hi-tops (that's what MTV told them was "Old School"), "there's a hand out here tonight."

I hope these people continued on toward the low roar in the distance, preparing for a level-headed encounter with some sensitive guy singing Gin Blossoms numbers (when exactly

do those fellas gain "Old School" status, anyway?).

If so, Macha's music must have rained down upon them like a squadron of throwing stars from behind the pines. Heck, that's how I'd describe the performance, and I wasn't even wearing a tacky, designer sweatsuit. Having encountered them act thrice in three months now, I'm suitably impressed by my persistent inability to convey the auditory extent of the Macha message. Four skinny men, spanning all about stage with fancy, foreign instruments, suffering from 23 consecutive hours on the road before showtime, and a scandalously sparse crowd, proceeded nonetheless to demonstrate why their recent album continues to move units and convert skeptics.

Macha satisfied the demands of a diverse crowd, drawing the barefoot-spinner types into a frenzy, and serving up more than enough swank for those lanky, cynical, Purple columnist types. Closing WUTSfest '99 under the spooky moonlight, the band convinced us all that no matter how saucy our fancy friends at Sigma Nu might feel, seeing and being seen under the strobe lights, we had witnessed the rock and roll of event of the se-

mester. Truly, reader: Macha owned the night.

Nimble Ricky Band (Fri. 10/29)

Often, the allure of a rock and roll show fits (my paraphrasing of) Kim Gordon's description, an event where people gather to watch other people who (supposedly) believe in themselves. What always amazes me about Nimble Ricky concerts (besides Mauricio's de Papa Pietro's chops on lead guitar) is the coming together of players and audience in a fervent belief in the songs.

Watching a crowd that knows most of Nimble Ricky's array of covers as well as the hand, hobbing and grooving (expanded horizons aside, I cannot believe I just included the expression "grooving" in this review) to long-revered tunes, and fighting thereby for the survival of a musical narrative generations old. Well it's the sort of thing that makes a person believe that it might be possible for "art" to, you know, "matter."

To watch this struggle enacted at the Delta House, no less, with disco ball gleaming above, and the smiley, sweaty, smelly social landscape below (who else caught the two lovebirds necking on the couch outside the show?) - now that's a Friday night.

from page 6

Meyer

was through, but the friendly musical competition fueled the intensity of the night.

The original songs - most by Meyer, but with other band members collaborating on some - were written perfectly for the instrumental capabilities of the specific group; there was nothing missing, and nothing excessive (for this reason it is difficult to say whether *Short Trip Home* is better than the last album, for each was written for the dynamics of each of the groups respectively). Meyer's names for his songs were non sequitur or elusive: "B.P.", "If I Knew I'd Tell You", "Okay, Alright, Whatever", "B.T.". Each instrument had its own melodic or tonal niche in a song and there was rarely a single instrument which stuck out exclu-

sively. Melodies and harmonies were interwoven into a cohesive sound, while maintaining the tone of the individual instrument. The players weren't simply playing their parts in isolation, rather, there was an immense amount of chemistry between the four performers, which was not only evident in the music, but also in-between songs with their humor; Meyer would be speaking the audience, and Bush would secretly turn one of the tuning pegs on his bass, or one of the performers would ~~wisely crack about another~~ starting a series of witty responses. While introducing a song called, "The Dance of the Fly", Marshall seemed to be amusing himself by recreating a fly buzzing by muffling

his strings and playing a tremolo up and down the neck. Meyer replied by slapping the body of his bass, mimicking a fly swatter and Marshall stopped immediately, bringing the crowd into laughter and applause.

Between the eclectic songs and virtuosic performers, not to mention the musical chemistry, the night was a well received by the audience, bringing on an encore with their never-ending standing ovation. It is a rare treat to see such an innovative ensemble play at Sewanee (kudos to the people who made it happen), and we can only hope to have them play here next year. Judging by the success of this show, it shouldn't be a problem.

Column

from page 6

promises or temperature report. And perhaps this is exactly Holtzer's point; there really are no truths in the contemporary world, only "truisms" that mean as little as the current temperature reading.

I thoroughly enjoyed seeing Jackson Polluck's *Greved Rainbow* first hand at the Art Institute of Chicago. With modern art, I feel that once I stop expecting a form to be present, the work of art

takes on a meaning for me. Now, that meaning isn't some sort of elaborate narrative. It's more like a Beethoven symphony, chock-full of meaning which cannot be expressed in language. That's why different art forms exist - some things cannot be expressed in language, and so the artist uses musical notes or brush strokes or clay shapes. But with Jenny Holtzer and others at the MCA, I felt that they were asking me to stop expecting meaning to come from the art I view. As a judging rather than perceiving personality type, I have a difficult time doing that. Riding on the El on the way back to my cousin's apartment, I surveyed the city. At some point along the way I started looking at the dilapidated buildings around the El tracks, and noting the people stepping out on their porches to smoke a cigarette or simply to watch the train pass by. There is meaning in that, meaning that I may not be able to express justly in language, but those buildings and those people express some sort of human spirit that is alive in any city. Art that asks me to stop looking for meaning, when I find it in human creations is meant to serve useful purposes? I find it preposterous.

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CD Review: Tales From the Acoustic Planet

by Margaret Cook

Staff Writer

With the spirit of the Meyer, Bell, Marshall and Bush concert still lingering in my mind, it was hard for me to resist reviewing something of a similar nature. I stumbled across Bela Fleck's *Tales From the Acoustic Planet Volume II: the Bluegrass Sessions*, which was released last June, featuring some of the greatest artists in bluegrass from past to present. I could not pass up such a great opportunity to promote what I think is some of the most exciting music out there today. Bela on the banjo, Tony Rice on guitar, Sam Bush on mandolin, Mark Schatz on bass, Stuart Duncan on fiddle, and Jerry Douglas on dobro, form the core of musicians in this acoustical treat. Special guests include Earl Scruggs, Vassar Clements, and John Hartford, all of them old-school, first-generation bluegrass artists.

As with all of Bela's ventures, the *Bluegrass Sessions* proves to be exciting, like a good book, fast-paced, like a super highway, witty, like Pat Hayden, and very satisfying, like dinner at any place other than Gailor. Bela has always been an iconoclast among musicians, adapting the banjo to unlikely pursuits such as experimental jazz, breaking conventions meant to be broken, and always doing things in such a way that makes for great music (is it even necessary for me to mention Uncommon Ritual, with Bela, Edgar and Mike Marshall, to underline my point?). But in this latest compilation, Bela returns to his instrument's roots, bluegrass, imbuing the genre with a much-needed, refreshing vigor all of his own.

It seems that a renaissance has occurred in bluegrass music in recent years, paralleling the various revivals in folk forms across the globe. I think it is safe to say that bluegrass music has never been so popular as it is right now, appealing to all sorts of people from all sorts of backgrounds. Bela Fleck himself was not raised in Appalachia on a diet of cornbread and fingerpicking, rather in New York City, a far cry away from the Chattooga. Deliverance, and dueling banjos. What does this prove? I offer that perhaps there is something inherently pleasing in the tradition of bluegrass music (a sibling of acadian music, and a descendant of the celtic tradition across the sea) that has kept it alive for so long and that makes it accessible to

all, transcending geographical location. Such music binds together the participants into a community, and creates an outlet of expression for both player and audience alike. Or perhaps, more simply, and possibly more aptly, bluegrass is just plain fun to play and to experience.

One of the things I like most about this album is the fact that everyone involved is having a good time. It is impossible not to feel the musicians' energy shine through the fabric of the music. All of the group love what they are doing, and it shows. If you want confirmation of this, and you want to experience the band's most blatant tom-foolery, listen to "Polka On The Banjo" and "Do You Have A Room?", the only two tracks with lyrics—if you can call them lyrics at all.

Bela Fleck composed or arranged most of the cuts on the disc, made obvious by his signature rhythmical quirkiness. This aspect of his music is what makes it so... well, refreshing. The group adapts such standard traditional tunes as "Home Sweet Home" and "Foggy Mountain Special," somehow managing to make them sound

cutting-edge. It also delves into the latest frontier in bluegrass music, coined "newgrass," fusing jazz, funk, and other elements into the traditional textures, as in "Valley Of The Rogue" and "Katmandu." It also has some very direct celtic influences. "Spanish Point" was written about a place in County Clare, Ireland, of the same name, and tracks twelve and fourteen, "Maura On a Bicycle, Stout And Molasses, Way Back When" and "Old Jellico, Puddle Jumper, Dead Man's Hill" imitate the celtic practice of combining together a set of jigs or reels.

The last cut on the album, "Major Honker," is a culmination of all of the previous selections. The band comes together in a melodious apex of sound and harmony, but then, in a character fitting for these cut-ups, the fabric of the music unravels into a cacophony of banjos, guitars, mandolins and strings run amok. The river of music is diverted into several streams that slowly trickle down into tiny rivulets of laughter and sound, until there is nothing but the spirit of the music left. The joke works. The music works. Enough said.

Let the Revels Begin: Theatre Sewanee presents "The Bakkhai"

by Cole Cottrell

Arts Co-Editor

"Everything is a drug for the man who chooses to live on the other side. And what is a beautiful poem if not a touched up madness? A little poetic order imposed upon abhorrent images? The maintenance of an intelligent sobriety in the utilization of imaginary drugs? Reveries, mad reveries, lead life."

—Gaston Bachelard,

Theatre Sewanee presents Euripides' "The Bakkhai." A story of religious ecstasy and the triumph of irrationality over reason, "The Bakkhai" promises to introduce its mysteries to every initiate. Using a modern approach to convey this ancient story (produced in 406 BC) it is a production of this classic like you've never seen: Loud, lightning fast, brutal and sleek.

Dionysus lets loose his Maenads, women possessed by the god and filled with blood lust and violent sexuality, upon the town of Thebes. Struggling against his inner desires while mad revels close in around his city, King Pentheus battles the upstart new god. A man, daring to take on a god, carried home in his mother's arms.

Dionysian scholar Charles Segal reflects, "Euripides brings us to the verge of what, next to death, is the most terrifying experience of human life—madness—the loss of our hold on the clarity of those relations on which we depend for that boundary between fusion and otherness that we call sanity."

The play features Grady Leach as Dionysus, Jim Rich as Pentheus, Kate Weller as Agave, and David Landon as Cadmus, former King of Thebes.

It is directed by Charles Fiore, production design by Dan Backlund, costumes by Alison Novack and Iisha Paschall, properties by Desiree Cisneros and Chip Gilliam, and stage management by Keara Frenz. Arch Dixon creates the musical score, and choreography is by Mirth Stevenson.

Look inward. Embrace the madness. Fulfill your dark desires. And join the revels.

The celebration begins: November 11th - 13th and 18th - 20th. Matinee on Saturday, 11/13 at 2:00 PM. Reservations are suggested; call 598-3260 for tickets. Evohé.



Lyn Hutchinson

Tara Thompson and Stephen Garrett in Coyote Ugly Rousing Success

by Susannah Ray

Staff Writer

Dionysus and Company's recent production of Lynn Sieford's *Coyote Ugly* was a surprise hit. Who would have thought that a play about a family with strange obsessions, including incest, could be so delightfully disgusting? The five actors' ribald characterizations were certainly the highlight of the drama.

Performances took place on the evenings of October 6-9 at the Lambda Chi Alpha house. The play was guest-directed by Juna Shelton ('97), who is now working with QuAC, a performance company based in Texas. This is the second time that Dionysus and Company's has invited a guest director in an effort to expand opportunities for students to learn first hand from experienced directors.

After a more than twelve year absence, Dowd (Joel Griffith) with his wife Penny (Megan Higgins) returns to his backcountry home for a visit. Much to his surprise, his parents, Andreas and Red (Tara Thompson and Stephen Garrett) have a twelve-year-old daughter, Scarlett (Erin Parsons), that they somehow neglected to mention to him. The girl, whom her mother detests, has a fascination with animal corpses and a desire to have a mysterious man take her away from home. At

the beginning of the play Scarlett hopes that her father, who dreams of owning a Buick, fulfills this role. Dowd and Penny attempt to connect with Andreas, Red and particularly Scarlett, but rather than bringing those three closer to reality, Dowd and Penny only find themselves pulled further and further into the sick intertwining of the family. By the time the story ends, Andreas revives her motherly qualities in her caring for the sun-burnt and mentally distant Penny; Red loses his much prized, but "hot," Buick; and Scarlett manipulates Dowd, who is also her father, into being her much awaited dream man.

A few moments during the play were a little rough, when unclear transitions of subject took place. On occasion the stage also was not large enough for the actors to perform to their character's full potential or to convey the vast no-man's land where the story took place. On the whole, however, the play was highly enjoyable. Stephen Garrett's portrayal of a greasy, sexually charged dimwit provoked many laughs. Tara Thompson's and Erin Parsons's performances likewise created a pervasively funny mood. Megan Higgins transitioned well from a refined school teacher to a lost soul. Finally even the eclectic costumes and the cluttered, junkyard-like set added to the mixedly humorous, gross, and pitiful air.

Road Trip

from page 4

spend Halloween weekend at Rose-Hulman and DePauw, two big conference rivals. On Friday, the 29th, the team competed against Rose-Hulman, with the Tigers coming out of the gates fast to put a hurtin' on the Engineers by a score of 5-1. When the killing stopped, Matt Lozier had nabbed two goals, while Forrest DeLoet and David Allen each had one. "This was a big win for us, and it really got us re-focused for the big challenge on Sunday. The win also gave us some confidence going into one of the toughest games of the season," stated goalkeeper Paul Roper.

The game gave the Tigers just enough

momentum to make a run at one of the top teams in the conference. The team arrived at DePauw, thirsty for more blood on Halloween. "This was one of our best games the whole season, and everyone pulled together to put forth one helluva' effort," stated freshman Matt Rivers. Junior forward Scott Polancich scored the tying goal. The Tigers' effort and excellent play kept DePauw from going to the NCAA national tournament. "Trick or Treat," indeed.

The Tigers will close their season this weekend in a home match against Thomas More (Nov. 6).

Soccer

from page 5

tie. "We had been hoping to pull one out for all of the alumni and students who attended the game, and we really appreciate all of their support this season," Schmidt said.

The following weekend, the women put the pedal to the metal, and headed back up to Indiana. On Friday, the 29th, the squad faced off against Rose-Hulman, and the Tigers bounced all over the Engineers, winning by the large deficit of 6-0. Freshman Melanie Rushing was on fire, pouring in three goals for the Tigers, while Wesley Myers added two, along with Schmidt, who had one of her own. "That was a great win for us, and we all gained a lot of confidence going into one of our biggest games of the year against DePauw," added Stone.

The women closed out their remarkable season against the top dog in the conference, DePauw. The women gave it their all, but fell nobly to the talented team by a score of 2-0. A very respectable score, considering that DePauw beat Trinity, who earlier in the season dealt our Tigers a hefty loss.

As the season came to a close, the Tigers' final record was set at 11-5-2. This sets a Sewanee record for the most wins in women's soccer history here. In addition, standout goalkeeper Meggie Tujague finished the season with another school record of 9 shutouts. It was an outstanding year for the women, and with the excellent play of their younger talents, they should look forward to being even stronger in the seasons to come.

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