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THE GROVE

EDITION



GAVIN DEGRAW GRACES THE GROVE

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and Craig Morgan to
Ole Miss

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Threepenny Opera
comes to Ole Miss

COLUMN

Weekly Top Zen: Unsinkable



BY ANDY PAUL
@andypaul

One hundred years ago this month a great tragedy occurred in the North Atlantic. More than 1,500 people lost their lives in the middle of the ocean, and years have been spent retracing exactly what went awry that fateful night. Yes, this year marks the 100th anniversary of the sinking of the RMS Titanic. In memory of that infamous night, and in

honor of the hundreds dead, you can see Kate Winslet's post-production-converted 3D breasts on the big screen for roughly \$9, plus the cost of Reese's Pieces.

James Cameron's "Titanic" has returned to theaters nationwide, and not soon enough, if you ask me. I remember it like it was just yesterday, sitting in my second-grade classroom, listening to my friends recount, down to the half-second, exactly how long you could see Winslet's chest on screen. In hushed whispers during free time, I was made aware of just how many sex scenes were featured in the film, how many

people fell from the top of the capsizing vessel and how long it took before (spoiler alert) Leonardo DiCaprio finally did us all a favor and drowned.

And honestly, what better way to pay tribute to one of the most fatal sailing disasters outside of wartime than to render it in eye-popping, vertigo-inducing 3D? Clearly, I'm not the only one who thinks this.

Every day this month I've checked various news and social media sites only to find yet another blurb about the film's re-release or some new Twitter hashtag featuring a quote from "My Heart Will

Go On." The historic event was important, but experiencing Celine Dion in surround sound is vital to our generation.

We're in the midst of a presidential election season (one of the most verbally and ideologically vicious on record), trying to dig ourselves out of a historic recession, and we're still caught in two wars with no real end in sight. Thanks must be given to James Cameron for showing us the importance of a century-old sunken ship via "Downton Abbey" meets a Michael Bay disaster movie. Oh, and featuring Billy Zane.

Yeah, I know re-releasing

one of the most beloved movies of the past 25 years is a nice distraction from the world imploding around us. But there's something very odd to me about such a popular distraction centering on two kids who confuse love with screwing each other in the back of horseless carriages on a boat that's seconds away from breaking in two.

So, yeah, I'm probably gonna skip out on seeing "Titanic in 3D: This Time, It's Personal." I'm really not a fan of cold water, anyway, to be quite honest. Now if you'll excuse me, I need to order my ticket for "The Cabin in the Woods" on Fandango.

MOVIE COLUMN

Cabin in the Woods, a story true to its genre



BY JOSH PRESLEY
joshpresley551@gmail.com

I love horror movies — or rather, I love good horror movies — and I sure as heck don't see many good ones anymore.

I very rarely see any in theaters because pretty much all modern horror films forsake storytelling and suspense for blood, gore and mindless jump scares every couple minutes.

Yes, I'm complaining about how it is and yearning for how it used to be, again. My readers (both of them) who don't know me probably imagine

me in my mid-to-late 40s, writing all my columns from my parents' basement. Well, joke's on you! My parents don't have a basement!

Anyway, "The Cabin in the Woods" is a new horror film that, for the most part, does not follow those recent, awful trends of the genre. In fact, the movie functions as a loving, yet uncompromising critique of modern horror.

The story is, up front at least, as simple and time-honored as you could possibly imagine. A group of pretty college kids go to a remote cabin for the weekend, and bloody shenanigans ensue.

The movie runs through just about every cliché in the book in the first half, in some places even becoming a shot-for-shot remake of "The Evil Dead." The characters are all

the basic horror archetypes: the doe-eyed virgin, the slutty blond, the smart guy, the stoner, the jock alpha male.

All of this is as average as it gets, except of course this is no ordinary cabin (in the woods).

Here's the twist: The cabin and the surrounding woods are all contained within a computerized "Hunger Games"-like cage, and a group of technicians are sitting in a control room with complete control over the environment and influence on the actions of the kids.

The goal of these "puppeteers" seems to be that all our protagonists reach a grisly demise.

I won't spoil the whys and the hows, but let's just say the puppeteers' main purpose is a lot bigger than just killing

some random kids.

As I said, I don't normally see horror films in the theater, but "The Cabin in the Woods" was co-written and produced by one of my personal heroes: Joss Whedon, creator of "Buffy the Vampire Slayer" (which is my favorite television series of all time), "Angel" and "Firefly" and writer and director of the upcoming "The Avengers."

With "The Cabin in the Woods," Whedon returns to the darkly comic and intelligent horror that made his earlier shows so great. Along with "Cloverfield" writer Drew Goddard, Whedon has crafted a horror tale that keeps you on your toes and never does what you think it's going to do.

The movie is bloody without being too bloody and nev-

er lingers on the agony of its characters like so many other horror films do today. The characters never behave like idiots (except for one moment, more on that in a moment) and are generally pretty well-written if never truly deep or complex. The movie is more story-driven than character-driven.

I won't spoil it, but my only real problem was the ending, or rather the way certain characters behaved in the end and not necessarily the ending itself.

"The Cabin in the Woods" is a ride, and the best kind of ride.

It has thrills and chills, laughs and scares and will stick with you after you've left the theater. In short, it's pretty darn entertaining. What else could you ask for?

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COLUMN

Auto Preview: 2013 SRT Viper



PHOTO COURTESY CHRYSLER



BY MATTHEW BISHOP
mtbishop2@gmail.com

The Vin Diesel of sports cars returns for the 2013 model year with a few differences and refinements, while still retaining a good bit of familiarity.

Probably the biggest change for the Viper is that it is no longer a Dodge. It is now under the SRT (Street Racing Technology) brand that produces Chrysler's other performance vehicles like the Charger SRT-8 and Grand Cherokee SRT-8.

The styling of the SRT Viper is still unmistakably Vi-

per. In fact, the side profile is almost dead-on with the first generation Viper, with similar-looking fender "gills" that extract heat from the engine. The clamshell hinged hood also returns, as well as the "double-bubble" roof, although it is now less bubbly and more square. The menacing side exhaust makes a comeback as well, but now with cast aluminum exhaust tips.

The front end, however, shows a little bit of Fiat's ownership with some striking similarities to the Alfa-Romeo 8C.

The rear end has also gotten a complete redesign complete with LED taillights and an integrated ducktail spoiler.

The body will now be made of weight-saving materials with the hood, roof and hatch

made of carbon-fiber and the doors made out of aluminum.

This and some other weight-saving features bring the total weight of the Viper down 106 pounds and maintain a near 50/50 weight distribution.

The 8.4-liter, pushrod V-10 returns, but now it makes 40 more horsepower and 40 more pounds per foot of torque to 640 horsepower and 600 pound per foot of torque, which means it has the highest torque of any naturally-aspirated sports car on the road today.

The 8.4-liter V-10 is paired to the same Tremec six-speed manual transmission as before but with shorter ratios for improved acceleration.

The manual is currently the only transmission available and will include a new steer-

ing wheel-mounted launch control function.

Official performance figures have not been released, but with the added horsepower and shorter gear ratios, you can expect the new Viper to be faster than the last one, which had a 0-60 mph time of 3.5 seconds and a top speed of 202 mph.

Stopping you after your 200-plus mph runs are new 14-inch Brembo brakes with four-piston calipers.

There will also be a new "SRT Track Package" available that will include slotted, two-piece rotors from Stop-Tech and lightweight racing wheels.

So far, only a coupe has been announced, and it will come in two trim levels: base and GTS.

The GTS will be the more technological and luxurious model with a full Nappa leather interior, power seats, two-mode active suspension and a special "Venom" wheel design.

Speaking of the interior, the bare-bones design of the previous generation is gone. Almost all surfaces are now stitched and wrapped with leather, and the racing-style seats are made by Sabelt, which also makes seats for Ferrari, and feature a lightweight Kevlar/fiberglass shell.

The interior will also have a 7-inch, color-instrument cluster that will have the analog tachometer in the center and

give you the ability to customize what different information you want to see (like an oil pressure gauge, voltmeter, etc.).

The Viper will also feature various Harmon Kardon sound systems, including one with up to 18 speakers and four subwoofers.

Even so, I doubt it could drain out the sound of the V-10's exhaust.

Stability control is now required by the government, so the 2013 Viper will be the first to feature it, as well as traction control.

However, both can be fully defeated by the track enthusiast simply by holding the traction control button for five seconds.

The price for a base-model SRT Viper is estimated to be around \$100,000 with the GTS fetching around \$120,000.

You could consider this a bargain or a rip-off as the Viper will undoubtedly be one of the fastest cars around the world's toughest tracks like the Nurburgring. But it could be a rip-off, as you could get the 2013 Mustang GT500 with 650 horsepower and 600 pounds per foot of torque for about half the price.

With a fancy leather interior, a high-tech instrument cluster and life-saving gadgets like traction control, the new Viper may not really be related to Vin Diesel, but it's still not for sissies.

THE GROVE EDITION

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Photo Essay: Third Annual Ole Miss Relay For Life

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By Phillip Waller



Weekend Bound in Oxford Town APRIL

Carry this with you throughout the next few days. We have looked all over Oxford for the best events and deals to get you through the weekend. Each week we will keep you informed on the coming weeks' nightlife

If you would like to inform us of upcoming events, contact us at thedmfeatures@gmail.com

19
THURSDAY

Karaoke
@ Frank and Marlee's
Sanders Bohlke
@ Proud Larry's
The Brandon Lay band
@ Rooster's
Karaoke
@ Taqueria el Milagro

20
FRIDAY

Gaven Degraw and Craig Morgan
@ the Grove
Dueling Pianos
@ Frank and Marlee's
Jarekus Singleton
@ Rooster's

21
SATURDAY

Dueling Pianos
@ Frank and Marlee's
Dent May with Ills
@ Proud Larry's
Blind Mississippi Morris
@ Rooster's
Karaoke
@ Taqueria el Milagro

23
MONDAY

The Legit Jazz Sextet @ Proud Larry's
Trivia Night @ Blind Pig

24
TUESDAY

Open Mic Comedy Night @ Blind Pig
Karaoke @ Rooster's
Trivia Night @ Two Stick

25
WEDNESDAY

james justin & co @ Proud Larry's



Department of Mathematics

DALRYMPLE LECTURE Generic Special Objects

Sławomir Solecki

Thursday, April 19, 2012

Overby Center - Farley Auditorium

6:00 P.M.

Sławomir Solecki has a Ph.D. from California Institute of Technology with A.S. Kechris as adviser. Presently he is a Professor of Mathematics at the University of Illinois at Urbana-Champaign. He is the author of more than 50 research papers on the crossroads of Mathematical Logic, Descriptive Set Theory, Analysis and Topology, and an editor of *Fundamenta Mathematicae*.

Abstract: I will talk about mathematical objects that have two seemingly contradictory attributes. On the one hand, they are generic within a given class, in the sense that if most objects within the class have a property, then our object has it as well. So generic objects are common. On the other hand, they are very special if they exist, for example, there is always, in essence, at most one such object within a given class. Generic objects show up in various areas of mathematics, for example, in topology, geometry, and analysis. They tend to have astonishing mathematical features. Can you imagine a curve C with the property that if you cover it by the union of two curves C_1 and C_2 , then either C_1 or C_2 must be equal to the whole C ? There is a curve like that and it is one of the generic objects.

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Singing by Signing: Ole Miss Handband flashmob

BY CALLIE DANIELS
 cadanie2@olemiss.edu

It was an ordinary day in the late spring semester. Students scarfed down their food and complained about finals, while others delighted in being one year closer to graduating. Suddenly, amid the normal ruckus, a lone girl started dancing to “Jai Ho.”

More and more people leaped from their tables and joined her dance. Soon the straggling eaters in the Union were all following the rhythm of “Jai Ho.” This was a successful flash mob account from two years ago.

This year, Ole Miss had a 20-something-person flash mob perform inside the Union in a rather unprecedented way: All the singing was done in a different language.

This language is gaining recog-

nition as an important language to learn. It is not Spanish, Chinese or Italian, but rather American Sign Language (ASL).

Amid the crowds eating chicken sandwiches and nachos, the flash mob signed “We Are Young” by FUN and “Firework” by Katy Perry. Austin Wheeler, sociology sophomore, was one of the on-looking students at the Union.

“It was very interesting,” Wheeler said. “It wasn’t like any other Union Unplugged performances where people are singing and are sometimes really off-key. It was fun to watch this one. I definitely saw smiles in the crowd.”

And it was the Ole Miss Handband silently bringing those smiles to the crowd.

The Handband is a group of approximately 120 students who know or are learning ASL. Led by Corey Blount, the Handband president and president of the

Mississippi Registry of Interpreters for the Deaf, the band celebrated Disability Awareness Month by showing the students creative singing.

For students unaware of the specifics of how their deaf peers live, this was a peek into their lives: They love partying, they dance around the room acting out their favorite songs and they dress up and “set the world on fire, burn brighter than the sun.” In other words, they are no different their more hearing-inclined counterparts. The deaf do not want to be recognized as a people with a disability, but rather as individuals with a cultural identity.

“For the past two decades, the deaf had a civil rights movement to get recognized,” Blount said. “We wanted our language to be recognized as a legitimate language and the deaf society to be celebrated as a culture with traditions and history, just like the French and Spanish.”

Blount recalls his first time seeing sign language. He was a student in middle school, bemoaning his luck in English.

“I really hated it. I was always horrible at English,” he said with a chuckle.

Five deaf students came in and sat next to him; he was unaware of this until an older female walked in and began signing for them.

“And the teacher was like, ‘Oh, class, here are some of your new classmates. They are deaf, so the interpreter will be joining



QUENTIN WINSTINE | The Daily Mississippian

Max Gove and Hanna Sarvich sign to one of the pop songs in Tuesday’s flash mob.

me up here in assistance,” he said. “Naturally, the entire class gawked at them. I couldn’t stop watching the interpreter.”

And that was how a young Brandon native fell in love with ASL.

“It was the sign language that gave me a high grade in English that year,” Corey said with a grin.

Those who truly love the language are invited to join the Handband at any time. New songs are continually being taught, and the Handband proudly expands in number with each performance. Handband activities include signing the National Anthem at the football games and actively working at

banquets, conferences and local assisted facilities.

For those looking to complete their core requirements in language at Ole Miss, ASL is a great and fun language to start. The grammar of ASL is akin to that of Japanese written dialect, and its movements and expressions are derived from French sign language.

If anyone is interested in joining the Handband or having the Handband perform, simply contact Rebecca Lowe at the University of Mississippi Speech and Hearing Center (662-915-7271). You can also drop by George Hall, where the Handband is part of communications sciences and studies.

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SPB brings Gavin DeGraw and Craig Morgan to Ole Miss



PHOTO COURTESY CRAIG MORGAN

BY ZACH MITCHELL
zdmitchell93@yahoo.com

This year, the Student Programming Board pulled out all the stops, bringing arguably the biggest star to grace the Grove stage: Gavin DeGraw.

DeGraw is currently riding a wave of success from his most recent album "Sweeter," which debuted at No. 8 on the Billboard charts. His song "Not Over You," the newest in his string of Top 40 hits, zoomed up the charts to No. 14.

Student Programming Board adviser and interim campus programming director Bradley Baker felt that this year's choice would appeal to a very broad audience and would pull in a large crowd.

"We try to pick someone who appeals to the masses," Baker said. "We've had a great reaction so far from students, alumni — pretty much everybody."

DeGraw will be joined by Craig Morgan, country star, winner of the Songwriter Achievement Award from the Nashville Songwriters Association and star of the number one-rated Saturday morning hunting show, "Craig Morgan All Access Outdoors." Morgan is not DeGraw's usual opener, but SPB invited him to bring some variety to the show.

"The two have actually never played together before, but they're on the same label," Baker said. "It's kind of neat to pull them both together, even though they're two different genres. The students and alumni are really excited about the crossover between

the Top 40 music and the country music."

Beside his recent successful album, DeGraw has also been cutting a rug on TV's "Dancing With the Stars," surviving the heated competition for four weeks with his partner, Karina Smirnoff. Though DeGraw's schedule may seem quite hectic, "Dancing With the Stars" wasn't a factor in planning the spring concert.

"We actually found out that he was going to be on 'Dancing With the Stars' at the same time everyone else did," Baker said. "I happened to catch (the 'Dancing With the Stars' commercial). It's neat because it lets us see what kind of a person he is behind the scenes."

Though it may seem like DeGraw might have to cancel the show for a dance-related emergency, Baker is sure that he'll show.

"People ask me 'What if he makes it further in the show? He practices five days a week; can he fit this in his schedule?'" Baker said. "It's going to work itself out. We haven't had any problems yet."

The crowd for the spring concert grows every year, and Baker expects this year to be no different.

"A few years ago, I thought Zac Brown Band and Soulja Boy in the Grove was the largest crowd we've ever had," Baker said. "We had Blues Traveler the next year, and that was a huge crowd. Last year we had Goo Goo Dolls, and it was even bigger. It's hard to estimate because of how the Grove is shaped, but I'd say that anywhere from 5,000-7,000 people are going to show up."

OPERA, continued from page 8

"I originally came to Ole Miss to get a degree in English, but it wasn't what I wanted to do, so I came back to Ole Miss to get a second degree in vocal performance," he said. "I had a couple of friends that did the program, and they were music education majors, and they told me about the program and I decided to audition; I got a couple of scholarships, and I got a couple of transfers, so I said, 'Why not?'"

The role as Macheath will be Moore's first lead, but not his first opera. He said he has experience singing in different languages, like most opera students, but it is still a challenge for each production.

"Since I've been here, I've been singing in foreign languages, but learning a whole role is really hard because you have to say it the way the character would say it and have the inflections of the language right, and you have to understand what is happening," Moore said. "Because I am not a German speaker, it has been intense, but it has been fun, though. I've been enjoying it."

One aspect to acting and being involved in an opera that fascinated Moore is how involved he gets with each character he portrays.

"Most times when I perform on stage, I have done mainstream theater; it is never me on the stage," Moore said. "'Me' is only there to make the decisions or mitigate anything (that) goes wrong."

"Even after the production there are parts of the character that stay behind, and you think, 'That's not me. That's



PHOTO COURTESY THREEPENNY OPERA

Threepenny Prostitutes (LEFT TO RIGHT: April Whitley, Courtney Bennet, Nina Farris and Chloe Sturges)

something some character would say."

Williamson also enjoys the character element to the show — especially the character Jenny, whom she fell in love with as she researched the opera.

"As far as my interpretation of the show, Jenny is the only real character in the show, (in) that Jenny has genuine feelings, and (they) are evident and get hurt and change," Williamson said.

With edgier characters like Macheath, a bad boy gangster type, the "Peachums," who run a sort of capital enterprise as

the leaders of the beggars, and characters like Jenny, a prostitute, and the social themes the production deal with, this show in particular is one that Aubrey wants students to see.

"They probably haven't experienced something like this," she said. "It has great music, jazzy music. There are things to think about. It's not just fluff, where you go there and say, 'Entertain me.'"

There will be four performances of the show from Thursday, April 19 through Sunday, April 22 in Meek Auditorium.

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Threepenny Opera debunks traditional stereotypes

BY ROSS CABELL
rscabell@gmail.com

When most people think of the opera, words like jazz, Marxism, risqué or social themes dealing with corporate greed, poverty or the subjugation of women don't come to mind. Another two words that don't appear to be synonymous are opera and Mississippi.

However, upon seeing "The Threepenny Opera" at Meek Auditorium, conventional ideas about opera should be reevaluated.

To consider Julia Aubrey, the director of this year's opera, as a busy person would be an understatement. Aubrey's life is consumed by her passions — music and opera. Aubrey is the president of the National Opera Association, director of Opera Theatre at Ole Miss, associate professor of voice and assistant chair of the Department of Music. Aubrey also manages to find time during the summer to work on the Oxford Shakespeare Festival and a children's workshop.

Aubrey said when she came to Ole Miss 17 years ago, things were much different.

"When I first got here and you said Mississippi and opera in the same sentence, they sort of giggled," she said. "Well, they don't do that anymore because they know that we are serious and that we produce really good students and operas."

The work Aubrey has done with opera in the past took on the more traditional ideas of opera with "Carmen" and Gilbert and Sullivan's "Gondoliers." But after taking a sabbatical to work with the Second City in Los Angeles and at a workshop in Washington, D.C., as assistant director, Aubrey came

back with fresh ideas for the program, some of which were to incorporate more dialogue in the production and to work with her students' acting skills.

Aubrey has also enlisted the help of world-famous opera singer Kallen Esperian, who is choreographing the show.

This production is guaranteed to be different. With social issues at the forefront and a story with shady characters set in a seedy SoHo backdrop, Aubrey is approaching the opera a little differently this year.

"We are trying to create something that is unique for us with my ideas, and there are three main things that we are bringing, which are the social issues of the marginalization of the poor, the subjugation of women and corporate greed," she said.

Aubrey is incorporating her own modern twist to the story, paralleling issues that faced 1930s Germany with issues that are hot topics in today's political climate.

"There are going to be slides up there of Wall Street, the women's suffrage movement, so we will go back and forth between what is the relationship from the '30s to what it is now — corporate greed, the subjugation of women, the marginalization of the poor, what society has done and not done," she said.

"The Threepenny Opera" opened in August 1928 in Germany. It was written by Bertolt Brecht and composed by Kurt Weill. The production was based on an earlier English opera by John Gay called "The Beggar's Opera." Weill and Brecht were forced to leave Germany in the early 1930s due to the rise of Nazism.

For Lizzie Williamson, who plays the role of Jenny alongside grad student Katie Edenfield,



TOP: Mack the Knife (Charles Moore) BOTTOM: The Peachums (Kevin Gwinn and Samantha Rodgers)

PHOTOS COURTESY THREEPENNY OPERA

this particular opera has played a significant role in her life.

"'Threepenny' is my passion; I have been taking German forever — four years in high school, took classes here, went to Germany for five weeks during the summer," she said.

Unlike the other students involved in the production, Williamson, who is a master's of music in musicology student, can speak German. She also wrote her thesis on "The Threepenny Opera," which she discovered in one of her German literature classes. Williamson said that class was where she fell in love with the music of Kurt Weill.

"He was this very interesting, renegade, enfant-terrible kind of guy, so he wanted his entire career to mesh all of these genres together and level the playing fields, and you see that in 'The Threepenny Opera'

and a lot of other works he did with Brecht," Williamson said.

This production will be her last at Ole Miss, and she said she feels it only makes sense that her last performance would be the opera to which she has dedicated so much.

Williamson, who lived in Oxford before attending Ole Miss, got her start with vocal performance from an early age by attending an opera director's summer workshop for kids.

"I've been working with Mrs. Aubrey since I was eight and taking lessons from her since I was 10 or 11," she said. "I've been around. This is not my first shindig with her, but it will be my last. It's something to think about; it's the end of an era."

While Williamson has spent several years working on the language, other students in the production had to learn to sing in German without knowing

how to speak it. This is where a vocal coach comes in, and who better to coach than the person who wrote the book on it, quite literally.

Amanda Johnston, who hails from Toronto, Canada, is not only a collaborative pianist but a multilinguist who just recently authored the book titled "English and German Diction for Singers: Comparative Approach."

Johnston said she decided to work with singers when she was a teenager by combining all of the languages she already knew. "I grew up speaking French and English," she said. "I lived in Germany, and that is where I started working. It sort of led to the career now as vocal coach. People misunderstand what it really is. I am responsible for teaching languages."

While Johnston was in Germany, she picked up Italian, making her fluent in four languages. Johnston said languages have always been a passion and working with students who speak different languages or even the same language differently is exciting to her.

"You always have to change it up," she said. "It has interest to me, solving a puzzle; everybody's voice is unique."

Vocal performance senior Charles Moore, who plays the lead as Macheath, also got his start outside of the States, as a teenager in Jamaica.

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