

A fireman investigating damage to Kellie Ogden's room on the third floor of Bellingrath just following the blaze. Photo by Todd Emily

Communicative Dis-Ease: Sex and Silence In The Classroom

In 1982 the Association of American Colleges Project on the Status and Education of Women published a summary of numerous studies that found gender differences in the amount and style of class participation. In colleges and universities across the nation men have been found to talk more frequently than women, and to take longer speaking turns. Men interrupt others much more frequently than women do, and women are most likely to be interrupted. These and other findings led the Association of American Colleges (AAC) to conclude that women students are faced with a "chilly climate" in the classroom that could limit their educational opportunities. Among students and faculty at Rhodes there seems to be a general consensus that such gender differences do not exist here. In fact, many believe that women talk more than men in Rhodes classes.

During Term II, students in Psychology 306 (Language and Communication) conducted a study to determine whether there are gender differences here similar to those found at other schools. Twelve classes were selected from three divisions of college, humanities, social, and natural sciences. The classes were chosen on the basis of six (no fewer than

twelve students) and structure (only classes which involved discussion or student input). Pairs of student researchers observed each class, recording information about when and under what conditions men and women students spoke. For both men and women, they recorded such things as the number of interruptions, and number of solicited and unsolicited comments. Following are some of the most interesting of those findings that were statistically significant.

In agreement with the AAC studies, the number of speech turns taken per male was almost twice the number of speech turns taken per female (6.7 vs. 3.9). The rates at which males were recognized to speak and the rates at which males spoke without being recognized were both more than twice as high as those rates for females. Ninety-two percent of the males spoke at least once during the classes observed; whereas only 67% of the females spoke at least once. This is in strong contrast to the beliefs about classroom participation expressed by many faculty and students on campus.

In contrast to AAC studies, there were no significant differences in the rate of interrupting done by men and women. There was very little interrupting ob-

served in Rhodes classes. It was found, however, that the rate at which men interrupted both women and other men declined as the number of women students in the class rose. Other findings of the study suggested complex relationships between sex of the professor, percentage of freshmen, sophomores, juniors or seniors in the class, sex composition of the class, time of day, and types of speech acts (e.g. clarification questions, opposing comments).

Overall, the findings of this study indicate that patterns of student participation at Rhodes are similar to those in the other institutions studied in the AAC report. Members of the Psychology 306 class believe it is a matter of concern to women and men on campus that equal participation is not achieved. They hope that the results of this study will stimulate the community to examine why those differences occur and what steps could be taken to warm up the chilly climate women may experience in Rhodes classrooms.

Note: Anyone interested in getting further information about the study should contact Gretchen Helmke, Sarah Hodges, Beth Langston, Chris Mangum, Tricia Puryear, Lori Val-lunga, or Marsha Walton.

Fire Damages Bellingrath

by Julianne Johnson

Around 2:00 a.m. on the night of May 15, many Bellingrath residents returned from various parties and the volleyball marathon to find smoke billowing from windows on the third floor, and their fellow residents sitting in the quad. The source of the fire, which broke out in senior Kellie Ogden's room, has not yet been identified, but is thought to be electrically related. Kellie was not in her room at the time the blaze began. Other residents, however, were occupying the dorm at the time and were not alerted of the emergency until most of the third floor had been filled with smoke. Smoke detectors in the rooms in the immediate proximity of the fire only went off some time later when the residents opened their doors after hearing security's calls for evacuation.

"You really start to think how serious it could have been," said hall RA Sue Popovitch. The fact that the alarm system in Bellingrath must be hand activated has been especially disturbing to many residents. Only when someone came in and saw the smoke was an RA alerted and the alarm pul-

led. Popovitch added that if detectors had been present in the hallway the evacuation would have been much calmer and more efficient: "It was pure luck that no one was hurt, and this makes me wonder if they will change this or wait twenty years until there is another fire."

When Allen Boone, dean of administrative services, was questioned about this matter, he pointed out that the newer dorms on campus already contained the latest in state-of-the-art equipment. "As we make plans to renovate dorms in the future, fire prevention and protection is sure to be a high priority," Boone added.

Major damage was limited to Kellie's room, whose interior was completely destroyed. Nearby rooms suffered smoke and water damage, and almost all evidences of the fire were on the third floor. Explaining the college's plans to compensate the victims, Dean Boone stated, "The college's insurance does not cover personal property. However, any student sustaining damage of this kind needs to file a report giving the extent and value of the loss.

We will look at each individual case as well as the coverage of the family's homeowner's insurance and then make our decision. The college wants to help as much as it can."

Some students were hesitant to leave their rooms at 2:00 a.m., thinking that it was just another drill. As one resident expressed it, "The tests on the alarms should be limited to holidays when we are not here. What instructions have you ever been given in a fire drill anyway? Having drills only makes you tend to ignore the real thing."

Almost as amazing as the absence of injury, too, is the promptness with which the clean-up began. By morning, the maintenance staff had arrived, with the RA's assisting in the chores. The painters were at work until late Sunday repainting much of the third floor. President and Mrs. Daughdrill also remained on the scene for most of the night. The school is indeed very fortunate that the damage was not more extensive and no lives were lost; the action of the RA's, security, the Memphis firefighters and some students was invaluable in the effort.

Twilight Garden Party

by Jimmy Short

It cannot be said that Rhodes College does not know how to throw a party. Social Commission has provided an awesome Rites of Spring and the Greek organizations have been hard at work trying to outdo last year's parties. Now it is time to make plans for one last party during term three. I'm talking about the "Twilight Garden Party," which will be held on May 29th.

The Administration, along with the Dean of Student's Office, Mortar Board, and SGA would like to invite the entire Rhodes community to a spectacular celebration. Recently Rhodes College has seen a lot of changes and will con-

tinue to see them. We thought it was appropriate to host a party commemorating the patience and inconvenience we have all experienced — a special party which would recall our rich tradition and remind us of what it means to attend Rhodes College. In the continuing effort to involve communication and participation among the students, faculty, and staff of the college, we decided to have an end-of-the-year gala to toast the end of an era and the beginning of a new age at Rhodes College.

The evening will begin around twilight, at 6:30 p.m., with a dinner in Oak Alley, which will feature a unique meal compared to the refectory's usual re-

pertoire. (Dinner will not be served in the refectory on May 29th.) Dinner will be followed by a dance at the Diehl Plaza in front of the Library from 8:00 p.m. to midnight. The dance features the Memphis band "Back Swing," which is a 16-piece group with a big-band sound. The Diehl Plaza will be decorated with candles, luminaries, and Chinese lanterns creating a colorful and romantic setting for the evening. Invitations will be personally delivered to students, faculty, and staff. The entire event will cost students nothing and the dinner will cost the faculty and staff \$3 a person and \$5 a couple. Everyone is encouraged to bring a blanket and enjoy the twilight of term three.

SGA Corner

by Betsy Hamilton
SGA President

A COMMENT TO STUDENTS ABOUT SGA MEETINGS . . .

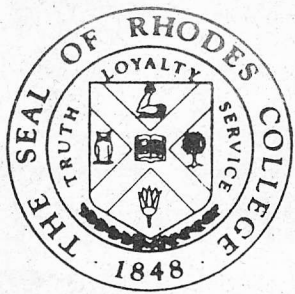
One of the nifty aspects (there are more than nine) about Rhodes Student Government is that SGA meetings are open to the entire campus. Unfortunately there seems to be some enigmatic aura surrounding these meetings that discourages attendance by anyone who is not an elected member. (I would like to think that it is fear and not apathy which is at work here; fear is much easier to cure!)

At the risk of sounding somewhat patronizing, I really want to encourage all students to take a look at what we are doing. We have some big plans for next year and we are anxious to get started. However, we want to hear what you have to say. Be curious, be critical, be heard, too. Come to SGA meetings and check on us . . . see that we are serving your best interests. If you can't make it to the meeting then read the minutes on the SGA board in the Student center. If you don't understand something, ask somebody. If you don't see any action, kick the nearest SGA representative or commissioner and ask them why nothing has been done. (Starting in September . . . the "Gripe Box").

Next week: Wednesday, 6 p.m., SGA in the Amphitheatre!

**INSIDE: SHELBY FOOTE INTERVIEW
BETTY GILOW MURAL
MOVIE REVIEW**

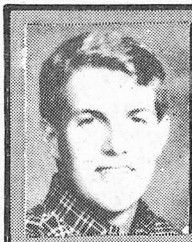
NEXT WEEK: Special Lampon Edition



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Luke Lampton

Reflections on Third Term

I really enjoyed Doc Wood's letter in last week's paper and I want to indulge in some more discussion about the academic restraints facing us in a two-term system, and if we can implement the positive third term course offerings in this new system. I seriously question Rhodes' ability to salvage both the academic innovations and the positive emotional attitudes in the present third term.

While Rites of Spring will continue in our new two term system (and there also is the capacity to reinstate the Renaissance Festival of many years ago), there are many things that I see being buried along side of third term. In the two term system 15 to 16 hours will be the norm. How can extended academic travel be pursued when one has four other classes to worry about? How, in all sincerity, can the Geology and Biology field trips be continued in our two term system? I have often asked alumni what positive memories they have of Rhodes, and so often I hear of the tremendous growth and depth of understanding achieved during a third term trip. A creative writing trip such as Professor Bensko is now holding, touring literary havens of the South for 4 weeks, will probably never occur in our two term system, not only because of the improbability of it being offered, but also because of the increased load of other responsibilities that will be heaped on the student. Studies abroad for the regular student will suffer, for while many students could sacrifice a third term to foreign study and still graduate, not as many of us will be able to sacrifice an entire term in a two term system. Dual teaching and innovative course subjects will all be seen less. Do we have to sacrifice these things?

Third term also usually leaves one with a positive impression of Rhodes College. When we hitch on to the two term system, the student body attrition rate will, I expect, increase. Seniors, think of all the freshmen peers you once knew who are now gone. Can the academic pressure of second term be mitigated without third term? Or will a winter, 5 class schedule make us neurotic, competitive students and spawn actions like the suicides of the seventies.

Dr. William Daniels of the English department told me of another school's attempt at emotional salvation. He mentioned a college that built in one or two extra days in its schedule. When the first beautiful day of spring came, the bells in the tower rang signalling that classes were cancelled for the day and everyone was to congregate somewhere pre-designated for a day of play with fellow students (such as at the river or the back forty). This is a really innovative idea and some special day like this could instill a positive tradition and greatly increase student morale.

Third term is gone and no amount of complaining will revive it. I am not complaining, I am simply asking the Curriculum Committee, the faculty, and the students to seek out ways to infuse the new calendar with some of the out-of-the-ordinary qualities that made third term so special. We should enjoy this school while we are here; we should not become so future oriented that Rhodes becomes simply a stepping stone we have to endure before hunting for a job. Rhodes is a good place and we are fortunate to be a part of it. However, we must work to keep it that way. For starters, teachers must realize next year that reading loads need to be lessened because of the additional class. Students need to keep the third term attitude alive by seeking ways of preserving its positive aspects. Let's see how flexible a two term system is to innovation by testing its limits.

We salute this week Fred and Helen Norman on the arrival last Wednesday of a baby girl, Sarah Stewart Norman, 9 lbs., 8 ounces.

Letters to the Editor

Dear Editor:

I have been informed by Luke Lampton that my column "On the Right" has been cut from *The Sou'wester* effective immediately. I deeply regret this action, but I realize that the choice of what goes in the paper ultimately rests with the editor.

"On the Right" was initiated in 1985 at the request of editor Gray Tollison. The column was continued in 1986-87 by editor Alan Harris, and Alan also initiated "Alternative Views", a forum for viewpoints of the left which has also been cut.

The goal of my column has been to stimulate the political environment at Rhodes, and while I have

angered many people at times, I believe that my column along with *Alternative Views* has offered students a thoughtful choice, not an echo. This seems to me to be an integral part of a liberal arts education and academic freedom.

I am very proud of my work with "On the Right" under Gray and Alan. I spent many Sunday nights agonizing over a topic, but the end results have for the most part been acceptable to me.

I appreciate the interest of the many students and faculty who have discussed my column with me over the last two years. I always attempted to be cordial and open in these encounters,

and I hope that my column, in general, has encouraged mutual understanding. I hope that I have learned a great deal from it.

I had hoped to continue the column on its biweekly basis throughout my senior year. Unfortunately, this will not happen, but I am sure that this does not mark the end to my ideological pronouncements.

I wish Luke and his staff the best as they continue in their current efforts to change the direction and tone of *The Sou'wester*. However, as a conservative, I hope that they do not sacrifice too much tradition in their work. Respectfully,
Matt Lembke

Two Term Two Step

by Elbert Hampton

Many changes in the Athletic department come as a result of the administration's decision to change the college calendar. Class schedules, physical education courses, credits and Athletic team schedules now must fit into a two-term calendar. Under the three term system, physical education classes were offered every term for students who wish to take a maximum of four credit hours toward graduation for their "own growth, development and pleasure," according to the college bulletin. As a part of other changes to accommodate the two-term system, the curriculum committee, chaired by Dr. Robert Mortimer, proposed that new students complete three half semesters of physical education classes before graduation. These courses, however, carry no academic credit and are graded on a pass-no pass basis.

Athletic Director Chuck Gordon said that he was a bit disturbed when the fa-

culty made their quick decision not to offer credit for the department's courses. However, Gordon states, "a few changes are taking place here, nothing drastic, and hopefully these changes will be for the good in the end." One change will be a few new sports added to the P.E. menu, Lacrosse, Rugby, Equestrian Team, Advanced Racquetball and Beginning Aerobics. Gordon reports that there are no new staff hirings planned for next year in spite of the impending increased class load on the department.

Former third term sports such as golf, baseball, and tennis will adjust well to the calendar changes except for tournament play. The baseball team's CAC

championship tournament, for example, begins May 5-7 and unfortunately second term finals end May 4 with graduation exercises on May 7. Senior athletes will obviously be affected by this turn of events. Unfortunately they will probably not be able to play in the tournament and their final-crazed teammates will have to contend with the CAC by themselves. Unfortunately, in light of the ease of tournament play under the three term calendar, the change to two terms will be hardest for athletes towards the end of the semester. Not only will athletes be worrying about their grades but the upcoming championship as well. The affect on their play and their GPA remains to be seen.

The Sou'wester is a college-sponsored, student-run newspaper that is published weekly. Deadline for ALL copy and art work is 6:00 p.m. Sunday. Staff meetings are held on Tuesday at 6:30 p.m. All interested are invited to attend. The Sou'wester encourages readers to submit letters to the Editor for publication. All letters must be signed. Letters will be edited for space and clarity and the Editor reserves the right to reject letters due to length, available space, or libelous content.

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Literature

Interview With Shelby Foote: Author of History and Fiction

Interview by Luke Lampton
Transcribed by Ara Hanissian

He lives in a beautiful hidden home on East Parkway. As I ascended the wooden steps to his study, a pleasing smell of ripe tobacco welcomed me. A gentleman with a strong, kind face opened the door and introduced himself as Shelby Foote.

Shelby Foote is one of the South's leading authors of fiction and history. Memphis claims him, but he will readily tell you that he comes from a long line of Mississippians. He was born and raised in Greenville, Mississippi, and he was a student of the University of North Carolina. He later served as captain of field artillery during World War II. Shelby Foote is perhaps best known for his monumental three-volume history *The Civil War: A Narrative*. In the twenty-year course of writing this history, he was awarded three Guggenheim fellowships. Mr. Foote is also a noted writer of fiction, authoring six novels: *Tournament*, *Follow Me Down*, *Love in a Dry Season*, *Shiloh*, *Jordan County*, and *September, September*.

I eased back into a chair in his study, which was lorded over by a large photograph of Marcel Proust. Foote answered my questions with a graceful Southern drawl.

Foote: I don't know what claim to fame I may ever have but I have one that I have no doubt about — I was editor of my high school paper in Greenville, MS back in the mid-thirties and it was the best high school paper in the U.S. That's something for a little town like Greenville to win it. It won the cup for the whole thing. They'll never take that from them.

Sou'wester: Greenville seems to have a history of good journalists.

F: Hodding Carter (Pulitzer Prize winner) got his real start there. It was the first paper he ever really had. You see, he worked on the paper down in Hammond, where he's from, and then in New Orleans on the *Times-Picayune*, but Greenville was the first paper (the *Delta Democrat-Times*) he ever edited, and he owned it.

S: Did you know Mr. Carter well?

F: Yeah, I worked for him when he first came to Greenville. I realize now how young he and Betty were then. They were about as young as me and I was about sixteen or seventeen. I helped them unload their car into the apartment that had been found for them and then I worked for him as all kinds of things, as proofreader, reporter. I did this during summers I was home from college and for a while when I was waiting for the war to start when I was in the Mississippi National Guard. I worked for him during the day.

S: As early as when you were high school editor did you plan on getting into writing?

F: Yeah, it's not anything you can say with any degree of certainty. "I'm going to be a writer," but I never had any thought that I would be anything else so, yeah, I did. I was writing poetry and various other things.

S: Did any books you read early on really grab hold of you?

F: Yeah, a lot of books. It's funny, books stand out. When I was about 11 or 12 I had by then read all of the Bobbsey Twins and Tom Swift and moved on up to Tarzan, I got hold of a copy of *David Copperfield* and read it. I was actually amazed. It was the first time I realized there was a world more real in every sense than the world that we live in, and *David Copperfield* did that for me. I didn't immediately afterwards go read any more Dickens or any more really good books, but it did clue me into it right at that point. And then I started reading seriously when I was about 15 and I got a terrific kick out of it my whole life long. And like all writers I can say without doubt it would be in a reader that made me a writer.

S: What sort of influence did William Alexander Percy have on you?

F: He died in the summer of 1942. He was a tremendous influence on my life. Not by direct influence of his writing but by example. He was one of the finest teachers I've ever known. Just to hear him talk about Keats would make you want to read Keats. Just to hear him describe adventures that he had whether in South America, Japan, or Europe. He was a man who had seen the world outside which we had not. He had a large library. He once said a wonderful thing about books: He said in his old age he wouldn't be like most book collectors — they'd like fine editions bound in leather, marvelous illustrations in great readable type. He said what he'd like to collect would be the editions of those books that he had read when he was a boy and young man. He would like the same edition he had read when he was 14 years old. Like someone wanting a 1946 Buick because that's the one they rode in when they were a boy.

S: While you were at North Carolina you got involved with the literary journal there, didn't you?

F: Yes, in high school I was editor of the paper and wrote a lot of poetry, regular news stories, interviews, and editorials. Then when I got to Chapel Hill, I didn't want to be on the paper. I was more interested in writing stories.

S: Where did your relationship with Walker Percy begin?

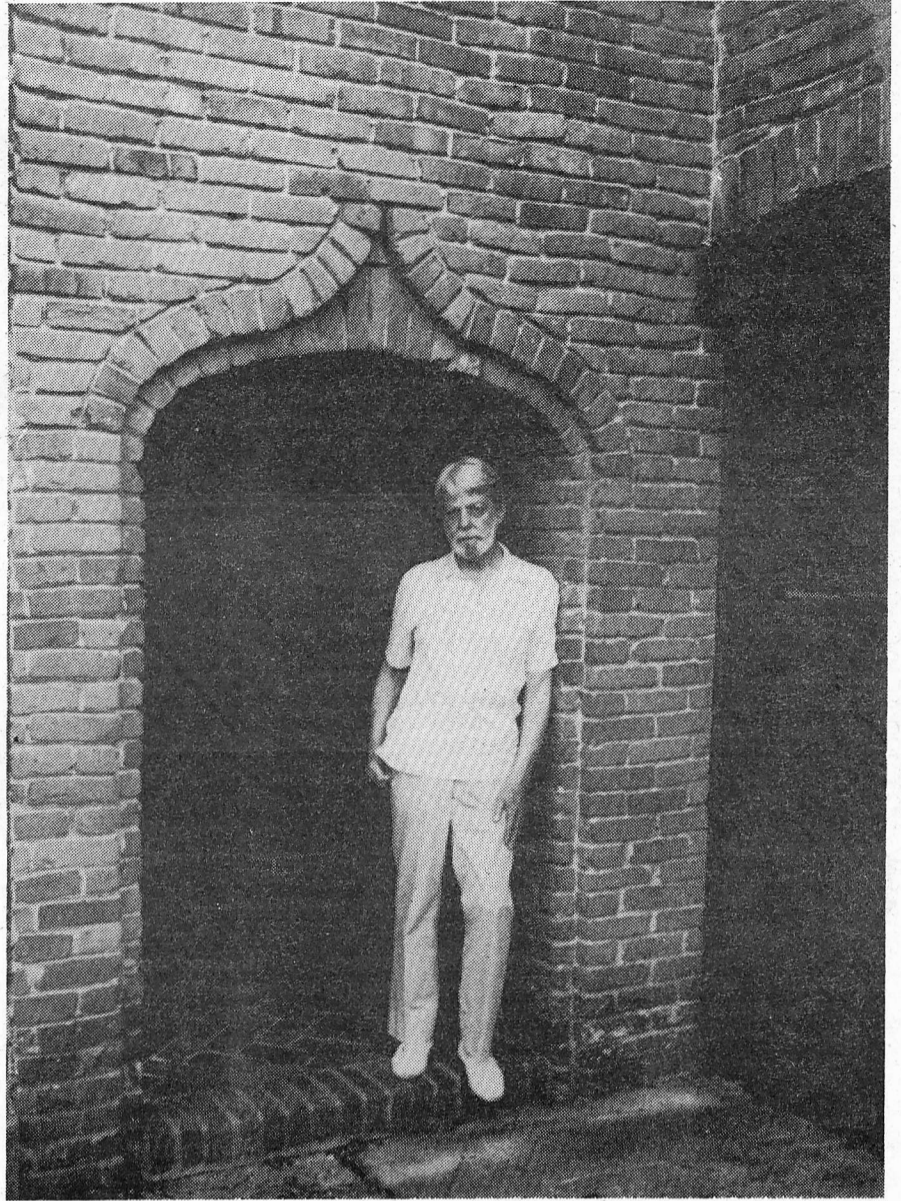
F: Walker moved to Greenville when we were about 14. His father died and his mother brought the 3 boys there to sort of deal with the change, with their grief and their distress. And while she was there she was killed in an automobile accident. So Mr. Will then adopted the 3 boys. Their father had been his cousin. His father and their father's father had been brothers, so their father and Mr. Will were first cousins. They called him Uncle Will always. He was legally their father and when he died all that he had went to them. Mr. Will had a summer home in Sewanee and the boys and I spent four summers in a row there from the time we were 16 to about 20.

S: What did you think of his new book, *The Thanatos Syndrome*?

F: I liked it. I read it in type script about 6 or 8 months ago and I just finished reading the book version of it which is practically the same. My favorite of his books is *The Last Gentleman*. Just as *The Second Coming* picked up the character of *The Last Gentleman*, this picks up *Love in the Ruins*. *Love in the Ruins* is dedicated to me. I always liked the French dedication (in the French translation) because it says "Pour Shelby Foote" (Laughter). They are not sequels in any sense, it's just people with the same name.

S: Why do you think he uses these characters again in his novels?

F: He told me once that he started writing *The Second Coming* and the man had a totally different name, and he said he realized finally that he (the character) had so many things in common with the main character in *The Last Gentleman* that he said, "Well, I'm writing a sequel," so he went ahead and typed that name. It's the exact



Shelby Foote

Photo by L. Lampton

opposite of what James Jones did. I don't know if anyone reads James Jones (author of *From Here to Eternity* and *Whistle*). Do they anymore? Well, Jones wrote three books which are sequels to each other, and they are exactly the same characters, but he changes their names. Walker does the opposite: he changes the character but not the name.

S: Wolfe earlier had done what Jones did.

F: Wolfe is a very exciting writer for young people, I think. He doesn't give you any answers, he just asks big questions. I sort of approve of that. I don't believe a writer can tell anybody anything anyhow. He can show them things, but telling them something is too much.

S: Why did you come back from North Carolina to Greenville? Did you start novel writing then?

F: Yes, what happened was Hitler was acting up and I knew a world war was coming. So after my second year at Chapel Hill, I thought the war was fixing to start, and I wanted to do a little living and then go into the army; I thought it would be very soon. However, it was a year and a half before the war started, and during that time I wrote my first novel, called *Tournament*, and sent it off to a publisher, Alfred A. Knopf. I got a letter from a young editor saying, "This is a very interesting novel. We've read it and think it would not sell and it would give you a bad name to booksellers, so we suggest that you put it away and write your second novel, which we will truly be interested in." That sounded like good advice to me, so I put it in the closet. About that time Hitler went into Poland, and I went into the Mississippi National Guard. Then we were mobilized and went to federal service, and I didn't come home for five years. When I got home at the end of those three years, I reached up in the closet and took the manuscript out. I liked it, but there were things I saw that as a beginning writer I had not done right, so I rewrote it, and it did become my first novel.

S: Do you think the separation from writing during World War II was good or bad?

F: I think it was good, real good. If it hadn't been for the war, I wouldn't have had the time in which to grow and look at the world instead of trying to write about it.

S: I think that was Thomas Wolfe's problem.

F: He was a strange man with many strange traits. He was paranoid, anti-Semitic, all kinds of things. He's wonderful, though. Many Wolfe scholars, including Louis Rubin, believe that Wolfe actually wrote a very large number of short novels and Max Perkins and the other later editor are the ones who had him stitch them together. Instead of a writer of huge books, he was actually a writer of a number of short books.

Faulkner, you remember, said he admired Wolfe most of all his contemporaries because he wanted it all. When a person dies, many of the strange questions that hovered around while he was alive are answered. One says, "I know why he did that; he wasn't going to live long, and he appears to have known it or sensed it."

You see, no matter when your life stops, you can then impose terms of order on it. It has a beginning, a middle, and an end, no matter when it stops. And the whole thing makes sense, or at least the imposition of the laws of order on it makes sense. So it's a rather fascinating thing, that notion. It's an Oscar Wilde paradox; he talked about life imitating art, and it's true. The best example I can give you is when artists first started seeing colors in shadows and painted them in pictures. Then the whole world sees those colors, but it's as if they didn't exist before and nature started imitating it. The same way with Renoir. He painted marvelous pictures of children. There hadn't been any Renoir children until Renoir started painting them, but once he painted them, you see Renoir children all over the world. It's very strange.

Next week we will run the second and final part of this interview. Mr. Foote discusses his interest in the Civil War, his personal background, and more about his views on writing.

Arts & Entertainment

Artist Gilow Completes First Tennessee Mural

by Julie Oehler

The past two years have been quite challenging ones for Betty Gilow, Professor of Art at Rhodes. She has been diligent in her work toward creating the final paintings of a 51-panel mural of Memphis and Tennessee geography and personalities, which is to hang in the large banking room of First Tennessee Bank in downtown Memphis. Hers was the somewhat overwhelming task of finishing the mural that had originally been intended for the late Edward Faiers, a well-respected and talented artist and teacher in Memphis.

Faiers had completed 36 of the 51-part mural when he died in 1985. His style was a unique one, now slowly finding recognition outside the bluffs of Memphis, that combined his painting and creation of relief sculpture onto the canvas. The north stairways of Clough boast two of Faiers's paintings, one of which is an example of his relief style. In this style he had created 36 paintings of Tennessee heroes and personalities including Samuel Davis, Davy Crockett, Andrew Johnson, Boss Crump, Will Handy, General Nathan Bedford Forest, Elvis Presley and a nun who was the heroine of the yellow-fever epidemic in the city. Another of his figure paintings, appropriately named *Anonymous*, shows a slave against a

densely covered background of ripe cotton, seemingly trapped in his oppressive environment of the picture plane and in the rigidity of his lot in life. When Faiers died, his completed works were so many that the search for an artist who could conclude this monumental undertaking was immediately begun. This new artist was one who would have to complement Faiers's biting satirical style after crossing the borders into social comment, without blindly trying to duplicate his works.

Professor Gilow was chosen by the curator of First Tennessee, Alice Bingham, following recommendations by Professor Lon Anthony, as the artist who could contribute much of her own skill to the large jigsaw-puzzle-like mural without competing too intensely with Faiers's finished work.

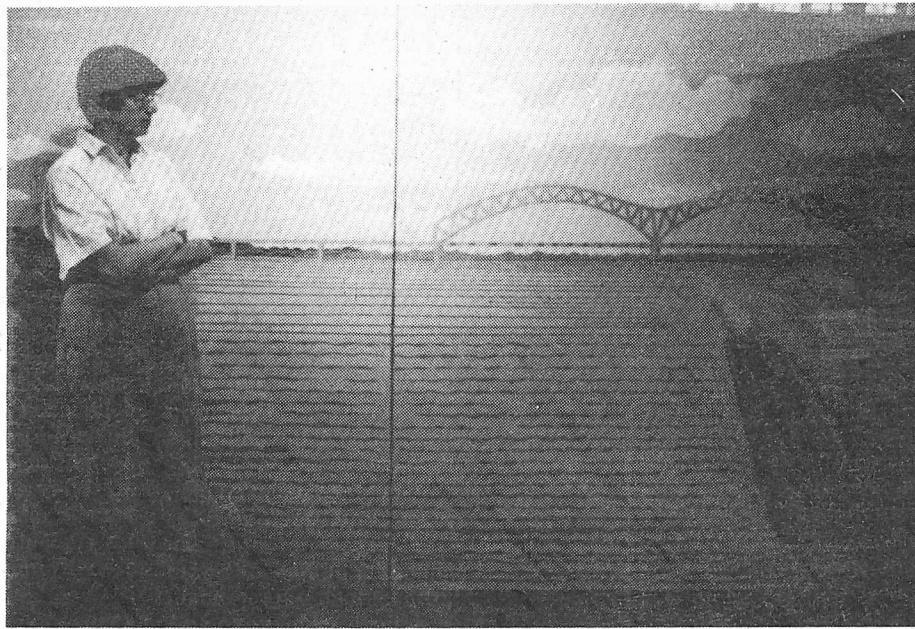
This is a delicate balance for an artist to reach, one that took much time and energy and involved not only research of the history of Faiers's technique, color, and composition, but also the intense study of the history of the lands and notables of Tennessee. Happily, Gilow found that an undulating, curvilinear line, prominent in Faiers's work, came naturally to her drawings and paintings. Her use of color was not as bold as Faiers's, yet the

paintings she would create would surround the pieces that Faiers had completed, so her choice of tones could certainly complement his own in the relief paintings.

She has completed 15 canvases, a series of which suggest the passing of a Tennessee day. This series starts with a "Tom Lee Park Sunset" painting and ends with a painting of the sunrise in the violet-blue mist of the Smoky Mountains. She has painted, among other subjects, cornfields, the slow traffic of the muddy blue Mississippi River, and Mud Island with steady, undulating lines and simple shapes.

This commission has been a big challenge and great honor for Gilow. She has worked on huge canvases without having Faiers's work beside her own, which would have enabled her to keep her endeavors in context and compositional proportion to the finished pieces. Finally, her job is finished, as she completed her last canvas the weekend of May 10. Her work is breathtaking. It certainly lives up in every way to the unique start that Faiers gave the First Tennessee mural.

The formal unveiling of the mural is tentatively scheduled for June 25, 1987. *The Sou'wester* applauds her success and greatly respects her talent and her creativity shown in this spectacular project.



Betty Gilow stands in front of a portion of her mural.

Empty "Gardens of Stone"

by Rod White

The one Stone the new movie "Gardens of Stone" didn't count on was Oliver Stone, whose transcendent Oscar champion, "Platoon," leaves this movie's unfocused view of the Vietnam War seem meaningless.

Directed by Francis Ford Coppola, the acclaimed creator of the "Godfather" saga and "Apocalypse Now," "Gardens of Stone" is a beautiful film to watch on screen for its very meticulous, dignified presentation. Yet underneath the glossy shine of its handsome uniforms and impressive accolades is a predictable, disappointing story.

Coppola opens and closes the movie with the funeral of Jackie Willow, a young, bright-eyed soldier who insists on being sent to Vietnam. Consequently, Coppola discloses the ending from the outset, ruining any chance for a suspenseful narrative. And ironically, viewers will probably be moved more by his widow's (Mary Stuart Masterson) tears the first time through, rather than the second. What lies in between the funerals is a running series of cliches and uninspired dialogue which Coppola and screenwriter Ronald Bass are to be blamed.

The story, taking place in 1968, is told through flashback. The setting is Arlington National Cemetery in Fort Myer, Va. And the central characters are Army enlisted men who serve the honor guard, providing pomp and circumstance for military funerals, and who tend the "gardens of stone."

Willow, the son of a retired Army sergeant, arrives at Arlington but soon grows weary of the safe and secure life there. He yearns to experience the reality of Vietnam, and even the re-

peated entreaties from his sergeant (James Caan) can't keep him from escaping the friendly confines of Fort Myer for the harsh unreality of Vietnam. Willow wants to lead soldiers, not bury them.

James Caan gives a strong and smart performance as SFC Clell Hazard. Together with James Earl Jones, who plays Sgt. Maj. Goody Nelson, Caan keeps the movie from slipping into the dark realms of boredom.

The film wakes up and breathes only when Caan and Jones go at each other with a spirited comaradie that somehow manages to overcome Coppola's poor direction and Bass's shallow script. Jones should be considered for a Best Supporting Actor Academy Award nomination, and Caan should challenge for Best Actor.

Yet even their admirable performances can't compensate for the movie's inadequacies. Angelica Huston (last seen in "Prizzi's Honor") is completely wasted as Caan's romantic interest. Her role is ill-written and badly conceived. She's an ornament and nothing else.

The aforementioned Ms. Masterson ("Some Kind of Wonderful") is fantastic and very pretty, but there's little else for her to do except to look good in a miniskirt. She succeeds greatly in this task, but there's a lot of wasted talent here.

The role of Jackie Willow (played by D. B. Sweeney) is a problem as well. Nothing about the character is distinguishable. With his shaved head and square jaw, he looks too much like the other soldiers to stand out and capture our attention. Perhaps this is intended as the presentation of an ordinary man under not so ordinary conditions. A sort of squinted vision of

America's growing up personified by a young, ordinary soldier. This is clever, but it just doesn't click. Willow is all too ordinary, too innocent. Sweeney, unfortunately, does not have the charisma to make Willow a tragic, memorable character. He never comes alive to us, not even for a brief moment. We feel no great sense of loss when Private First Class Jackie Willow goes down as Number 1455 on the casualty list.

The most unacceptable failure of "Gardens of Stone," however, is the muddled, ambiguous perception of the honor guard. There's a constant unreality as to what it represents. Coppola, to his credit, seems to recognize the essential service that the Old Guard renders to our country. From the 21-gun salutes to the flag-draped coffins, the honor guard serves as an indispensable setting for everything good that this country stands for. Never is the power of ritual more moving and more warranted.

Yet the three central characters in "Gardens of Stone" all want out. They want what "real men desire and what real men are created for" — Vietnam. So be it. Their courage is exemplary and their sincerity unquestioned, but it ruins the basis of the story. When Sgt. Maj. Nelson refers to the honor guard as "toy soldiers" who march with guns that don't fire and wear boots with taps on their soles, he stains the very honor of the honor guard itself.

It is this half-glorification and half-degradation that kills the movie. We leave the movie wondering to ourselves what the Old Guard is all about and what it means.

This movie should have been much, much more.

This Week in the Arts

*The Visual Arts Society will host a reception honoring the spring publication of *The Southwestern Review*, Rhodes' journal of literature and art on Sunday, May 24th at 6:00 p.m. It will be held on the back lawn of the Student Center where everyone is welcome to come and pick up his/her copy of the Review.

*Rhodes College vocal students will present "Opera in the Pub" on Friday, May 22 at 4:00 p.m. The pieces performed will include selections from

dramatic, tragic, and comic operas.

*Two Shakespeare scenes will be performed at McCoy Theatre by Rhodes students on Friday, May 22 at 3:30 p.m. and Saturday, May 23 at 1:00 p.m. The scenes to be performed include one from *Measure for Measure*, done by David Lusk and Ann Elizabeth Lyon, and one from *A Midsummer Night's Dream* done by Anne Marie Akin, Brian Mott, Bryan Ford, and Ann Elizabeth Lyon.

*The Memphis Symphony

Chamber Orchestra will perform a concert in the Dixon Gallery Gardens at 6:00 p.m. on Saturday, May 23.

*A group of over 100 singers, composed of The Rhodes College Singers and a group of guest performers, will perform Bach's *Mass in B Minor* with the Memphis Symphony Orchestra at Evergreen Presbyterian Church at 7:30 p.m. on Thursday, May 28. The admission will be \$6.00 for adults and \$4.00 for students.

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Memphis In Dismay EVENTS

- Thursday, May 21st 7 p.m. in the Amphitheatre (East Lounge in case of rain)
 - Speakers on Hunger, Racism, Poverty, Unemployment Problems
 - Dinner Fast — Skip dinner at Rat — Proceeds go to Food Bank
- Friday, May 22nd 9 P.M. in the Amphitheatre ANZIO COMPLEX
 - Dance — Students asked to bring money donations/canned food for Food Bank
- Saturday, May 23rd (10:00 - 2:00 P.M.)
 - Trip to poverty stricken areas of Memphis; chance to sign up for Memphis volunteer programs, picnic.