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Hollins Columns (1978 Nov 13)

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Frietag recreates escape

by Mary M. Thayer

"I'll never be able to make friends, never be able to exchange ideas again," Herta Frietag, professor emerita of mathematics, remembers worrying upon her escape from a Nazi invaded Austria in 1938. Frietag need not have worried on Friday night (Nov. 3), Babcock was all hers. Her lecture, "One-Way Ticket to America," drew the audience in and took them back forty years to Austria.

It was March 13, 1938 and "there was a complete absence of life." Frietag was on her way to catch a bus when she "became aware of the tense, dead atmosphere... There were people on the bus but not a smile on anyone's face; no one talked," she

said. Arriving home Frietag was told by her father: "Hitler has overrun Austria, there is no Austria anymore." She had joined most of Europe in being a person without a country—a refugee.

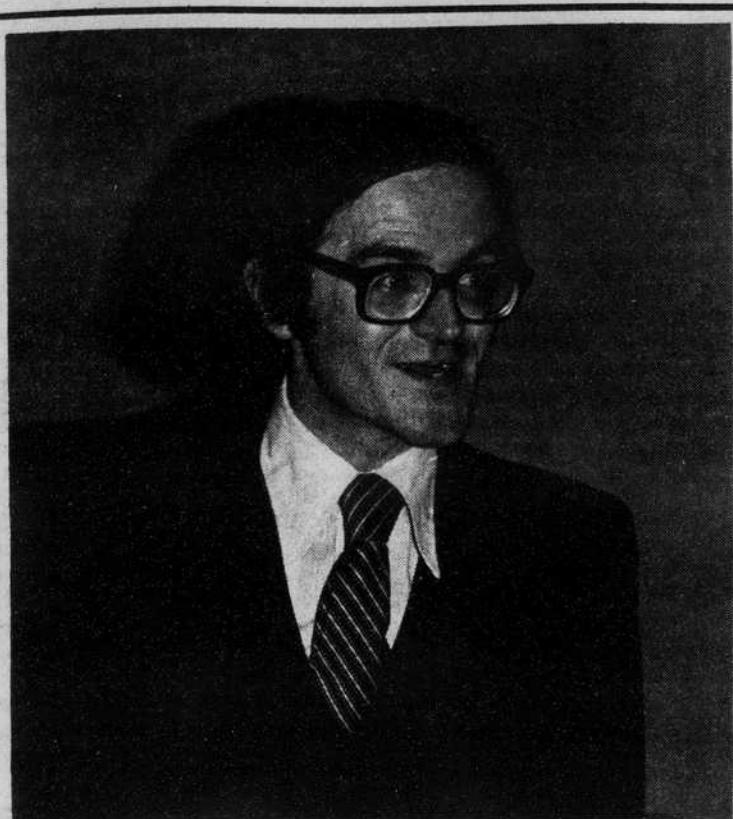
Frietag doesn't fit the picture of a refugee. Not that her experience was any easier than anyone else's. When Austria fell, Frietag said,

"There was but one wish in our hearts, minds and souls, and that was to get out." Of a train station that was destroyed, she said it was best because "that platform in its days had seen too much human misery." But Frietag cannot be framed in a refugee picture; the emphasis of her talk is not the misery but the spirit of the people.

A physician from St. Louis, a total stranger, sponsored Frietag to help her escape out of Austria. An old English woman who told Frietag she had "been praying for a solution to your problem," found housing for Frietag and her parents on more than one occasion. A London shopkeeper showed the spirit when following a night of heavy bombing she remarked to Frietag: "It's been a bit noisy last night, hasn't it? What will you have?..."

Frietag said it was interesting to observe how one's value structure changed under such conditions. When it came down to it, only three things mattered to her: the separation from her parents, the loss of her language, and the separation from mathematics. Frietag worked as a domestic, a volunteer, and a waitress before finally making her way back into teaching at a private girls school in London.

In 1948 Frietag joined the Hollins faculty having arrived in America four years earlier. She received her M.A. in mathematics in 1948 and her Ph.D. in 1953, both from Columbia University. It was through Columbia that Hollins heard of Frietag. She remembers her brother's friends telling her how to dress for the interview with Hollins; everyone lent her something. In nervous preparation she learned the names of all the faculty. This, she said, "paid dividends. There were a lot of people who felt internationally renowned."



Dr. Frank David Kievett from Bergen Community College spoke in the November 1 lecture of the Classics Symposium.

Photo by Louise Holland

Kunstler builds strong case

by Robin McCormick

Using the trial of Christ in 33 AD as the prototype of a political trial, William Kunstler charged that "that type of trial occurs frequently in the U.S. and elsewhere." Addressing a full crowd in Babcock on November 7 or the second Awareness Series lecture, Kunstler used the period of anti-war sentiment to illustrate his point.

Recognizing Hollins as a school that is not radical, Kunstler built his argument slowly and used Jesus as his choice of a prototype. Although Socrates was formerly his prime example, he recently changed his mind. In fact, he carries a copy of the New Testament with him so that he can read accounts of the trial before each lecture.

Kunstler was careful to appear not only as a lawyer with a political viewpoint, but as a human. Entering his "second fatherhood," he deals with his "mewling, puking infants" to keep the talk from becoming too lofty and philosophical.

He also used humor effectively to help enliven the talk. For example he talked of the age of jurors and judges by saying, "Once in west Palm Beach during my summation a man died in the jury box. Throughout my summation I was convinced that he was the most intent."

Using carefully laid facts and examples of five recent political trials, he stated that his purpose was to "weaken your faith in the judicial process and the law... because the system is insulated and becomes something that is above the law and able to do its (the government's) dirty work."

He toned down his own political viewpoint to some degree, though. Only when specifically asked did he say that he felt "the system deliberately uses the courts and only by revolution will there be change." Also only when asked did he give his theory that "elections are really appointments" in this country for the most part.

Defining the characteristics of a political trial, Kunstler cited three components. First, the purpose is "to eliminate or curtail a voice or voices" that the system finds threatening. Secondly, the trial should "dispel, terrorize, or intimidate the followers of the voice." Lastly, it should serve to "unite the silent majority behind the system."

Jesus's trial was an excellent example because it successfully accomplished all the objectives. Obviously threatening to the regime because of his comments, Jesus had to be silenced. His arrest and trial "looked legitimate" and did silence him. Terror was created among his followers so that they denied him. Popular acclaim led Pilate to release someone other than Jesus, which united the people behind the system.

In less than a decade, cited Kunstler, five major political trials erupted in the U.S. concerning anti-war activists. Although legal victories for the defendants in each case, they at least served to silence a voice during the period in which it was most listened to.

The first example was the trial of Dr. Benjamin Spock and five other Jewish and Protestant intellectuals for "perverting the youth of America." Then three years later in 1969 came the trial of the Chicago Seven. The Berrigan brothers and

the Catholics in the anti-war movement were tried next in Harrisburg. Even those who had fought in the war, the Vietnam Veterans Against the War, were brought to trial in Gainesville. The last major trial was Daniel Ellsberg for the Pentagon Papers. The outstanding point of each case was that the charges were so forced and the government so overeager to prosecute that the charges could not be made to stick.

Government ineptitude, bungling, gross errors, and criminality were part of the reason that these were legal victories. From attempts to bribe the judge in the Ellsberg case to evidence proved to be fabricated in the Berrigan case, he demonstrated discovered government efforts. "If they didn't make so many gross mistakes, we'd have been dead a long time ago; it would have been 1984 five years early," said Kunstler.

"The Judicial process has to be scrutinized," he emphasized. "What really is on trial may be democracy itself." He proposed setting up court watchers to check the judicial system. He cited the trend toward Federal Grand Jury trials as one of the ways in which the government is using the courts to achieve its ends. This way, he said, they can eliminate the uncertainty of the juror, the man off the street, and replace him with governmental figures.

What keeps him going in a corrupt world? Kunstler holds to what he considers Herman Melville's concept in *Moby Dick*, that the world is concerned with both good and evil. "Evil can never be destroyed, but must be held in check."



Leesa Dalton '80, and Ginger Reeder '81, participated along with students and alumnae in the Alumnae Telethon November 7. Raising over \$20,000 for the College during three days, the telethon was called a great success.

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Letter from the editor

Although all students by now should be aware of the recent "rash of peeping toms, nude males and lone males jumping out from behind bushes and attempting to grab passersby" (from a letter from Baylies Willey) the *Columns* editors feel it imperative that precautions be taken now to insure that no one is hurt.

The Coordinating Council, the office of the Dean of Students and the Campus Security Office as well as others are currently considering ways to stop this outbreak of attempted assaults. Students can help in this matter by adhering to the suggestions of Dean Willey and by offering suggestions on ways to stop this potential problem. Below are the precautions suggested by Dean Willey.

- KEEP YOUR DORM WINDOWS LOCKED
- KEEP YOUR DORM ROOM LOCKED
- DO NOT LEAVE DORM DOORS PROPPED OPEN
- WALK IN PAIRS AFTER DARK OR CALL SECURITY FOR A RIDE
- STUDY IN PAIRS IN ACADEMIC BUILDINGS AFTER DARK
- DO NOT JOG AFTER DARK IN ISOLATED SPOTS OR DARK AREAS
- REPORT ANY SUSPICIOUS ACTIVITY TO CAMPUS SECURITY -- E.G.

AN UNFAMILIAR PERSON HANGING AROUND YOUR DORM, CLASSROOM, OR CAMPUS BUILDING

Willey continues in her letter to say that there are 14 alarm buttons on campus. Four are in Siberia parking lot, four on the road to Siberia, four are on the Bridge to the Apartments, one is in the Gym and one is at the reception desk in Tinker. If students have questions as to where these are located, ask a security officer to point them out to you.

Although it seems likely that this problem, on a smaller scale, has occurred before due to the nature of the campus and its large population of women, now is the time for the community to take action against intruders. Students should contact members of Coordinating Council and dorm representatives if they would like to offer suggestions or help in this matter.



The walkway from the Infirmary to the bridge by Turner is poorly lit and surrounds walkers at night with near total darkness. In keeping with the need for self-protection do not walk alone on this route to campus. A safer route is the longer walk along the road.

Letters to the editor

Dear Editor,

If Christine Ryplansky and Betsy Strickland are truly "in search of Chinese cuisine" (Hollins Columns, November 6), have them travel south on route 117. At the end of the road, only a few miles from the hallowed halls of Hollins, they will find the best Chinese restaurant east of Chicago and south of Bonsack. Just have them tell Charlie or Alan at the Peking Palace that they were sent by

Ralph Steinhardt

To: Caroline Oakes, et al.

We could not let the occasion pass without thanking all the students who worked so hard on the Halloween party for faculty and staff children and the Community School. It was a wondrous experience for the little people, and a warming one for their elders. In short, it was one of the nicest things to happen in this community in a long time.

We know we speak for many when we say "thanks".

Carol F. Ra
Jong Oh Ra
William Evitts

editorial

SGA dues fund clubs: activities

It was obvious from this week's *Roving Reporter* that few students really know where their SGA dues go, even though resident students pay the mandatory \$53.00 and day students, \$26.00. So, we decided to find out.

The SGA budget is listed in the back of the *Index*, with *The Spinster* being allotted the largest amount, \$9,500.00, and ADA receiving the least, \$25.00. Campus Activities sits somewhere in the middle at \$4,200.00. The Pre-Law Society and Concerned Black Students receive nothing as no appeals for funds were made by these clubs at budget time.

Who decides the budget? The newly elected SGA President and Treasurer, the former SGA President and Treasurer, and one person from each class of the new treasurer's choice. For this year's budget, that includes respectively:

Susan Coudriet, '79, Emily Morgan, '79, Susanna Methven, '78, Carrie O'Brien, '79, Lynn Farrar, '78, Nola Covington, '79, Margaret Cregor, '80, and Caroline Cardwell, '81.

The budget was based on 850 students times \$53.00 equalling \$44,765.00. Excess dues as a result of more students, go into the budget. Funds left over at the end of the year go back to SGA and the clubs start over again at zero.

The Spinster, which is under contract with their publisher, is not allotted much more than their contract amount. So one can figure that about 1/5 of resident dues and almost half of day student dues go toward the yearbook.

The Innovative Fund is allotted \$2,000.00 for unforeseen appeals made by clubs for innovative that SGA may want to do.

"Refreshments" does not mean

that SGA officers sit in the office drinking \$1,000.00 worth of Cokes during the year. Nor does the Coordinating Council use \$1,600.00 worth of supplies at their weekly meetings. Rather, clubs appeal for SGA for refreshment funds for club activities, and for club and office supplies such as stationery and typewriters. Likewise, \$200.00 is allotted long distance telephone bills.

Abroaders pay the same dues as campus students. The programs together receive \$1,500.00.

SGA Treasurer Emily Morgan says that club spendings are closely monitored by SGA. Presidents and treasurers have been instructed in bookkeeping and bank procedures. Any questions concerning the SGA Budget can be directed to Morgan or the club president or treasurer if the question concerns that club.

The November 6 *Columns* erroneously stated that the Drama Association's talent show would be called the "Kong Show." It is called "This Is Entertainment!" and will be on November 28, not December 1. The *Columns* apologizes for any confusion or inconveniences this may have caused.

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here
&
there

By Judy
Sublett



Orchesis to present 'works'

by Weezie Collier

"Works in Progress" will be presented by Orchesis, the College's performing dance group in the Little Theatre on November 16 and 17 at 8:15 p.m.

The versatile production is the fifteenth annual program in which the students have an opportunity to organize their own choreography. One exception is a segment called "Morning Song," a new work by Haruki Fujimoto, associate professor of dance. The program is co-directed by Fujimoto and Paula Levine, associate director of dance. Marion Otey, technical director, will supervise sound, costumes and light design with her production staff. The staff includes students in the technical theatre courses and members of the Drama Association. Students are able to experiment with different types of movement. "Works in Progress" has no particular theme as it is a workshop production with variety in choreography, subject matter, and accompaniment.

Usually working within a dramatic or ethnically inspired

theme, Fujimoto's new work indicates an exploration of movement, for movement's sake. Fujimoto is quite pleased with the progress of three months of planning and practice. He decided to vary his style to broaden his "dancing vocabulary and repertoire." Music for the plotless piece is "Coming of Light," by Alan Hovhaness. The segment employs a cast of fifteen, featuring Fujimoto and Conway Weary, '79.

As a dance major and Orchesis President, Weary choreographed two contrasting pieces: a quartet, "Billy Goats Gruff," and a lyric solo called "Isis." Technical Director Marion Otey explained the quartet is set in an "eerie forest scene" with lighting and props. The music selected is the Electric Light Orchestra version of Grieg's "Cave of the Mountain King." Weary's "Isis" is performed to a recording of Cyril Scott's "Lotus Land," played by alumna pianist Martha Anne Verbit, '64. The Egyptian goddess Isis is said to have filled the Nile with her tears. Weary's performance reflects a delicate melancholy that Levine

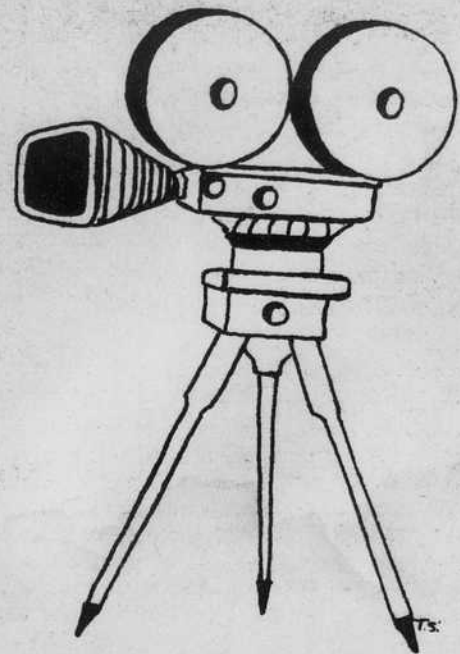
describes as a "liquid, flowing, melting quality."

Marcia Holmes, '80, and five other dancers change the mood considerably with "A La Fever," a take-off on disco-mania. Bright colors dominate both lighting and costume.

A duet created by Ellen Hutchinson, '80, uses a portion of Stravinsky's "Sacre du Printemps." "Soliloquy," the title of the duet, is performed by Daryl DeBerry, '79, and Suzanne Gralow, '82.

Abbie Ross, '81 dances the solo, "Gigue," to Bach. Stage Manager Cindy Perez, '81 described the movements as "coquettish." The dance is based on the flirtations of the Renaissance period. A duet titled "Druid Hill" is composed and danced by Pamela Scott, '80 and Hilary Lower, '81.

Concluding the program is a pantomime called "Agonia," which is a capella that is choreographed and acted by Lisa Smith, '81 and group. The movements in this sequence are described by dancer Becky Miller, '79 as "wrenching free style in mounting action."



Festival to feature students' films

by Amy Wheeler

The Hollins film department will sponsor its first film festival in two years. According to Co-Director Thomas Atkins "It's purpose is to show the vitality and high quality of student film making at Hollins."

The Festival will be on November 18 in Talmadge Hall. It is free. The films shown will be from the past and present film students of Hollins. The film festival will be two to three hours of continuous films with short intermissions. Many of the filmmakers will be present to discuss their works. There will be an opportunity to ask questions during the breaks but it will be informal.

Hollins is one of the few colleges in Virginia that offers a B.A. degree in film. Students can major in many phases of film for example, film history, film psychology, and film making. The film department is co-directed by Richard Dillard and Thomas Atkins. The films made by Hollins students are of nationally high standard. Many graduates of this program have had great success. Lois Anne Polan, '72 and Suzanne Pettit, '70 are two examples. Polan won a \$10,000 grant to make a

musical comedy *Hollywood Boulevard*. She has done very well with this film in competition throughout the United States and in Europe. Pettit is a professional film editor in Hollywood. Her latest work was for Warner Brothers editing Well's film "Girlfriend." Some of their works made while students of Hollins will be shown at the festival.

The films in the festival are a mixture of super 8 and 16 millimeter, silent and sound, black and white and animation films in color. A couple of the films that are being shown have been entered into contests. Cathy Hankla's, '80 *Lilly* and John McCullough's *Lone Star*. Some of the films already announced are: *Garbage* by Sharon Donovan, '69, *Lee's Auction Room* by Charley Baxter and Ceil Hillegass, *The Complex* by Debbie Brumfield an MALS student, *Cotillion 77* by Baxter and Hillegass, *Pinwheel* by Pettit, *Un Amour D'Histoire* by Polan, *Black Light* by Sharon Donovan and Mary Towers, '71, *The Spell of the Moth*, an epic gothic romance.

Atkins says there will be some unannounced surprise films of past events at Hollins. Beware you may suddenly see a familiar face on the big screen. It might just be yours.

Woods to speak on 'relaxation' writers discuss publishing

by Trudy Wallace

Professor of Psychology Paul Woods will speak about "Relaxation Response" November 15 at the LSC/SGA Response Lunch.

Last week's lunch featured Assistant Professors of English Dara and Allen Wier, Professor of English Richard Dillard and Associate Professor of Theatre Arts Thomas Atkins discussing the publishing of poetry and fiction.

The four writers each discussed their personal experiences with publishing. Allen Wier's novel

Blanco was recently published by the University Press of Louisiana State University. *Blanco* LSU's first publication of a first novel, is representative of the future opportunities available for the publication of fiction by university presses. With the absorption of publishing houses into huge conglomerate corporations, publishers are often only interested in profits without considering fictional works of literary value.

Through dealing with Doubleday Dillard found publishers business-like and unaware of aspects of publication. Book reviews of several author's and

Atkins' works were suddenly excluded from a review's advertisement when a conglomerate incorporated the publishing house.

In contrast to the large publishing houses Dara Wier discussed literary magazines funded by colleges and small magazines published by an individual or a small group of people. The more established literary magazines are published more regularly than the small magazines that often have only two issues. The literary magazines tend to select more traditional works for publication.

Grapheon sponsors graduate readings,

This week's Grapheon reading will feature graduate students Kip Miller, Scott Cairns and Ellen Prewitt, '76, reading Tuesday at 8 pm in the Green Drawing Room.

Miller and Cairns are reading from their works of poetry while Prewitt reads selections from her fiction.

Miller is a graduate of St. Michael's in Vermont. Also from Vermont, Cairns was graduated from the University of Vermont. Prewitt received her B.A. from the College.

Carolyn Forche will read from her book of poems, *Gathering the Tribes* on Thursday, November 16, at 8:15 in the Green Drawing Room.

Gathering the Tribes is the Yale Series of Younger Poets selection for 1976. In addition, Forche will read some new works from a book in progress.

Assistant Professor of English at San Diego State University, Forche is a recipient this year of a Guggenheim Fellowship. She recently had a poem published in a current issue of *The New Yorker* magazine.

Forche received an undergraduate degree from Michigan State University, Justin Morrill College. She then received her M.S.R. degree in creative writing from Bowling-Green University in Ohio.

Next year, Forche will be teaching at the University of Virginia in Charlottesville.

College
Legislature
meets tomorrow
to discuss and
vote on
proposals
concerning Short
Term. Students
are urged to
come and learn
about possible
changes.

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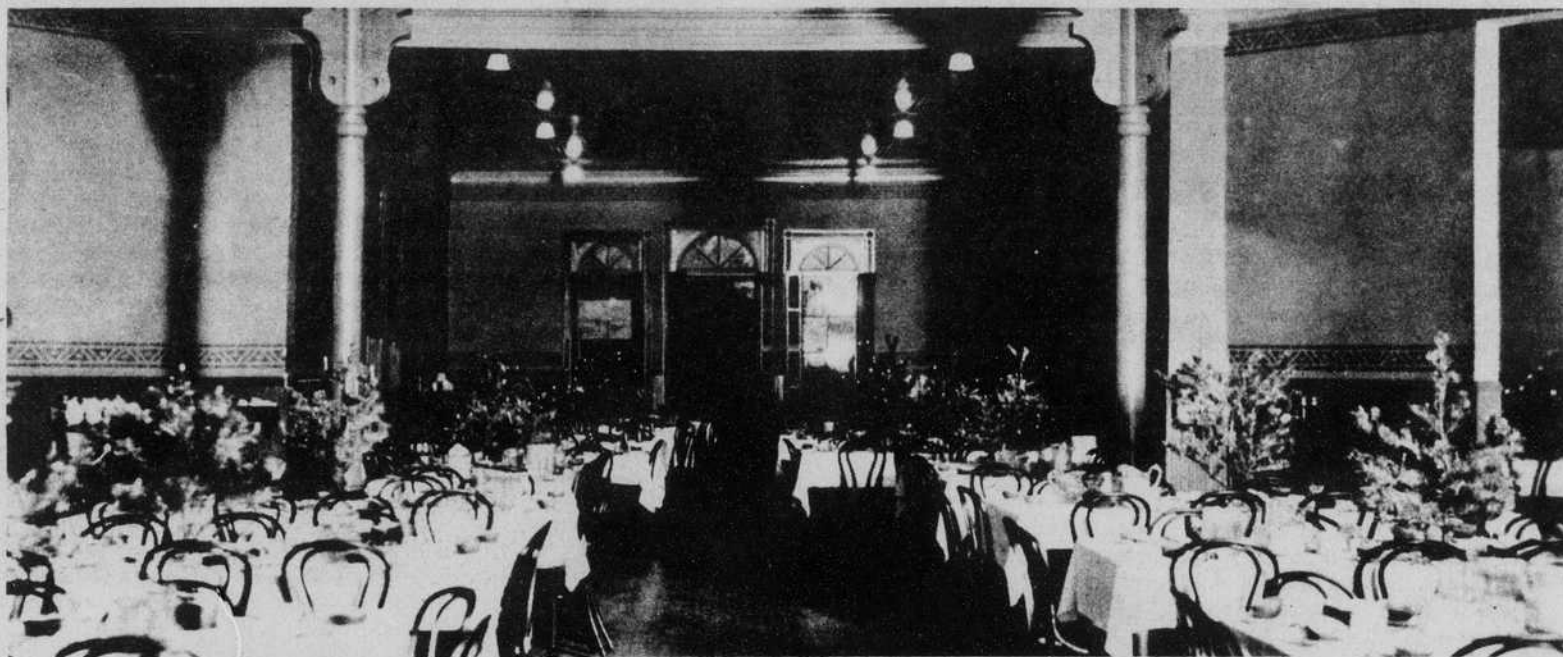


In 1954 a millstone from John Hollins's mill on Blackwater Creek, Lynchburg, was brought to be placed on front campus with other stones from the old millraces at Carven's Cove and the Trout farm on Carvin's Creek. Henry Smiley, owner of the Hollins property, donated the millstone. Standing at the left is Miss Elvira Miller who attended the College from 1867-69 and in 1954, was the oldest living alumna at 103.

A glance at Hollins history

From Hollins College *An Illustrated History*
by Frances J. Niederer

Frances Niederer's Illustrated History offers students and friends of the College a unique view of its history. The book, available in the College bookshop, traces the growth of Hollins from its inception to the end of the 1960's.



The old dining room in Botetourt is shown dressed up for Christmas dinner. The dining room was replaced in 1975 by the dining room in Moody.



Mohican Team of 1902--Permanent basketball teams were organized in 1900 and given Indian names and totems. Mohicans wore blue sweaters bearing their golden turtle totem, and Yemassee wore red, with the device of an arrow piercing a black letter Y. The final match was played on Thanksgiving Day and was followed by a banquet, setting up a tradition that continued well into the twentieth century. But not for fifty years has there been such festooning of gates, dormitories, and bleachers as there was in the early decades.

Charles Henry Cocke and Students--Under the terms of the new contract of 1882, Charles Henry Cocke shared with his father the lease of the property and served as business manager of Hollins Institute until his death in 1900. Charles Lewis, lamenting his son's early death, said he was "the most efficient, successful and progressive officer Hollins ever had." Dorothy Vickery reported in her 1942 history of Hollins that "everybody loved Mr. Charlie...he was a cheerful companion in any company and was accessible at all times to both students and faculty." Shown to the right of Mr. Charlie in this photograph taken in 1886 is Miss Belle Lester, superintendent of the dining room.



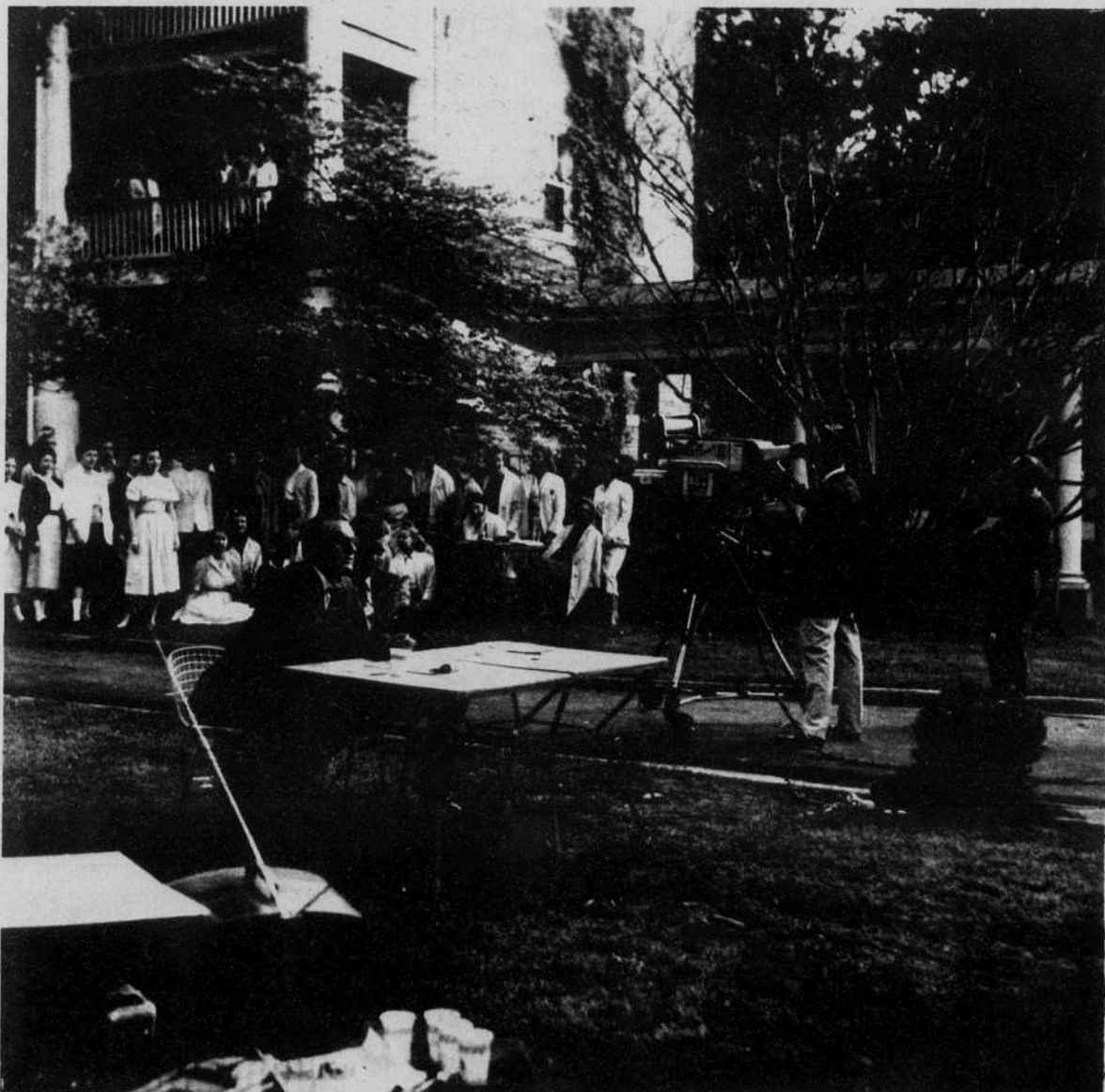


Rath Haus, the home of "Vannie" and "Munnie" Rath, as they were affectionately called, was the first of the houses to be built for faculty, the first home to have a Christmas tree, and always a place where students were cordially entertained. Built in 1907, it was placed between the Old Music and Art Hall (now Carvin House) and the older Teachers' Cottage (now Sandusky House), which had been erected in 1885 as a small residence by a parent, Mrs. L.V. Kapp, and altered from time to time. Rath Haus, after serving as faculty residence and then as student dormitory, became in the fall of 1970 an informal student center, serving pizza and the first licensed beer to be sold on campus.

Cotillion members, dressed in slacks and shirts, maintained an old tradition by squiring dates to informal hops in Keller. But true highlights of the college social year were the formal proms, and long hours were spent in glamorizing the gymnasium.

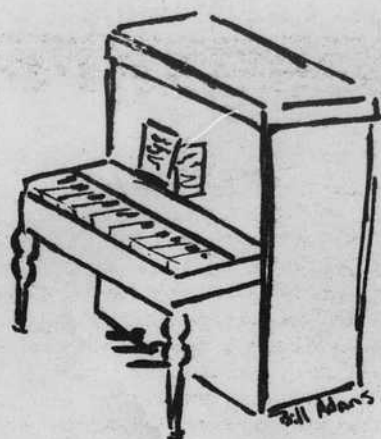


A mock election was held in 1960, with Kennedy girls and Lieutenant Governor Stephens joining in a "grand old-fashioned outdoor rally."



Dave Garroway Show--Students milled around a campus strewn with cables early on the morning of May 16, 1956, when Dave Garroway's Today Show was televised from Hollins. The V.M.I. Glee Club and the Roanoke Symphony Orchestra joined the Hollins participants; musicians installed on the steps of Cocke Memorial Building practiced from 4:00 a.m. on, and the cafeteria ran all night. Students were happy because this was the last class day of the year. But the greatest rejoicing was that of the faculty and staff, for in the early morning mail appeared unprecedented bonus checks. Mrs. Alfred I. duPont, with a characteristic sympathetic gesture, had given \$40,000 to be distributed. Taken all together, it was a memorable day.





Music review:

Marty Bear & Briggs Rigg

by Anne Jensen

Last weekend Hollins was once again graced with the presence of "Marty Bear," singer and guitarist. There seemed to be a larger crowd than last year.

Marty's performance has now become a total act. Each song that he played was followed by either a joke or a story sometimes acting as a set-up for his next song. His performance was only fair despite his National Enquirer jokes. Amateur singers trying to imitate famous artists can often ruin the quality of the song. Marty Bear has a good mastery of the guitar style of many artists, but his voice was somewhat destructive to most of the popular tunes he played.

Marty did a much better job with Neil Diamond's "I am, I said" and Harry Chapin's hit "Taxi" which are more similar to his own voice and style. His best tunes were his original works, as his voice was much sweeter, more natural and less put on.

Later into the show he played his own rendition of "My Ding-a-Ling" and he even had the audience singing along and laughing at the same time. I wasn't sure whether the uproar was because of the song or as a result of the beer.

All that I can fairly say of Marty Bear is that he does have very good taste in music. Most of that which he chose to sing was a combo of folk and rock with only a wee bit of country.

For those of you who were not at the Coffee Pot this weekend, there was an excellent band there from Richmond. *Briggs Rigg* is a somewhat rare band who seems to be able to satisfy any audience. All five musicians are vocalists and are very versatile. They are able to switch instrumentation from electric and acoustic guitars to the electric piano, creating a variety of music styles. Their material can be best described as "FM Rock" because it covers such a wide range of artists such as "Beatles," "Crosby, Stills, Nash and Young," "Bruce Springsteen," "Steely Dan," "Jackson Browne," "Little River Band" and "Lynyrd Skynyrd."

Diversity, authentic representation, and energy has made *Briggs Rigg* one of the hottest new bands on the East Coast. The group's motto is to play "All the Rock and Roll that's fit to hear" and to provide top entertainment which indeed they do.

calendar, calendar, calendar, calendar

Nov. 13-16

Clint Eastwood Film Festival—Commonwealth Ballroom, Va. Tech

Nov. 15

"The Drive for Power"—"The Long Childhood"
Olin Hall, Roanoke College

Nov. 16-19

"Cat and Mouse" 1978—"The Happy New Year Caper" 1973
Both films are directed by Claude LeLouch—Vinegar Hill Theater

Nov. 17

"Nasty Habits" with Glenda Jackson
Talmadge Hall, Hollins

Nov. 17-19

"Executive Action"—DuPont Auditorium, W&L

Nov. 18

Student Film Festival—Talmadge Hall, Hollins

Nov. 20-22

"The Wind and the Lion"—"Young Winston" 1973
with Robert Shaw and Anne Bancroft
Vinegar Hill Theater

Nov. 23-26

"Pat and Mike," "Without Love"
both with Spencer Tracy and Katherine Hepburn
Vinegar Hill Theater

MUSIC

Nov. 15

STYX — Roanoke Civic Center

Nov. 15

Moody Blues — Greensboro Coliseum

Nov. 17

George Benson — Greensboro Coliseum

Nov. 17

Billy "Crash" Craddock, Gene Watson, George Jones,
and the Kendalls — Salem-Roanoke Civic Center

Nov. 17

Glenn Miller Orchestra Performance
16 West Church Ave. SW

Nov. 19

The Outlaws — Salem-Roanoke Civic Center

Nov. 19

Roanoke Valley Chorus sings:
"Haydn's Mass in D Minor" and Johann Pachelbel's
"Now Thank We All Our God" — Grandin Court Baptist Church

Nov. 20

Roanoke Symphony
featuring members Allen Backelder, Jacqueline Walters,
Dennis Waters, and James Galzebrook — Roanoke Civic Center

Nov. 25

Boston — Greensboro Coliseum

READINGS

Nov. 14

Graduate students Kipp Miller, Ellen Prewitt,
and Scott Cairns read from their works.

GDR

Nov. 16

Carolyn Forche, assistant professor of English at San Diego
State University, reads from her poetry.

GDR

OUT OF THE ORDINARY

Nov. 24

The Harlem Globetrotters — Roanoke Civic Center

NIGHT CLUBS

Nov. 16, 17, 18

Cripple Creek — Coffee Pot

Nov. 16, 17, 18

East Virginia Grass
Cin-Ter, Salem

Nov. 21

Zipper — King's Inn

ART

Now-Dec. 17

Sculpture by Alvin Sher — Hollins Art Annex

Nov. 2 - Nov. 29

Sculpture by Bob Crawford — Hollins Art Annex

Now - Dec. 10

Area Artists Exhibition 1978 - Roanoke Fine Arts Center

Nov. 5 - Jan. 7

Glass, ceramics, jewelry, weaving, crafts invitational
Yeatts Gallery, 364 Walnut Ave., S.W.

Nov. 7 - Nov. 24

Group Exhibit of works by the Blue Ridge Artists Association
First National Bank, 201 S. Jefferson

Nov. 11 - Dec. 9

Works by Arthur and Shirley Prilliman
Gallery 2, French Quarter, Tanglewood Mall

Nov. 16 - 19

Docent Guild Festival — Roanoke Civic Center

Nov. 19 - Dec. 15

Screen Prints and Homemade Paper by Nancy Dahlstrom
Hollins Art Annex

Nov. 24-26

Arts and Crafts Show — Greensboro Coliseum

THEATER

Now - Nov. 19

"Not Now Darling" an adult comedy
Brandt and Dean's Barn Dinner Theater

Nov. 15-19

"Jacques Brel is alive and well and living in Paris"
Showtimers Studio, McVitty Rd., S.W.

Nov. 16

"The Comedy of Errors" by the Oxford Cambridge Shakespear Co.
Lexington High School

Nov. 16-19

"Harvey" — Northside High School

Nov. 16-19

"You Can't Take It With You" with guest star Polly Ayers
of Panarama — Patrick Henry High School

Nov. 19 - Jan. 1

"Here Lies Jeremy Troy" a comedy
Brandt and Dean's Barn Diner Theater

COLLEGE CINEMA

Nov. 13-15

French Film Festival

all films in French with English titles:

"La Horse" 1969 — dir. Pierre Granier-Deferre

"Mais Qu'est-Ce Qu'elles Veulent" 1975 — dir. Coline Serreau

"Un Balcon en Foret" 1978 — dir. Michel Mitrani

"Attention Les Enfants Regardent" 1978—dir. Serg Leroy

"Trois Millions Sans Ascenseur" 1972 — dir. Roger Piguat

"Le Neveu Silencieux" 1977 — dir. Robert Enrico

Discussions with visiting filmmakers Mitrani and Leroy
are scheduled.— Vinegar Hill Theater
220 W. Market, Charlottesville

Etchings deserve closer look

by Gina Gill

A collection of etchings can be found now in Dana Lounge, and, although an unframed show, provides an interesting glimpse of recent student work. The 27 prints struggle to call attention to themselves somehow, against the huge elongated spaces of gallery wall; but they decidedly merit a closer look.

Etching is a method of creating intaglio images from zinc plates. It's "intaglio" (Italian, "to cut") because most of the print's designs are made from paper pushed into shapes cut below the plate surface. The printer works in either hard or soft ground on the plate for various effects, and the plate with its markings plus the sheet of wet paper receiving imprint are run through a roller press.

The artist decides upon the length of time, strength, and

number of acid baths, which "bite" her plate ground and its cuts before they are inked. This acid creates different surface textures depending on the chemistry between it and substances coating the plate. A rule of thumb is that the longer the bath, the darker the final tones produced in both cut and aquatinted areas.

The current Dana collection begins with a fine line cut etching by Jayne Arnesen entitled "Scene After Rembrandt," and concludes with experimental "rolled" prints in four colors by Debbie Frazier. The collection seems to comprise two types of work: simple figure studies (a conch, leaves, an artichoke) in which the printer explores technical variations, and more complex work in which technique was chosen to fit the theme of the subject matter. Quite a few etchings are on handmade

100% rag paper, the color and texture of which have been carefully created by the printer to enhance the etching they bear.

Textures, both found and carved, are explored and exploited. Sheri Darnall's untitled piece is silhouettes of real wildflowers, and Kirby Whidden's "Shell Study #2" sports the weave of burlap. "Shell Study III," by Liz Dallas, is a sophisticated tonal rendition of a broken shell in delicate lines.

In royal blue and grays, "Navajo Indian Blanket" is one of the few colored pieces in the collection. The artist, Debbie Frazier, described the black outlines in the image as the result of wiping the plate of all ink except that in its grooves. The blue color was rolled across the plate surface above these grooves. For those who admire integrity, Debbie's paper

includes hairs from the blanket from which she borrowed her motif for this etching.

Another particularly eye-catching piece is Daphne Boyle's "Cameron's in Edinbrough." Her fine sense of figure-ground relationship and the quiet linear treatment of contours make this etching of a city skyline, a pleasure to see.

The etching process is a long and meticulous one. Lengthy or large numbers of acid baths for the plate, print drying time, and especially the necessity of thoroughly cleaning the plate between each print made, make this characteristic and inevitable one for the medium. The fruits now evident in the Dana collection illuminate the printers' varying stages of apprenticeship in this art, and it is hoped that they will receive a wide audience.

The roving reporter asks

by Sue Bartok
photos by Meegan Hanrahan

In conjunction with this week's editorial on S.G.A. dues, it seemed appropriate for the Roving Reporter to go out and ask for the Question Of The Week: "Do you know where your S.G.A. dues go?"



Abby Ross '81

"I know it goes for parties, and for productions put on by Orchesis and the Drama Association."



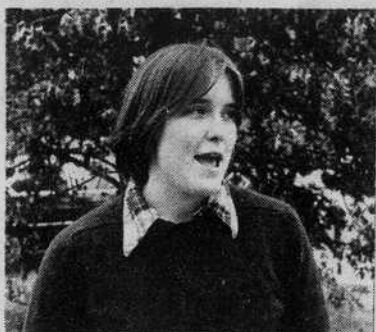
Brooks Peak '82

"Not really. I imagine they go to the parties and mixers and things that the school has."



Cornelia Graves '80

"No. The yearbook, I guess, Cargoes, parties, speakers. I'd really like to know more about where it goes. There was a poster on the kiosk asking what one subject people would like to hear discussed and I noticed that a lot of people wanted to hear what happens to the S.G.A. dues."



Claire Ward '79

"I guess a lot of it goes to keep Jack McWhorter in bubble gum and Susan Coudriet in hair ribbons, but seriously, it goes to things like paying the speakers for the awareness series and paying the costs of the dances."



Ann Peck '79

"For one thing they are split up to help support the clubs. Campus activities gets some of it for things like Fall Weekend and Cotillion. The annual gets some of it too."

Campus activities books 'May'

"The Seventh of May" will provide music for the November 17 all-campus mixer.

The mixer, sponsored by campus activities, will be from 9 pm to 1 am and tickets will be sold

during lunch and dinner on Thursday and Friday. Students will be allowed to purchase only two tickets. Tickets will be \$2.00 per person and beer will be sold in the snack bar.

Pem Boines, a member of the campus activities committee says, "The Seventh of May is a great band. They get the audience involved."

Cinema society to show 'Nasty Habits' Thursday

Nasty Habits is a burlesque-style parody of Watergate that takes place in a Roman Catholic Abbey outside Philadelphia. Glenda Jackson deadpans her way through Nixon impersonations. Sandy Dennis plays a dim-witted, grinning John Dean character. Geraldine Page and Anne Jackson mimic H.R. Haldeman and John Ehrlichman respectively.

Based on Murial Sparks 1974 Watergate satire, this is the bawdy tale of an election and the lengths

to which an abbess will go to prevent her convent from being turned into a love nest.

This is an unabashed comedy which devastatingly lampoons Watergate. It is topical and amusing entertainment with a dash of sacrilege.

Judith Crist calls it "outrageous and amusing".

Pauline Kael of *New Yorker*: "High wit and inspired silliness...Sandy Dennis is John Dean crossed with Amy Carter."

Recital features pianists

John Diercks, professor of music and Carolyn Victorine, lecturer of music are the featured pianists for the faculty recitals on November 12 and 13 in Talmadge Hall.

Diercks and Victorine selected *Five Waltzes, Opus 39* by Brahms, Debussy's *Prelude a l'apres midi*

d'un faune by Chopin, *Le Fois Opus 79, Number 2* by Chaminade and Liszt's *Concerto Pathetique*.

Music selections include pieces by Brahms, Debussy, Chopin, Chaminade and Liszt. These piano selections will set the pace for an inspirational music recital. Monday's recital begins at 8:15 pm in Talmadge Hall.

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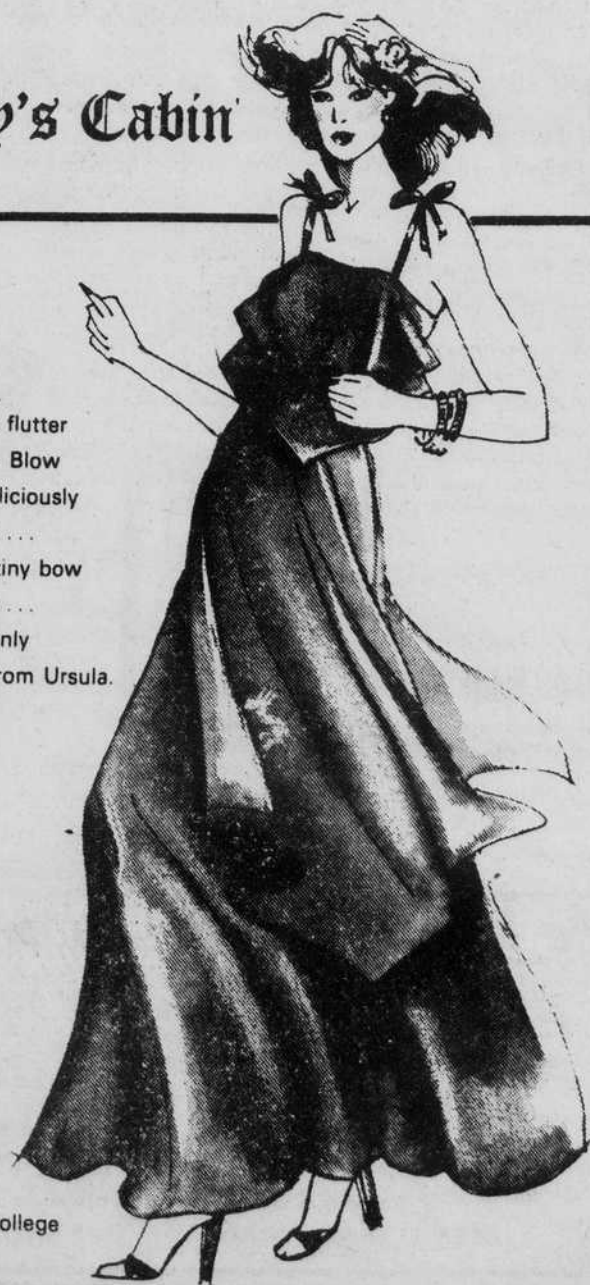
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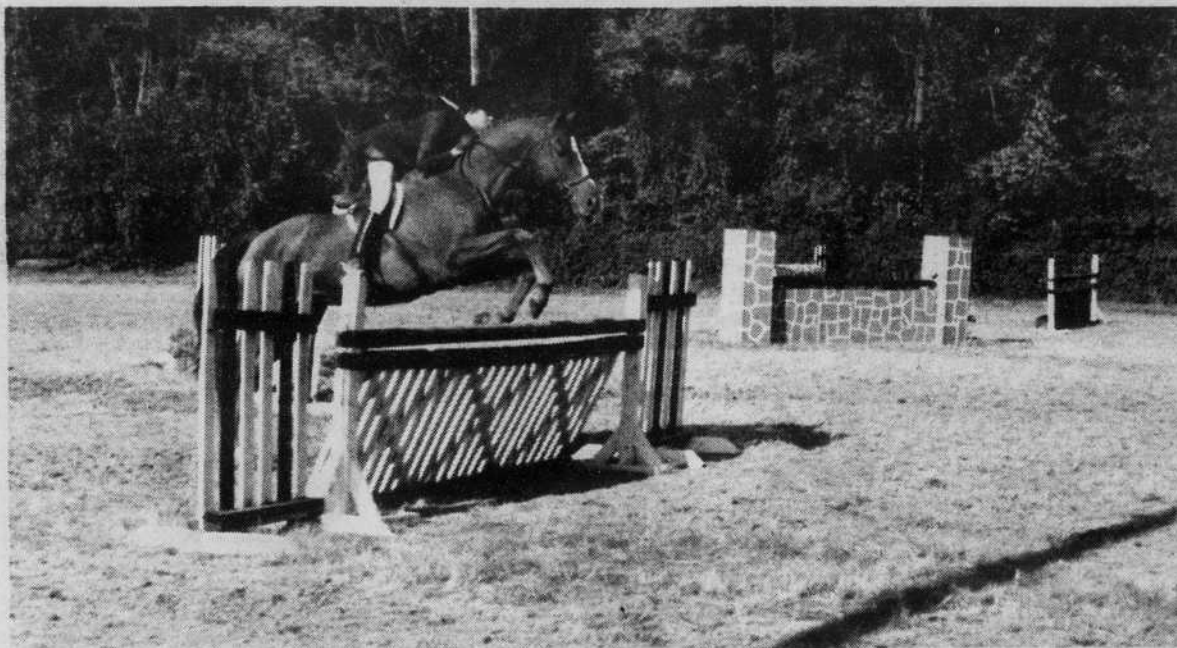


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Across from Hollins College
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Ann Lindblad '79 makes the jump in The Hunter Trials. The riding club is preparing for the upcoming fox hunting season.

Riding club shows strong membership

There is a sport on this campus that some people do not know about. Others do not even know it exists; yet the Riding Club at Hollins is alive and kicking with about seventy enthusiastic members.

So far this year, Hollins' Riding Club, under the direction of Guy Burkholder, participated in open horse shows with Mary Baldwin, Rockbridge, Hunting Hills and hosted Hunter Trials the weekend of October 27, 28, and 29.

In the Hunter Trials, Laurie Eldridge '81, Karen Belber '80 and

Ann Lindblad '79 participated from Hollins. Hollins has been very successful in the open shows and although the open show season has ended, fox hunting season is beginning which will keep the riders busy, along with more intercollegiate shows. In addition, a clinic will be held sometime this month when Jim Lee, a professional rider, will come for a day and provide guidance at the beginning, intermediate and two advanced levels.

Ann Lindblad '79 is Student Head of Riding this year and

speaks very highly of the riding program at Hollins. Laurie Eldridge '81 states that "Everyone has a good attitude. It's very relaxed up at the barn."

The Riding Club has apparently not gotten the publicity or attention it deserves in past years. Debbie Brigham '81 says of the equestrian program at Hollins: "More people should know about what's going on in the Riding Club...it is a sport and is just as important as any other on the campus."

Beninghove takes over

June Beninghove, is the basketball team's coach this year and at present she's preparing approximately ten to fifteen women for their first game against Bridgewater College Nov. 30.

Beninghove was a Physical Education major at Longwood College. After graduating she taught and coached basketball, volleyball and track at Covington High School for three years. During the '76-'77 year she attended University of North Carolina-Greensboro for her

Master's Degree. She teaches tennis and golf at Hollins but basketball is her specialty.

Beninghove says that it's a little too early in the season to make any predictions about the team, but she does know that one of Hollins' competitors will be Averett College, a school with scholarship players. Hollins faces Averett on December 4 and is the first home game of the season. Beninghove also finds it interesting that all but three trying out for the team are freshmen.

Hockey ends season

Coach Margery Berkley and the hockey team are wrapping up the '78 season, and it has been a successful one at that.

The Green & Gold was victorious in the last of their season games against Eastern Mennonite, 7-1 and Bridgewater, who is reputedly a tough squad, 6-1.

The weekend of November 3, 4, 5 the Green and Gold travelled to Longwood College in Farmville for the State Hockey Tournament. Hollins lost their first game Friday to a stalwart Old Dominion team 1-0. The second game, played later in the day, was a win for Hollins over Longwood, 3-0. On Saturday, Hollins was up against James Madison University whom they had beaten earlier in the season but

lost to them this day 2-0. The University of Virginia won the tournament overall.

Varsity hockey player Janie Applegate '81 says of the season, "At times we worked really well together. Individually, we have excellent athletes but we just have trouble working together as a team," and of the tournament, "That's what happened at Longwood—we couldn't work well together at all. We played hard and gave our all but it didn't reward us."

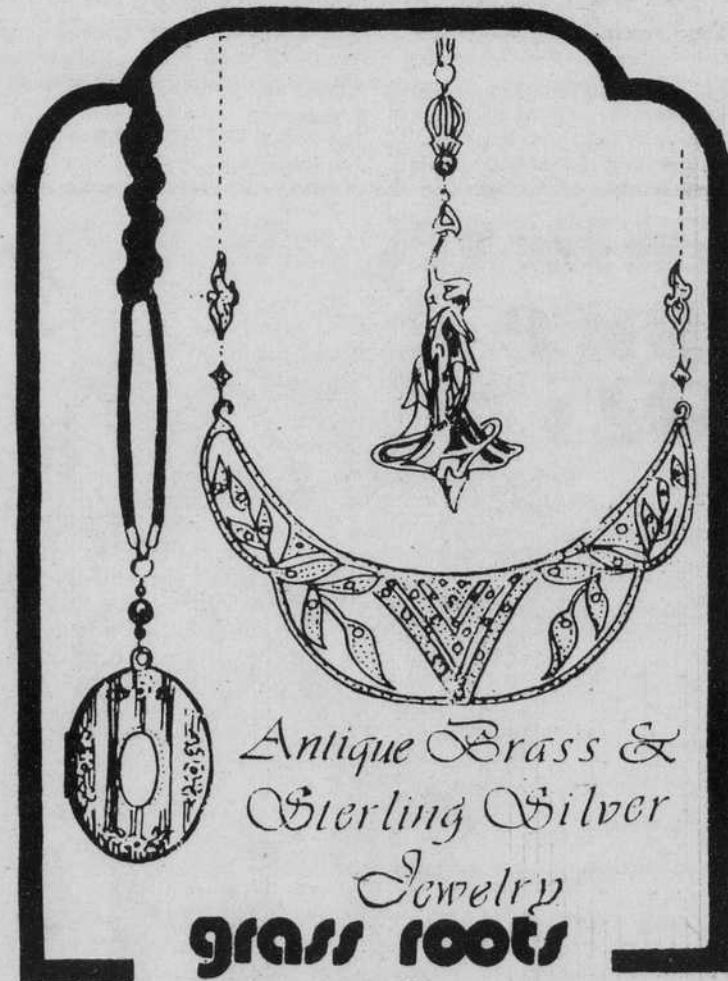
The Region II Tournament was held on the College campus November 10, 11 and 12 but results were not available at press time. The winner of the tournament, however, will go on to Nationals in Seattle, Washington.

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