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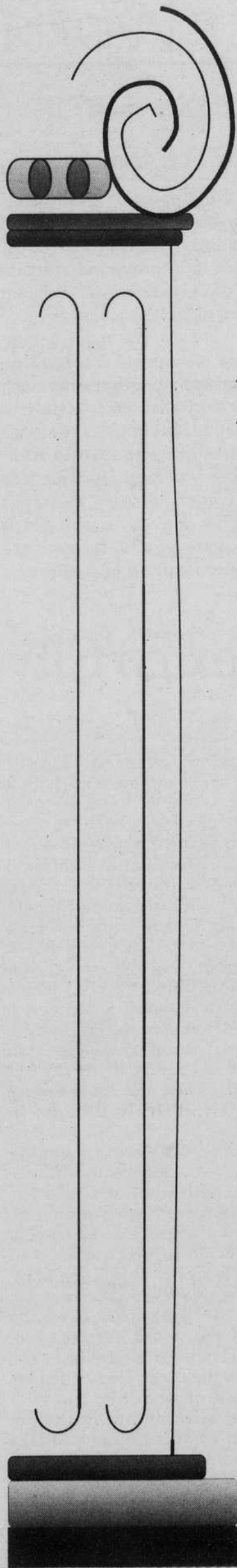
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Hollins Columns (1996 Feb 19)

Hollins College

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Hollins Columns



February 19, 1996

Volume 68, Issue 7

Founder's Day unveils historic exhibit Featured artists include Portnow, Goldman, and Freckleton

by Marissa Jimenez

Women in the Visual Arts was the topic of last Thursday's Founder's Day events. The day-long activities not only celebrated the founding of Hollins College, but also served another purpose.

"[Founders Day] is the official kick-off for the Roanoke Regional Campaign for Hollins," President Maggie O'Brien said during her opening remarks.

O'Brien also announced that the Ballator Fund, a grant given to Hollins by several alumnae, has promised unlimited support to the art department.

"Today has truly been a celebration of women," O'Brien said.

Panelists who spoke at the evening symposium were Jane Goldman and Marjorie Portnow, as well as moderator Sondra Freckleton, artist in residence. Mimi Harris, exhibitions coordinator, opened the night's symposium by introducing Freckleton.

"She is a woman of endless energy, curiosity, and a great sense of humor," Harris said.

Without Freckleton's help, the art exhibit that is currently showing in the art annex would not have been possible. The exhibit, Women in the Visual Arts, displays the work of 30 women artists. Freckleton contacted the artists and was responsible for obtaining all the work.

"She saw it as a significant historical exhibition," Harris said.

Each artist gave a slide presentation that outlined her own work

as well as pieces by artists who influenced her early artistic career. Freckleton began the presentation by explaining the history behind the exhibit. Starting in 1945, artists from Europe came to New York City to escape World War II. New York replaced Paris as the world's major center for art, inspiring contemporary American artists.

Freckleton, who is known for her work in watercolors, originally started as a sculptor, but slowly began to realize that watercolor had its advantages.

"[Watercolor] started out as a hobby, and I did not realize that I would be seduced by the medium," Freckleton said.

Portnow, an American landscape painter, acknowledged the difficulty of showing her work early in her career because she found little female artistic influence.

"Because I was a woman, it was hard to be taken seriously," she said. "I come from a generation where I didn't have a female teacher."

However, Portnow's work is now shown in a number of galleries, including the New York Metropolitan Museum of Art.

Freckleton, too, realizes being a woman in the early days of the art world was difficult.

"There were very few galleries that showed women's work at all," she said.

She also discussed how female artists did not want to be segregated from their male counterparts.

"We worked very hard to get

that first one-man show," she said.

Goldman discussed her childhood in a conservative Dallas suburb.

"I always felt like my muse chose me," Goldman said. "My desire to be an artist was always there, ever since I was three years old."

Goldman, a printmaker, hopes her work communicates with her audience in an unspoken way.

"I don't like talking about my work in words," Goldman said. "Hopefully, the work is speaking for itself."

The slide presentation and panel ended the Founder's Day events. The panel was co-sponsored by General Speakers Fund and Bell Atlantic.

The exhibition will be in the art annex until March 6. Artists featured in this exhibition are Judy Bates, Nell Blaine, Betty Branch, Linda Conner, Nancy Dahlstrom, Janet Fish, Mary Frank, Sondra Freckleton, Jane Freilicher, Jane Goldman, Mimi Gross, Nancy Hagin, Carolyn Harris, Mimi Harris, Ellen Hutchinson, Yvonne Jacqueline, Jan Knipe, Denise Lisiecki, Nancy Lloyd, Sally Mann, Louisa Matthiasdottir, Isabel McIlvain, Janet Niewald, Trisha Orr, Marjorie Portnow, Naomi Savage, Harriet Shorr, Altoon Sultan, Trudy Wheeler, and Linda White.

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Letter from the Editor

New year brings changes, challenges

It is a new year, a new semester, and I am your new editor-in-chief. In case we switched too fast for you, fall semester's editor, Caitrin McAlexander, is now in Paris, and I recently arrived from London.

With any new year, Hollins undergoes change, but this one includes more than the average. I went to a meeting for student leaders to voice what they want in a college president, as this is President Maggie O'Brien's last semester. Students want change, but they also want to feel confident that Hollins will keep its traditions, and most importantly, its single-sex status at the undergraduate level. This is of particular interest as our neighboring

Virginia colleges look at other options: Southern Virginia College

Amy M. Miller

for Women soon closes its doors, Mary Baldwin College soon opens its doors to men, and Hampden-Sydney College considers the co-ed alternative. With a negative wave of publicity towards VMI and the Citadel, whose cases do not apply to Hollins, applications to all single-sex institutions are down.

The future seems uncertain, but I think we need to think positive and be strong. In this time of change, the Hollins community

needs the support of its students, faculty, and administrators to express their vision of the future. We want to improve individually and as a community, and we want the spirit of Hollins to endure.

The *Columns* has made a commitment to improve by deciding not to accept advertisements, such as unhealthy diet and weight loss ads, that are harmful to students. There is no revenue worth compounding problems students face and the contradictory messages these ads convey in a student newspaper. As a staff, we hope our readers support us in this new stance.

Christmas Day bullfight in Mexico City

by Pauline Newton

On Christmas Day, my brother Jose took me to a bullfight in Mexico City. We pushed our way past men selling fried pig's skin, beaded belts, and cervezas as we approached the stadium. We got front row seats. I had never been to a bullfight before, and Jose warned me they would slaughter six bulls that night. After a year of living in District Federal, Jose knows everything about bullfights; he explained he hoped to see six ears and two tails (the Mexican awards for ribbons). Jose also promised the killing would be swift and painless.

Colacion, the first bull, weighed 533 pounds. The crowd roared as he ran out and encouraged him to charge at El Glison, the matador. He did not run madly around the ring like most bulls do, but moved patiently and smartly.

El Glison called in two other matadors, who rode blindfolded horses, padded heavily in blankets and cardboard. One matador held a long spear with a short, sharp blade and thrust it into Colacion's back. (This move helps El Glison drive his sword in more easily when he is ready to kill.) Colacion's hide was so thick, he could not pierce it instantly, and Colacion charged at the horse, lifted it off of its feet, and knocked the matador over. The horse

screamed shrilly, and I shuddered as I watched the bull try to gore the horse. The other men distracted Colacion with their muletas, and quickly led the limping horse out.

Two more men came out with pink banderillas, which are decorated sticks with daggers on the end. They teased Colacion, charged around to his side, and thrust the banderillas in his back. The banderillas bobbed around as he tried to shake them off. By the time the matadors stabbed four more banderillas into Colacion, he looked like an Indian with a head-dress. Jose said most bulls get too distracted by the banderillas to pay close attention to the matadors, but Colacion soon forgot about the sticks and fixed his eyes on El Glison.

Most matadors would have been more cautious in dealing with Colacion, but El Glison was a "hot dog" (the Mexican phrase for smart ass), and wanted to prove he could conquer this bull easily. Colacion ignored his muleta (red cape), and tried to charge at him. He lowered his head and charged, neatly slicing El Glison's left pants leg. He did not cut the matador, but ripped away all the protective layers of cloth. Undaunted, El Glison rolled away to safety, jumped back up, and drove his sword in to the hilt between the bull's shoulder blades. El Glison

stood back and waited for Colacion to die.

Colacion pranced wildly, foamed at the mouth, and did not die. He lowered his horns for another charge, and El Glison began to sweat. He grabbed a two inch dagger and stabbed Colacion's forehead four times, but the bull still was not fazed. Finally, El Glison drew his long sword out of the bull's back. Blood gushed out, and the sweet, sanguine smell filled the air. I began to feel slightly sick. The earth grew dark with more blood where Colacion stood, and he still showed no signs of dying. El Glison panicked and made several attempts to drive the sword in again, but he could not get it to pierce the bull's hide deeply enough. Colacion butted him in the eye with his horn, and the other matadors came running in. They tried to remove El Glison, but Colacion turned quickly and gored his upper thigh. He staggered away and tried once again to kill the bull. This time, he rammed the sword in to the hilt, and Colacion gurgled and began to sink to the earth. He nodded his horns, fell on one side, and with four feet sticking out in the air, died. An ambulance came to take El Glison, who was also bleeding profusely, to the hospital.

SEE BULLFIGHT, PAGE 3

Letters to the Editor

Alumna expresses disagreement with Hollins, Sweet Briar and R-M Woman's College consortium

Dear Editor,

It sounds as though Andre Spies has way too much free time on his hands. Why this obsession with Sweet Briar? Did he apply there years ago only to be told he does not meet their gender requirements? Perhaps he was turned down for a teaching position? Even better, maybe he has a secret desire to wear pink and green everyday. Anyway, I would like to point out a few problems with this so-called proposal to merge Hollins, Randolph-Macon Woman's College and Sweet Briar. (Of course he is trying to pass it off as Laura Bingham's idea.)

First of all, what about the tennis players Andre so unselfishly recruited for Sweet Briar? They will be disappointed to learn they will be playing on the very courts Andre himself labeled "a disgrace and an embarrassment." And what about traditions? We will have to incorporate every single one. I can see it now- a tradition for every day of the week! Tinker Day, Pumpkin Parade, Skeller Sings, Tacky Parties, 'Til Tuesdays, Daisy Chain, Hundredth Night, Ring Nights, Purple Tuesdays, "Junior Bench," "Senior Steps," and "Senior Doors." It's a good thing Sweet Briar already has a "Painting of The Rock," but I don't know about painting a "hitching post!" Also, there would be definite blood shed between ADA and Sweet Briar's 'Aints and Asses! What about secret societies? You would have Freya, along with Q.V.'S, Bum Chums,

Delta Mus, etc, no one would know what is going on.

Since Hollins is the oldest of the three colleges, (R-MWC 1891, SBC 1901), it only makes sense to keep our name. I could go for "Hollins University." Then our nickname could be Hollins University Cock(e)s. It goes without saying we'd have to admit men. Isn't that the whole premise behind Hollins 2000. Hollins "Cock(e)s" is appropriate because it recognizes our founder Charles Lewis Cocke, and is in keeping with our tradition of student leadership. Random House College Dictionary (revised edition) defines "cock" as "a leader; chief person; ruling spirit."

So, what do you say? Our new slogans could go something like this: "Hollins students are Cockes, you are following one!" or "Be a Cocke, come to Hollins," or "I'm a Cocke and you're not!" and Hollins Students are Cockey." I am sure the proposed new president Linda Koch Lorimer '74 would be open to this

Sincerely,
Molly Meredith '84

P.S. I have some advice for any students who might be thinking about majoring in history at Hollins, don't! You'll have to take a class from Andre Spies!

*OK, OK, I know her maiden name is pronounced "Coke" instead of "Cock", but I still think she'll go for it!

Hollins Basketball, according to Professor Spies

Dear Editor,

Many readers have been wondering "why are we hearing all this crap about the future of the college instead of different crap about basketball?"

Obviously my commentary on the Reilly-Tretheway op ed piece (Roanoke Times, 2/5 or it might have been 2/6/96) will have to wait. Anyway I merely wanted to disagree with people who have been so critical of its style. It might have been a tad over-written for a family newspaper. Maybe it was a little too in-your-face erudite to actually persuade anyone of anything. But getting results was precisely not the point. This was an old-fashioned exercise in rhetoric purely for its own sake (*an sich*), and as such, a brilliant success.

I caught the [Hollins vs.] W&L game last week; the usual crowd was there, such as it is. This year's team might have less talent than any since I have been at Hollins, except last year's. But they could beat any of those teams from the last eight or nine years because they play harder and smarter.

They consistently break the press, and sometimes make the opposition pay. They fight for rebounds and loose balls, and win their share. They play a swarming, trapping defense that creates lots of turnovers. Everyone looks for her shot. The bench contributes. All this is new and exciting.

Considering the obstacles they face-- not enough players, unrealistic schedule, zero fan support--this team has super morale. They must enjoy seeing themselves improve, both as a

team and as individuals, so dramatically. Robinson has gained, or regained, confidence in her ball-handling. Stacy [Davis'] all-around game qualifies for the "Most Improved" award. All this means Karen Harvey can flat-out coach.

If they're good, how come they lost to the second-worst team in the conference by sixteen? I'm not trying to make excuses for Hollins basketball here--there is no excuse for the last ten years--but this team makes you want to root for them. W&L was the first game anybody expected them to win; they hadn't faced that challenge before.

There still some questions about Coach Harvey: Does she really want to teach physical education or not? Does she have the ambition, the local connections, and the schmoozing skills to recruit effectively? Maybe that isn't even so important. If she can only keep the players that come her way, she's ahead of the last three Hollins coaches. If, say, Anne Allen [Westbrook] was still playing, we'd have the sixteen points we needed.

If this team stays with their coach, and she gets another Angie [Johnson] and another Tonya [Holmes] and a couple more Amys [Worley] in the next couple of years, Hollins should be a .500 ODAC team in 1998. The W. Channing Howe Athletic Courts will be rocking. If not, Hollins basketball, *c'est fini*.

Sincerely,
Andre Spies,
professor of history

Bullfight

FROM PAGE 2

The entire fight lasted 16 minutes and the crowd complained because matadors are expected to kill a bull in less than 12 minutes. My brother and his friends did not ask each other if El Glison would survive, nor did they pity the bull. Jose slapped me heartily on the back and said, "Wasn't that great? Are you ready to see the next five bulls killed?"

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the Hollins Columns

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Hollins hospitality comes to the rescue

Dear Editor,

One day over my Christmas break, I was working at my part-time job back home and got a call from one of my professors. She informed me she had not received my final paper, which I had mailed to her, and grades closed the next day. I had mailed my paper about two weeks ago from the Hollins post office. I did have a copy of my paper on disk, but that, of course, was back at school, sitting in my dorm room. She said she would have to give me a zero for my final paper and I could send her a copy when I got back to school and go through the process of having my grade changed.

Needless to say, I was not happy. I called my mother to complain, and she suggested we try to call the Hollins post office. Since I was at work, I made my mother do all my dirty work. She called the post office and spoke to [postal worker] Paul Boyer. He had not seen my package, but tried to locate it by checking all their mail, calling the Roanoke post office to check all their mail, and finally calling my professor's mail carrier. No one had seen it.

My mother explained my situation and Paul offered to go to my room and get my disk and bring the disk to my professor. We thought this was a great idea, so we tried to call my professor, but the telephone number listed in the directory was for a clothing store, and we couldn't get ahold of her at work. Finally,

we get ahold of her and she didn't think my disk would work in the computers at her office.

The next day, the day grades were due, my mother called Paul again and he offered to print out a copy of my paper and personally deliver it to my teacher. With the help of security officer Wood, Paul went to my room to get my disk. Due to the fact that Dana was closed, they needed a computer to print on. I offered my roommate's computer, even though I warned them that she had been having trouble with the printer. Paul and Mr. Wood literally spent hours in my room, trying to get her computer to print. Finally, with the help of Paul's daughter and some random computer, they printed out another copy of my paper and brought it to my professor.

The reason I'm telling this long, drawn-out story is because so many people, especially Paul Boyer and Officer Wood, were more than willing to help me and never once told me it wasn't their problem. It is days like that when I feel really lucky to go to a school where not only the academics are wonderful, but so are the people who work there. I just wanted to publicly say thank you to Paul Boyer and Officer Wood for helping me out and helping to reduce a lot of stress I didn't need over my break. Thank you.

Sincerely,
Laura Ridlon '98

Great change for Hollins can't take place overnight

Dear Editor,

I fear that professor Andre Spies may have confused some readers with his article printed in the recent *Columns*.

Our casual chat at the holiday party was a shared concern about the need for Hollins to position itself academically and financially as strongly as possible to withstand forces confronting small, private liberal arts colleges. Basic to my thought was the notion that for Hollins to stay a women's college, we ought to consider joining ranks with like-minded people and places and look for commonalties, not diversions, from Hollins' mission.

Bold positioning doesn't happen overnight. But in the absence of planning and considered thought, one thing is for sure: Nothing good will happen.

My money stays on Hollins.

Sincerely,
Laura Carpenter Bingham,
Vice-President, Development and External Relations

Student endorses intimacy of the Hollins community

Dear Editor,

I was shocked and saddened to read of this vision to merge Hollins with Sweet Briar and Randolph-Macon Women's College. I think that we would lose a lot more than "a little of the intimacy of the current Hollins." Personally, I chose Hollins because it was small and personal. When my parents and I came to visit Hollins during the summer of my junior year, we were overwhelmed at the unique friendliness and personal touch of Hollins. I still remember how I felt when I left my interview with [Director of Admissions] Stuart Trinkle; I felt like I belonged here; I knew that

there was a place in Hollins' future history for me to grow and become the woman that I am today. I know that if Hollins had three thousand students when I came to visit, I would not be here writing this letter now. By expanding Hollins, we will lose that close, friendly, and personal touch. Unfortunately there are not many schools where students are a name and face not just a social security number. I hope that I am not the only one who wants to preserve the visions of Hollins as they are and to keep the traditions that have been alive since 1842.

Sincerely,
Natalie Lynn Fishburn '98

We welcome letters from all members of the Hollins College community on campus issues. Please include your signature, address, and for verification only, a phone number where you can be reached. Unsigned letters will not be published.

All letters are edited. Because of the volume we receive, we regret we can only publish a portion of them. Letters should be left in the *Hollins Columns* box in the campus post office.

Correction

In the Jan. 22 issue of the *Columns*, in the Last Word article, the pizza server was incorrectly identified as Bill Wrobel. The correct server was Matthew Anderson, chef of the dining hall.

VMI deliberation impacts area colleges

by Tiffany M. Marshall

"Better dead than co-ed."

This seems to be the sentiment shared among a large percentage of single-sex colleges in the United States. Locally, the battle to stay single sex has been fought on campuses, in the media, and ultimately, in the Supreme Court. Virginia Military Institute, the state's only public single-sex institution, has recently been under fire as it has

tried to retain its all-male status. In a hearing held Jan. 17, the Supreme Court heard what was coined by *The Roanoke Times* as "the long-anticipated final legal stop in a six year battle to keep women out of the public men's college." Although no decision was formally reached, speculations as to what the Court's spring decision will be and what repercussions it will have on single-sex education are pervasive across many single-sex college campuses.

One of these colleges, Hampden-Sydney College, has considered the repercussions a Court decision to banish educational institutions that prohibit the admissions of a particular gender, and has contemplated going co-ed. Some faculty members, according to *The Roanoke Times*, have "discussed a resolution recommending the college consider becoming co-educational."

One of the reasons the faculty and others use to justify this sug-

gestion was based on VMI's present legal battle. Faculty members fear a ruling against single-sex colleges "could alter Hampden-Sydney's federal and state tuition assistance grants and its tax-exempt status." Fierce student opposition to this proposal led to the assurance of S.V. Wilson, Hampden-Sydney president, that "going co-ed was only one of three options available."

SHAB sponsors *Eaten Alive*

One-act play explores eating disorders, symptoms and effects

by Elizabeth Wyatt

Mimi Wyche, former Broadway actress, presented "Eaten Alive," Feb. 8, as part of a week-long National Eating Disorder Awareness program. The one-act play explored the emotional impacts of eating disorders such as anorexia and bulimia, as well as compulsive dieting and obesity.

Within the 50-minute presentation, Mimi portrayed the roles of five diverse women ranging in age

from 17 to 45. While their lives were quite unique, they shared a common tie in that each faced a type of eating disorder. By bringing the audience into the lives of a teenage girl, a perfectionist, and even an "ordinary" career woman, Wyche demonstrated eating disorders can and do effect all types of people at different times in their lives. The enactment also brought to light the common patterns and habits people tend to develop with this disease.

At the end of the play, Wyche initiated a question and answer session with the audience. As a recovering anorexic and bulimic herself, Wyche, along with therapists and eating disorder specialists, outlined some specifics of the disease, giving advice on how to look for warning signs, prevention, and the approach to take if someone suffers from the illness or has a friend who does.

Aside from being an author, Wyche has performed in the musi-

cal *Cats* and has worked on *Garrison Keillor's Prairie Home Companion*, which is featured on National Public Radio. Her non-Broadway work has extended to over 40 regional theaters, and in the past she has performed solo at Carnegie Hall. Her appearance here was intended to leave a positive impact on the college community by shedding light on a very common, yet deadly disorder.

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Author Naylor inspires students

by Elizabeth J. Jones

On Feb. 7, students, faculty, and members of the Roanoke community filled the Little Theatre to hear Gloria Naylor discuss "The Importance of Black Women in Afro-American History." Naylor, a recipient of a bachelor of arts degree in English from Brooklyn College and a master's degree in Afro-American studies from Yale, was co-sponsored by the Jessie Ball duPont Fund and the General Speakers Fund. She is the author of four novels, *The Women of Brewster Place*, *Linden Hills*, *Mama Day* and *Bailey's Cafe*. *The Women of Brewster Place* was made into a television miniseries that earned two Emmy nominations. Naylor

has taught at institutions around the world and has received numerous awards for her work. In 1990, she started an independent entertainment company, One Way Productions.

Naylor explained to the audience she was going to "talk about black women in history, in my history." Her lecture centered around the "long line of matriarchs" in her family and the impact these women had on her life and work. She stated she attempts to capture the voices of these women in her writing because "their vernacular is art."

In her speech, Naylor discussed her mixed feelings on being dubbed a spokesperson for black women. She told the audience she is hesitant to use this title because

it is insulting to claim to speak for those who are capable of speaking for themselves. Instead, as author, screenwriter, and lecturer, Naylor stated that she has been "elected to give voice."

Naylor also discussed the Million Man March. Addressing the controversy over the rally's all-male policy, Naylor stated that this assembly of men in Washington, D.C. reflected the strength of black women in America. She stated "Those men meant that a million Mamas somewhere did something right."

For Amanda Jacobson '98, this was a particularly interesting subject. "Naylor made it clear that the march was not a male or female issue," she said. "It was a human issue."

Naylor spoke out against celebrating only positive aspects of Afro-Americans in history. She warned the audience to not "fall into the trap of idealizing yourself, accomplishments and history." She stated that too often only royal ancestors are celebrated and asked the audience to question, "Were there no washing women in Nigeria?" Naylor stated that people of color must say, "I will not let you bestialize me or idealize me."

The audience found Naylor's talk "very inspirational," Rosalyn Wright '97 said, "Naylor's words gave us the opportunity to get an idea of what goes on in the real world as women, especially as women of color."

Writing Center Hours

Spring 1996

Monday

10:30 a.m.-12:00 p.m.
1:00 p.m.-3:00 p.m.
4:30 p.m.-5:30 p.m.
6:30 p.m.-9:00 p.m.

Tuesday

10:00 a.m.-12:00 p.m.
3:00 p.m.-5:00 p.m.
6:00 p.m.-9:00 p.m.

Wednesday

2:30 p.m.-9:00 p.m.

Thursday

10:00 a.m.-12:00 p.m.
12:30 p.m.-3:00 p.m.
6:00 p.m.-9:00 p.m.

Friday

9:30 a.m.-11:30 a.m.

Sunday

6:00 p.m.-9:00 p.m.

The Hollins Habitat Project Needs You!

BRING YOUR OWN HAMMER

It is not too late to volunteer to help with the Hollins Habitat Project. Members of the Hollins community, faculty, staff, students, friends, and area alumnae are volunteering money, time, expertise, and muscle to sponsor and build a Habitat House. If every member of the Hollins community gives \$10.00, we will have the \$8,000 that is our commitment as a sponsor.

In addition to a monetary gift, opportunities exist to build, prepare and serve meals for the builders, provide transportation to the site, photograph the entire projects, and to help with fund-raising and publicity. No one with the desire to help will be turned away. There is a job for everyone.

The building will take place beginning with two weekends, March 9-10 and March 16-17. A blitz build will occur during spring break March 22-31. Hopefully, the house can be completed with two more long weekends April 13-14 and April 20-21. If you are willing to lend a hand, contact Robie McFarland, Dean of Students before Friday, February 23 at 362-6333. People who have already signed on will be receiving more information next week.

Roanoke sights offer alternatives to road-trips

by Jennifer C. Colburn

Tired of road tripping? There's plenty to do right here in Roanoke, without spending a lot of money. Roanoke offers a wide range of activities to suit almost anyone's interests. One of Roanoke's most intriguing, yet little known attractions, is what is popularly referred to as "Miniature Graceland." This Barbie-sized replica of Graceland, erected on a local citizen's front lawn, is a must see that won't cost a penny.

Directions: 581 South, Exit 6. Right on Elm Ave. Left on Jefferson St. Left on Walnut St. Left on Piedmont. First right on Riverland Rd. Mini-Graceland on right about 1/4 mile.

Enjoy watching sports? Be sure to catch one of the Roanoke Express hockey team's home games. Tickets start at \$5 per person. On Feb. 20, the Express bat-

les Columbus, SC, and on March 5 they take on Mobile, AL. Both games begin at 7 p.m. and take place at the Roanoke Civic Center. For more information, call 989-4625.

"Vertigo," a newly formed Roanoke band, will play at the Iroquois Club on March 3 at 7:30 p.m. They perform a wide range of covers from Hendrix to Nirvana to the Rolling Stones. Under 21 allowed with a picture ID. For more information, call the Iroquois at 345-6335.

Is there really such a thing as an eight-foot praying mantis? It is just one of four robotic animals that can be seen at the Science Museum of Western Virginia's "Backyard Monster" exhibit. In addition, the museum features a new interactive exhibit, "Body Tech." This state-of-the-art journey through the human body is one of only three exhibits in the country. Five dollars purchases access to both exhibits.

Senior theater project: A behind the scenes look at *The Eclipse*

by Emily Aleshire

The theater, an audience, backstage, expectations to see and hear truth, laugh, cry, and walk away enlightened. We have done it before and we will do it many more times: pay admission months in advance (or at the door) and brace ourselves as the curtain rises, a play, literature in motion. However, behind the action on stage is an equally potent drama made up of a crew of technicians, make-up artists and managers. Teresa Talbott's senior project, *The Eclipse*, had an excellent mix of actresses and crew members.

As wardrobe manager, I was able to participate in and observe a play which demonstrated a coherency necessary to succeed from behind the

scenes and on stage. Each person's responsibilities were enthusiastically mastered and, if any link in the chain faltered, someone was there to help, support, and encourage.

Since the play was a senior project, it gave us a chance to work together as peers, to pull together in a short period of time, and even to experience unknown aspects of production.

"I have always wanted to work backstage and have done a lot of stage crafts but never anything like *The Eclipse*," Donna Caskey, stage manager and lighting technician, said. "I gained a new respect for how much work goes on behind the scenes of a production. If you think the crew who works backstage has a stress-free, easy job, you are wrong."

French Film Festival

L'accompagnatrice (The Accompanist)

Wednesday, February 21

The story of a turbulent relationship between a gifted young pianist and a charismatic singer during the winter of 1942-43. While admiring the singer, the accompanist must cope with the pain of living in her shadow. Stars include Richard Bohringer, Elena Safonova and Romane Bohringer.

Jacquot de Nantes

Wednesday, February 28

Young "Jacquot" Denny's love of movies is traced from his childhood puppet shows and amateur films in Nazi-occupied France, showing how ordinary life influenced his arts. The film stars Jaques Demy, Edouard Joubaud, and Laurent Monnier.

Tous les Matins du Monde (All the Mornings in the World)

Wednesday, March 6

The story of a master musician who look back on his life, especially his stormy relationship with a great music teacher. The film explores the meaning of music at different levels of consciousness. Stars Gerard Depardieu, Jean-Pierre Marielle, and Anne Brochet.

Un Coeur en Hiver (A Heart in Winter)

Wednesday, March 13

The story of two violin makers whose friendship and lives are altered when a beautiful violinist enters their lives shattering their friendship and their routine. Stars Emmanuelle Beart, Daniel Auteuil, and Andre Dussolier.

A senior project like Talbott's is an excellent opportunity to foster friendship, growth in an area in which one is interested, and courage to try something new. It pays off when the curtain rises and one realizes that along with other Hollins women, a performance pulls together and an audience cheers.

Stephanie: Jen Camden
Muriel: S. Lucia Del Vecchio
Aileen: Jessica Shearer
Senor Rios: Michael Mansfield
Stage Manager: Donna Caskey
Costume Manager: Emily Aleshire
Props: Jennie Gerke
Sound: Mary Rose Duncan
Poster Design: Pauline Newton
Costume Assist.: Mary Rose Duncan

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Friday
Saturday
Sunday

Hillier Group unveils master plan for campus

Pauline Newton

Long-range plans for the renovation of the campus were the topics of discussion on Jan. 23 when members of the Hollins community met with architect Joel Spaeth of the Hillier Group. Spaeth noted the architects wish to focus on the fundamental premises of the college in order to "emphasize and enhance the remarkable and beautiful essence of Hollins College."

Over the years, the college has grown building by building and no master plan has prevailed. This has resulted in building on "sacred ground" along the Beale Garden axis and inconsistent architecture. The Hillier Group presented several plans to make Hollins a walking campus, all projected to take place over the next 20-50 years. The architects desire to make the stream that cascades around the campus more visible and to reclaim green campus spaces, such as the area behind West and Starkie. A plan to include East and West quadran-

gles will minimize the presence of vehicles and parking lots near buildings. The architects also suggested the campus loop road be expanded to circulate the periphery of the campus and to include more green spaces.

The architects also discussed options for the renovation of old buildings and the addition of new ones. After the new library is completed, the upper floors of Fishburn can be converted into offices for the English, philosophy, religion, classics, and language professors, as well as study areas for students. The lower levels can be divided into classroom areas. As a result, the offices in Bradley, which currently house the English department, can be used by the dean of graduate studies as well as the Women's Center staff members, who now reside in Rose Hill. Rose Hill can be converted into a small student residence.

The art annex can be expanded to include a larger gallery and office space, so the art department is not divided between Botetourt

and the annex. As a result, other areas in Botetourt can be expanded for dance purposes.

In addition, Dana, with the relocation of the second dance studio to Botetourt, can include other facilities, such as computer services. Lab rooms and classrooms will be upgraded. In addition, the Rathaus (which is now occupied by the computer services staff) can be converted into another small student residence.

Spaeth also suggested Moody be expanded to house the writing center, career development center, counseling and health services. These changes would free up space in East and West and would convert Moody into a student center.

According to Spaeth, Presser's music facilities need to be upgraded, and other offices, such as health service, college relations or institutional research could occupy Presser.

Finally, residential halls require renovation and new halls might be built on the west side of Carvin's

Creek to accommodate increasing numbers of students and allow for the ultimate elimination of the apartments as dorms.

"Having a campus-wide, long-range master plan has been a goal of President O'Brien's since she arrived in 1991," Linda Steele, director of college relations said. "The Hillier Group has done a remarkable job of preserving what is essential to Hollins while giving us well-conceived ideas for future growth. The idea to extend the campus loop road to the outskirts of campus is brilliant."

"I thought everything the Hillier Group suggested made sense," Brenda LaPrade, supervisor of printing and mailing services, said. "It will be interesting to watch as these plans are implemented over the next half-century—the transformation from asphalt to green spaces with planned walkways and pathways."

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Reggae band highlights annual Crush Party

by An Do

If you attended the Crush party, Feb. 8, you came back to the dorm with pelvic pains from those hip swinging, arms flinging motion. The reggae band Rasta Rafiki were out of this world; they got the whole crowd up and about, boogying to their tunes. Rasta Rafiki made their debut here at Hollins College.

"Rasta Rafiki was the best band that Hollins has booked yet," said Elizabeth Ropp, '99. "It was a shame that more people weren't there to enjoy the unique band with a strong Caribbean influence."

"The Crush party was not as successful as I had hoped it would be. I thought the band was excellent," said Kelly Tivnan, '99. "And listening to them play was definitely the highlight of the evening. There were men there, but if it had been a little better advertised and cost less, I think we could have gotten more. I understand that is very difficult to get something like this to work, and even more difficult to get it to start on time. But with a little

more participation and caring on the part of the students, it could've been better."

The men who attended the Crush party on Friday did more sitting than dancing. Could it be that they didn't know how to dance, were shy, self conscious, had an extra leg, couldn't balance? Whatever the reason, they paid \$8 just to have flat buttocks. This is not to say there were no men on the dance floor, some were breaking it down with some twist and turns then as abruptly as they entered, they would disappear into the darkness, back to their seat.

The crush party came from a long line of history. Originally, an invitation to the Crush party would be sent to the individual which the Hollins woman has a crush on. The invitation would read, "Dear Joe, Jimmy or Michael Jackson, someone at Hollins College has a crush on you. Hence you are cordially invited to attend the party and find out who your crush is." Of course men would flock like birds to these sort of functions.

The Exhibit: Founder's Day focuses on Women in the Arts

by Sallie Cosby

In this year's Founder's Day gallery talk, Sondra Freckelton, artist-in-residence, spoke on the lack of time to explain what she called "such a dense show," which spanned five generations of women artists, ranging from painters to sculptors.

Many artists in this current exhibit have exhibited at Hollins before. In the fall of 1993, Marjorie Portnow solo exhibited as did Sally Mann, Hollins alumna, in the fall of 1994. Freckelton also solo exhibited here in the spring of 1995. Nancy Dahlstrom and Jan Knipe, professors of studio art, have exhibited together here in a faculty art show during the spring of 1994.

Freckelton herself, largely regarded as "one of the foremost printmakers and watercolorists in America," as Mimi Harris, professor of studio art, said, exhibited instead one of her early works in abstract sculpture. A sculpture of Harris' is included in the exhibit, along with other faculty work by Knipe and Dahlstrom.

Notable among the artists are Betty Branch, an alumna who contributed a sculpture of a crow, and Trudy Wheeler, who contributed one of her photographs in the series "Twins," most of which can be seen on the staircase in Fishburn Library. All of these artists, ten of whom are from the Roanoke area, contributed work which make it, as President Maggie O'Brien said in her introduction at the panel discussion, "the most important exhibit we've had at Hollins."

The exhibit, according to Freckelton, shows "[women] artists in the context of their generation."

In the discussion, Freckelton spoke of the huge wave of artists who came from Europe following World War II and moved the focus of the art world from Paris to New York. She spoke of her own experiences as a young artist in the late

1950s and '60s in New York when it was illegal to live in a loft until she and her husband, Jack Beal, painter, became test cases and were allowed their large luminous studio.

Having been a sculptor initially, it was not until the couple was building a house in New York state that she began to use watercolors as anything but a sketching medium for her sculpture. When a friend and gallery owner saw her hobby pieces and asked her to exhibit, watercolor was not considered a serious medium. Many people consider Freckelton to be the front-runner in the contemporary serious regard for watercolor.

Portnow earned a bachelor of arts in art history, coming into painting through a natural love of the visual arts. She learned about the abstract expressionists and painting huge canvases, and when she began to paint, started with tiny representative landscapes. She spent her time painting the same scenes again and again, using "different times of day, different kinds of light." She remembered forming co-ops of artists who ran galleries, such as First Street, Prince Street, and Blue Mountain Galleries.

Freckelton and Portnow both spoke of the art world having been much smaller 20-30 years ago, and of art dealers and gallery owners being friends of artists and art rather than primarily entrepreneurs.

Jane Goldman, exhibitor, called herself "a lyrical realist." She also said that when she went to Smith College as the product of a conservative environment, she was "the perfect candidate for the fresh air of a women's college." She met Freckelton and Beal at the University of Wisconsin, where she went to graduate school and they were artists-in-residence. She now owns a print studio in the Boston area along with a friend and colleague from the University of Wisconsin.

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Basketball team finishes transitional season

by Adrienne J. Mullikin

January was a brutal month for many, especially those who didn't have access to a four wheel drive vehicle. Though the basketball team was snowed in at one game in Richmond, the winter wonderland outside didn't cool the teammates' burning desire to chalk up their first win this season. And that they did, Jan. 20, against Wesleyan.

Despite the team's 1-19 record through Feb. 12, Coach Karen Harvey and her squad of 9 can still hold their heads high. Amy Worley '98 who consistently leads the team in the clutch to lay up a quick two points inside,

averages a double-double for Hollins this year. At 5'11", her performance has placed her third in the league, with a 17.65 scoring average. She controls the glass on both ends of the court and leads the league in rebounding, pulling down almost 11 boards per game.

But Hollins cannot rely on one woman to run its offense and expect to finish with a winning record.

Harvey knows this, and while she is overwhelmingly impressed with Worley's play this season, she knows this is a rebuilding year for the rest of the team. "I'd rather coach 9 people

that give 100% than 15 that won't," she said.

Harvey is pleased with her team's ability to hang with the competition in every game, especially those against conference leaders Roanoke and Randolph-Macon Women's College. "We played our best games against the best teams," Harvey said. "[The team] is playing above and beyond what people would think coming from last year." On the bright side, Hollins has reduced the margin of victory of its opponents throughout the season, from 20 points to 10 per game.

Other players are making a statement in their own way as well. Kelly Robinson '96 has

picked her opponents' pocket time and time again and leads the team with 30 steals. Sara Tweedy '97 continues to reign from downtown, nailing 25% of her 3-pointers. Tanya Holmes '99 shows her poise at the line with a 77.5 free throw percentage. In addition, Angie Johnson '99 is a force on the defensive end, having blocked 20 shots and grabbed 98 rebounds.

Regardless of the individual talent on the team, what the players need to do is heed the advice of Grant Hill, member of the Detroit Pistons. "90% of sports is from the neck up," he said.

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Swimming team to compete at Radford

by Adrienne J. Mullikin

Even though only 9 of the 15 roster swimmers lingered on campus during short term, they didn't let the dangling icicles formed from their soaked locks of hair hinder them from trudging to and from the pool twice a day for practice.

Their persistence paid off, and the swim team will head to Radford for championships, Feb. 23.

Swimming is an individual sport, and the talent on the team is abundant. The sleek, lengthy reach of Elske Parker '98 and Ginger Cofield '98, breaststrokers, is quite a sight. Kat Horton '97, continues to amaze the crowds with her flawless butterfly, which she will display once again at nationals as she tries to defend her 100 and 200 fly title. In addition, Jenny Budde '96 and Rachel Isaac '96 ended their college swimming careers, Feb. 9, when they defeated Greensboro in a dual meet competition.

Lynda Calkins, coach, expects a decent performance from each swimmer who will travel to Radford. The nine swimmers who remained on campus have "developed by leaps and bounds," according to Calkins. As always, Calkins will continue to pace the deck alongside her swimmers critiquing their strokes and perfecting them for the team's ultimate showdown in the ODAC championships.

Sports Calendar

Equestrian

Feb. 24	Hollins Winter Show	Home
Feb. 29	Southern Virginia Classic	Away

Lacrosse

February 22	RMWC	Away-4:00pm
Feb. 2	Shenandoah	Away-4:00pm
March 2,3	IFWLA	Home-TBA

Tennis

March 6	W&L	Home-3:30pm
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Upcoming February Events

February 22. Lecture by Glen Martin, professor of philosophy at Radford University, on "World Government, Sovereignty, and the Fate of the Earth." Babcock Auditorium, Dana Science Building. 5 p.m.

February 22. English Department Reading. Green Drawing Room, Main Building. 7 p.m.

February 25. Sermon by Emma Clark '96, member of the Black Student Association. duPont Chapel. 7:30 p.m.

February 26. Concert by Michael Sitton, associate professor of music. The evening will include works by Beethoven and Schubert. Talmadge Recital Hall. 8:15 p.m.

February 29. English Department Readings. Green Drawing Room, Main Building. 8:15 p.m.

Fencing team prepares for NIWFAC championships in New York

by Adrienne J. Mullikin

Lanetta Ware, fencing coach, is psyching her team up for the National Intercollegiate Women's Fencing Association Championship, Feb. 24, in New York. The competition will be stiff as the fencers will compete against teams from Johns Hopkins University, Stevens College, and Boston College among others.

Overall this year in the regular season play, the varsity foil team has a record of 7-5, the varsity epee is 3-6, and jv foil is undefeated at 3-0.

"We're one of the closest knit teams on campus," Cate Fox '98, said. "It's the coolest team on campus!"

Fox recently placed fourth in the individuals division for jv at the state tournament hosted by James Madison University, Feb. 10. Jen Camden, Jess Groulx, and Sahar Javedani, all first-year jv

fencers, ranked first, second, and third.

Qualifiers for individuals on the epee squad included Clara Crowe '99 who ranked fifth, and Rayna Stengel, '99, who captured seventh place. In foil, Heather Andrews '97 who had been abroad first semester and had only a few days to practice before entering competition again, ranked eighth in the individuals category, along with newcomer Keeshea Turner '96 and veteran Christie Laming '98 who placed fifth and sixth respectively. Overall, Hollins finished second only to JMU.

Whether on the road traveling to a match or on campus walking in a pack together to dinner, the fencing team is a unified entity. The experienced players guide the rookies in practice and cheer them on in competition.

Coach Ware said, "There's a great spirit of cooperation and they help each other this year

more than any other year." Ware also encourages her fencers to be honest, fair and have good sportsmanship at all times during a bout. She shared an incident where one of her fencers admitted to the judge that her score should be lower after he had stated it incorrectly. "If you don't have honesty when you play, you don't have a game, Ware added.

Learning the discipline of fencing requires a great deal of dedication and patience, but Ware feels that her fencers have the ability to perform at the strip against another competitor and the confidence and assertiveness to succeed in the real world.

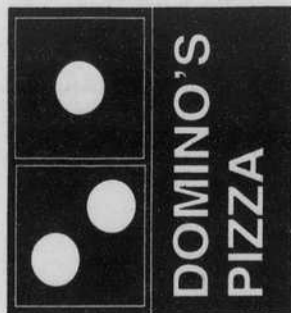
She admitted that not only will her players be competing against others from big universities at championships next week, but they will have to compete with them for jobs too some day, so why not give them the edge now?

During January, the team was

comprised of mostly young players. This gave Ware the chance to focus on their inexperience and develop their skills to the next level. Her main goal was to help them learn, and that's exactly what they did.

Ware was impressed by how quickly they caught on to the sport and by their ability to visualize strategy and think on their feet.

The fencers constantly sing the praises of their leader, Ware, who has made a deal with her team as an incentive to excel. She has a farm where she raises cows, and if a fencer wins 4 consecutive bouts at a match, she will name a calf after her. Ware says this tradition has held true for years, and she even has one cow still living named after a fencer from 1985.



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