



APPALACHIAN CONT.

the center include: the preservation of Southern Appalachian culture; the study and renewal of Southern Appalachian society; and the initiation of community projects designed to nurture regional development, being careful to respect the quality of life and environment that belongs to the Southern Appalachian tradition.

The center's program will be carried out through the use of task groups. There are three task groups organized to implement the program's goals. They are: preservation studies and festivals; and community development. These groups will be responsible for program development and implementation. Primary attention will be given to planning and attempting to find a regional group that would assume responsibility for implementation the program.

The work of the task groups is formidable. The preservation task group will research and collect the social and cultural past of Southern Appalachia, making it available to the people of the region in a manner that reflects the fact that it was made by and rightfully belongs to mountain folk. This preservation of social and cultural history is desirable, not only as an end in itself, but as an essential resource to the people in their continuing struggle to chart the future. The future needs to be built on a self-conscious awareness of the past.

The studies and festivals task group will provide release time for faculty members to work with local teachers in devising and writing classroom materials that can be used throughout Southern Appalachia's schools. The task group will also seek to increase the number of craft and music festivals in the area. These festivals, which are centered around the

Bascom Lamar Lunsford Festival, will be viewed as an effort to get the younger people involved in learning the skills.

The community development task group will seek to design and implement specific community based projects designed to improve the quality of life in Appalachian counties. "To be blunt," commented Anderson, "professionals, especially college and university professors, are not to be viewed as community experts with ready answers to regional problems. The dismal history of most efforts at community renewal directed by 'outside professionals' should make that model of community action obsolete."

Rather, the role envisioned for the college's personnel is that of a resource, advisor, and facilitator to support and supplement the work of presently constituted boards, committees, and groups. This area of the center's work has already been funded by a \$25,000 grant under the Title I Higher Education Act of 1965 (Community Service and Continuing Education). An immediate effort of this task group is to provide a mechanism for bridging the communication gap between local boards and committees and those agencies mandated to assist local

communities. As Anderson noted, "There is an urgent need to develop expertise in the area of negotiation with regional, state, and national bureaucracy."

Funding for the center will come from several sources, with the college assuming its proportional financial responsibility. Several projects expect to be funded through a number of agencies in the near future, Anderson noted.

The region around Mars Hill College has long served as a learning laboratory for the school, and the college has been actively involved in projects throughout the region. The Southern Appalachian Center will give direction and co-ordination to the many and varied efforts of the college.

COTTON

By Dick Newsome

It was a predominately C.S.M. crowd but they were truly "blessed" Wednesday night, September 4th, when Gene Cotton gave two hours of music to a full house in Belk Auditorium. Actually, Gene Cotton gave two hours of himself. He is one of those few artists who transcends his music and comes across as one warm human being jam-packed with love. It's men like Gene Cotton that give the South a good name.

"BAND ON THE RUN"-- Paul McCartney and Wings

"Band on the Run" is probably the best ex-Beatle solo album to be released this year. Almost every song has something worthwhile to offer, even the ones that don't make it like "Mamalunia" or "1985". The title song has made a hit and it does have a really full sound with good harmonies. It rocks right along pretty well unless you stop to think about what it means. Why is the band on the run? "Jet" comes across good with its jamming guitars and the whole bit. Then there's "Helen Wheels" with guitars and "Mrs. Vanderbilt," built up around the little riff "Ho-hey-ho" which is silly but good. And one of the better songs if not the best song would have to be "Let Me Roll You": "I can't tell you how I feel, My heart is like a wheel, Let me roll it to you." Paul is saying a lot in this song, as in the whole album, about his change of attitude toward his music and it proves to be a worthwhile difference.

"MOONDOG MATINEE"-- The Band

In this album, the Band kind of picks up on some old rock and roll milestones. The sound selections range from Chuck Berry's "Promised Land," to Sam Cooke's "A Change is Gonna Come". What makes this album so different, interesting and really good is the fact that this is moldy-oldie stuff that doesn't get in the way of the music as it often does by other attempts at this type thing. You can sense the familiarity,

warmth, memories, or whatever of these songs but at the same time, you don't feel like you're listening to "forgeries" of the songs. The Band pulls a really neat trick through this in that you are reminded of the original artists while leaving you with their own splendid interpretations of the songs. Some of the tunes included are: "The Great Pretender", "Holy Cow", "Ain't Got No Home", "I'm Ready" and some others really too old for me---but the Band pulls them off nicely. With this album, it's sort of like the songs are the same-but different, and with the Band, it's a good type difference.

"BRIDGE OF SIGHS" Robin Trower

While most people's immediate reaction to this album is going to be "well, he sure does a brilliant Hendrix imitation, doesn't he?", such generalizations and categorizations really miss the point of what's going on here. While I'm sure Trower has been influenced by Hendrix, he certainly is not imitating him and he gets to where he's going in his own fashion.

Although the other members of the group are by no means featured instrumentalists, their contributions are integral foundations for his form exercises on frettes. The degree of instrumental interaction on "The Fool and Me" and "Too Rolling Stoned" could easily bring to mind thoughts of The Hendrix Experience or Cream with Clapton. Few instrumentalists cover so much ground,