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Students Voice Opposition to Community Life Program

Allen Kromer
Staff Writer

When the Community Life Program was introduced, individuals in both sophomore and junior classes were somewhat disgruntled by the fact that yet another requirement had been added on to existing requirements for graduation.

Reaction to this new requirement, a group of concerned students verbalized its opinion and has taken up the fight to do away with the attendance requirements that will be a result of the Community Life Program.

Scott McKinney, self-proclaimed spokesman for the group, recently clarified the position that the protesters held and also discussed the reasons that had already been taken by the group.

McKinney was also supportive of the concept of the Community Life Program and said that "it is important for the college to foster a sense of community." He also added that by stilling community awareness, the college is insuring that Mars Hill graduates of the future would "learn more than to add and subtract."

ments because they would have been attending Mars Hill College at that time. McKinney also theorized that the sophomores would probably be held accountable for attendance because the policies would have been in effect before they arrived as freshmen at Mars Hill.

McKinney said that the students are not the only ones who are concerned with the outcome of the protest. He said that most of the faculty members that he had talked with had expressed disapproval for imposing new rules such as the attendance requirements on upperclassmen.

When the Community Life Program was approved in 1986, nineteen faculty members voted against the program. Since then, other faculty members have become disenchanted with the program, McKinney said. One controversy resulted from the list of approved events that the Community Life Program revolves around. McKinney said that some faculty members felt that the list was not extensive enough and did not accurately represent the concerns of the whole campus.

If the decision reached by the Curriculum Committee is unsatisfactory,

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"It is not an attack on the program, it is an attack on the implementation of the program" he stated. The major point of disagreement is the attendance requirement that is in effect for current juniors and sophomores. The reason we are fighting it is that majority of the sophomore and junior classes is against it" he added.

The members of this majority have pressed their support for withdrawing the attendance requirements by signing a petition put into circulation by Scotty McNeil. McKinney estimated that more than fifty percent of the sophomore and junior classes had signed the petition and had expressed concern about the outcome of the movement.

In addition to the petition, other avenues were being followed to make the protest successful. McKinney said that on Thursday, September 10, he was going to present the group's complaint to the Curriculum Committee in an effort to make the attendance void for sophomores and juniors.

Although he could not predict the outcome of the meeting, McKinney said that he thought that a compromise would be the result. Since the policies concerning the Community Life Program were put into effect during the spring of 1986, juniors might be excused from the require-

then McKinney said that a number of appeals to higher authorities could be made. The first of these would be to the Academic Dean, Dr. Donald Schmeltekopf. If a second appeal is necessary, then Mars Hill President Fred B. Bentley would be the final authority.

Ironically, McKinney said that the exercise in protest fulfilled some of the aims of the Community Life Program. By protesting, students are voicing their opinions and are gaining a sense of community spirit. He also said that the protesting students were following their sense of civic responsibility.

When asked about his acceptance of the spokesman role, McKinney said that a number of students approached him during registration about the new requirements. He felt obligated to voice their opinion because the students had supported him in the past. That support resulted in McKinney's election to the office of SGA Treasurer. McKinney stressed that the protest was not affiliated with the Student Government Association and that he was acting on his own in conjunction with the other students.

McKinney summed up the protest by stating that "We are going to ask them to make the requirement optional for sophomores and juniors. That is what we want to do."

Joe Pizzo - From Blue and Gold To Brown

Lenn Smith
Sports Editor

Thanks to the strike by NFL players, former Mars Hill Lion standout Joe Pizzo is getting another shot at professional football with the Cleveland Browns. Pizzo, an All-District performer in his two years at MHC, left Wednesday morning (9/23) on his way to the Cleveland training camp in Berea, Ohio. Pizzo received a \$1,000 bonus for signing and will reportedly receive \$5,000 per game.

In reaction to NFL players reported abuse of "scab" players, Pizzo said, "I'm sure we're going to take a lot of heat, but the money's too good. And a lot of people don't even get one chance to play in the NFL. I can't pass up."

Even though it would put his job in jeopardy, Pizzo says he would like to see an early end to the strike. Pizzo added, "To be honest, I don't think I'll play a game. It won't last over a week."



Regardless of the length of the strike, this will be another chance for professional scouts and coaches to get another look at Pizzo, and that can only be a plus for his future.

A Dancer's Life: The North Carolina Dance Theater

Becky Horner
Staff Writer

The lights go down and the music starts. Figures materialize on the stage, moving with such grace that it is difficult to believe that they are subject to the laws of gravity. Another night has begun for the North Carolina Dance Theater (NCDT), and the dancers once more reap the rewards of long hours of hard work and dedication.

Founded in 1970 by Robert Lindgren, the NCDT is a professional ballet company. Currently, it has about 18 members and a support staff of nearly that many. The group tours the world 26 weeks out of the year, sometimes performing in a different city each night.

Unlike the major dance companies which have more conservative repertoires of such things as "Swan Lake" and "Sleeping Beauty," the NCDT provides an eclectic mix of more dramatic and adventuresome pieces in addition to some of the classical works. In last week's performance at Mars Hill College, the company put on three numbers for the first time, including the world premiere of "Echoes of Presence" and the American premiere of "Fiesta." The dancers have mastered more pieces than are usable in one performance, and each show is a slightly different combination of these works. It is this approach that sustains the variety of the performances, and for this reason, a viewer could watch more than one show without feeling that he's "seen it all before." It also serves a more practical purpose for the dancers — if one is injured or ill, the show can be reworked with a minimum of trouble, thus eliminating the need for understudies.



Besides the most obvious difference between the NCDT and larger companies — that of size — Traci Owens presents other contrasts which may not be evident to someone who is not familiar with both types of professional dance organizations. She has been dancing for 18 years, and has worked with a large company in New York. "When you're with a larger company, your first several years are spent waiting in the wings. You don't get any on-stage experience at first. With a group like the North Carolina Dance Theater, you perform from the beginning because you have

to. There are only 18 people — everyone has to dance."

The dancers are also much closer in a smaller company, whether or not they want to be. "Spending eight hours on a bus, several days a week... you're forced to get along," says Diego Carrasco, a member of the NCDT who has been dancing for six years.

Although many people believe that the performing arts are quite lucrative, glamorous, and not "real jobs," this is not the case. As a career, dancing is more demanding than almost any other job. To be successful and happy, a person must be "driven." Much training is required, but if the prospective dancer is not talented to begin with, he or she won't have a chance in the field. The dancers practice for eight hours a day, six days a week. They must also keep in top physical condition even when they're not performing. Many more conservative jobs pay as well or better. "You have to love it to do it," says Owens. "The money isn't enough."

Dancing professionally puts a huge strain on a person's social life, as well. After hours of work, the performers are not really in the mood to go out and "dance the night away," and they always have to watch what they eat. In addition, dancing is a "young" career. The performer peaks at age 35, and then the downhill slide begins. At that point, the dancer is faced with an unhappy prospect — either return to college to get a job, or quit eating.

Dancing isn't terribly glamorous, either. Most of it is just plain hard work. The "vacations" are really layoffs, for which the dancers are not paid — and they can't choose when they want to take the time off. They can't just push their jobs to the back of their minds during the time when they are not on stage; they must practice daily to keep in shape. Often, they

look for jobs as "guest dancers" with larger companies, or, when all else fails, a temporary job as a waiter or typist. All in all, they pay for their moments in the limelight.

The field is difficult to break into, especially for women. Since dancers are, to borrow a well-worn phrase, "a dime a dozen," they must constantly be on their toes. One slip could be fatal to their career, and they are very aware of this fact. They can't be satisfied with reaching a point and then staying there, for "to 'maintain' is to stagnate and decline," according to the dancers. Their entire career is spent reaching ever-higher.

Although the dancers gain a sense of personal accomplishment at the end of each performance and each time they master a new piece, this alone is not their motivation to perform well. Actually, they are on stage to please the audience; they are entertainers. "Dance is for everybody," says Carrasco. "Our aim is to touch someone's heart; and if we don't, we're not doing our job. We have failed."

The splash and glitter associated with the stage does not exist in the real world. Celebratory parties are really receptions to which the bone-weary dancers drag themselves after a long night. They smile and laugh, wishing that they could just go back to their impersonal motel room, take a long hot shower, and get some sleep.

The North Carolina Dance Theater is under the direction of Philip Burns, company manager; Ed Thomas, production manager; Salvatore Aiello, artistic director; and Kim Abel, ballet mistress. In addition, the company benefits from the assistance of Craig Miller, a leading New York lighting designer and consultant; Mauricio Wainrot, a choreographer well-known for his work in Argentina and Europe; and a large technical and production staff.



The North Carolina Dance Theater in final dress rehearsal.

A Week-End of Mountain Heritage: the Bascom Lamar Lunsford Festival

Lisa Ramsey
Staff Writer

Mars Hill College's Bascom Lamar Lunsford Festival will celebrate its 20th anniversary with an impressive list of entertainment highlighted by a special appearance by the famous blind musician-singer, Doc Watson. The festivities will begin on Friday night, October 2, and last through Saturday, October 3.

The festival is now the second oldest festival in Western North Carolina. "The purpose of the festival is to encourage the cultural traditions in the southern mountains; music, dance, and handmade items to celebrate these traditions and values," Richard Dillingham, of Mars Hill College's Southern Appalachian Center, said.

The celebration begins on Friday night with "The Folk Dance Festival" in McConnell Gym from 7 p.m. to 10 p.m. Various dance groups will perform, hosted by Mars Hill College's Bailey Mountain Cloggers. No admission will be charged for this night's entertainment and members of the audience are encouraged to participate in some dance. Music will be provided by a live band. Students, parents, and their guests are welcome.

On Saturday morning the festival officially gets under way with a storytelling competition for eighth graders to be held on the Moore

Auditorium stage from 10 a.m. to 12 p.m. "The Second Annual Ballad and Story Swap" will be held from 10 a.m. to 12 p.m. and from 1:30 p.m. to 3 p.m. in Peterson Conference Center.

The Madison County 4-H Fair and Community Organizations will display exhibits, demonstrations, and handmade items for sale on the Quad Green on the campus grounds from 1 p.m. to 3 p.m. The performers for Saturday night's entertainment will be jamming on campus from 3 p.m. to 7 p.m.

Doc Watson will have a command performance at 3:15 in Moore Auditorium along with the Bailey Mountain Cloggers. Watson is a native of North Carolina. He sings everything from ballads to contemporary blues and plays five-string banjo, French harp, and guitar. Bill C. Malone, a professor of history at Tulane University said in a recent magazine, "No country musician has greater versatility than Watson, and none has a wider following outside the country music mainstream."

Admission will be free to MHC students with ID and their parents with guest passes. Students attending this special performance will receive Community Life Credit.

Saturday night from 7 p.m. to 11 p.m. the "Minstrel of the Appalachians" program will be going with non-stop traditional mountain music and dance by over twenty performers including a feature performance by Doc Watson.

"The Saturday night minstrel is most probably the most natural and authentic folk festival in existence. No electrical instruments are allowed and only traditional musicians and dancers are invited," Dillingham said.

During the "Minstrel of the Appalachians" program, the 1987 Lunsford Awards will be presented to Dellie Norton, a Sodom Laurel Ballad Singer, and Mack Snoderly, Master Fiddler from Haywood County. Dillingham said that these awards are given to individuals who have made significant contributions to the folk traditions of the southern mountains.

The Bascom Lamar Lunsford Mountain Music and Dance Festival was founded by Ed Howard and Bascom Lamar Lunsford in 1967. Dillingham said that this festival is the only one Lunsford has allowed to carry his name.

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