

Raleigh; July 31, 2008. Kennedy was a retired clerk of court in Wake County Superior Court. He practiced law in Raleigh and served as a magistrate and judge in Wake County's Small Claims Court. In 2002, he was appointed director of the Administrative Office of the Courts. After retiring from the court system, he became a jazz trombonist and performed with the Squirrel Nut Zippers, Hobex, the Dick Gable All Stars and the N.C. Pops Orchestra. At UNC, he was in the Marching Band. ♦ **Steven**

Douglas Provence ('75 ABJO), 54, of Stuarts Draft, Va.; July 11, 2008. Provence developed holograms, or 3-D laser photography, for some of the early Atari home video games. He founded his own company and produced holograms for advertising and security applications. He produced large-format holograms that still are used in wrapping paper. Holograms he created in the late 1970s and '80s are part of an MIT Museum collection. In 2004, he produced a documentary of ramp festivals (spring harvest cele-

brations of a strong wild onion) in the Appalachians.

'76 M. Ann Anderson ('76 AB, '81 JD) of Pilot Mountain has been elected to the N.C. Bar Association board of governors. Anderson is in private practice. ♦ **Dr. Kenneth Edward Hollingsworth** ('76 AB, '80 MD) of Wyoming, Del., has been named an anesthesiologist with Bay Anesthesia Associates in Dover, Del.

Delving Into Appalachia's Artistic Heart, Hardships

When **Art Menius III** '77 says he loves the South, he is not talking about air-conditioned insurance companies, tall bank buildings or expansive corporate campuses. The former history major means the South that stretches back in time, people and places that survive by passing hard-won knowledge from one generation to the next, the South of history and folklore. It's a South where a person can take a job deep in the coal country of Appalachia and be excited and amazed by the wealth of the cultural activities around him.

Menius, who also earned a master's degree in history from UNC in 1982, made that choice in July 2007 when he became director of Appalshop. Based in Whitesburg, Ky., the 39-year-old Appalachian arts and media center produces everything from CDs to documentary films, storytelling, plays and live radio. It is a change for Menius, who had spent the previous decade handling marketing and sponsorship for MerleFest, the annual music festival hosted by Doc Watson in memory of his son, Merle. During Menius' tenure, the festival grew to a four-day event with some 10 music stages and 80,000 visitors, raising more than \$1 million for Wilkes Community College in Wilkesboro.

Despite that success, Menius is more interested in tradition than mass appeal. Among his favorite musicians is Elder Frank Newsome, a coal miner's son and Baptist minister who sings emotional hymns in a raw, soulful style he has passed on to friend Ralph Stanley. "I'm a strict definitionist about bluegrass," Menius says, coining the category for himself, "which is a specific and narrow musical form that includes musicians like Doyle Lawson & Quicksilver, Bill Monroe and Illrd Tyme Out."

Menius has spent a long time sorting out his ideas. Since 1983, he has published more than 500 pieces on roots music in *Bluegrass Unlimited*, *The News & Observer*, *The Independent Weekly* and a host of other publications. He also has served as an advocate for the music. In 1985, he helped form the International Bluegrass Music Association, serving as executive director from 1985 to 1990. Menius saw the evolution of bluegrass from the narrow interest of aficionados to getting radio airplay worldwide. In 1991, he delved into the broader world of folk music as manager of the North Ameri-

can Folk Music and Dance Alliance and president of The Folk Alliance, where he continues to serve on the board of directors.

You might say Menius is his own worst enemy, a successful promoter who laments the loss of "truly indigenous events" where fiddlers pass tunes from bow to bow instead of posting

the civil rights movement,"

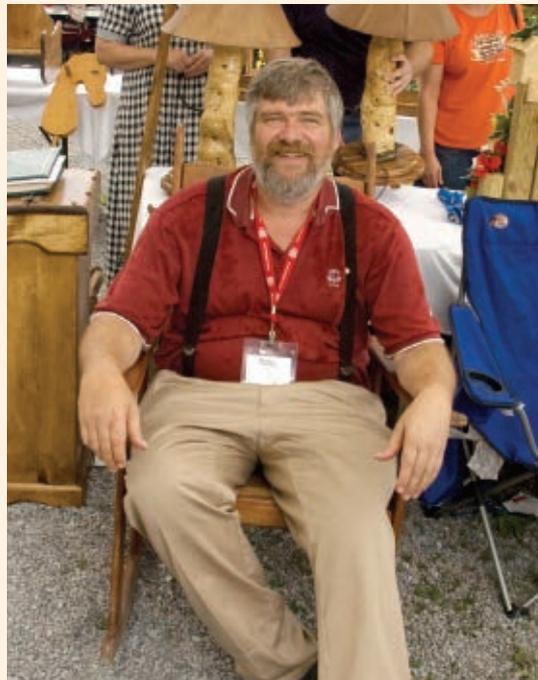
he says. "North Carolina was rife with symbols of segregation; one of the most ludicrous and sad things I remember is the bench in front of the old Wake County Courthouse where there was a Statue of Liberty with whites- and colored-only drinking fountains beside it." At UNC, he says, "in 1973, we still thought of it as a very political time. I am not sure I realized that the '60s were over!"

In his job at Appalshop, Menius gets to jump into artistic endeavors while dealing with issues that face managers of other nonprofit organizations. "I have to master the issues that confront filmmakers and theater, along with the problems of a rural nonprofit with fewer financial options. Only 1 percent of national arts funding goes to rural areas, even though that's where 20 percent of Americans live." Menius said diversity guidelines for much of available funding also pose a challenge. "Here in Letcher County, the population is 98 percent Caucasian. So how do you have a racially diverse board that also represents the local population? Appalachia can look like a white suburb on paper, but a suburb with an average per capita income of only \$20,000."

At Appalshop's annual Seedtime on the Cumberland festival in June, it was clear that the organization is crossing boundaries. While a group of women from nearby Cowan Creek told stories about growing up in Appalachia, young film and audio documentary crews from Indonesia shared films with a community media group from a small border town outside Laredo, Texas. Both groups watched a film about the impact of coal mining on nearby Wise County, Va., and tried to make sense of the sweep of global economics on their local communities. A project called Thousand Kites addressed the issue of the prison industry and the work it provides for people in rural towns dependent on a tough policy of incarceration in the cities.

"The social vision of Appalshop is the glue that holds all the disparate parts together," Menius says, sitting in a handmade wooden rocker looking out at the festival. "It is a shared vision for Appalachia." And possibly for the world.

— Susan Simone



Art Menius III '77 combines his interest in traditional arts with social issues as director of Appalshop in the Appalachian Mountains of Kentucky.

them on MySpace. But Menius is also a realist with a political sensibility. With Appalshop, he says he responds to "the work and the social mission," to the artistic heart and the economic hardships of the people in coal mining country. "Everything negative seems to start here," Menius the historian says. "The Depression started in Appalachia in the 1920s. In the 1950s, the decline in deep mining and the move to surface mining forced people to leave this area. The population of Letcher County has dropped from 50,000 to 20,000."

The academic side of the documentary world that Appalshop serves also suits Menius. His first job was as an interpretations specialist helping researchers in the North Carolina state archives. He likes to tell his own story set beside big events. "Growing up, I witnessed the centennial of the Civil War simultaneous with

profile

SUSAN SIMONE