

Logie Meachum: anything but a stereotype

BY LANDON FRIED
STAFF WRITER

As I took a seat in the Newcomers School library, I saw an enthusiastic old man wearing a black suit with a matching black hat sharing stories with a class of elementary school students. He seemed almost ridiculous as he danced around the room to the laughter and smiles of the children. I could not help but join in.

While he is best known in the area as a blues musician, Logie Meachum regularly gives public performances as both an energetic storyteller and dynamic lecturer. He tells anecdotes about his grandmother and his childhood alongside visionary speeches to inspire his audience to change the world. The former Guilford professor for music and contemporary culture courses recently performed outside of Founders Hall for Karrie Manson's FYE class as passing students paused to listen to his animated speech.

I had the opportunity to have lunch with Logie to discuss his goals, struggles and his roles as a performer.

Q: How did you get into blues music?

A: I like blues. It is the language of recovery and discovery. I grew up listening to country music because there were no black radio stations around when I was a boy. But I'm moving away from the idea of being a bluesman.

For me, (as) a blues musician, American culture sees me as one way, one thing. If you're a blues musician, you can (become a) millionaire. You get your electric guitar, your hat, some shades and throw your head around a little bit. But for me to be a blues musician, I've got to be toothless, raggedy, have hard-time stories and have dragged my whole life through the mud (to become) authenticated. Then I'm a real black blues musician, but I'm an intellect. I have an education. I'm not them. I don't fit the stereotype, and people don't like that.

Q: What have you been doing since leaving Guilford College and Winston Salem State? Are you still teaching?

A: I taught last year. In 2013, I was teaching at University of North Carolina at Greensboro and I was teaching a course at Elon Law School called Claiming Democracy. My wife and I divorced (in 2013, so she and my) two kids moved to Fayetteville.

Losing my children caused me to lose my mind. I literally went crazy, and I am just now recovering. I seem very functional and very happy. I look like I have the world on a string, but I miss my wife. I miss my children. I miss the family. We were together for 20 years, so I'm rebuilding myself now.

Q: You've been doing public speaking and telling stories for years. Why do you continue performing on a regular basis?

A: I was made aware in the midst of one of the greatest turmoils of my life that my performances for children and my public speaking helped influence the lives of other people.

Personally, there are times when I'm going through an awful lot, but that's just my little world. I'm very invested in North Carolina. Growing up in here, I helped build this place. I spent much of my life as a fireman here protecting it. I'm an ex-marine. I love my home. I love my folks. So instead of shutting up and sitting down as many people probably wish I would, I fight for them. My grandma used to say, "If you find a good fight, get in it." For me, because of what North Carolina is and what this moment is, particularly because I have children, I'll fight for them to make a better place. I have to die, and I'm almost there. There's no way around that. So whether people like it or not, I'll fight.

Q: Do you have any particular message you want to leave for Guilford students?

A: I issue my grandmama's challenge to Guilford College students. If you find a good fight, get (involved). America's future is a good fight.

SHAKORI HILLS

GrassRoots festival twines love, music



JULIE MACDON/GUILFORDIAN

CONTINUED FROM PAGE 1

GrassRoots Festival of Music and Dance, which laid its ground in Trumansburg, N.Y., in 1991, inspired the conception of Shakori. The creators of Fingerlakes aspired to spread the love of the original festival down south.

"GrassRoots belongs to all of us," said Band and Stages Coordinator Emma Hewitt. "We create it, contribute to it, participate in it and benefit from it. It is a refreshing escape from the way that many other things in our society run — it's cooperative, collective, artistic, imaginative and more!"

It all seems too good to be true, but there is a secret to the GrassRoots chain of success. The people running GrassRoots festivals love the music too.

"The music that I love brought me here, and now I'm able to bring bands out here that people love — that is quite rewarding," said Waters. "I really love seeing how happy music makes people."

With values sticking to safe, respectful and expressive origins, the festival draws in a diverse crowd. Many attendees are Guilford students.

"There is a lot more 'love' at Shakori than many other festivals I have been to," said senior Alejo Salcedo. "This is generally the case at smaller festivals and I would say is due to its local, grassroots, family orientation."

Shakori embodies a sense of intimacy that larger-scale festivals lack, making for a more wholesome and genuine experience.

"I think that a lot of people go into a small festival like Shakori with an endgame other than losing their minds on a ton of drugs," said senior Gabe Monroe. "That's one of the reasons that the art, community and general feeling is so different. It's positive and uplifting."

Festival culture has had a reputation of steering young people towards drug abuse in recent years. Shakori differs in this sense.

"Although there is drug use, it is not the overall culture of the festival," said junior Moira O'Neill. "You don't see a lot of drug

references or paraphernalia for sale like you do at other festivals, and people are generally respectful of the families with children."

On Friday afternoon, the sun blazed down on festival-goers, yet an air of contentment lingered. Duo Richie Sterns and Rosie Newton tickled the ears of attendees in front of the main "meadow" stage.

With Sterns on banjo and Newton on fiddle, their soft vocals mingled swiftly over bluegrass instrumentals. Newton's voice was hauntingly beautiful and equally as effortless.

As day quickly faded into darkness, the starry night sky opened up the property and changed the energy.

"The freaks come out at night," said senior Hannah Schewel, as we approached the stage.

It was Saturday, the final night of festivities; the last performance was up on the meadow stage. Their name: Telekinetic Walrus.

The experience is represented in the name — it is a flavorful explosion of hip-hop, funk and bass. This seven-piece band offered not only a highly charged auditory experience but also an imaginative visual performance as their costumes glistened under the moonlight.

It is the lesser-known acts such as these that keep Shakorians coming back.

But, with continuous prosperity and a growing number of attendees, there is a natural struggle to stay true to core values.

"On account of the festival growing larger, there's been an increase in minor mishaps," said senior Sam Metzner. "It brings down the level of positivity."

Instances of theft, whether it's camping equipment or personal items, decrease camaraderie.

"(This year) is the first time anyone I know has gotten robbed when I went, and that definitely made me upset," said O'Neill. "Overall, I usually feel pretty safe and happy at Shakori, and I think this is because everyone I meet that's involved in running the festival has genuinely treated me kindly. They all seem like they just want to make sure everyone has a great time."

(Re)connecting the Women of Guilford

BY LOUISE BAXTER '83
GUEST WRITER

If someone asked you to describe what "Women of Guilford" means to you, what would you say? Smart? Creative? Driven? Leader? Trusted? How about all of these and more?

In the spring of 2015, alumni, students, faculty, administrators and staff will celebrate everything that makes the Women of Guilford unique and special in a first ever gathering called the "Women of Guilford, A Multigenerational Celebration."

From April 10 - 12, 2015, Guilford will focus on the contributions that women have made and continue to make to the Guilford community. While we all came to Guilford to learn, and we want to do that during this celebration, there will be lots of time for renewing old friendships between returning alums and meeting students and faculty.

The idea for this gathering started with women alumnae and has grown to include faculty, students and our new president. The weekend will be organized and planned by women of all ages who want to connect

or reconnect to Guilford. We know women have played a significant part in Guilford's history and will in its future — and it is time for all of us to acknowledge and own that in a powerful way.

For us to truly be inclusive across generations, your help and ideas are needed. If you have not joined the "Women of Guilford" group on Facebook, please do, and join the conversation about the event.

We need a logo for this event — can you help? Our most pressing need is for a two-color logo that will capture the spirit of the "Women of Guilford: A Multigenerational Celebration." We would love this to be designed by a current or past female student, faculty, administrator or staff member.

Please send your design ideas to Louise Baxter '83 at lbaxter98@aol.com by Nov. 7. The winning design will be used for the event, and the designer will receive gifts contributed by Women of Guilford alumnae. If you want to talk with someone on campus for more details and how you can be part of this celebration, ask Julie Winterich, Karrie Manson or Miriam Biber for more details.

We want to create opportunities for

all women to help with this weekend celebration. Please join "Women of Guilford" on Facebook, and add your voice to the dialogue.

LOGO DESIGN CONTEST

Female students — create a two-color logo for the "Women of Guilford" celebration and get a gift if your design wins!

(Submit your idea to lbaxter@aol.com)

Deadline Nov 7