

From the Triangle to the Coast

Metro

MAGAZINE

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MetroDécor debuts KIMBERLY KYSER'S CHAPEL HILL COTTAGE

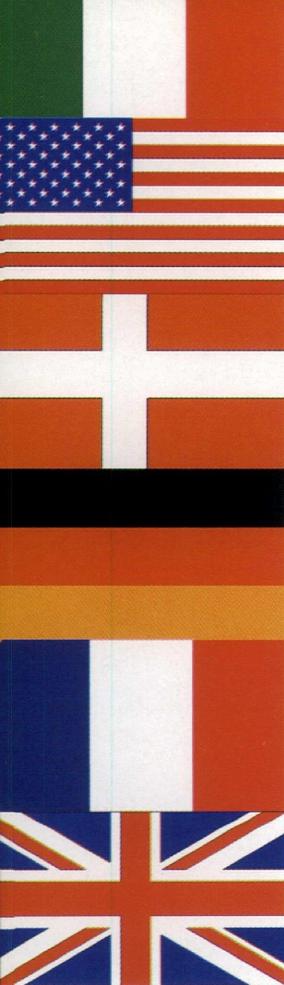
Between you and me
CARROLL LEGGETT LETS
HIS FINGERS DO THE TALKING

Up, up and away
SOARING HIGH WITH
CAROLINA BALLET

Nashville cat Barden Winstead
STOCKBROKER ON A
MUSICAL MISSION

PLUS...
Awesome MetroPreview!
Stem cell controversy has local impact
At home with Michael Malone





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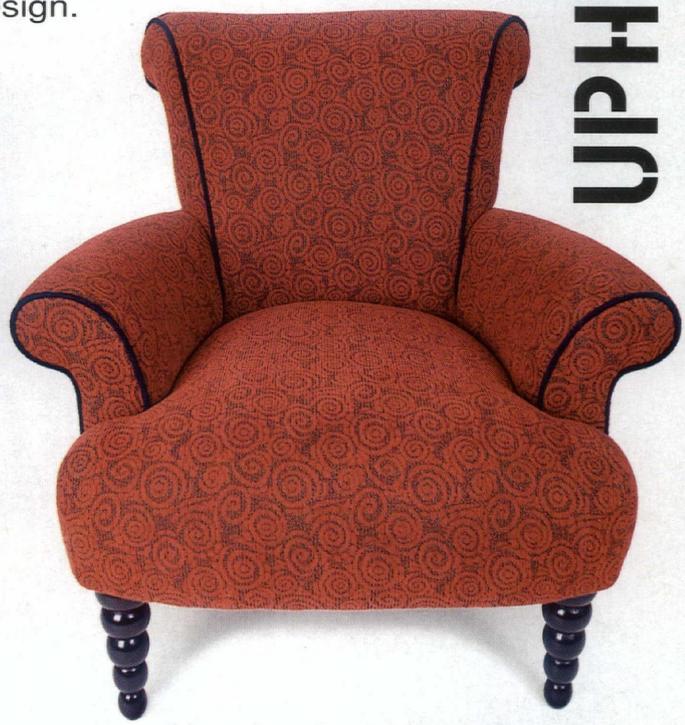


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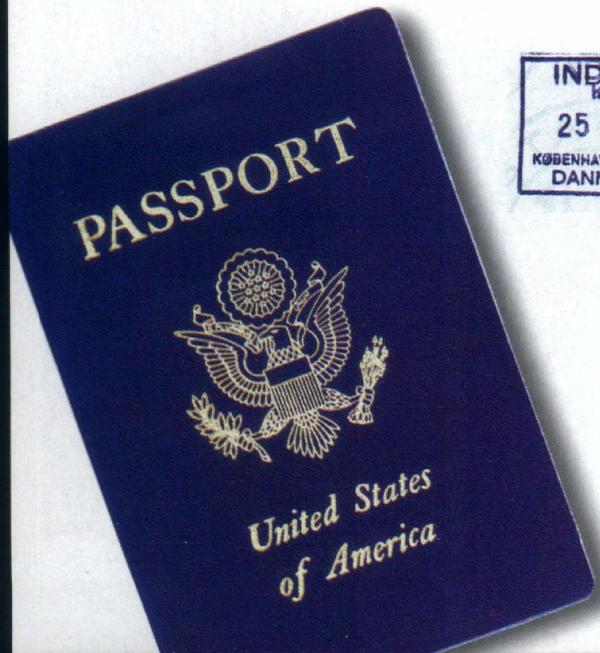
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FALL MEANS FOOTBALL Hugh Morton captures the legendary No. 22, Charlie "Choo-choo" Justice, carrying the ball for the UNC Tar Heels in a 20-6 win against the Tennessee Volunteers in Kenan Stadium in 1947.



PHOTO BY HUGH MORTON

NEW SEASON, NEW FACES

Autumn is the New Year around here if you stop and think about it. The schools and universities, that generate a large percentage of cultural, sports and entertainment activities, are open and running. The air is scented with that tinge of cool Indian Summer and the general mood is upbeat. And so is this September issue of *Metro*.

For starters, we introduce two new regular features: Carroll Leggett's column, "Between You and Me," kicks off monthly on the heels of his now legendary story of Uncle John that ran in the June issue and is still being talked about around the region. Carroll, a guy by the way, was reared in Windsor, served in Washington as chief administrative aide to former U.S. Senator Robert Morgan of Lillington and now resides in Winston-Salem where he works in a public relations firm. The first installment of "Between You and Me" addresses in anecdotal and hilarious narra-

tive the gnawing and complex subject of how to eat asparagus.

The debut of *Metro Décor*, which will appear four times a year by design editor Diane Lea, is very special indeed. Kimberly Kyser, daughter of the legendary Kay Kyser of radio and Hollywood fame in the 1930s, 40s and 50s, has applied her own noted artistic talents to transforming a cottage near the family home in Chapel Hill into a showcase of elegant design and practical living solutions. This one will cause jealousy at *Architectural Digest*.

After three seasons, Carolina Ballet is soaring—in performances and budget overruns. Now ensconced in the new Fletcher Theater at the BTI Center in downtown Raleigh, the professional dance troupe has received accolades in the *New York Times*, the *Washington Post* and *Time* magazine for its professionalism and dramatic presentations. Patrik Jonsson takes an inside look at the complicated and expensive operation and comes away with a story involving top dancers from around the world dedicated to achieving at the highest level in this most difficult of the performing arts.

Rick Smith has settled down after handling all the media and reader publicity

received for his annual *Metro* High Tech Top 100 in last issue to bring you this month in his after.com column an insightful look at stem cell research, the hottest topic in biotech. Philip van Vleck catches up with Barden Winstead, the Rocky Mount stockbroker who is making a name for Nashville (N.C. that is) as the hot country music venue in the region and fiction editor Art Taylor presents an upfront and personal conversation with novelist and screenwriter Michael Malone.

And the intrepid Frances Smith, now senior editor at *Metro*, has tracked down dozens of selected choices for your leisure time in a *MetroPreview* that will keep you busy and in awe of the top-quality activities happening in the region for the first month of fall. And me, I'm more charming than usual in the aftermath of the Coker Towers decision in Raleigh but pleased that a Danish scientist is finally exposing the myths surrounding the environmental movement here and abroad.

Next month is our annual education issue, this year featuring an in-depth interview with Governor Mike Easley. Stay tuned.

—Bernie Reeves, *Editor & Publisher*

ART FLOURISHES IN BRUNSWICK COUNTY

While it is always wonderful to me to see the fine arts covered well—and Metro Gallery was interesting—there is a whole stretch of coast that is quite ignored by any magazine: the Brunswick County coast with its towns like Southport, Oak Island, Holden Beach, Ocean Isle, etc. Southport is home to the Associated Artists of Southport, a 170 member organization that puts on a national juried art competition equal to many countrywide competitions, always with a nationally known juror, 300+ entries from all over the U.S. and good awards. We also host a jurored Spring Art Show in April that draws entries from N.C. S.C., Va., Ga., etc.

The Brunswick County Arts Council hosts a countywide show that is gaining quite a following. AAS holds classes during the week and has had an ongoing exhibition for county school children for over 15 years. These children's exhibits are coordinated with the county school. Everything is done by volunteers. We have managed to raise over \$11,000 through the sale of donated artwork for Floyd Relief and over \$7000 for the nationally affiliated "No Empty Bowls" hunger relief program through the sale of handmade and decorated stoneware bowls. There are a number of accomplished artists in this area from painters to potters, weavers, stained-glass artists, sculptors, etc.

Sometime when you are looking for something interesting to write about, send somebody here. We will be glad to show them our beautiful area and its accomplishments in the arts. In the meantime check out www.tyler-artstudio.com; www.artplaces.com (go to Greta Swaim, Kay Robbins, Jean Hight, Barbara Stallings, Victor Gerloven, and many more) and www.arts-capefear.com/fgallery.

If you'd like further information feel free to contact me. Thanks.

Ortrud Tyler, Southport

METROBRAVO MISUNDERSTANDING

In reference to your June 2001 issue featuring the winners of this year's MetroBravo awards, I want to point out that not only is the Sheraton Imperial at the edge of RTP, it is in the City of Durham. When mentions like this damn Durham with faint praise, our opinion polls show it is taken as offensive by residents.

By the way, if you didn't, you may want to weight the reader poll by where your distribution, circulation, etc. is. Otherwise people will only vote for the ones with which they are familiar and the awards will always go to wherever you have the most readers. (Editor's note: *We do*)

The White Oak Farm story located in Durham County in the same issue was very interesting. The idea that SE Durham is somehow neutral is a common misperception in Raleigh. RTP is actually a special county tax district—like a water district—and 75 percent is as much Durham as White Oak Farm. Three sides of it are encompassed by the City of Durham—the hotel in question and a number of others are located in the city. There is a Durham postal substation they are permitted to use called RTP, NC 27709, so that they can give visitors an idea of what part of Durham they are in.

The new extension of RTP is encompassed by Cary and Morrisville. One of the great geofictions (you coined that and it is a great term) is that RTP is between Raleigh and Durham. Actually, Durham is between Raleigh and the Park—as is Cary.

Local media foster the misperception by refusing to follow AP guidelines about datelining and don't tell the world what major city encompasses the Park. This greatly undermines Durham's brand. You can imagine if all we North Carolinians referred to the State Capitol without mentioning it is in Raleigh? Even if it is unintentional, in Durham, the refusal of some media and others to properly dateline RTP is taken as a deliberate attempt to marginalize the other communities in the region.

On the good news front, the CVB's, *Chambers, Cities and Counties* has been working on a new "shared" positioning statement for the region. We're hoping our senior communications people can get buy-in from businesses including media businesses. Surveys have repeatedly indicated that we'll get better buy-in for the region concept when we paradoxically do more to create mutual respect for the individual communities. The new shared positioning reads:

The Triangle is a family of communities whose uniqueness is defined by the individuality and independent spirit of its residents and communities.

Thanks for being receptive to our issues and understanding why they are important to us.

*Reyn Bowman, President
Durham Convention & Visitors Bureau*

DON'T DRINK WITH BRANCH WATER

I enjoy the magazine, the MetroBravo! awards and bourbon. So please don't give a bourbon award to a blended Canadian whiskey (Crown Royal).

Jbhchb@aol.com

Bernie Reeves
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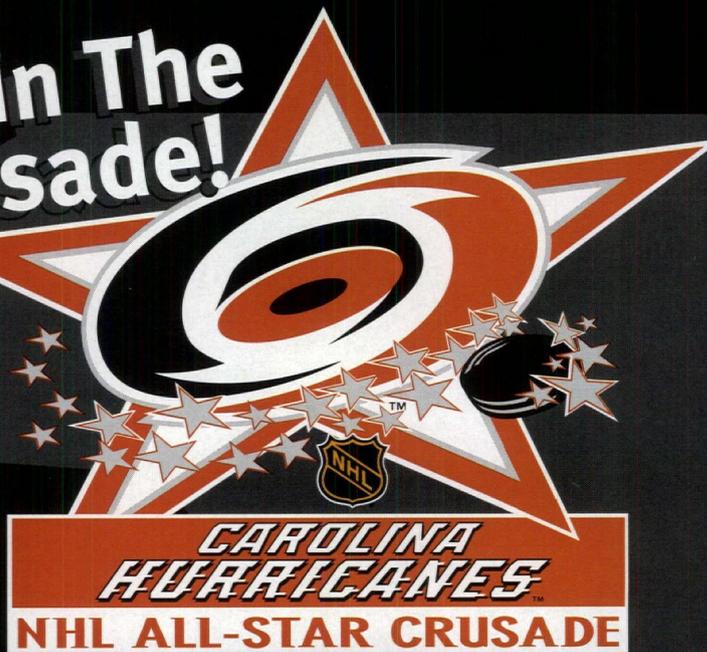




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SECRETS OF STATE

Retail legend

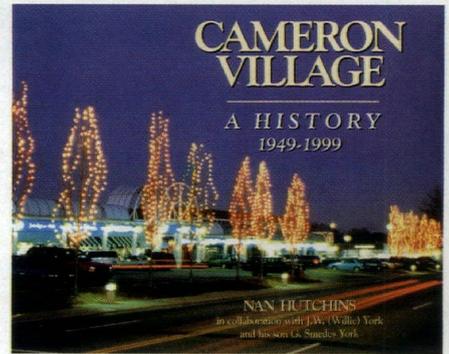
YORK LEGACY CAPTURED IN NEW BOOK

They still tell stories about the gypsies that camped out in what is now Cameron Village, the first shopping center in the Southeast, begun in 1949 and still going strong today despite competition from new malls and strip centers dotting the

landscape around the center city. Bounded by North Carolina State University, Wade Avenue, Oberlin road and Needham B. Broughton High School, this early example of a planned unit development is literally in the center of things in Raleigh. It was the first salvo in the battle that saw merchants move out of the formerly thriving retail hub in downtown Raleigh.

In a new book, *Cameron Village: A History, 1949–1999*, Nan Hutchins, in collaboration with founder J.W. Willie York and his son G. Smedes York, chronicles the birth and development of the fabled center from its early years to its place among the legends of real estate developments.

The 82-page quality paper hardback includes nostalgic black and white photographs from the 1950s of the people and places that made Cameron Village a Raleigh institution, along with a running chronol-



ogy of events—including the original deeds of the property peppered with names of Raleigh families still active today.

Although Cameron Village was sold in the 1960s and again in the 1980s, the York family has continued to manage the center and maintain the founder's legacy. The Village is again on the verge of another sale, making the memories in Nan Hutchins' pleasing book all the more poignant.

Storied warships

NAVAL HISTORIAN INCLUDES LITTLEJOHNS IN RESEARCH

Iain Ballantyne, editor of the prestigious *Warships International Fleet Review* (www.warshipsifr.com) in The United Kingdom, is gathering material from former Royal Navy commander Doug Littlejohns for his next book.

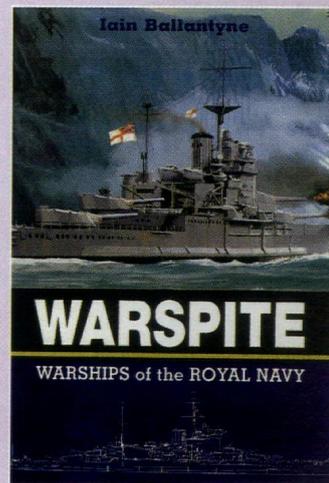
Ballantyne recently contacted Littlejohns, who is the former chief executive officer of Red Storm Entertainment and lives in Cary, for his book about British warships that bore the name *London*. Littlejohns commanded the most recent version of the *London*, an anti-submarine destroyer/frigate in the Persian Gulf from 1987–89 during the Iran-Iraq war before moving on to submarine command. While commanding a nuclear attack sub, he met and became close friends with author Tom Clancey, who launched Red Storm.

Warspite, which traces the history of the eight ships to bear that storied name in 400 years of Royal Navy history, is Ballantyne's latest effort. The Naval Institute Press recently published it in the United States.

Ballantyne focuses most of his attention on the most famous *Warspite*—the mammoth battleship that fought in the great naval battle of World War I (Jutland) and served with distinction in World War II.

Sir Walter Raleigh commanded the first *Warspite* in 1596. The last *Warspite* was a nuclear attack submarine, now decommissioned.

The battleship *Warspite*, which was affectionately called "Spite" by its crew, was laid down in October 1912 and was, at the urging of Winston Churchill, the first British battleship to mount 15-inch main guns. The ship served with distinction against the German fleet, then was rebuilt and modernized before a second go-round with the Germans. The *Warspite* wreaked havoc on a German destroyer squadron during the Norway campaign in 1940 and helped rout the Italian fleet in the Mediterranean. The *Warspite* later was badly damaged by a German guided bomb off Salerno, Italy,



but was repaired in time to participate in the D-Day invasion.

Ballantyne calls the *Warspite* "the most famous battleship in Royal Navy history." He worked closely with members of the *Warspite* Association to gather a colorful, thorough ship's history augmented by scores of photographs and drawings.

"Their experience as ordinary sailors and marines aboard a mighty ship of war proved to be the definition of true British grit," Ballantyne wrote. "We would be well advised not to forget how freedom was saved from extinction by ordinary men like them."

Big Band superstar

KYSER BROUGHT CAROLINA SPIRIT TO THE NATION



PHOTO BY HUGH MORTON

Kay Kyser (see *MetroDécor* feature on his daughter Kimberly in this issue) was synonymous with the spirit of the Big Band era and few sons of North Carolina have done more to make an impression on their times. Born in Rocky Mount in 1905, Kyser was educated at UNC-Chapel Hill where he began spiring crowds as head cheerleader. More than 20 years of fame followed, with Kyser distinguishing himself as one of the nation's most successful entertainers of radio, recordings, major motion pictures, live performances and television. His unforgettable persona, "The Old Professor" of NBC's *Kollege of Musical Knowledge* radio fame drew on his small-town, Southern heritage, his beloved alma mater, and a brand of humor and wholesomeness which were hallmarks of his unique style.

Fish out of water

REVIEWER TAKES FISH TO TASK

Stanley Fish, the postmodernist boulevardier thankfully banished from the Duke campus to the University of Illinois-Chicago after fouling the academic integrity of the Durham school's Liberal Arts program with his theories of

Coastal culture

LOUISE WELLS CAMERON ART MUSEUM WILL OPEN IN APRIL

The long-anticipated Louise Wells Cameron Art Museum is becoming a reality in Wilmington. The grand opening for the 42,000-square-foot facility is set for the weekend of April 19–21 with nearly a month of festivities scheduled around the celebration. The facility, the new home for St. John's Museum of Art, is the only museum in the United States dedicated solely to the collection, preservation and display of North Carolina art.

Architect of the museum project is Charles Gwathmey, well known for his renovation and addition to the Solomon R. Guggenheim Museum in New York. He has designed homes for Steven Spielberg, Jeffrey Katzenberg and Jerry Seinfeld, and is currently designing the new United States mission to the United Nations in New York. A North Carolina native and the son of painter Robert Gwathmey, he has also designed projects in North Carolina for UNC-Charlotte, Duke University, IBM and others.

The project began when the Bruce B. Cameron Foundation Inc. donated a \$4 million grant to St. John's in 1997. At the same time, the children of Bruce Cameron and the late Louise Wells Cameron donated land valued at more than \$2 million in memory of their



mother, who served St. John's Museum as a volunteer from its inception in 1962 until her death in 1997. Other members of the Cameron family have also supported the museum.

The 9.4-acre campus for the new museum has historic connections. It is located at the intersection of Independence Blvd. and 17th St. Extension where the battle of Forks Road, one of the last battles of the Civil War, was fought. The battle occurred just before the fall of the city and the subsequent collapse of the Confederate armies.

The new museum will contain a four-acre Sculpture Park, parking for 100 cars, a 2500-square-foot Lobby/Galleria, a museum shop and art sales gallery, a 2300-square-foot reception hall, an atrium restaurant, 11,700 square feet of galleries, a library and spaces for administration, art handling and storage. A 2200-square-foot Educational Building will house a Children's Interactive Discovery Center, art studios and a Student Gallery.

"radical deconstruction" and "cultural relativism," has shown up in the *New Republic* in a review of his new book *How Milton Works* by Harvard professor Helen Vendler.

Vendler notes that the book, a compilation of old essays by Fish, a Milton scholar, is infected with "reader response theory" one of Fish's many affectations, and in her opinion Fish "does not care much for Milton's poetry" and plays "fast and loose" with the texts.

And to think Duke fell for this guy.

Meanwhile in Durham...

ONE OF NATION'S FIRST LATINO BANKS OPENS IN BULL CITY

In the same issue of the *New Republic* as the Fish review, the city of Durham shows up as the home of one of the nation's first

continued on page 58

GETTING COMFORTABLE WITH FINGER FOOD

If you've been invited to a swish dinner party in the Triangle lately, odds are 10 to one you found asparagus on your plate. A spring vegetable when left to its own devices, now, thanks to modern transportation, asparagus knows no season. It has become the year-round, vegetable-of-choice among the severely and profoundly overeducated who populate this state's urban areas.

Even folks like myself who grew up down east on more substantial fare have embraced (reservedly) the oh-so-fashionable asparagus spear. Case in point: a recent, gracious "lite" Sunday lunch for friends that featured shrimp salad on bib lettuce; cold asparagus that received rave reviews (two or three minutes of steam and lemon juice—pinch of salt); and sliced cucumbers and tomatoes...all perfectly presented on Wedgwood Bone China, so thin you could read your palm through it.

Then what? I said goodbyes, threw three old newspapers on the front sidewalk to make it look like no one was at home, locked the door, closed the shutters and took the phone off the hook. Then I went to the refrigerator, found a Zip-Lock bag of fresh-shelled crowder peas I had hidden behind some expensive cheese from the Goat Lady (in case one of my guests plundered the Kelvinator), dumped the peas in a pot, added water, a pinch of sugar, a country ham hock, and three ears of sweet white corn (cut off the cob, of course). I brought the pot to a boil, and then let it

simmer until the peas were tender, adding okra and salt at the last minute, because earlier makes the peas tough, Mother said. I made scratch biscuits and put in huge chunks of rat cheese bought at Ronnie's Country Store. They baked to perfection, a little cheese running out and making a crust around the bottom.

I sat down at the kitchen table—alone in my mostly darkened home—and ate peas and corn, ham hock and hot cheese biscuits until, as my overeducated friends might say, I had had a "gracious sufficiency." Or as we would say down east, "until I was about to pop." I got up *from the table* (remember those words for later), left the dirty dishes where they were and took a nap. Heaven!

Why the talk about asparagus and peas and corn? It was my preacher this morning—a young fellow and real man of the people.

To make a point about putting people at ease *at the table* (remember these words, also), he told a story about a luncheon he attended honoring an English noblewoman. It was a substantially tonier version of my "lite" Sunday lunch—a mere appetizer for me—with more flatware and several extra courses. He said that he was ill-at-ease—trying to do everything by the book—until the guest of honor picked up an asparagus

with her fingers and began to munch on it. Seeing that she had abandoned decorum, he was much more comfortable and stopped worrying about committing a faux pas. (*Immediately, I was reminded of a story a friend of mine told me about having lunch at the mansion with a recent governor of North Carolina. He stopped worrying about embarrassing himself when the governor picked up a spoon and ate his butter beans with it.*)

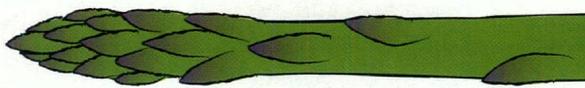
My minister made his point extremely well. The congregation chuckled and nodded. However, his thinking was fatally flawed. His noble guest of honor had not departed from decorum at all. (*I have resisted the temptation to tell him so, which goes against my nature, and I hope that a copy of Metro does not make its way to his study.*) In grasping the asparagus spear firmly between her thumb and first finger and munching on it nonchalantly, the gentle English lady actually was following rules of etiquette to the letter because asparagus in the politest of circles is considered a "finger food." Seems to me, incidentally, that there is another whole sermon to be found in this O'Henry twist to the story.

The story made an impression on me because years ago, fresh from the wilds of Harnett County, I found myself seated at a dinner party in Washington, D.C., between Carter Brown, curator of the National Gallery of Art and husband (*temporarily, at least*) to a fabled Mellon, and Dillon Ripley, Secretary of the Smithsonian...in my opinion, two of the world's most sophisticated gentlemen. I was not (still am not, in case you haven't noticed) one of the world's most sophisticated gentlemen, and that night I was trying desperately to remember everything I had ever known about table manners.

We had grilled baby lamb chops with

comfortable with themselves. The rabble actually will point and whisper in loud voices to their dinner companions.

Growing up, we never worried about



whether we should pick up asparagus with our fingers and "munch" it. Southern cuisine of the period down east did not include *al dente*. In fact, most of the asparagus we ate came from a can, was limp as a dishrag and usually found its way into Mother's (*No, not again!*) "spring garden casserole" with onions, potatoes, and some sort of Campbell's creamed soup.

My minister studiously dropped the article *the* from each reference to *the* table. He was sitting *at table* with the English noblewoman. Where did the *the* I grew up with go, I asked myself? Then I recalled that a friend of mine suddenly lost his *the's* a few months ago, also. He now goes *to table* and sits *at table* to eat his asparagus. I am almost sure he once had *the's*.

I am deeply troubled by this phenomenon.

Seems to me that it takes a lot of work and concentration to consciously drop the *the's*, so there must be some good reason to do it. My minister is from Virginia. Is this some sort of high-nosed, Land-of-Lee thing? He's not high-nosed. My friend is an Episcopalian. Does that have something to do with it? Don't see how it could, since my minister is Baptist.

My friend Genie Carr—widely pub-

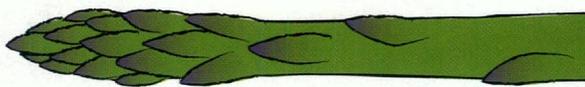
about two good bites on each. I was looking at the bones longingly, wishing...how I was wishing...that I could pick them up and gnaw the remaining meat but knowing other guests would think I had just fallen off the asparagus (*excuse me, "turnip"*) wagon if I did. Then, almost like "one, two, three, go," Carter Brown and Dillon Ripley each picked up bones from their plates and started gnawing them. They worked through the entire pile, obviously relishing every tiny morsel of lamb that might otherwise have gone back to the kitchen.

I followed suit, reminding myself not to lick my fingers, but feeling a little guilty about soiling the starched linen napkin in my lap. Since then, I have never hesitated to pick up a bone from my plate and avail myself of those last, precious morsels of lamb, beef or pork.

People with low self-esteem should

However, we did gnaw bones, but never when we had company.

In fact, gnawing bones was quite a social thing. We would linger at the table, talking, and searching with our teeth for that last tiny bit of pork chop or T-bone steak. With us, it was a science. Recognizing that the human teeth were incapable of 100 percent efficiency, we



would take a tiny knife and sit for ages exploring every tiny crevice before getting up "*from the table*" (remember those words) and tossing the bones to the faithful family yard dog.

That brings us finally to the case of the lost article.

I asked you to remember the words, "from *the* table," and "at *the* table." We

lished writer, Episcopalian and international traveler—still has her *the's* and was unaware that others were losing them. Genie, who is from Wilmington, suggested that maybe it's a Britishism that is creeping into the language...a sort of semantic virus that is infecting Americans, particularly in Piedmont North Carolina.

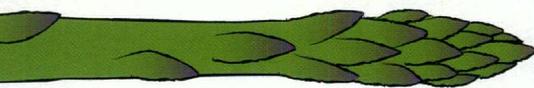
Have my down-east ears been deceiving me all these years? Have all the *the's* before the word *table* of the last many decades been a figment of my imagination?

Whassup? Let's come to table, eat asparagus with our fingers, gnaw some bones, put our elbows on table, and talk about it. Maybe, while we are at table, we'll discover where the *the's* have gone. MM

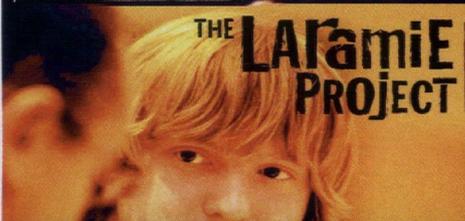
never eat asparagus with their fingers or gnaw bones in public places. Doing so in an upscale Triangle restaurant, for instance, even if you proceed with an air of total confidence, will draw stares from people yet to appreciate the ways of those more

grew up being told that dinner was ready and to come "to *the* table." We sat "at *the* table," and we were told to keep our elbows "off *the* table."

If we violated the "no-elbows" rule,



Tyrone Mitchell Henderson & Roderick Hill



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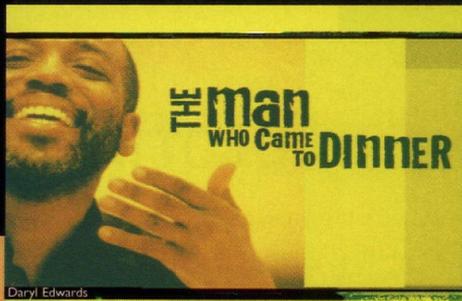
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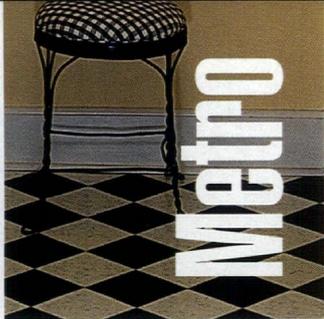
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by Diane Lea

Creative legacy

KIM KYSER'S CHAPEL HILL COTTAGE

Tucked away behind a cascading hedge of bridal-wreath spirea, on one of those eminently strollable streets in Chapel Hill's Historic District, stands a residence where history, good design and a deeply felt sense of family are made tangible. The circa 1840s Ward-Kyser House, a delightful example of a 19th-century North Carolina rural cottage—and one of Chapel Hill's earliest homes—nestles beneath towering hollies and magnolias on land which was still surrounded by the Sparrow Dairy Farm well into the 1950s.

Owned by only two families for most of its 160-plus-year history, the Ward-Kyser House has been transformed into an eclectic and stylish residence which perfectly reflects the diverse tastes and experience of

its current owner, artist, fashion designer and film producer Kimberly Kyser. The oldest of three daughters of Kay Kyser, big band leader, movie star and host of the national NBC radio program *Kay Kyser's Kollege of Musical Knowledge*, and model-singer Georgia Carroll Kyser, Kimberly Kyser became owner of the home in 1992.

"This is a family house," she says. "It was owned by my uncle, inventor and

The library is the most dramatic room in the house.

UNC chemistry professor Edward Vernon Kyser, and his family from 1926 until the mid-1930s. Then it was owned by my grandmother Emily Royster Kyser of





photos by Bryan Regan

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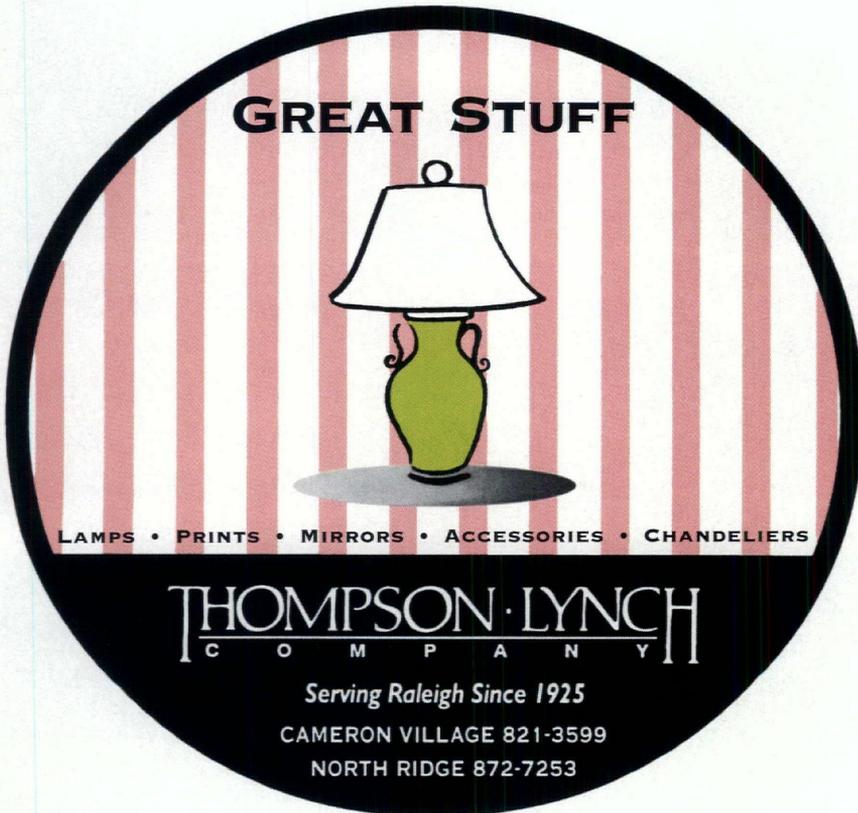
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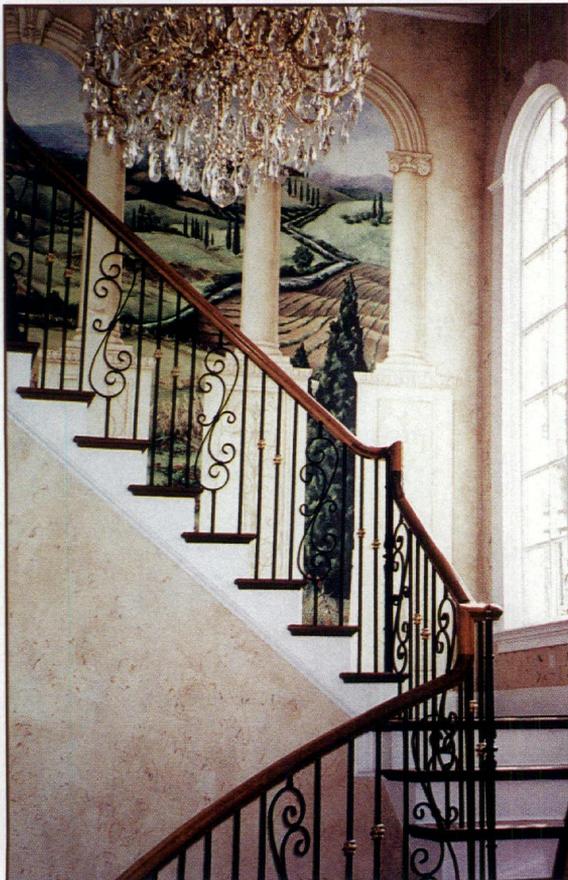
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Rocky Mount. In 1953 my parents purchased the house from her estate.” The decision to leave Atlanta, her home for almost 20 years, and return to Chapel Hill where she grew up and where her mother still lived was a turning point for Kyser. “I wanted something new for my children, Georgia Carr and Trevor Kyser-Carr, and for myself,” says Kyser, whose career as a successful fashion designer and wardrobe consultant had flourished in Atlanta. “As my children grew into their teenage years,

Kyser’s living room presents a sharp contrast to the seductive library. There are lush fabrics and a charming mix of periods and styles, but the décor moves into the 20th century and draws upon Kyser’s years as an artist.

I felt I needed to refocus my own interests. Refurbishing this house where my father visited his brother during his UNC years in the ’20s and where I studied during college when it was home for my maternal grandmother was both continuity and a new beginning for me.”



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Refurbishing the Ward-Kyser House meant constructing a 2000-square-foot addition to give the home a new kitchen, great room, screened porch and three new bedrooms with baths. With the construction completed, Kyser turned to sorting through her own possessions and rummaging through her mother’s attic to select objects and furnishings that were reflective of her past life and of her new-old 19th-century/20th-century cottage. “The library is one of my favorite rooms,” she says. “It was my beloved grandmother Aileen Rogers Carroll’s bedroom when she lived here. I spent as much time as I could with her during my years in Chapel Hill, especially as she grew older.”

The library is the most dramatic room



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in the house. Located off the front hall, directly across from the living room, the library greets the eye with a brilliant blast of colors and objects. Kyser has mixed patterns, textures, colors and styles to create a cozy but challenging room, which stimulates the mind while delighting the eye. Throughout the house, Kyser mixed her own paint colors, and for the library she chose a deep tone of red. "I had a red room in my last house and I will have one wherever I go in the future," says Kyser. "In this room, the red walls are a perfect foil for the filled-to-brimming, floor-to-ceiling bookcases, the reeding of the fireplace mantel, and the mix of Victoriana and primitive in the furnishings and art."

Kyser's choices of fabrics for her upholstered pieces are reminiscent of the lush colors and fabrics used in her successful line of evening and cocktail dresses marketed by Saks Fifth Avenue, Neiman Marcus and Henri Bendel. A Victorian settee inherited from her father's family is beautifully displayed, finished in a subtly toned striped paisley cotton by Scalandre. Two slipper chairs by the fireplace, designed by Kyser, are covered in an emerald green Brunswick & Fils cotton moiré fabric. "As a dress designer I often used cotton moiré instead of silk when clients wanted an elegant fabric that was more durable and dressed down," says Kyser. "My nearly 10 years of working in the apparel industry have influenced my approach to interior design. There are many similarities. After all, upholstery is clothing for furniture! My inspiration for the green moiré chairs was a period room in the Metropolitan Museum of Art in New York where I worked as an assistant to the curator-in-chief after studying at the Parsons School of Design."

THE ARTIST IN THE DESIGNER

Drawing upon her fine arts background (she earned a B. A. in art history from UNC as well as a B.F.A. in painting from the Atlanta College of Art), Kyser researched 19th-century interiors and found the period's interest in exoticism suited her own

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taste for interesting animal prints, which she used in the library carpet and on the seat cushions of two antique chairs. "The primitive painting of twin baby girls above the mantel was a housewarming gift from my mother," Kyser noted. "She collects Southern American primitives. It works well with the color of the room, with the playful theme of toys and naïve art and with the sentimental objects on the bookshelves. Some of my favorites are the 19th-century papier-mâché party hats that look like dogs, a whittled man with hinged limbs and my collection of boxes." Several of the boxes are quite rare, such as a teal and orange one which held miniature garments for a 19th-century traveling salesman. Others were hand painted as Christmas presents by Kimberly's late sister Carroll Kyser.

Kyser's life-long fascination with sewing and ornamentation is cleverly demonstrated in the room's window treatments. Beneath a swag of green and red striped silk hang simple white cotton striped tieback draperies. They are made of fabric purchased for 50 cents a yard in 1970, to which Kyser added Italian acorn gold fringe trim. "Those curtains have been in every house I've ever lived in, in my adult life," says Kyser.

Across the hall, Kyser's living room presents a sharp contrast to the seductive library. There are lush fabrics and a charming mix of periods and styles, but the decor moves into the 20th century and draws upon Kyser's years as an artist. The almost monochromatic color scheme blends beiges, soft tans and whites, which she loves. The walls are hung with her own work: a fine life sketch of a seated woman and two minimalist paintings reflecting philosophy as well as beauty. "The vertical painting at the end of the sofa is from my minimalist period in the late '70s," says Kyser, smiling. "Dime store, heart-shaped paper doilies organized in a rigidly repetitive pattern and covered by an impasto of grayish paint creates the impression of cement block. I was fascinated by walls during this period. And I loved to experiment with completely ordinary and often fragile materials familiar to

women, make them strong, turn them upside down, so to speak. It sounds serious, but it was like child's play. My other painting in the living room is on paper and is an abstraction of the concrete wall at the Buckhead Kroger loading dock near my house in Atlanta."

A glass-topped coffee table with flanged metal base was acquired in a trade

for one of Kyser's paintings, and the brown-toned marble head with Roman-like helmet is the work of a New Orleans sculptor. The tone-on-tone colors of the art and of the French plaid fabric on two elegant French arm chairs, purchased from Atlanta interior designer Edith Hills, are perfectly complemented by the glitter and sheen of antique wall sconces

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FINE DINING

The dining room of the Ward-Kyser House is casual and seems vibrant with good times enjoyed there by the friends who visit Kyser's Chapel Hill home.





acquired from a Chapel Hill family estate.

Perhaps the most striking object in the living room is the lovingly ornamented Italian shoe polishing box set on a 19th-century garden table. A Christmas gift from her mother, the box is decorated with the elaborately incised design of a train. Its beauty is unexpected in such a utilitarian object and plays well with the glitter of the sconces and the elaboration of the heart doilies in Kyser's construction. Featured on an end table by the mantel, a bronze award presented to Kay

The serviceable white kitchen is a galley with cabinets that reach to the ceiling. The verticality of the kitchen makes a nice transition from the narrow hall of the old house into the 11-foot cathedral ceilinged great room.

Kyser has been adapted to a lamp, lending another bit of sparkle as its Deco-like lines work with the contemporary art and sculpture. As in every room of this very personal house, photographs play an important part in the decoration. In this room, beside the award lamp, a framed black and white studio portrait captures Kimberly as a child perched between her parents.

CREATIVE TRANSITIONS

The central hall of the original Ward-Kyser House runs from the front door to a rear door off an enclosed porch. In this narrow, tall-ceilinged hall Kyser has hung a Rudi Pizatti oil painting of St. Mark's cathedral and several photographs of her own. "I brought everything I liked from all periods of my life to this house," says Kyser. "These photographs in the hall are some I took when I lived in New York and in my various travels, both in this country and abroad." Most of Kyser's photographs feature people: a small girl on an Appalachian porch, a homeless woman in New York, a beggar in Prague. "I guess some of my

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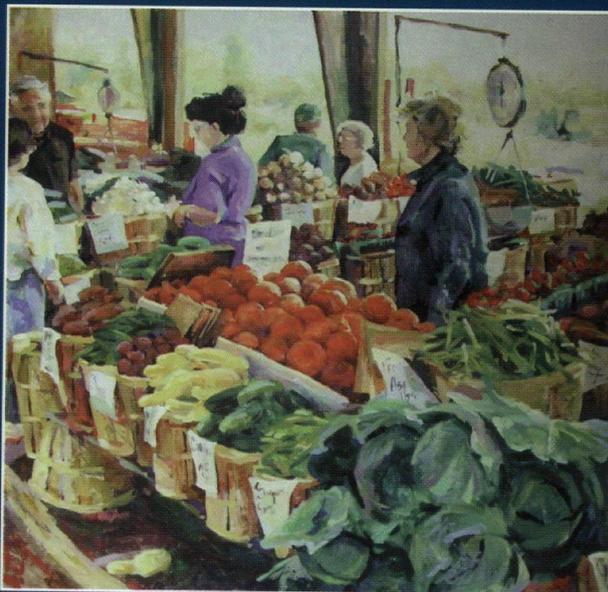
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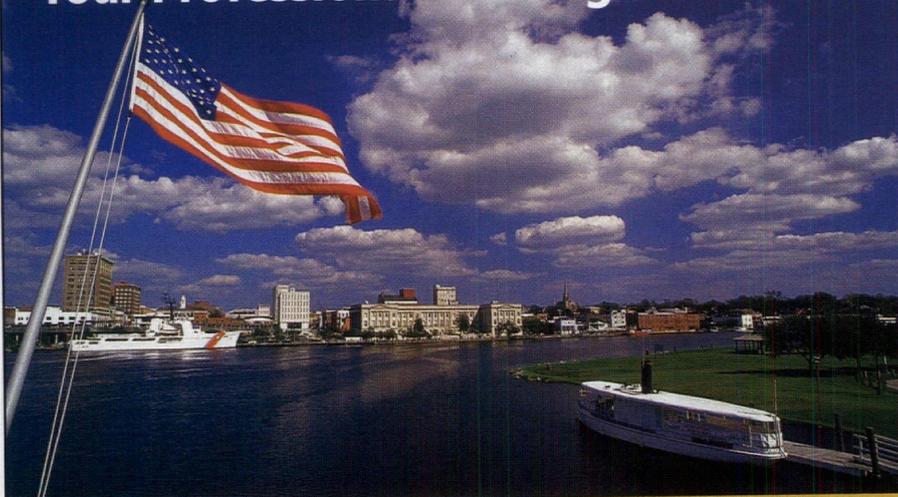
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guests probably think these are relatives," laughs Kyser.

The dining room of the Ward-Kyser House is casual and seems vibrant with good times enjoyed there by the friends who visit her Chapel Hill home. "I love entertaining," says Kyser. "But I try to make it uncomplicated." An antique country French table of cherry (an unusual choice of wood for the French) commands the center of the room and is ringed with antique chairs from different places and styles. A Windsor bench sits beneath the room's window as it did when Kyser's grandmother lived there. An 18th-century French screen, the focal point of the room, is hung on the wall rather than being placed as furniture, and its pastoral scene complements the room's country pieces. A fine French Provincial sideboard with elaborate hand-wrought fittings holds a pair of stamped metal lamps in a fruit motif, and a smaller china cabinet displays Kyser's collection of antique English Coleport china.

Entered from the dining room or the back central hall, the modern kitchen is the introduction to what Kyser calls her made-up world. The serviceable white kitchen is a galley with cabinets that reach to the ceiling and one counter top, tucked under with tall stools, which extends into the great room.

The verticality of the kitchen makes a nice transition from the narrow hall of the old house into the 11-foot cathedral ceilinged great room, white-washed (even the wood floor is painted white) with a large side-lighted window overlooking the rear garden. Dominating this simple family space, almost a Soho-style loft, is the second possession that Kyser carries with her to all her homes, a large gray-toned minimalist painting from her years as an Atlanta artist. "That painting made it to the finals in a competition sponsored by the Whitney Museum," says Kyser. A sofa covered in white cotton duck extends the length of the balustrade of the staircase leading to the lower level and the modern wing's two additional bedrooms. The intensely personal great room is decorated

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with original artworks by Kyser's children and several of Kyser's own paintings, including a signature heart painting of red bricks and mortar.

Flanking the walls of the staircase, which descends to the lower level living quarters, are baby pictures of the entire Kyser clan mingled with childhood artworks by Kyser and her children. The home's lower level contains Kyser's office and a large soundproof bedroom designed to mute her son's drumming practice. A connecting hall's floor is covered in shiny black and white tiles that perfectly emphasize the wall of framed magazine covers featuring Georgia Carroll Kyser's years as a *Vogue* model. Covers from national magazines and black and white photos of the stunning young woman, costumed for various advertising campaigns, give testament to the enduring appeal of fine advertising art and of its lovely subject. At the end of the hall an oversized Columbia Records poster of Kay Kyser seems to look approvingly on this engaging scene.

In contrast to the sense of a glamorous life evoked by the wall of posters, Kyser's office is a well-organized workspace with ample closets and white work surfaces. Another large sidelight-embellished window floods her computer desk where afternoon light illuminates pages of reports and research she has compiled as part of her newest career as film producer. Kyser's latest project is a biographical documentary film of her father's life entitled: *Kay Kyser—A Life in Motion*. "The film is intended to work on many levels," says Kyser. "It's tied to the major historic events of the 1920s, '30s, and '40s and to one of our most influential industries, the entertainment industry. It can be both fun and a great educational tool."

Kimberly Kyser closes the doors on closets full of one-of-a-kind dresses and the film project about a very special part of her personal history and climbs the stairs back into her own world of family, art, antiques, and the stylishly modest cottage she has created to house her memories and accomplishments. MM



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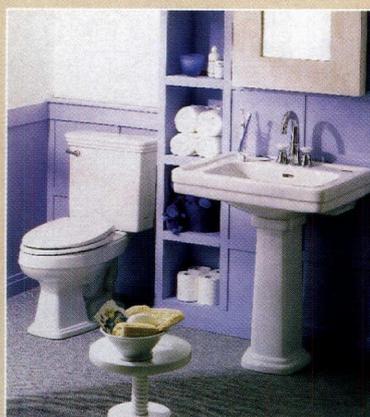
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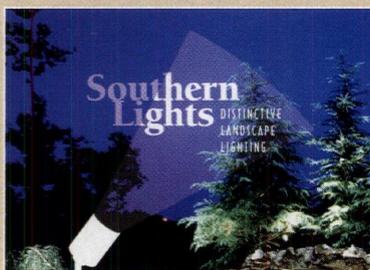
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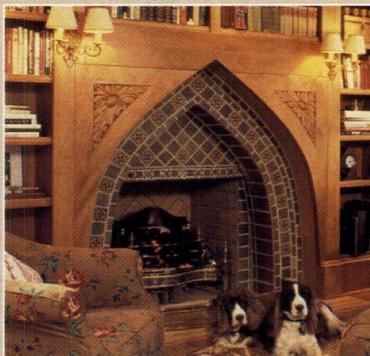
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Preview

Lights, action, music

SEPTEMBER IS READY TO ROLL

If it's hard to let go of summer, take a peak at September's schedule. Museums, stages, concert halls and galleries begin their new seasons; outdoor festivals flourish; school sports and activities get into gear; fishing and boating tournaments line up along the coast...and toward the middle of it all, autumn arrives, promising cool temperatures and a warm, colorful landscape.

The museum offerings are spectacular, from the "Red Wolf Ramble" at Moore Square in Raleigh, presented by the N.C. Museum of Natural Sciences and the City of Raleigh Arts Commission, to the *Horses of Shackleford*, captured on canvas by a Hungarian artist from Morehead City and exhibited by the N.C. Maritime Museum in Beaufort. And you won't want to miss the exquisite new exhibits opening at the Duke Museum of Art and the Ackland in Chapel Hill.

The curtain is rising on the ArtsCenter's new Vagabond Theatre Series in Carrboro. And a plethora of fine performances are opening on stages all over the region, including *South Pacific*, presented by the East Carolina Playhouse at ECU in Greenville; *Smokey Joe's Café*, opening the 40th season for the Cape Fear Regional Theatre in Fayetteville; *The Sunshine Boys*,

presented by the Opera House Theatre Company of Wilmington; and *Guys & Dolls*, the season opener for North Carolina Theatre in Raleigh; and a special stage performance by Marcel Marceau, renowned French mime, at the Carolina Theatre in Durham.

The classical calendar couldn't be lovelier. Carolina Ballet will present the beloved *Romeo and Juliet* translated into dance at the A.J. Fletcher Opera Theater in Raleigh; the Raleigh Chamber Music Guild will introduce its 60th Anniversary Season Masters Series with a performance by the Eroica Trio, also in the A.J. Fletcher Opera Theater; and the N.C. Symphony has scheduled three performances, the first an opening season gala. All three will be performed in Meymandi Concert Hall in the BTI Center for the Performing Arts in Raleigh.

Many galleries will open fine exhibitions this month. Two of the best will be a display by North Carolina watercolor artists, during the 56th juried exhibition of the Watercolor Society of North Carolina at ArtSpace in Raleigh; and the other the annual Artist's Studio Tour in Wake Forest.

Pop music will keep the region singing and tapping, with a full month of performances at Walnut Creek Amphitheatre near Raleigh, a return of

the Bull Durham Blues Festival, several gigs sponsored by Pine Cone and a country music series in our own Nashville down in Nash County.

It takes very little to make outdoors a joy in September. Add these events to the natural pleasures: two King Mackerel tournaments at the coast, polo competitions at Pinehurst, a sky search with the Raleigh Astronomy Club at Lake Crabtree, a mothboat regatta in Elizabeth City, a horse show in Williamston and more...

Our Potpourri section is bulging with exciting events. Here's a sample: the Special Olympics North Carolina Plane Pull at the Raleigh/Durham Airport; the N.C. Turkey Festival, featuring the N.C. Turkey Cooking contest and the 82nd Airborne Division Free-Fall Team landing on Main Street in Raeford; the fabulous Celebrity Dairy Sunday dinners in Chatham County; the 25th Anniversary Celebration of the N.C. State JC Raulston Arboretum, "2001: A Plant Odyssey"; and would you believe it? Nobel Peace Prize winner Lech Walesa is coming to Brunswick County to give a lecture at Brunswick Community College!

September is swinging. Get your energy up to speed and step lively!

—Frances A. Smith, editor

AUTUMN AT THE MUSEUMS

2001: A Dinosaur Odyssey is recreating pre-history at **Cape Fear Museum** in Wilmington. The exhibition, open now until Oct. 28, features robotic scale-models of dinosaurs that appear to be alive but are constructed of aluminum and steel and covered with a polyurethane skin. They rear back, move their heads, swish their tails and roar as in their heyday. The Museum is located at 814 Market St. Call 910-341-4350.

A **1930s copper whiskey still** from Craven County is the centerpiece of an exhibit now on view at the **N.C. Museum of History** in Raleigh. The exhibit **Tending the Still** recounts a time when thousands of Tar Heels engaged in moonshining, illegally distilling whiskey. "Artifacts such as the soot-grimed still, storage jars, rifles and vintage photographs," says Chris Graham, exhibit curator, "help illustrate this Tar Heel tradition and the infamous cat-and-mouse game between moonshiners and agents of the Federal Revenue Bureau." The exhibit will be open until Jan. 2002. Call 919-715-0200.

Horses of Shackleford, a series of acrylic paintings on canvas by Morehead City artist **Alexander Kaszas**, will be on view at the **N.C. Maritime Museum** in Beaufort, Sept. 1-Nov. 4. Shackleford Banks, a wilderness island of Cape Lookout National Seashore, is home to a herd of fabled feral horses. A percentage of the proceeds from the exhibition will be donated to the Foundation for Shackleford Horses Inc. for work to preserve the herd. Kaszas, a native of Hungary who came to the United States following the 1956 Hungarian Revolution, paints in his Morehead City studio where he owns and operates Windward Gallery. The Museum is located at 315 Front St. in Beaufort. Call 252-728-7317.

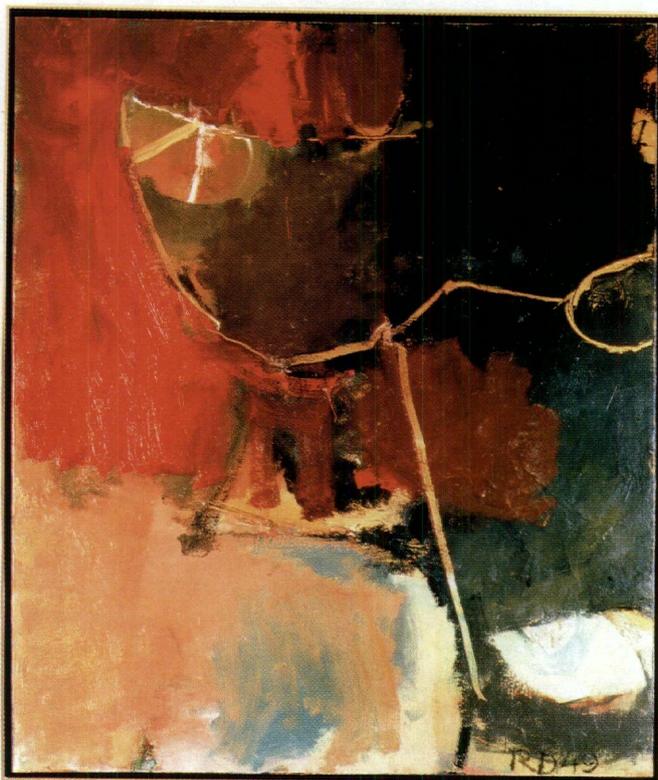
Now on view at **Duke University Museum of Art** in Durham is **Rodolfo Abularach: Apocalyptic Landscapes**, an exhibit by contemporary Guatemalan painter Abularach. The **opening reception and lecture** by the artist will be Sept. 6 at DUMA. A related reception and cooking demonstration by

Nancy Kitterman, **Culinary Arts of Guatemala**, will be held on Sept. 13. The exhibition will be open through Oct. 28. Also at DUMA this month, the exhibition **R. B. Kitaj: Selections from the 'In Our Time' Portfolio** will open on Sept. 20 with a reception and lecture by **John Coffey**, Associate Director and Curator of the N. C. Museum of Art. The exhibition will run through Dec. 21. For information on both exhibitions, call 919-684-5135.

This fall, the **Ackland Art Museum** in Chapel Hill will show two special exhibitions to announce the opening of a campaign for expansion of the museum. **Space, Abstraction and Freedom: Twentieth-Century Art from the Collection of Mary and Jim Patton** (North Carolina natives) will highlight 26 paintings and sculptures by late 20th-century artists who influenced the direction of art, as well as work by several contemporary artists. The exhibition will open with a reception on Sept. 9 and will be on view until Nov. 11. Opening on the same day and on exhibit until Dec. 30 will be **Masters of the Medium: European Drawings from the Collection of the Ackland Art Museum**, featuring 73 Old Master drawings and watercolors from the museum's collection. This exhibition will celebrate a newly published catalogue, **European Drawings from the Collection of the Ackland Art Museum**. The catalogue will be on sale at the museum. Call 919-966-5736.

The new season of docent training at the **N.C. Museum of Art** in Raleigh will begin Sept. 13 and will continue through May 2002 with a 27-lecture art history course **From Pyramids to Postmodern**. Docents become trained tour guides to lead groups through the Museum and help them understand and interact with works of art on display. The series is also open to the general public. For more information about docent training, call 919-839-6262, ext. 2145; to enroll in the art history course without participating in docent training, call 919-715-5923.

You can build your **stock portfolio** at the EXSE (Exploris Stock Exchange) and **learn how to barter** in different languages in the mini-markets at Exploris, a museum



Richard Diebenkorn, American, 1922–1993, Untitled, 1949, oil on canvas. From the collection of Mary and Jim Patton—in an exhibit soon to open at the Ackland Art Museum

about the world in Raleigh. A **Uruguay mini-market** will be featured in the exhibit on Sept. 15 & 16. Learning to work cooperatively to create a better world is the purpose of the exhibit. Call 919-834-4040.

Get ready to howl! The **N.C. Museum of Natural Sciences** will present the **Raleigh Red Wolf Ramble** on Sept. 22 At Moore Square in downtown Raleigh. The Museum joins the City of Raleigh Arts Commission for the kick-off of Raleigh's public art display of **100 fiberglass red wolves** crafted by North Carolina artists. The Museum will present information on the red wolf and other endangered species. The free event will include storytelling, crafts and a "howling" contest. On Sept. 23, the high-definition world premiere of the movie **Wolves** will be screened in the WRAL Digital Theater at the Museum. *Wolves*, a 50-minute foray into Yellowstone National Park and other areas, includes footage of the gray wolf. Call 919-733-7450.

SEPTEMBER STEPS ON STAGE

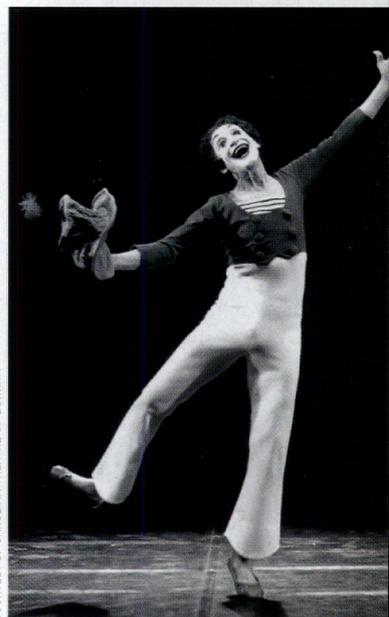
Launching the ArtsCenter's new **Vagabond Theatre Series** this month will be a production of Christopher Hampton's **Les Liaisons Dangereuses** by the **Open Door Theatre**. Set in Paris, it is a classic drama of passion, intrigue, seduction and love, directed by **Rob Kramer**, executive director of Open Door Theatre. The play will open with a public preview on Sept. 5 and press preview on Sept. 6. Main production dates will be Sept. 7, 8 & 9; 14, 15 & 16; 21, 22 & 23. The ArtsCenter is located at 300-G East Main Street in Carrboro. Call 919-929-2787.

The **Opera House Theatre Company** of Wilmington will present **The Sunshine Boys**, a vintage laugh-a-minute Neil Simon comedy, on the main stage in Thalian Hall, Sept. 12–16. Two down-on-their-fame vaudevillians reunite 11 years after the breakup of their legendary act, Lewis and Clark. Call 910-343-3664 or 800-523-2820 or visit www.thalian-hall.com.

The floating, tongue-in-cheek crap game has docked in Raleigh! **North Carolina Theatre** will present the musical comedy **Guys and Dolls** in Raleigh Memorial Auditorium, Sept. 14–23. **Ted Koch** will play the leading role of Sky Masterson; **Tim Caudle** of Cary will play Nicely-Nicely Johnson; **Jason O'Connell** will perform as Nathan Detroit; and **Erin Maguire** will portray Miss Adelaide. Call 919-831-6950 or 919-834-4000.

The **Playhouse Community Theatre** of Rocky Mount will present **Inherit The Wind**, Jerome Lawrence & Robert E. Lee's compelling dramatization of the Scopes Monkey Trial on Sept. 14, 15, 21, 22 & 23 at Rocky Mount Senior High School auditorium. A small-town science teacher is arrested for teaching Darwin's theory in the local school; the case draws famous orators Henry Drummond for the defense and Matthew Harrison Brady for the prosecution for a classic debate. Call 910-972-1266.

For 50 years, **Marcel Marceau**, the celebrated French mime, has enchanted audiences of all ages with his magical **art of pantomime**. The enchantment will come to the **Carolina Theatre of Durham** on Sept. 19 when this legendary artist will set imaginations sailing with the poignancy of theater without words. Prior to the performance,



Marcel Marceau, a mime for all seasons

a fundraising reception with a French bistro flair will be held. Carolina Theatre is located at 309 W. Morgan Street. Call 919-560-3030.

Oak and Ivy, an African American drama about the tempestuous marriage of late-19th-century poets Alice Dunbar and Paul Laurence Dunbar, will be presented on the Raleigh Little Theatre's Gaddy-Goodwin stage on Sept. 21 & 22, 27 & 28, 29 & 30 and Oct. 4-7. The script contains love poems by the two and reveals the twisted road that ushered African Americans from slavery into a century with new problems. Call 919-821-4579.

Smokey Joe's Café, featuring the music of legendary rock & roll songwriters Sieber & Stoller, will open the 40th season of **Cape Fear Regional Theatre** in Fayetteville. Guest director will be Ray Kennedy of Kennedy Entertainment Inc. The show will begin with a preview on Sept. 21 followed by a Champagne Opening on Sept. 22. Performances will continue Wednesday-Sunday through Oct. 14. Call 910-323-4234.

Sandhills Theatre Company of Southern Pines will present **Stop the World, I want to Get Off** in the Sunrise Theater on Sept. 21-30. The musical is the story of Littlechap, a 20th-century Everyman whose life-journey is played out in a circus ring with the leading character wearing clown make-up throughout the action. Director will be **Sandra Epperson**, Sandhills Theatre Company artistic director. Call 910-692-3340.

Defending the Caveman, a one-man show that has played to sold-out audiences across the U.S. and Canada, will be presented by **Broadway Series South** at Raleigh Memorial Auditorium on Sept. 25-30. Written by and starring **Rob Becker**, the play is a humorous exploration of the differences between men and women. Call 919-834-4000.

The **N.C. State University Theatre** will open its 2001-2002 season with **Dracula**, the new Steven Dietz interpretation in which the blood-curdling tale of the "Prince of Darkness" and infamous vampire continues. The production will be staged in Stewart Theatre



Melissa Podcasy and Timour Bourtasenkov in Carolina Ballet's *Romeo & Juliet*. Choreography by Robert Weiss

on the NCSU campus, running September 26-30. Call 919-515-1100.

South Pacific, one of the true all-time musical theater masterpieces, will open the 2001-2002 season of the **East Carolina Playhouse** at East Carolina University in Greenville. James Michener's love story set in an island paradise during WW II inspired a musical that produced some of Rodgers and Hammerstein's finest songs—"Some Enchanted Evening," "There Is Nothin' Like a Dame," "Bali Ha'i," and others. All the Polynesian magic will come to McGinnis Theatre on the ECU campus, Sept. 27-Oct. 2. Call 252-328-6829.

Long Leaf Opera, a nonprofit organization in Chapel Hill, will open its third season with **The Consul**, honoring the 90th birthday of Italian-American composer, Gian Carlo Menotti. The opera, a stirring cry for freedom for the world's oppressed, will be presented in Durham's Carolina Theatre on Sept. 27, 29 and 30. Call 919-968-9595.

FALLING FOR CLASSICAL

The **North Carolina Symphony** will open its **Classical Season** with a

Gala Concert on Sept. 13, starring **Itzhak Perlman**, violin, with Gerhardt Zimmermann, conducting. On Sept. 21 & 22, Zimmermann and the Symphony will perform with **Gil Shaham** on violin in a program that includes a World Premiere performance of **Scearcé's XL**. The **Pops Series** will begin its concerts on Sept. 28 & 29 featuring **Monica Mancini**, whose musical tribute to her father, composer Henry Mancini, will contain favorites like "Moon River," "Dear Heart," "Two for the Road," and "Charade." All three concerts will be performed in Meymandi Concert Hall in the BTI Center for the Performing Arts in Raleigh. Call 919-733-2750 or 919-834-4000.

Carolina Ballet opens its season with the return of **Romeo & Juliet** on Sept. 20-29 at the new A.J. Fletcher Opera Theater in the BTI Center for the Performing Arts in Raleigh. Through the artistic interpretation of ballet, the timeless drama of lovers doomed by the prejudice and bias of societal ills speaks volumes without script. Choreography is by Carolina Ballet Artistic Director **Robert Weiss** set to Prokofiev's famous score performed by members of the **North Carolina Symphony**.

Call 919-363-7728.

After hours at the Duke University Museum of Art, the Ciompi Quartet will present **First Course Concert: The Ciompi Quartet**. The concert and reception, co-sponsored by the **Duke Institute of the Arts**, will be held on Sept. 27. Call 919-684-5135. The Ciompi Quartet will also present a concert in Duke's Reynolds Theater in Durham on Sept. 29. The program will present the premiere of a new string quartet by composer Malcom Peyton. Call 919-660-3356.

The **Wilmington Symphony Orchestra** will present, on Sept. 29, a tribute to **Dr. Richard R. Deas**, former professor of music at UNC-Wilmington who died recently. The concert, to be given in Kenan Auditorium on the university campus, will include music featured in *Fantasia 2000*, including *Carnival of the Animals* by Saint-Saens, *Piano Concerto No. 2* by Shostakovich and Respighi's *Pines of Rome*. Call 800-732-3643, or 910-962-3500 or visit www.wilmingtonsymphony.org.

The **Raleigh Chamber Music Guild** has announced its **60th Anniversary Season Masters Series**, with internationally acclaimed chamber ensembles.



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<i>Little Women</i>	Feb. 1-17, 2002

MAIN STAGE SERIES \$60

<i>Over the River and Through the Woods</i>	Oct. 12-28, 2001
<i>Little Women</i>	Feb. 1-17, 2002
<i>Communicating Doors</i>	Apr. 5-21, 2002
<i>HMS Pinafore</i>	June 7-15, 2002

TEEN SERIES \$42

<i>Little Women</i>	Feb. 1-17, 2002
<i>Mother Hicks</i>	May 3-12, 2002
<i>HMS Pinafore</i>	June 7-15, 2002

BIG TICKET \$81

<i>Oak and Ivy</i>	Sept. 21-Oct. 7, 2001
<i>Over the River and Through the Woods</i>	Oct. 12-28, 2001
<i>Little Women</i>	Feb. 1-17, 2002
<i>The 1940s Radio Hour</i>	March 8-24, 2002
<i>Communicating Doors</i>	Apr. 5-21, 2002
<i>HMS Pinafore</i>	June 7-15, 2002

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A familiar rural scene of chickens ranging on a farm is interpreted in oils by Joseph Cave, on view at Gallery C

Fall concerts will include the **Eroica Trio**, playing the world premiere of "All Blessings to the Goddess" by UNC-CH-based composer Scott Warner, a work commissioned by the Guild in celebration of its 60th season, Oct. 14; and the Alexander String Quartet, with special guests, the Ciompi Quartet, playing the Mendelssohn Octet, Nov. 11. The concerts of the Masters Series will be presented in the A.J. Fletcher Opera Theater in Raleigh. Call 919-821-2030; email rcmg@juno.com; or visit www.rcmg.org.

Information on winter and spring concerts for both the Masters Series and the Sundays Series will appear in a later issue.

GREAT GALLERY VIEWS

The Gallery at The Cotton Company of Wake Forest will present **Color at Play**, Sept. 6-Oct. 1, featuring new works by **Cindy Mott McGarry**. The Artist Reception will be Sept. 7. The Cotton Company is located at 306 S. White St. Call 919-570-0087.

On view at **Artspace** in Raleigh now until Sept. 22 is the work of **Iván Castellón**, a native of Bolivia and the gallery's **Summer Artist in Residence**. The exhibition, **Bolivian Park**, in Gallery 1, presents a series of mixed media paintings created in response to the disappearance of animals as a result of urban development. While in **Artspace**, drop by Studio 106 and visit the gallery's

fourth Regional Emerging Artist in Residence, **Huong Ngo**, a recent graduate of the UNC-Chapel Hill art program. Ngo will be in residency until Jan. 4, 2002, and Artspace will present a solo exhibition of her work in December. For information about the exhibition **Bolivian Park** or about Emerging Artist **Huong Ngo**, call 919-821-2787.

David Molesky, a young Raleigh artist, will display his paintings of cows in a one-man exhibition, **Within the Bucolic Triangle**, at **Third Place Coffee House** in Raleigh, Sept. 1-30. Molesky has shown his work previously in the Baltimore Museum of Art and the Corcoran Gallery of Art in Washington, D.C. Call 919-872-8584 or 919-834-6566.

Large **expressionistic oils** of the Carolina landscape as well as paintings from the artist's recent trip to rural Portugal will be on view in a new exhibition by **Joseph Cave** at **Gallery C** in Raleigh. An artist reception opens the show on Sept. 7 and the exhibition will remain until Oct. 9. Also at Gallery C, **Sally Bowen Prange's** much anticipated ceramic installation, **Society**, will open with an unveiling and artist reception on Sept. 21. The exhibition will include wheel-thrown and hand-finished porcelain ceramics using luster and barnacle glazes. It will be on view until Oct. 23. Gallery C is located at 3532 Wade Avenue. Call 919-828-3165.

The **Pasquotank Art Council Gallery** will hold **Landmark**, a regional juried art competition and

awards at the Art Council Gallery in **Elizabeth City**, beginning Sept. 10. Art work will be on view throughout October. Call 252-338-6455.

Wake Forest's 2001 annual **Artist's Studio Tour** will showcase artists and their studios in the **Wake Forest area** and surrounding communities on Sept. 22 & 23. Participating will be 22 artists with work in a variety of media. To receive a brochure with map, call 919-556-7864 (leave name and complete mailing address on answering machine).

North Carolina's leading **watercolor artists** will display work at Artspace in Raleigh, Sept. 30-Nov. 10, during the 56th juried exhibition of the **Watercolor Society of North Carolina**. Opening reception will be Sept. 30. The show will be juried by internationally renowned artist and author Judi Betts, a signature member of the American Watercolor Society. **Awards totaling \$7500** plus a \$1200 first place award will be given. Paintings will be available for purchase. Call 919-851-6961 or 919-496-7466.

TUNING UP SEPTEMBER

"Musical diversity" is the phrase that pays this September at **Alltel Pavilion at Walnut Creek**, just east



COURTESY OF GREEK BEND STUDIOS IN WAKE FOREST

*On view with functional stoneware thrown forms by Leslie Martin of **Franklinton in the Artist's Studio Tour, Wake Forest***



COURTESY ECU DEPARTMENT OF UNIVERSITY UNIONS

*Award-winning trumpeter **Terrence Blanchard** will appear at ECU in Greenville*

of Raleigh. The month opens with **Stevie Nicks** on Sept. 5 and **Godsmack** with **Deftones** on Sept. 7. The 3rd Annual **House Party**, a Christian music festival benefiting Habitat for Humanity, takes the stage on Sept. 9, and features **DC Talk** and **Rachel Lampa** among others. Those fond of reminiscing will enjoy **Earth, Wind and Fire** on Sept. 9, **Lynyrd Skynyrd** on Sept. 12 and **Aerosmith** on Sept. 21. The month closes in style with **Lloyd's Blues Music Festival** on Sept. 29. Call 919-831-6400.

The City of Medicine will be happily singin' a blues tune Sept. 6-8 when the **Bull Durham Blues Festival** returns for the 14th year to the old Durham Bulls Ballpark on the corner of Corporation and Washington Streets. Featuring **Bobby Womack** and **James Cotton**, the show seeks to strike at the heart of this powerful form of musical expression. Call 919-683-1709.

St. Joseph's Historic Foundation and **PineCone** will present a blues concert in the newly renovated and restored **St. Joseph's Performance Hall** at the Hayti Heritage Center in Durham on Sept. 6. The concert will be presented in connection with the Bull Durham Blues Festival and will feature **Etta Baker**, **George Higgs**, and **John Dee Holeman**, all recipients of the North Carolina Folk Heritage Awards, plus bluesman **Eric Bibb**. Call 919-683-1709.

Highway 64 and I-95 will be boogying when **country music** comes to Nashville—Down East, that is, in Nash County. **Billy Joe Shaver** will play the **Nash County Cultural Center** on Sept. 11, and **Reckless Kelly** will perform on October 1. Proceeds will benefit the Nash County Arts Council as well as the House the Children Foundation. For more about this music series and the man behind it, see PvV in this issue. Call 252-985-1722.

PineCone will launch their flagship **Stewart Theatre series** for the 2001-2002 season on the campus of N.C. State in Raleigh. Featuring traditional and roots-based musical artists, the series kicks off with **Ricky Skaggs** on Sept. 14. With his band **Kentucky Thunder**, composed of some of the great living masters of bluegrass, Skaggs has taken the bluegrass world by storm. Call 919-515-1100.

The Duke University Department of Music will open its 21st season of **Encounters: With the Music of our Time** in the Nelson Music Room on campus, Sept. 15, featuring **Music by Tania León**. In addition to the Latin and American contemporary music of León, the free concert also will feature the works of other Latin American composers. Soprano **Terry Rhodes** and guest guitarist **Arthur Kampela** will star. Call 919-681-ARTS.

The rolling drumbeat of **Pete**

La Roca Sims will open the 19th annual **Duke University Jazz Festival** on Sept. 21 in Baldwin Auditorium on Duke's east campus. Sims has worked with many of the great jazz musicians, including **Sonny Rollins**, **John Coltrane**, **Joe Henderson** and others. He now leads his own group called **Swing Time**. The Duke jazz series features the **Duke Jazz Ensemble** directed by **Paul Jeffrey** and is presented in honor of legendary tenor saxophonist **Dr. Sonny Rollins**. Call 919-684-4444.

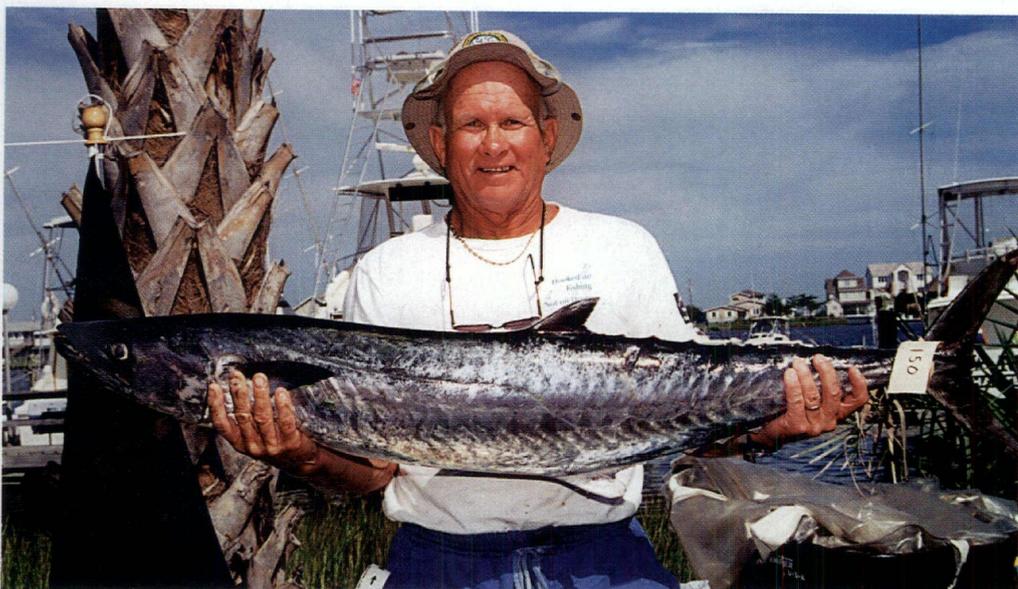
Terrence Blanchard, award-winning trumpeter, bandleader and



COURTESY OF PINECONE

***Ricky Skaggs** will please bluegrass fans at **Stewart Theatre** on Sept. 14*

COURTESY OF CARTERET COUNTY TOURISM DEVELOPMENT BUREAU



Who'll be senior angler at this year's Atlantic Beach King Mackerel Tournament? Here's last year's winner, Stan Jarusinski, with friend

composer will launch the new season of the **S. Rudolph Alexander Performing Arts Series at East**

Carolina University in Greenville on Sept. 28. Blanchard, a celebrated jazz musician has received acclaim

for a number of film scores, including *Mo' Better Blues*, and recently won Jazz Artist of the Year

no imagination required

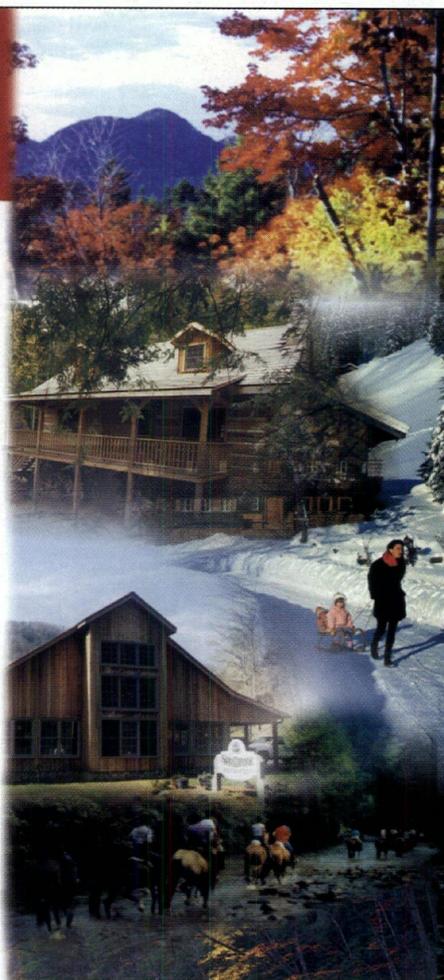


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in *Downbeat Magazine's* Readers' poll. He will sound a jazzy trumpet in Wright Auditorium on the ECU campus on Sept. 28. Call 252-328-4788.

The **Shady Grove Band** has been showcasing the music, good times and humor of North Carolina and the South throughout the U.S., Canada and Western Europe since 1981. The group is coming to the **ArtsCenter** in Carrboro on Sept. 28 and will bring together the traditions that created bluegrass standards. The **Steep Canyon Rangers** will open the show. Call 919-929-2787.

PineCone and the town of **Garner** will present **Ralph Blizzard** and the **New South Ramblers** at **Lake Benson Park** on Sept. 29. At age 83, Tennessee long-bow fiddler Ralph Blizzard is a Southern treasure, leading this blend of mountain music and dance with a fresh, creative approach to Appalachian tradition. Admission is free. Call 919-990-1900.

FINDING FALL FUN OUTDOORS

The **Pinehurst Harness Track** will host **polo competitions** on Sept. 2, 9 & 23. Competing with clubs from other towns and counties, this classy form of competitive sport is packed with excitement. Call 910-949-2106.

The nation's largest all-cash tournament, the **Hardee's Atlantic Beach King Mackerel Tournament**, returns to the **Sea Water Marina** on Sept. 6-9. Fans and potential contestants are urged to contact Jannene Deshane at 800-545-3940.

Wake County Parks, Recreation and Open Space offers some fall-time fun at **Lake Crabtree County Park** in September. **Birds of Prey: Hunting with a Red-tailed Hawk** guarantees to be an adventurous quest. Join hawk expert Bill Davis at the Amphitheater for a soaring good time on Sept. 8. Admission is free. And join the **Raleigh Astronomy Club** on Sept. 21 to search the sky with the experts. The program, **Moon, Mars and the Milky Way**, provides an opportunity to use a telescope and identify the features of the September night sky. Call 919-460-2723 for



Ruth Price's hand-painted porcelain china at the fall show of the Carteret County Arts & Crafts Coalition

information on Lake Crabtree programs.

An aquatic event of a different nature comes to Elizabeth City on Sept. 15. The **Mothboat Regatta** sails into **Waterfront Park** and admission is free. Call 252-335-1453.

The **Wrightsville Beach King Mackerel Tournament** guarantees a "reel" good time for big-fish lovers Sept. 20-22. Proceeds will benefit UNC-W, the Bridge Tender Marina Club and the Wrightsville Beach Lions Club. Sept. 20 is the last day for registration. Call 910-256-4430.

Dog-lovers will enjoy the **Wilmington Dog Jog** on Sept. 22, a 5K run or 1.5-mile walk in **Greenfield Park**. All ages are encouraged to participate with their four-legged friends, and proceeds will benefit the New Hanover County Humane Society. Call 910-341-7855.

The **Senator Bob Martin Eastern Agricultural Center** in Williamston will host the **Sunny Side Open Horse Show** Sept. 29-30. Admission is free and fans of the equine should call Trish Andrews at 252-792-4715.

Curious outdoor-lovers will enjoy the **Weymouth Woods Nature Preserve** in Southern Pines on any Sunday in September. Walks in the

woods and free **nature programs** for all ages allow inquisitive adventurers to explore everything from plants to bats, climbers and hoppers. Call 910-692-2167.

EARLY FALL POTPOURRI

The fall juried art show of the **Carteret County Arts & Crafts Coalition**, will be held Sept. 2 & 3 in Beaufort at the Beaufort Historic Site. Call 252-726-3262.

It's time to plant bulbs. If you want professional tips on which ones to buy, you'll want to be at **Tryon Palace** in New Bern on Sept. 8 for **Tulips and Bulbs for Coastal North Carolina** when Carl Van Saalduinen, owner of Terra Ceia Farms and supplier of bulbs to Tryon Palace, will talk about bulbs appropriate for planting in the Carolina coastal plain. The lecture will be in the Visitor Center Auditorium. Call 800-767-1560 or 252-514-4900 or visit www.tryon-palace.org.

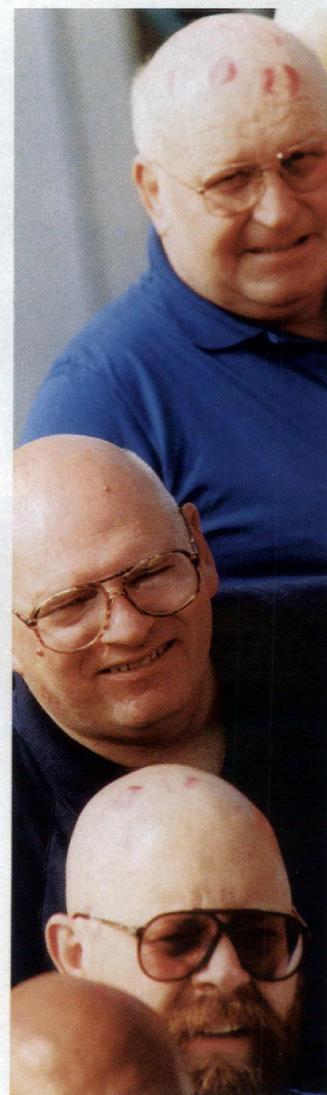
The annual **Flatwoods Festival** will be held again this year at the **Hussey Farm** in Bennett on Sept. 7 & 8. Antique cars, trucks, tractors, and farm machinery will shake, rattle and roll along in the grand parade. Artists' demonstrations,

cash prizes, pony rides, crafts for sale, a petting zoo, bluegrass music and more are on the agenda. Call 800-468-6242 or 336-581-3677 or email husseyfarm@RTMC.Net.

The **Special Olympics North Carolina Plane Pull 2001**, presented by **Midway Airlines**, will be held at the **Raleigh/Durham Airport** on the UPS Tarmac on Sept. 8. Teams of 10 people will compete to see who can pull a Midway Airlines 737 Boeing jet 25 feet the fastest. The event is open to the public and will include live entertainment, food and games. The plane Pull will support the year-round sports training and competition for more than 25,000 Special Olympics N.C. athletes. Call 919-754-0717.

The 13th Annual **Coastal Extravaganza Arts & Crafts Show** will be held in Wilmington at Trask Coliseum on the UNC-W campus on Sept. 8 & 9. The event will feature some of southeastern North Carolina's premier craftsmen and artists in daily shows, sales and demonstrations. Call 919-362-0230.

The **N.C. Turkey Festival** will celebrate the big bird on Sept. 13-15 on Main St. in **Raeford**. Thursday will be children's day and Friday the opening ceremonies will put activities in full swing. The



Ever kissed a bald head? Here is John Capps (center), president and founder of Bald Headed Men of America, surrounded by other well-kissed heads.

82nd Airborne Division Free-Fall Team will jump, landing gingerly on Main St. near the library. The **N.C. Turkey Cooking Contest** will be held by the N.C. Poultry Federation, and food, entertainment, arts and crafts, tournaments and a petting zoo will fill the weekend. Festivities will conclude on Saturday night with a **Beach Music Concert**, featuring the **Coastline** band. Call 910-875-5929.

It's time for baldies to shine in (where else?) **MoreHEAD City**. The 28th annual **Bald Is Beautiful Convention** will be held at Morehead's Hampton Inn on Sept. 13-15. Sponsored by the



Flowers on parade at the JC Raulston Arboretum, now celebrating its 25th anniversary

PHOTO BY ADONNA M. MANN

Bald-Headed Men of America, the event attracts the follically impaired from near and far. Call 252-726-1855.

What's the verdict on life? Spend **An Evening with Judge Joe Brown** exploring his "tough-love" philosophy and you'll probably learn. This lively TV personality will preside over the

Entertainment & Sports Arena in Raleigh on Sept. 8. The show will feature Judge Brown's **comical seminar** along with a step show. As a judge of the Shelby County Criminal Courts in Memphis, Tenn., he introduced a new way of sentencing first time, non-violent offenders—with riveting results. Call 919-861-2300.

The **African American Historic Downtown Walking Tour** will be offered again in **New Bern** on Sept. 16. These tours, begun last winter, were so popular that they're back this season. Departing from the Visitor Center, the tours will explore New Bern's African American downtown historic district under the guidance of **Holly Fisher**, director of Tryon Palace's African American Research Project. Call 800-767-1560 or 252-514-4900 or visit www.tryonpalace.org.

At **Celebrity Dairy** in Chatham County, owners **Brit and Fleming Pfann** host dinners for guests on the third Sunday of each month. The menu changes monthly, but on Sept. 16 some of the courses will feature Spelt Pasta Carbonara, Fried Green Tomatoes with Goat Cheese Salad, Lemon Chicken and Apple Tart. Always included is their award-winning goat cheese from their **Celebrity Goat Dairy Herd**. Guests may wander about the inn or tour the barn and cheese room. Dinners are by reservation only and limited to 30+ guests. Celebrity Dairy is located at 2106 Mt. Vernon Hickory Mountain Road, Siler City. Call 919-742-517, toll free 877-742-5476 or visit <http://www.celebrity-dairy.com>.

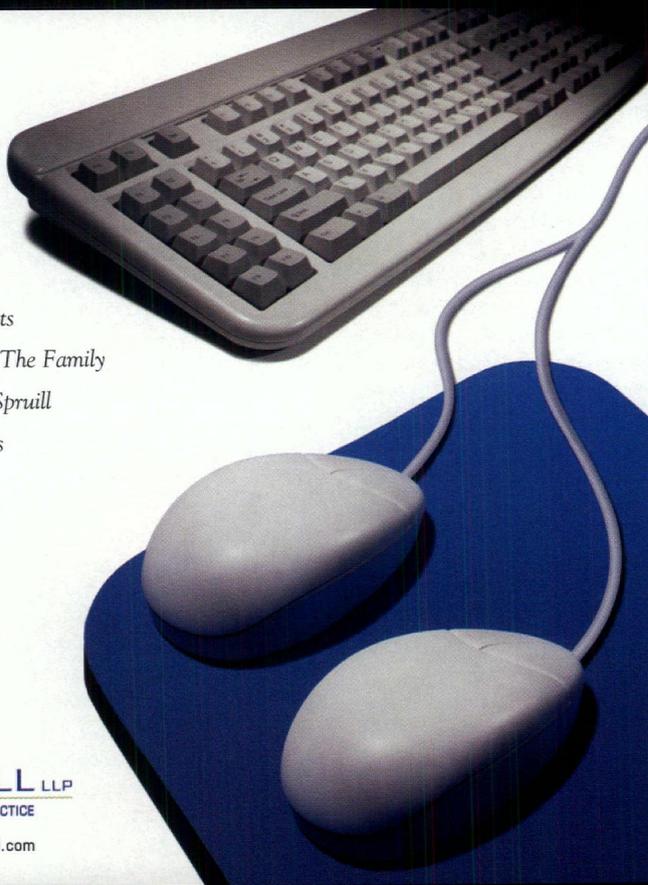
Beanie+Cecil of Raleigh's Cameron Village will host a **benefit fashion show** Sept. 20 to support the opening of the Contemporary Art Museum. Local models will showcase the new fall and winter

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lines offered at Beanie+Cecil. All proceeds from the show will benefit the Contemporary Art Museum. Call 919-821-5455 for more information.

The **Encore Center**, a component of **N. C. State's Division of Continuing Studies**, has opened registration for the fall semester. The non-credit short courses, computer courses, study trips and lectures **for adults over 50** will run Sept. 17–Dec. 14 at the McKimmon Center and off-campus. Study trips will include the N.C. Symphony Rehearsal Series, a trip to Albemarle Sound and the annual Encore picnic. Among speakers at the lecture series will be **John Shelton Reed** on "What's Southern about the South?" Call 919-515-5782 or visit www.ncsu.edu/encore.

A symposium, **2001: A Plant Odyssey**, will celebrate the 25th Anniversary of the **JC Raulston Arboretum** at N.C. State University on Sept. 28 & 29. Outstanding plantsmen, including Jenks Farmer, Harlan Hamernik, Pamela Harper, Sean Hogan, and Todd Lasseigne, will participate. On Friday and Saturday evenings, the popular **Moonlight in the Gardens** display, co-hosted by Southern Lights of Raleigh, will light up the gardens of the JCRA with the artistic lighting of John Garner. Tours and light refreshments will be offered. Call the Arboretum at 919-515-7641. The symposium will be held in the Sheraton Imperial Hotel & Convention Center in Research Triangle Park, 4700 Emperor Boulevard in Durham. To reserve a room, call 919-941-5050.

Fuquay-Varina's annual **Heritage Festival** will spread over four big days beginning with the **Heritage Golf Classic** at Eagle Ridge Golf Club on Sept. 28. Continuing on Oct. 4, the festival **Kick Off Party** will be held in "Varina" on Broad Street. Then on Oct. 5, a dinner and **Historical Tour** are scheduled to begin at the corner of S. Main and Spring St. Highlights on Oct. 6 will include a **pancake breakfast** at Cooley's, 305 S. Main Street, followed by the **Street Fair**, featuring arts & crafts and entertainment. Call 919-552-4947, or visit <http://www.fuquay-varina.com>.

AUTHOR SIGHTINGS

While the beginning of the school season doesn't necessarily increase the number of author events in Eastern North Carolina, at least one reading series strictly follows the academic calendar—and it's certainly starting off this season with a great event. The Second Sunday Reading Series at UNC-Chapel Hill is celebrating the beginning of its 10th year, and in honor of the occasion has invited back all 112 readers from the past nine years for a special reading by Doris Betts on Sunday, Sept. 9, at the Carolina Inn in Chapel Hill. But even if you can't make this highlight of September's "Author Sightings," other literary events below still promise to raise interest.

RALEIGH

Barnes and Noble, 919-782-0030: Brenda Jernigan, *Every Good and Perfect Gift*, Sept. 25.

Quail Ridge Books, 919-828-1588: Robert Otterbourg, *Switching Careers*, Sept. 6; Robert Crais, *Hostage*, Sept. 9; Esme Codell, *Educating Esme*, Sept. 12; Bebe Moore Campbell, *What You Owe Me*, Sept. 14; Shelby Stephenson, *Fiddledeedee*, Sept. 16; Ken Wells, *Junior's Leg*, Sept. 17; David Colbert, *The Magical Worlds of Harry Potter*, Sept. 18; Michael Malone, *First Lady*, Sept. 19; David Drake, *Mistress of the Catacombs*, Sept. 21; Brian Jacques, *Taggerung and Redwall Winter's Tale*, Sept. 23; Mona Simpson, *Off Keck Road*, Sept. 26; Susan S. Kelly, *Even Now*, Sept. 27; Angie Cruz, *Soledad*, Sept. 28; Steven Carr, *Hollywood and Anti-Semitism*, Sept. 30.

In observance of **National Clown Week**, The 8th annual **Clown Celebration** will be presented at Hugh MacRae Park in Wilmington on Sept. 29. This day-long event will include kid's games, face painting, vintage car displays and nonstop antics by the **Port City Silly Clowns**. Call 910-395-4280.

A high-profile world political figure is coming to Brunswick

CARY

Barnes and Noble, 919-467-3866: Jeff Bens, *Albert Himself*, Sept. 11; Will and Deni McIntyre, *All Over the Map: Travel Photographs and the Stories Behind Them*; Nicholas Sparks, *A Bend in the Road*, Sept. 21.

DURHAM

Barnes and Noble, 919-419-3012: Brenda Jernigan, *Every Good and Perfect Gift*, Sept. 13; Marianne Gingham, *A Girl's Life*, Sept. 25.

The Gothic Bookshop, 919-684-3986: See Duke University events under "Other Venues" below.

The Regulator Bookshop, 919-286-2700: Robert Otterbourg, *Switching Careers*, Sept. 13; Carolina Parent Childrens' Book Writing Contest, Sept. 14; Aimee Bender, *An Invisible Sign of My Own*, Sept. 14; Rick Bragg, *Ava's Man*, Sept. 15; Rodger Kamenetz, *The Jew in the Lotus and Stalking Elijah*, Sept. 15; Eno River Fellowship; Peggy Orenstein, *Flux: Women on Sex, Work, Love, Kids, and Life in a Half-Changed World*, Sept. 19; Michael Malone, *First Lady*, Sept. 20; Arthur Bradford, *Dogwalker*, Sept. 25; Jeff Bens, *Albert Himself*, Sept. 28.

PITTSBORO

McIntyre's Fine Books, 919-542-3030: Peggy Payne, *Sister India*, Sept. 1; Ken Wells, *Junior's Leg*, Sept. 8; Martha Grimes, *The Blue Last*, Sept. 14; Rick Bragg, *Ava's Man*, Sept. 15; Michael Malone, *First Lady*, Sept. 29.

GREENVILLE

Barnes and Noble, 252-321-8119: Literacy Volunteers of America presentations, Sept. 13 & 14;

County! **Lech Walesa**, winner of the **1983 Nobel Peace Prize** and former **President of Poland**, will lecture at **Brunswick Community College** in Supply on October 1. The lecture is co-sponsored by Brunswick, Carteret, Coastal Carolina and South-eastern Community Colleges and local organizations. Call 800-754-1050. **MM**

Susan S. Kelly, *Even Now*, Sept. 20; Elizabeth McDavid Jones, *The Night Flyers*, Sept. 28.

MANTEO

Manteobooks, 252-473-1221: Tony Peacock, *Sidney Langston: Giblets of Memory*, Sept. 27.

SOUTHERN PINES

The Country Bookstore, 910-692-3211: See Weymouth Center events under "Other Venues" below.

OTHER VENUES AND EVENTS

The Cave, Chapel Hill: Literary Night open mike readings, Sept. 18 [and third Tuesday of each month].

Duke University, Durham, Perkins Library Rare Book Room: Robert Durden, *Electrifying the Piedmont*, Sept. 20; Michael Malone, *First Lady*, Sept. 28. [Call The Gothic Bookshop, 919-684-3986, for more information.]

Shepard-Pruden Memorial Library, Edenton: Susan Rountree, *Nags Headers*, Sept. 27.

University of North Carolina, Chapel Hill. Second Sunday Reading Series, 919-962-3461: Tenth Anniversary Season kick-off, Sept. 9, The Carolina Inn.

Weymouth Center for the Arts & Humanities, Southern Pines: Elizabeth Spencer, *The Southern Woman*, Sept. 16; Robert Morgan, *This Rock*, Sept. 30. [Call The Country Bookshop, 910-692-3211, for information.]

—Art Taylor

NOTE: To have your readings schedule included in *Metro*, fax information to 919-856-9363 or email MetroBooksNC@aol.com one month before issue publication.

EDITOR'S NOTE: Send information (color photos welcome) about your area's coming events to Frances A. Smith, senior editor, *Metro Magazine*, 5012 Brookhaven Dr., Raleigh, N.C. 27612. Events for October should arrive by Sept. 1. Email address: fsmith5@nc.rr.com

Soaring too high?

In a major coup for American arts, ballet now competes with basketball for the Triangle's adoration and respect. Now, with the grace of a pas de chat, Carolina Ballet expands its repertoire, reach and budget deficit.

by Patrik Jonsson



As a star ballerina at the Miami City Ballet, Daphne Falcone could have gone almost anywhere for her next assignment: Prague, Paris, New York. At the very least, the lithe dancer with a penchant for Balanchine had a job offer at the San Francisco Ballet, a clear rung above Miami Beach and a bounding leap into the higher echelons of professional dance in America.

So it was perhaps with a *glissade* of trepidation that Falcone instead set out for North Carolina. It was a trip that took her deep into the country's past, and miles upon quiet miles from the sparkling lights of Miami and New York. Spurning an established troupe in a major-league city, this powerful ballerina seized an unusual moment in the short history of modern ballet: She joined Raleigh's Carolina Ballet, the first professional ballet company to open in the U.S. in nearly two decades.

For Robert Weiss, the former New York City ballet star who founded the Carolina Ballet in 1997, his first reaction to the prima's decision was one of shocked delight. "Ricky just couldn't believe it," says assistant Elizabeth Parker, referring to Weiss by his behind-the-scenes nickname. "After all, Daphne literally had the world at her feet."

If her move had been staged as a ballet, Falcone may have been dancing with her chin up into a desolate country, only to meet a dire finale at the hand of the cruel fates. But three years hence, the sure-footed Falcone seems more prescient than presumptuous: This start-up in the sticks, as this region is mistakenly viewed by outsiders, has more than proven its mettle; in fact, today, it's rewriting the rule-book for how to bring the highest form of dance to the masses.

To be sure, introducing a full-fledged ballet company with a multi-million dollar budget into an area that has never been on the ballet map, called for not only the best dancers and choreography, but also a fresh attitude for the new troupe and its ballet masters. Raising the stakes only higher, the ballet is in down-and-dirty competition for a finite number of subscribers and audience with not only the region's ambitious cultural institutions and museums, but also its numerous sports franchises—including three major national college programs in the Triangle alone, a lively semi-pro baseball market, women's and men's soccer and the NHL.

With an eye toward an audience obsessed more with basketball than Balanchine, it is ironic that the Carolina Ballet has in some ways emerged more similar to a professional sports franchise than a cultural entity. Going this year from a \$3.5 to a \$5 million budget, adding dozens of performances, and approaching its 100th performance in September in a new venue, the future of this fledgling 32-dancer troupe may well depend upon its physical

PHOTOS BY G'NEIL ARNOLD

perseverance, doggedness and competitive spirit. Behind the scenes, too, the smell of Ben-Gay and the scurrying of trainers are a constant reminder that this cultural gambit is as much about athleticism as *arabesques*. What's more, replete with trainers, marketing staff and "coaches," the troupe faces constantly the pressure of needing a big win every night out.

LITHE AND GRACEFUL, THE DANCERS are powerful prima athletes. Their numerous aches and injuries attest to that fact. No fragile teacups, dancers regularly perform with serious injuries—as long as the performance isn't going to make it worse. A recent study showed that ballet dancers sustain a number of minor and serious injuries equal to those of professional sports stars. "We're definitely tougher than basketball players," one of the dancers boasted earlier this season.

Now add to that physical prowess—art. It takes hours drawn out into years, into decades, to perfect the ballet's myriad steps, bounds and precise positionings. The most accomplished dancers, many who, like aspiring ball players, begin plying their craft at the age of 4, go far beyond the limitations of their physical existence as they draw the audience up into the ecstasy of man-powered flight. In this way, the ballet melds entertainment with *elevation*, production values with *pirouettes*.

"We have to grab them on their turf, and that's part of what entertainment is all about," Weiss says. "Sure, there's an intellectual, cultural side to ballet, but there's much more than that. The fact is, ballet doesn't have to be boring. What's wrong with entertainment?"

To be sure, the founding of the Carolina Ballet was an exciting event for the national dance community, as ballet around the country vies for acceptance amidst an ever-crowded palette of cultural and sporting events. At the same time, ballet has seen ever-dwindling funds coming from Washington.

"The arts have been under siege to a certain extent, and dance is seen as the poor stepchild of the arts," says Tyler Walters, a Duke choreographer who frequently works with the Carolina Ballet. "It's the last thing that gets funded and it's one of the more expensive types of art to produce."

With public funds for ballet only dwindling, the decision to bring a professional ballet company to Raleigh—still a mere satellite sending weak signals to the country's cultural epicenters—struck many in the business as, if not folly, highly risky.

"It is kind of an unusual situation for a ballet company, clearly with large aspirations, to simply come into existence overnight," surmises Doug Sonntag, the director of the National Endowment for the Arts' dance program in Washington, D.C. "That's especially

true in an area that still has fairly low density."

Though ballet bookies may be missing from the picture, the daily stakes indeed remain high for the Carolina Ballet franchise. Despite repeated full houses and a vibrant subscriber list, the troupe, like all high art organizations, has needed the help of donors, most notably a mysterious local philanthropist, known only as The Anonymous Donor, to continue to stay viable. It costs nearly \$64,000 a day to run a professional company. Slippers alone for the 32 dancers run over \$100,000 a year; many dancers wear out the hand-made, custom-fit shoes in a matter of hours. To stay firmly afloat, Weiss and the local board is shooting for 68

percent "earned income," 32 percent donations and grants; but they still have a way to go, and the hope is that a fresh fleet of telemarketers can help solve the problem.

Also, this Christmas the Carolina Ballet will perform *The Nutcracker*, the famous seasonal fairytale ballet, and the mainstay for all ballet companies—as Weiss hopes it will become here when the company takes over from the School of The Arts the annual event at the BTI Center's Memorial Auditorium.

Despite its ongoing struggle to open local wallets in the name of the highest form of physical art, the Carolina Ballet is growing and spending at a fantastic pace—and winning

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The dancing life

MAKING A HOME IN RALEIGH CAN BE A CHALLENGE FOR THE DIPLOMATS OF DANCE

by Patrik Jonsson

Always striving for physical perfection gets exhausting. So when the stars of Carolina Ballet kick back in the dancer's lounge, they shed their stage poise for bouts of high hilarity.

"Backstage, they're like a bunch of happy kids," says one ballet volunteer, shaking his head.

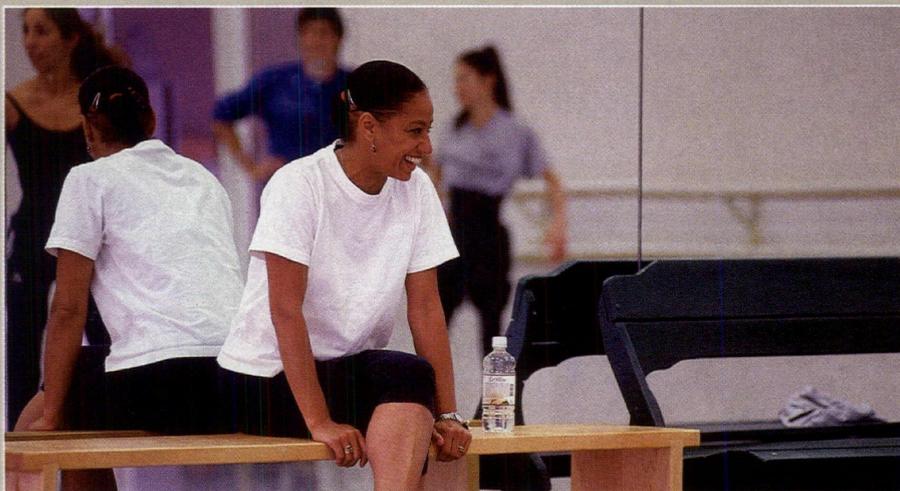
On stage, the dancers play off each other to express the choreographer's ideas. But even off-stage, dancers tend to take solace in each other. That means the old "don't date a dancer" rule gets broken all the time. It also means that the dancers in the only professional ballet company to debut in the U.S. in the last 15 years are still mostly a mystery to the region, even as thousands have watched them trace balletic lines across the stage at Memorial Auditorium.

But instead of the high-and-mighty rich kids one might imagine finding, the company's 32 dancers are for the most part making their own quiet, independent ways in the home city of the country's newest ballet. More than anything, it's a shoestring existence in a city without a real downtown: Most live in group situations in budget duplexes in North Raleigh and Cary so getting out to bars to meet the locals is replaced with backyard barbecues and private wine parties.

Save two of the ballerinas, the company is entirely from elsewhere. Just managing the troupe is like running a little UN, or lordling over a graceful diplomatic corps. Most of the men, because of the reluctance of American dads to have their sons dancing in slippers, are imports: Christopher Rudd is from Jamaica, for example, and Pablo Perez comes from Uruguay. The ballerinas, on the other hand, are mostly Americans. Interestingly, the men don't receive familial handouts; the women, however, often get help with phone bills and car insurance from home.

The mystique around the dancers has fueled curiosity about the city's own *New York Times*-lauded troupe. In the new studio, for example, Weiss and the others want to capitalize on this ambiguousness. For one, they have placed the volunteer workstation in the dancers' lounge. Moving even off the dance floor with the grace of supernatural fairies, the dancers are a smash wherever they congregate.

"It's great the way so many people are showing an interest in the company," says Dameon Nagel, one of the company's founding dancers. Usually busy dancing Concerto Barocco to Sebastian Bach's Concerto in D minor for Two



Violins, Nagel, a 23-year-old, is found this summer installing some computer cables at the new studio on Atlantic Avenue. One of the few dancers actually to stay around in the summer off-season, Nagel, a Canadian, is aware he's got one of the coolest jobs in the world—though it may never make him rich.

Nagel's arc toward the klieglights may not be typical, but is at least indicative of how dancers find a way to make dance a living.

A founding member of the company, Nagel began dancing at age 4, following his brother's lead into the business. At 10, he flew from his parents' home in the island town of Victoria, B.C., to Toronto, to attend the National Ballet School of Canada. "There was never any real question in my mind what I'd be doing when I grew up," he says.

Nagel got the job here almost by a fluke. With a threadbare reference linking him to Robert Weiss, the artistic director who leads the Carolina Ballet, Nagel took a bus from Cleveland to New York in order to audition. Staying at the Y, Nagel got an audition with Weiss under duress: It was Nagel's first day taking class with one of the toughest masters in the country. He made the grade. After checking Nagel's legs and posture, Weiss gave him the job. Making \$325 a week when he started at Carolina, Nagel is now making enough to have only one roommate, not two. He still doesn't own a car, though.

"When you first come here, you live three to an apartment," Nagel says. "The next year, though, you live with just one other person, and you ultimately dream of living by yourself."

Despite the tough hours and torturous physical demands, being a dancer is all Nagel has ever wanted to do. Aware of the stereotype of male ballet dancers as "fruits wearing tutus," Nagel says that, in actuality, he wouldn't mess with them too much, seeing as they have the arms of middleweights and torsos like pro kayakers. Indeed, most of the dancers see themselves more akin to pro athletes than artists—especially when a bum knee buckles or the ham string pops again.

Like Nagel, most of these dancers, many who come from blue-collar backgrounds, grew up dreaming of achieving physical, and spiritual bliss by vying for physical perfection. In the process,

they've contorted their feet and bodies. "We twist our bodies into unnatural shapes in order to strive for perfection," says Nagel.

No matter what their background, dancers share an almost unslakable thirst for physical expression.

"It's sort of a contagion, where you fall in love with a physical expression that is very emotionally fulfilling," says Tyler Walters, a former Joffrey Ballet dancer who now teaches at Duke and works with the Carolina Ballet. "It's similar to an athlete getting a high from running. Another part of it is the artistic expression and emotional content that I think all performers have."

To fit the ideal, they sacrifice fats and frivolous foods, and spend hours each day stretching, pulling and flying. Taught a lexicon of ballet moves starting as early as age 4, the dancers draw on their muscle memory to help choreographers stage fresh dances. In the process of that perfection, a dancer's body seems to lengthen, especially under the lights, until they're able to stretch into the air and pause impossibly in space before landing with the grace of an experienced pilot touching down on a windless day.

But though there are drawbacks to living so far outside the cultural epicenters of New York and Miami, Raleigh has given many of these dancers opportunities they wouldn't find in many established companies, where "lifers" take up all the juicy roles. Besides, despite a relatively small budget, Robert Weiss, the artistic director, has been able to draw big-name choreographers to stage premieres here.

To be sure, Raleigh isn't Prague. And that has gotten to some of the dancers, including one of the male dancers whose main reason for quitting this year was the lack of outdoor cafés.

But Nagel, for one, has grown to enjoy Raleigh's weather, its vast greenery and its hospitable citizens. It doesn't hurt that the company he dances for is rising steadily among the top ballet troupes in the country.

"Everybody likes to say they hate Raleigh; there's nothing to do," Nagel says. "But the fact is, there's a million things to do, but you have to look in the paper to find them, and then plan on driving awhile to get there." **MM**

converts in an area known for its commitment to the arts but still perceived by some as a hog-and-tobacco enclave.

After three years in a less-than-perfect studio, the company moved into its 15,000-square-foot, three-studio dance complex on Atlantic Avenue in August. As much so as its new performance space at the A.J. Fletcher Theatre at BTI, the brand-new studios are an affirmation of the company's accomplishments—and a much-needed improvement over the shabby, though workable, digs the company had used in Cary.

What's more, the world's best choreographers keep quietly slipping into town to set pieces for the troupe. This year, Lynne Taylor-Corbett will return from New York to stage several pieces. Duke's own Tyler Walters, the exciting Christopher Wheeldon and Rachel Tanner, the elder stateswoman of ballet, will all present premieres here in April. Damian Woetzel, the New York City Ballet's principal dancer, also will feature his own choreography, showcasing it here south of the Mason-Dixon line.

At the same time, the ballet is again expanding the number of dancers and performances, as it has been steadily doing since Day One. In September, the company's much-lauded *Romeo and Juliet* returns, followed at Christmas by *The Nutcracker*. In February, *Cabaret II*, a collaboration between New York City cabaret chanteuse Andrea Marcovicci and guest choreographer Lynne Taylor-Corbett, comes back, as does the company's much-touted *Messiah* in March. Several new world premieres, which are still secret, will hit the stage in April, along with several world premieres from past seasons. The season will conclude next summer with *The Firebird*, the ballet version of a Russian fairytale, with all new choreography by Weiss. Also in the works: The troupe's first tour, possibly to Hungary. Judging from past seasons, it should be a fine year at the east end of Fayetteville Street Mall.

"I knew a professional company could succeed in this area," says Walters, a former Joffrey Ballet dancer and now a choreographer at Duke. "But I've still been impressed with the level and quality of the dancers, the choreographers and the production. They've done an amazing, amazing job."

THE BLACK AND WHITE PHOTOS OF WEISS

under the guidance of the great Balanchine still leaning against the wall, Artistic Director Weiss lights a cigarette in his new office on top of a small Atlantic Avenue hillock.

The director is admittedly in a good mood: The new floors are going in nicely, and he's about to leave on a working holiday to Paris and then on to Oslo for a short teaching gig.

From the first day he stepped foot in Raleigh, Weiss has repeated one mantra, learned well over a dozen years spent as artistic director

at the Pennsylvania Ballet in Philadelphia: "Excellence is expensive."

Weiss says that the ballet stood as much risk at alienating audiences as inspiring them. The fact is, anything less than a full-blown attempt would have seemed amateurish. And, as he says, "There's nothing worse than a bad ballet:

"You can listen to an amateur violin recital and draw pleasure from the notes, because you can tune the instrument perfectly," he says. "But it's different with ballet, since the body is never perfectly tuned. In order to be even acceptable, it takes a high professional level. You can't make a good ballet with bad dancers."

That's why when the Raleigh organizers approached him about starting a troupe here, he first rebuffed their valiant, though short-sighted, fundraising drive. A mere half a million dollars wouldn't cut it, he said.

With a flourish, Weiss sent everybody back to the drawing boards with a challenge: Raise \$2 million, and it's doable. "They raised \$1.9 million, and the adventure began," he says.

Weiss says there was only one way to do it. Patterning his effort on the Miami City Ballet, which was started in the mid-1980s sans *Nutcracker* and with a strict Balanchine bent, Weiss wants to take the company even higher, breaking into the country's top five companies in the next few years. That would put the local dancers in company with the big ballets in New York, San Francisco and Washington. But

even as it's now breaking into the top 10 companies, the Carolina Ballet is a bargain. Today, the Atlanta Ballet—still one of the smallest of the major ballets—needs \$8 million a year to stay afloat. The New York City Ballet, the largest, needs \$34 million—\$700,000 of which goes to shoes.

That's where Weiss' well-used Rolodex comes in handy. An accomplished and noted dancer and choreographer in his own right, Weiss knows just about everybody there is to know in dance. Thanks to those connections, world-renowned choreographers and stage specialists have agreed to come to Raleigh—at bargain basement rates.

With full-length shows like *Romeo and Juliet* and *Messiah*, Weiss has also worked his dancers to their peak, eliciting the magical leaps of Christopher Rudd and the powerful grace of Melissa Podcasy. In one performance depicting two peasants in a romantic Latin street scene, the male dancers literally flirt with the audience, to great effect from the ladies.

Already, the Carolina Ballet's obsession with perfection and spending on elaborate productions has yielded accolades, including raves from stingy dance critics at *Time*, the *New York Times* and the *Washington Post*. When Sonntag, the NEA director, saw a show last spring, he was struck not only by the quality of the ballet moves, but the sweet music emanating from the pit. Working with members of the N.C.

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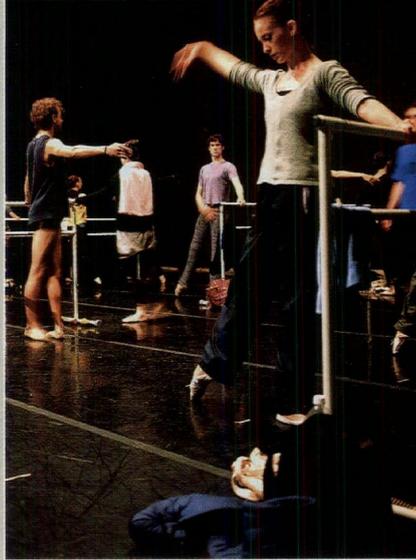
BALLET PRIMER

Much of modern ballet developed in France, which is why ballet masters always seem to be conversing in code with the dancers. From an early age, the ballet dancer learns a whole dictionary of terms, all indicating a particular way to run or the certain lilt of a step. For those who haven't gone to ballet school for 8 years, here's a quick primer on some key terms:

arabesque: This is a pose with one leg stretched back and one arm stretched forward.

barre: The railing lining the long wall of a studio. Commonly associated with ballet, the barre is used by dancers to steady themselves in the first part of a class. Barre is also the name for the first section of ballet class, which consists of exercises that utilize the barre.

class: A 90-minute daily routine for dancers, consisting usually of slow, supported stretching, then unsupported movements, and, lastly, the allegro. The fast, leapy work that makes ballet so much fun to watch.



fondue: Literally "melted"—a position that involves lowering the body with one leg.

fouette: Literally "whipped"—the working leg is brushed dramatically forward then backward, creating inertia for a half turn.

grand jeté: A long horizontal jump, usually forward, starting from one leg and landing on the other. The dancer is often seen doing a split in the middle of this leap. The effect is spectacular: For a moment, the dancer appears to levitate as a result of the center-of-gravity shift from the mid-air split.

opposition: The counter-movement created by a step; like arms when walking.

pas: A step.

pas de deux: A dance for two.

pirouette: A complete turn on one leg.

soubresaut: A jump from both feet to both feet.

spotting: A technique for avoiding dizziness when doing turns. Pick an object in the studio and keep your eye on it until you can't any longer. Then swing your head around so you are looking at it again.

Symphony, under the direction of Al Sturgis (who recently took a position in Indianapolis, but will return for ballet performances), and collaborating with Duke's Ciompi Quartet, the experience already surpasses that of many big-city performances, say the experts. "You could go down to the Kennedy Center on any given day and not hear the kind of musicianship I heard when I was in Raleigh," Sonntag says. That's notable when the fact is that most ballet companies today use tape.

FOR THE TRIANGLE, the unexpected success of the Carolina Ballet has meant a surprising amount of exposure in the national press. But

Weiss made sure to shuttle some local diplomacy, too, when he set up shop. He reached out to various existing schools and amateur companies, and in the process unearthed local talent easily on par with the best in the business.

Tyler Walters, who grew up in the Triangle before leaving for New York to dance, is one of these local treasures. So is Ross Kolman, an N.C. School of the Arts graduate, whom Weiss says is one of the best lighting designers and stage managers in the business.

At the last show of the 2000 season, Walters is the one guiding the dancers through the last class of the season, as Kolman adjusts the lights at the Fletcher. Kicking a hacky-sack around,

the dancers end the class with a flurry of hilarity, and that night deliver a light-footed, flirtatious performance, their leather-soled slippers squeaking through the classical strains coming from the pit.

It's a light moment to end an exhausting, but successful season. The dancers disappeared to all corners of the world before reconnoitering in Raleigh to keep rewriting the rules for how to run ballet in America today.

"I think we've become an incredible ambassador for North Carolina and the Triangle," says Weiss. "We've brought this area national attention—and we haven't even left home yet." MM



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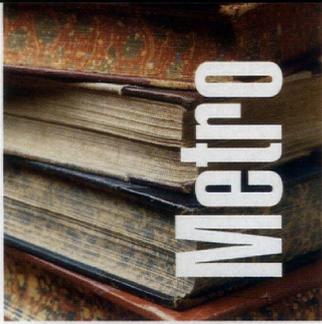
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Books

by Art Taylor

A return to his roots

MICHAEL MALONE COMES HOME TO NORTH CAROLINA

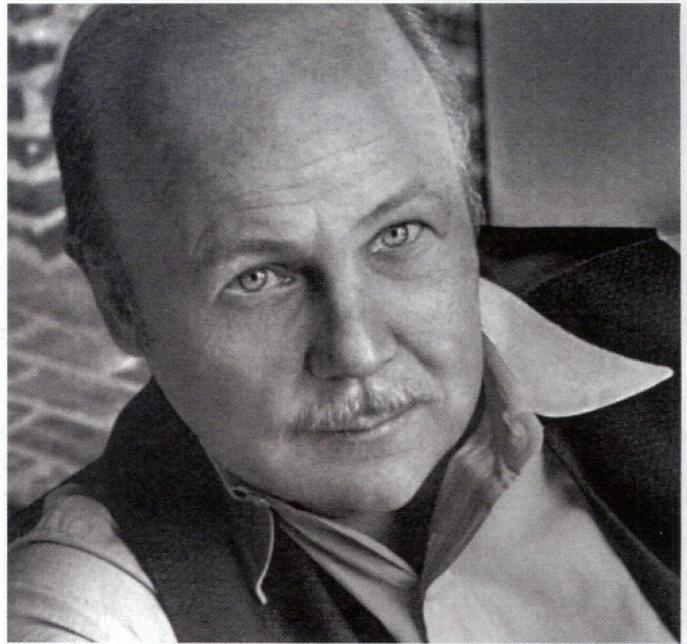
If Dickens were alive today, would he have written soap operas? Novelist Michael Malone thinks so, and as much as his own argument might be persuasive in this regard, his career path may offer even more compelling proof of this possibility. After all, newspapers from the *New Haven Register* to the *Chicago Tribune* to the *San Francisco Chronicle* have compared Malone's own books to Dickens' classics, and like Dickens, Malone has earned not only accolades in scholarly circles but widespread popular appeal as well. So when you consider that Malone won an Emmy writing for ABC's *One Life to Live*, is it too far a stretch to believe that Dickens might have been tempted into television as well?

A graduate of UNC-Chapel Hill and Harvard, Malone is no stranger to the hallowed halls of academia: He has taught at Yale, Swarthmore and the University of Pennsylvania, and his wife, Maureen Quilligan, currently chairs the English Department at Duke University. Neither is he a stranger to highbrow literary acclaim; critic Malcolm Cowley, for example, was an admirer of Malone's novel *Dingley Falls* and Robert Penn Warren

declared that Malone had "the true narrative gift."

But at the same time, Malone has also garnered significant attention in other, more traditionally lowbrow genres. His new book, *First Lady* (Sourcebooks), is the third in a series of detective novels which began with 1983's *Uncivil Seasons* and 1989's *Time's Witness*, and his mystery story "Red Clay" not only won the Edgar Award but also appears in the anthology *Best American Mystery Stories of the Century*. As for his soap opera days, though his wife has called his tenure in television "One Life to Lose," Malone's stint at ABC raised *One Life to Live* from No. 11 to No. 4 in the ratings and earned him a Writers Guild Award to go along with his Emmy.

"I am a believer that good storytelling is at the core of fiction," explains Malone, exploring the connection between the novel and the soap opera in a recent interview. "To have readers who want to know what happens next and to care passionately about what happens to characters they have come to believe in—this is the great gift of the novelist. That's why, to me, Dickens is the novelist's novelist, because he did that better and more often than anyone else.



Michael Malone

"I always used to say about soap opera that Dickens would have done it, not only because of the storytelling but also because of the social power. Fiction has an obligation to some kind of moral vision, so in my writing, whether it's a story about homophobia for *One Life to Live* or about racism and the death penalty in *Time's Witness*, that aspect is also important to me. It's not a distinction between arty fiction on the one hand, which has no story, and page-turners on the other hand that have no art. I think you can have both, and

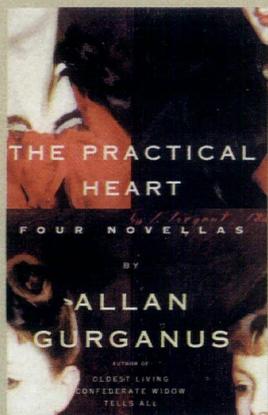
that's what I strive for and what I hope for in my own fiction."

Fortunately for his readers, Malone succeeds in this quest.

A FIRST-RATE FIRST LADY

"The pressure of television is that you can't really do a sustained work like a novel," says Malone. "I did complete a group of short stories [the collection *Red Clay/Blue Cadillac* will be published next spring], so I hadn't left fiction behind. But now that I'm away from New York and television, I feel an urgency to write this novel and this novel....There are

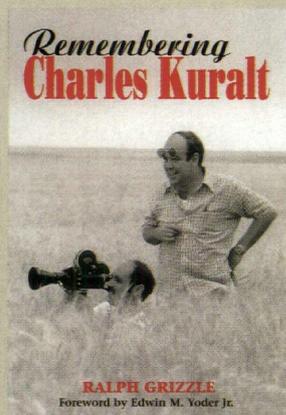
NEW AND NOTEWORTHY



The Practical Heart
by Allan Gurganus
Knopf, 2001, 325 pp.

The Practical Heart: Four Novellas by Allan Gurganus (Knopf). This past spring, Allan Gurganus gave a reading of his short story "He's at the Office" at N.C. State. The story, which originally appeared in *The New Yorker* and was included in the *Best American Short Stories* anthology, provided proof positive that Gurganus' mastery of short fiction equals his skill with the novel. Need more proof? Then try this quartet of novellas, led by the prize-winning title story about a painting by John Singer Sargent. Also included are the works "Preservation News," "He's One, Too" and "Saint Monster."

Complete Novels by Carson McCullers (Library of America). It's likely that everyone has read at least one work of fiction by Carson McCullers, the Georgia-born master of the Southern Gothic. *The Heart Is A Lonely Hunter*, *The Member of the Wedding* and *The Ballad of*



Remembering Charles Kuralt
by Ralph Grizzle
Globe Pequot Press, 2001, 259 pp.

the Sad Café have long been staples of high-school reading lists and favorites of adolescent women nationwide. But her works—often populated by freaks and outcasts, haunted by a sense of loneliness and punctuated by violence—will also prove compelling to adult readers, whether they're returning to once-read works or discovering other novels for the first time. This elegant volume also includes McCullers' *Reflections in a Golden Eye* and *Clock Without Hands*.

SOUTHERN JOURNALISTS. Nearly 100 interviews with Charles Kuralt's family, friends and colleagues form the basis for Ralph Grizzle's *Remembering Charles Kuralt* (Globe Pequot Press), a new look inside the life of the legendary newsman. Former journalist Louis D. Rubin Jr. also offers a peek inside the newsrooms of old

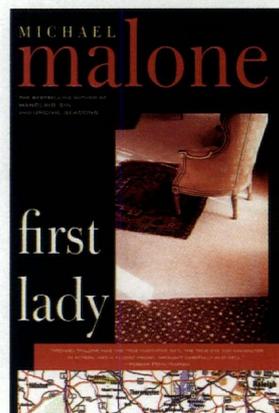
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novels rapping at the door."

For *First Lady*, his first major work of fiction in a decade, Malone returned to a familiar setting and familiar characters. As with *Uncivil Seasons* and *Time's Witness*, the new novel is set in Hillston, N.C., a tobacco and textiles town which Malone admits is modeled after Hillsborough, Chapel Hill and Durham. The novel's two protagonists are also old friends to readers of the earlier books: Justin Savile, the narrator, a son of Hillston's upper class who has somewhat tarnished his lineage by joining the town's police department, and Cuddy Mangum, the chief of police, who grew up "across the divide" in East Hillston and maintains an uneasy relationship with high society and political power.

But while the setting and characters are much the same, the world of *First Lady* is in many ways far removed from both the somewhat Southern gothic sensibilities of *Uncivil Seasons* and the persistently regional political concerns of *Time's Witness*. In this world, Hillston often seems no different from Anywhere, U.S.A.: a serial killer's victims are just anonymous bodies, overeager media have taken over the collective consciousness, celebrity has replaced class as king and the New South is little more than a shadow of its former self. Take, for example, Justin's words in the first chapter's opening paragraphs:

Here in Hillston, we still call ourselves Southerners but it doesn't mean as much. The South has not



First Lady
by Michael Malone
Sourcebooks, 2001, 430 pp.

only forgotten the past, it has forgotten the whole idea of the past....In the past a Hillston homicide came out of the Piedmont particularities of a town, its tobacco and textiles, its red clay farms and magnolia shaded university, its local people tied to town or college or family, it came out of something distinctive and therefore traceable. But that world is as distant as my grandparents' straw hats and pony carts, and in the Hillston we live in today, there are no landmarks to guide me to the murderous.

"The book is about modernity in a way," says Malone. "What does it mean that a traditional society like Hillston has been so caught up in the evaporation of the past that people can be killed and a) nobody finds them or b) nobody knows who they are? Is the New South no different from the New Midwest or the New North? Has all specificity been lost? And what does celebrity have to do with this? The book starts out with the conversation

between Justin and Cuddy about how the same stars, the same scandals, are in the same magazines all over the country. The hamburger tastes the same in Wichita as it does in Hillston.” (Such a concern is echoed nicely in Justin’s own narration: “We lost the South when we lost the past, and what we got in its place was junk food.”)

But while the novel laments such losses and ponders the state of the New South, it does so in the midst of a compelling story. The unidentified murder victim, for example, wore a tag on her toe: “Lt. Justin Savile V, Please Deliver Your Friend To: Captain C.R. Mangum, Hillston Police.” The media’s frenzy arises not just from the personal nature of this note but from possible connections between this victim and another body found several months earlier in a nearby county. Each woman wore a Guess T-shirt, and the killer is soon dubbed “Guess Who” by the press.

Amidst more killings and an investigation which eventually involves the FBI and features the detailed forensic work integral to this genre, *First Lady* also follows the budding romance between Justin and Irish music sensation Mavis Mahar, “the First Lady of Rock’n’Roll,” who provides the book its celebrity, its scandal and, when Mavis’ path seems to cross with the killer’s, an extra dose of suspense. Additionally, the book enters the political arena, detailing the pressures on Cuddy to resign from his position and exploring Gov. Andrew Brookside’s involvement with Mavis, a relationship that may have

resulted in a cover-up thwarting the investigation. Complicating matters further, Cuddy once had a love affair with the Governor’s wife, a “First Lady” in her own right.

While readers of the previous books can attest that Gov. Brookside’s sexual peccadilloes are not based on any Washington scandals—“Brookside was in sexual trouble in these books long before there was a Bill Clinton,” insists Malone—the character of Mavis Mahar bears a striking resemblance to the singer Sinéad O’Connor. “She belongs,” Malone explains, “to the tradition that includes Janis Joplin and Madonna and to my sense of the popularity of modern Irish rock music. She’s that talent, that gift, that self-destructiveness, that beauty and selfishness combined in this wild Irish package.”

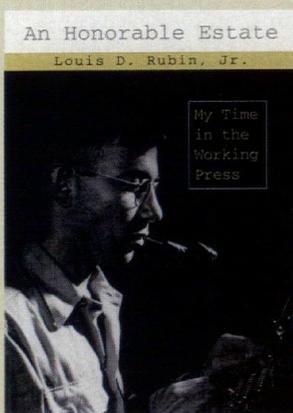
But though the inclusion of an Irish rock star, a serial killer and the FBI may seem as foreign to this Southern fiction as that hamburger in Wichita, *First Lady* ultimately resolves itself in a manner which seems to befit Malone’s understanding of both the mystery genre and the Southern tradition—despite the assessment from Justin which helped open the book.

“The South is rooted in the past, and the secrets of the past and the varied connections of the past are tangled and deep,” says Malone. “And that’s what mysteries are about: reaching down and untangling those roots and pulling those secrets back into the light.”

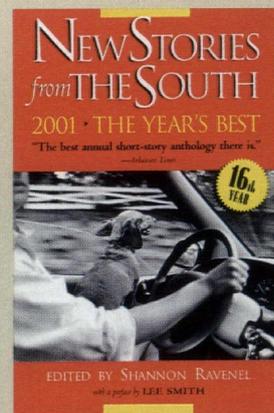
YOU CAN GO HOME AGAIN

While Malone is justifiably hesitant to be pigeonholed as

New and noteworthy, continued



My Time in the Working Press
by Louis D. Rubin, Jr.
LSU Press, 2001, 216 pp.



New Stories from the South
edited by Shannon Ravenel
Algonquin, 2001, 346 pp.

with *An Honorable Estate: My Time in the Working Press* (LSU Press), his memoir about pursuing the “honorable profession” of journalism in the 1940s and ’50s and ultimately leaving the career to become a teacher and publisher instead.

FOUR FROM ALGONQUIN

Algonquin Books of Chapel Hill starts off the fall season with the 16th volume of its highly respected anthology series *New Stories from the South*, the 2001 edition featuring short stories by John Barth, Madison Smartt Bell, Carrie Brown, Jim Grimsley and over a dozen others; the preface by Lee Smith, “Driving Miss Daisy Crazy; or, Losing the Mind of the South,” offers its own pleasures as well. Also on the fall line-up are three books by North Carolina favorites. Wendy Brenner of Wilmington offers a second collection of her unique short stories, *Phone Calls from the Dead*.

Jill McCorkle delivers *Creatures of Habit*, a third collection of her equally offbeat stories, each of them set in the fictional town of Fulton, N.C. And Robert Morgan follows up his Oprah-honored *Gap Creek* with *This Rock*, a story of brothers in 1920s Appalachia.

FIRST NOVELS

Several Eastern North Carolina writers have recently published first novels worthy of note. Matt O’Keefe of Chapel Hill tracks the physical and metaphysical journey of a roadie for the Day Action Band in *You Think You Hear* (St. Martin’s Press). Pamela Duncan of Graham explores three generations of women in the North Carolina of in *Moon Women* (Delacorte Press). And Wanda Canada’s *Island Murders* (Coastal Carolina Press) uncovers drug smuggling, corruption and murder after a body is discovered on Figure Eight Island.

a “mystery writer,” he does embrace the term “Southern writer” and, as his comments suggest, he feels that the region informs his fiction.

“I was on two panels once at this festival of Southern writers,” Malone says. “I moderated a panel on Northerners who came south, and they thought they had nothing in common and had nothing to say to each other. But the other panel was Southerners who hadn’t lived in the South for a long, long time, and they had everything to say to one another. If I had to limit myself by definition, I would say that I’m a Southern novelist, and that defines me in a way that nothing else would. This is the landscape that I know, the red clay I grew up in.”

When his wife’s new position at Duke prompted his return to North Carolina—after 35 years away from his native state—Malone recognized it as “one of the best gifts Maureen has ever given me.” She too understood the importance of the move to her writer-husband. Her words to Malone: “I’m taking you home to the landscape of your imagination.”

“We moved to a town that’s not only a piece of fiction but is jammed with fiction writers,” says Malone. “You can swing a towel in Hillsborough and slap eight or nine in the face.”

To hear Malone describe it, Hillsborough does indeed live up to its current reputation as a writer’s mecca. Among his friends and neighbors are Lee

Smith, Allan Gurganus, David Payne, Clyde Edgerton and Annie Dillard, “an honorary Southerner.” He speaks of going out for coffee with these fellow writers and of putting on plays with his peers. “We call our house the Burnside Theater,” he says. “We recently did *Twelfth Night*, set in India, with half Duke English Department people and half Hillsborough writer-type people. Allan [Gurganus] was Malvolio; I was Sir Toby Belch. We’re having fun, but it’s also a place where writing is taken seriously.”

While Malone’s complaints about Hillsborough parallel Justin’s jibes at Hillston—Malone describes “driving out of Hillsborough past a Pizza Hut and a Wal-Mart and

thinking, ‘You could be anywhere’”—he also has great respect for what remains of old customs and traditions.

“What hasn’t been lost is the grace of it, people’s hospitality, their sense of community,” he elaborates. “When Maureen moved down, she said, ‘My gosh, I thought it was just you. *Everybody’s* polite down here.’ It’s the sense of humor here, the love of laughter, the sense of holding onto humanness. You take the time to talk and that’s a treasure.”

There’s also, perhaps, something in the air, the climate, the community that encourages writing, and underscores the importance of region both to Malone and his Hillsborough neighbors as well as to North Carolina writers in general.

“I was trying to write *First Lady* in England and then in California and it was like trying to pull something from far away,” Malone remembers. “But when we moved here, I sat down in the room and pulled my chair up, and it just poured out. I hear the cadence of these voices here, I see the color of this earth and the Carolina blue of the sky, and I’m home. And it really feels good.”

Michael Malone has several readings scheduled locally in September: Quail Ridge Books, Raleigh, Sept. 19; Bull’s Head Books, Chapel Hill, Sept. 20; The Regulator Bookshop, Durham, Sept. 20; Perkins Library, Duke University, Durham, Sept. 28; and McIntyre’s Books, Fearington Village, Sept. 29. For additional information, see MetroPreview’s “Author Sightings.” **MM**

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Stem cell research

A CHALLENGE FOR INVESTORS

As the debate rages about stem cell research, one of North Carolina's leading venture capitalists couldn't help thinking about another run-in between religion and science.

You can't stop science," said Dennis Dougherty, who helped build Intersouth Partners in Durham and has been funding biotech ventures for 15 years. "How long ago was it against the law to say the earth revolved around the sun?"

Supporters of embryonic stem cell research have certainly run afoul of religious groups today. Even though stem cell research seems to offer the promise of cures for diseases such as Parkinson's, Alzheimer's, and diabetes, questions remain about whether scientists, by destroying human embryos to capture stem cells, are breaking moral laws.

President Bush's Aug. 9 decision to permit limited federal funding of research into embryonic stem cells from already destroyed embryos did little to quiet the debate.

Will private venture capitalists step in to help fund embryonic research if the government won't? Will investors support the purported plans to clone humans?

Dougherty, for one, plans to stay clear of the debate but will continue to support StemCo, a Duke University spin-off that focuses on adult stem cells. Intersouth is the company's lead investor.

"StemCo technology is based on adult stem cells," Dougherty said. The company is developing products that cleanse blood of potential impurities and disease, the intent being to make more organ and bone marrow transplants successful. "I wasn't worried about the president's decision one way or the other, because StemCo wouldn't be hurt."

But Dougherty said investors should be careful about what research they do support.

"Almost everybody who thinks about it can see both sides of the stem cell debate," he said. "Nobody wants to see research on humans get out of control. On the other hand, stem cells are way powerful and could—could—offer substantial benefits to healthcare."

"I liked the fact the president allowed [research] to go forward. He put the emergency brake on without stopping the car completely."

StemCo, Artecet and Incara Pharmaceuticals are three Triangle-based companies

working on adult stem cells.

Dougherty cautioned that investors must check carefully the integrity of scientists and companies seeking investment. "I don't think venture funds will put up funds for even slightly renegade operations," he said. "They would only do

"Almost everybody who thinks about it can see both sides of the stem cell debate. Nobody wants to see research on humans get out of control. On the other hand, stem cells are powerful and could—could—offer substantial benefits to healthcare."

it clearly in the open, in the mainstream and in the mainstream of scientists."

He also said that investors have to face financial issues, if not moral ones. "The risk of regulatory control or public outcry when a company goes public or markets a product has to be understood," he said.

Dougherty's best advice to

those involved in stem cell research—as scientists and as potential investors—is "to proceed forward at a measured pace."

HDTV USAGE GROWING

Good news on the high-definition television front for Jim Goodmon and Capitol Broadcasting. Sales of HDTV sets are climbing as prices come down from the stratosphere.

Goodmon put WRAL on the HDTV landscape five years ago by broadcasting the first commercial HDTV signal in the U.S. He then unveiled the first newscast in high-definition on Jan. 1. CBS, meanwhile, is providing nightly HDTV programming for WRAL and its other affiliates. The other networks and area stations are trying to catch up.

But the number of people seeking the digital experience as well as viewing on TV monitors shaped like movie screens (and thus no more letter-boxing) remains small. The Consumer Electronics Association recently reported 462,000 HDTV sales in the first six months of 2001—400 percent higher than during the same period a year earlier. And, bear in mind, economic times were a lot harder as the new millen-

nium began. So HDTV does seem to be catching fire. (By 2003, the Federal Communications Commission has mandated that most TV stations be broadcasting in digital as well as analog. But we're years away from the day when all stations will be all-HDTV.)

Reality requires that we report 9.7 million regular TV sets were sold. Although that represents a decline of more than 9 percent, the vast majority of people seem to prefer the old-fashioned sets at lower prices. HDTV sets still are around \$2000.

Another company to watch on the HDTV front is Raleigh-based accessDTV. For \$400, the company will provide you with the card and related software needed to turn a PC monitor into an HD-capable TV receiver.

ZDNet, a well-respected web site that follows the high-tech industry, published a glowing review of accessDTV recently. "What we saw was impressive," wrote Phil Lacefield, Jr. "The accessDTV tuner brings in digital signals that are completely devoid of any static, hiss or noise that you might associate with an analog TV tuner."

If you have a fast PC and live close to an HDTV tower, Lacefield says, "We recommend (accessDTV) wholeheartedly."

PCS GO TO THE DOGS

Star Trek fans know all about universal translators, but can there be one for dogs?

Yes, says Takara Co. Ltd., one of Japan's top toy manufacturers.

The "Bowlingual" goes on sale for about \$100 early next year in Japan. It resembles a Palm Pilot and pet owners

carry it in their hands. A credit-card device is attached to the dog's collar and, MSNBC reports, sends data via infrared to the hand unit for deciphering into human speak.

The company says a dog's bark, growl or yelp is broken into six categories: frustration, alarm, self-expression, happiness, sadness and desire. The Bowlingual analyzes the dog's uttering and brings some 200 words up on the screen saying things such as "How boring."

But that's not all. The device will record the dog's sounds throughout the day and produce a "Dog Diary" with 100 pre-programmed sentences being culled to select the dog's

attitude. "So many fun things today," MSNBC quoted one statement as reading. "What an ultra-happy day."

I can bet certain people don't need "Bowlingual" to translate anything: Mail carriers. UPS delivery guys. And burglars. You must remember this: A growl is a growl; a bite is a bite no matter what the dog's heritage. They are universally understood.

TECHNOLOGY ROAD SHOW

Members of the North Carolina Electronics and Information Technology Association and General Assembly members will be offering "state of the state" technology briefings

from Wilmington to Asheville in September.

Speakers include Sen. Eric Reeves, D-Raleigh; Red Hat chief executive officer and NCEITA president Matthew Szulik; and Herb Crenshaw, director of economic development for BellSouth.

September's schedule is:

12th	Charlotte
13th	Hickory
18th	Greensboro
19th	Winston-Salem
20th	Asheville
27th	RTP
28th	Wilmington.

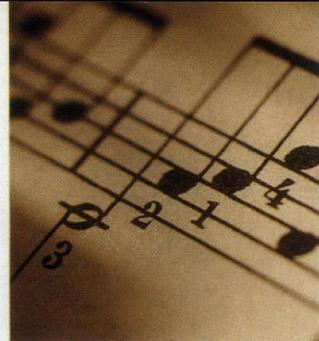
For more information, check out www.nceita.org. **MM**

Tech briefs

When BuildNet was riding high, raising more than \$100 million and headed for an initial public offering, **Southeast Interactive** was always mentioned as the lead investor. When **BuildNet** tanked and filed for bankruptcy in August, some other venture capitalists were wondering why news reports in Raleigh failed to mention Southeast Interactive. ■■■ **Marye Anne Fox**, chancellor at North Carolina State University, has been named co-chair of the Government-University-Industry Research Roundtable. More than 20 people from the technology community share ideas and discuss opportunities. The group is sponsored by the National Academy of Sciences, National Academy of Engineering, and the Institute of Medicine. The other co-chair is William Joyce of Hercules Inc. ■■■ The number of Internet users in the United States declined for the first time in June and July, according to a survey done by **comScore Networks**. Back-to-back drops is not good news for folks banking on wired economy. ■■ **MDeverywhere** recently unveiled a new software program for physician's hand-held computers that is intended to reduce insurance claim errors. Called **ClearCoder**, the software reacts to information entered by the doctor to see whether a

treatment is "considered medically necessary" based on so-called Local Medical Review Policy set. **MDeverywhere** says a study it conducted with 13 doctors documented a reduction of "rework claims" to 813 from 1219, thus saving \$7808 per physician. ■■■ **Strategic Resources Solutions** of Cary recently won a contract to upgrade energy management control systems at Camp Lejeune. SRS is a subsidiary of Progress Energy. ■■■ How time flies: IBM's personal **computer** was launched 20 years ago on Aug. 12, 1981, at its facility in Boca Raton, Fla. For years, IBM's Research Triangle Park was the focus of the PC building efforts. ■■■ **Raindrop Geomagic**, which is based in Research Triangle Park, recently received a \$350,000 grant from the National Science Foundation for more research into 3D photography that enables companies to speed development of customized prototypes and products. ■■■ **Cisco** acquired 23 companies in 2000, but its revenue and stock-price collapse have virtually stopped company growth. Cisco finally did do a deal in July, acquiring AuroraNetics in San Jose, Calif., for \$150 million in stock. AuroraNetics designs chips for use in high-speed optical networks. ■■■ You might want to keep an eye on **BioSignia**, which is based in Durham. The company uses medical profiles to forecast

personal disease risk in order to encourage lifestyle changes and clinical intervention "to prevent illness, protect health and reduce health care costs." **BioSignia** has been around since 1993 and recently hired a new sales manager, **Mark Adams**, who worked formerly with United Healthcare and Prudential Financial Services. ■■■ **MON-TAGE.DMC**, an e-business service company with an office in Raleigh, recently won a contract to install Oracle financial applications at NATO facilities in 19 countries. Other **MONTAGE** clients include Red Hat, JDS Uniphase, Nortel and the United Nations. ■■■ **WRAL-TV** recently began broadcasting its 6 p.m. newscast in Spanish. **WRAL** is working with the Latin American Resource Center to provide the simulcast. Spanish speakers can access the English alternative via a TV or VCR SAP (second audio program) button. ■■■ **Dr. Peter Farin**, a veterinarian and researcher at N.C. State's College of Veterinary Medicine, participated in the recent National Academy of Sciences conference on **human cloning**, offering his expertise on in vitro embryo production and cloning in cattle. "Part of my message in Washington was that cloning involves *in vitro* culture of embryos, and in cattle, we've shown that this laboratory procedure can result in large offspring and genetic changes," Farin said. **MM**



PvW

by Philip van Vleck

The persistent promoter

LIVE COUNTRY MUSIC COMES TO NASHVILLE (N.C.)

One of the best kept secrets in eastern North Carolina is an Americana music series being presented at a de-commissioned Baptist church in Nashville, N.C.—the other Nashville, county seat of Nash County.

One of the motive forces behind this musical brainstorm, which most recently brought Buddy and Julie Miller to Nashville, is Rocky Mount resident Barden Winstead. By day, Barden is the branch manager of the A.G. Edwards office in Rocky Mount. By night, he is a knowledgeable music fan and a dedicated promoter of excellent country and Americana concerts.

Barden grew up in Roxboro but has lived in Rocky Mount for most of his adult life and began booking music events a few years ago in a theater in Rocky Mount.

“It was a community theater in Rocky Mount called The Playhouse Theatre,” Barden explained, “which is actually owned by the city of Rocky Mount. It seated 308 people and was a nice, intimate, space. I became acquainted with it simply from attending local theater productions, and every time I was in there I would think to myself



PHOTO BY OWELL ARNOLD

TWO HATS Barden Winstead is businessman by day, promoter of country concerts by night

that the place was begging for some live music. Of course, the city wasn't doing that with the space, so I went to talk with them and ended up doing this series of concerts that raised money for the Rocky Mount Arts Council. Every show made money; we never went into the red on a show.

“I had a lot of business associates and social friends in Rocky Mount who were very generous in support of this music series,” he continued. “The way we made it work was

we sold tickets, but businesses kicked in like sponsors to help make the shows special. We'd put out wine and beer and food before the concert, you know, to dress it up a little bit, make it more like a party. That's how we made it work.”

A good deal of the credit for the success of the concerts at The Playhouse Theatre must go to Barden's enthusiasm, however.

“I'd go to business associates and say, 'hey, I'm bringing Guy Clark to town,' and they'd say,

'Who's Guy Clark?' I'd tell them to just come on and they'll see.”

Barden always approached his concert bookings with a volunteer's mentality.

“I think that's also made it work for us,” he explained. “This is like my hobby; it's something I do strictly on a volunteer basis. In dealing with these artists' agents, who are probably used to butting heads with club owners trying to make a dollar, my approach is a lot different. I roll out the red

carpet for these musicians. I try to go the extra mile for the artists, so that from the moment they roll into town till the next morning, I have meals lined up and other special courtesies."

Barden did seven concerts in Rocky Mount and then Hurricane Floyd reshuffled Rocky Mount's deck pretty thoroughly. The flood of '99 destroyed a lot of property, both public and private, including The Playhouse Theatre.

"I had Robert Earl Keen booked at The Playhouse in November of '99," Barden said. "He was actually gonna perform on the set of the play they would be staging at the time. Well, I didn't want to lose that booking, so I started thinking where could I put his show. I ended up staging the concert at Bienvenue Country Club, an old country club in Rocky Mount. They have a ballroom, and Bienvenue allowed me to do it as a benefit for the Arts Council. We had the food and bar and all that, and ended up selling 500 tickets, and Reckless Kelly opened for Keen."

The country club locale was a lifesaver for Barden, but it was, at best, a temporary solution. With The Playhouse Theatre destroyed, he needed a new venue.

"The cultural center in Nashville, where I staged the Buddy and Julie Miller show, is the home of the Nash County Arts Council," Barden explained. "It's a lovely old church right in the middle of Nashville. I was familiar with the building because I have a daughter who was taking violin and she had a couple of

recitals in that church," he continued. "When I walked in there the first time, I thought the same thing I'd been thinking when I first saw The Playhouse Theatre. This was a space for music."

Coincidentally, a friend on the Nash County Arts Council then approached Barden, suggesting he bring his music series to the church in Nashville.

According to Beth Anne Stork of the Nash County Arts Council, the church was built between 1914-17 and used by the Nashville Baptist congregation until around 1985, when it was abandoned because the congregation had outgrown it. Scheduled for demolition, the church became a cause celebre for Nash County residents concerned with historic preservation. Under a good deal of public pressure, orchestrated by Hazel Valentine and others, the Nash County Commissioners decided to buy the church and present it to Nashville as a home for the Arts Council. It now serves as the Nash County Cultural Center.

"Last fall we kicked it off with Tim O'Brien and Daryl Scott," Barden said. "Again, I go after artists I think are significant. And after their show that night, Tim and Daryl basically took me aside and sort of gave me a shake and said, 'Barden, you need to do more shows in here. This is a neat place.' So I thought, 'O.K, here we go.' Since then I've brought Richard Buckner, Peter Case, Todd Snider and Julie and Buddy Miller."

The church has an audience capacity of about 225 and it's an acoustically friendly space.

Before every show there is wine, beer and food available, all included in the ticket price. Barden has booked Billy Joe Shaver for September 11, with Thad Cockrell and the Starlite Country Band opening. Following Shaver, look for Reckless Kelly on October 1, and Don Dixon and Marti Jones on October 11.

"These shows are packaged as a series," Barden noted, "but they're also packaged as a benefit for our homeless shelter in Rocky Mount. We've renovated an old school in a decaying neighborhood and turned it into a homeless shelter for families."

For information about Barden Winstead's upcoming concerts at the church, call 252-459-4734.

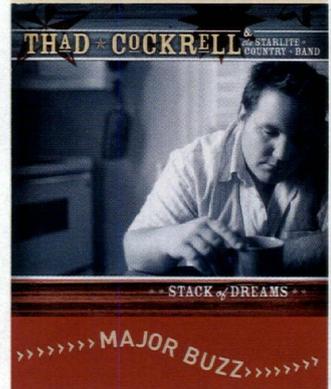
JAZZ BRUNCH LIVES

Triangle jazz and blues fans who enjoyed Kitty Kinnin's Jazz Brunch radio show on WRDU-FM and, subsequently, on Foxy 107/104 FM, may be surprised to learn that though the nastiness of corporate radio eliminated Jazz Brunch for the Triangle market, Kitty and her jazz/blues baby are on the air every Sunday from 10 a.m. to 2 p.m. in Wilmington.

Thanks to Ocean Broadcasting owner Carl Venters, Jazz Brunch is happening at WLGX-FM—106.7 on your dial—and Kitty, one of the coolest deejays to ever work the Triangle scene, is holding forth at the beach, while RDU and Foxy are being programmed by robot-morons. So the next time you escape to Wrightsville Beach and Wilmington, tune in Jazz Brunch and cruise to some serious jazz and blues. **MM**

MUSIC FOR SALE

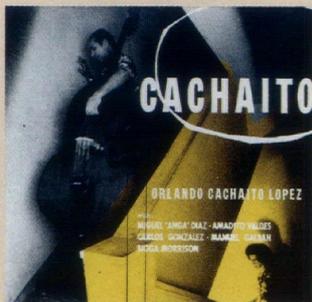
Thad Cockrell & the Starlite Country Band
STACK OF DREAMS
(Miles of Music)



Wake Forest resident and Triangle country music favorite Thad Cockrell is a great songwriter with a voice that was surely made to sing country tunes. This album, produced by the notably gifted Chris Stamey in Chapel Hill, was originally intended to serve as a collection of demos. Cockrell's plaintive vocals, his captivating lyrics, and the marvelous musicianship of Jon Kempainen, Skillet Gilmore, Ernie Jameson, Cliff Swanson, Tift Merritt and Caitlin Cary, took these tracks well beyond the realm of mere demos. This stuff is a feast for fans of real country music. Cary's gorgeous vocals and fiddle work on "Together Again" and "He Set Me Free" are as moving as Thad's lyrics. Tift Merritt brings such subtle grace to her harmony vocal on the awesome ballad "Why?" while time and again Thad's songs sound an emotional depth that is as honest as it is touching. This is twangcore for the unrepentant fans of Merle and Willie who are offended by the nothingness of Nashville pop. Check www.milesmusic.com for your copy of *Stack of Dreams*.

Music for Sale, continued

Orlando "Cachaïto" Lopez
Cachaïto (World Circuit/Nonesuch)



Bassist Cachaïto Lopez, one of the rhythmic mainstays of the Buena Vista Social Club, has made something special of his solo debut CD, creating an eclectic and very hip collection of tunes that will surely be hailed as one of the best jazz albums of the year. This is progressive material, anchored in Cuban rhythms, that travel from avant forms to descarga jazz to the romanticism of "Mis Dos Pequeñas." Cue up the original number "Cachaïto in Laboratory" for a taste of drum-n-bass vibe, aided and abetted by French hip-hop boy DJ Dee Nasty. Cachaïto is a superb bassist, but he's no wanker. He builds groove; that's where to listen for him. The most persuasive elements of this CD are Cachaïto's wide-ranging taste and his mastery of whatever style he fancies. He also knows all the right players when it comes to collecting guest artists. Fans of adventuresome jazz are advised to get some of this.

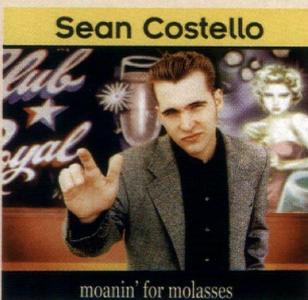
Vassar Clements
Full Circle (OMS Records)



It's been 52 years since Vassar Clements first set foot on the stage

at the Grand Ole Opry. On that auspicious occasion he was playing with Bill Monroe and his Blue Grass Boys, and since then Clements has played with everybody who was anybody in bluegrass and country. It's gratifying to hear him again in this sort of setting, working with superb players like Sam Bush, Bela Fleck, Jim & Jesse, and J.D. Crowe. Time hasn't quenched the fire that fuels Clements' creative virtuosity. Full Circle is a testimony to the fact that there are still few fiddle players who can match Clements' chops. He remains a startling stylist. Contrast the C&W romanticism of his playing on "When the Golden Leaves Begin to Fall" with his throaty bowing on "Makin' Music Macon Georgia Style" or the angular figures of his comping on "Face Lost in the Crowd." When Clements picks up his axe, most fiddlers need to sit down and listen.

Sean Costello
Moanin' for Molasses (Landslide)



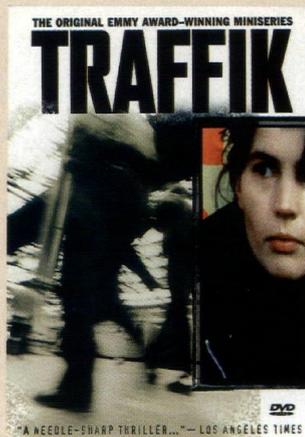
Costello first came to the attention of blues fans as Susan Tedeschi's lead guitarist, but that's pretty old news now and, frankly, when it comes to serious blues chops, Tedeschi isn't even Costello's league any longer. As is amply demonstrated here, Costello is an outstanding vocalist and a hardcore blues guitarist who works from a feel that has little in common with the sort of Bonnie Raitt blues/rock that Tedeschi flogs. Costello and his boys knock down 13 songs here, including fine covers of Willie Dixon's "One Kiss," Otis Rush's "It Takes Time" and the Bloomfield/

Gravenites tune "You're Killing My Love." Costello adds several originals, including the jump-styled "Low Life Blues" and a hard-working blues shuffle titled "Don't Be Reckless with My Heart." He closes

it out with a cool little J.B. Lenoir tune, "Good Advice," that he does solo acoustic. Costello, barely into his 20s, already holds the keys to the blues kingdom.

VIDEOCENTRIC

Traffic
 Acorn Media; 325 minutes.
 Miniseries. DVD



For those who saw Steven Soderbergh's film *Traffic*, which grabbed four Academy Awards at the 2001 shindig, meet the European miniseries that inspired *Traffic* and, in every way, outshines it. Soderbergh's film was called "epic" with a running time of 147 minutes. *Traffic* is over twice as long and unfolds a multi-faceted plot that is deeper, better written, and more disturbing than the American version. The most marked difference between *Traffic* and *Traffic* is an entire storyline detailing the growing of poppy in Pakistan and Afghanistan that is absent from Soderbergh's version. Centering on a Pakistani farmer named Fazal (played brilliantly by Jamal Shah) and his family, this element of *Traffic* confronts us with the politico/economic facts of life that rule the heroin trade. Fazal's story—the economic realities of his world—raises a complex set of moral and practical issues that

make the story infinitely more resonant and add considerable weight to the perception that the war against drugs is political crap and double talk that obscures the truth that Western society produces addicts, not poppy farmers. With the inclusion of the cultivation of poppy and the manufacture of heroin from opium, *Traffic* depicts the entire course of the heroin trail, unlike *Traffic*, in which heroin suddenly appears out of thin air in Mexico. Anyone who's seen *Traffic* will be able to identify most of the principal characters in its European predecessor. The difference here is that the European cast is less pretty and more polished in their performances. In particular, Lindsay Duncan, who reprises the role of Helen, beleaguered wife of her imprisoned drug boss husband, delivers a stunning effort that casts a giant shadow across Catherine Zeta-Jones' work in basically the same role. Bill Paterson, cast as Jack Lithgow, a British cabinet member charged with waging the war on drugs, offers an excruciating performance as a man nearly destroyed by his daughter's smack habit, the duplicity of his government's position on drug traffic, and the reality he discovers in Pakistan. *Traffic* is riveting, politically charged, storytelling on a truly international scale. If it isn't the best miniseries ever produced, I'd like to know what is. **MM**



continued from page 12

Latino banks, the Latino Community Credit Union, in the tradition of immigrant banks in America such as Hebrew loan societies and Japanese and Chinese banks.

Quoting from the book *The New Americans* by Michael Bafrone, the article notes that "The Latinos worked exceedingly hard and often did not apply for welfare benefits for which they qualified" but they did not trust institutions and hid their money at home, making them easy targets for criminals. The new bank has \$1.5 million in deposits, according to founder John Herrera, a native of Costa Rica, who added, "that's \$1.5 million that's in a safe place."

Classical voice

NEW WEB SITE FOR CLASSICAL MUSIC REVIEWS

Here's good news for classical music lovers. Veteran classical critic John Lambert, along with Elizabeth and Joe Kahn, and William Thomas Walker, has opened an online journal, "Classical Voice of North Carolina," (www.cvnc.org) to review the area's classical concerts. The plan is to carry 200 reviews the first year. In coming months a music calendar and reviews of new CDs are planned.

Since print coverage of classical concerts has diminished in recent months, Lambert is concerned that the press does not review most of the area's concerts. "Evaluating the quality of performances is critical to the...quality of our musical life," says Lambert. "Artists depend on reviews to gauge their own performances...and management depends on them to promote their artists."

According to Lambert, the Internet music journal is less expensive than the print media, but it must meet expenses—

continued on next page

The French connection

NORTHEAST PARTNERSHIP STORMING FOR EXCELLENCE



In the Northeast corner of North Carolina, a small tornado is whirling through the region's business world. Sixteen counties have formed the Northeast Partnership, dedicated to increasing the standard of living for citizens through industrial and business development and tourism.

A Committee of 1000, made up of the region's leading businesses and industries, represents the private sector support arm and operates in coordination with the Northeast Partnership to secure business and individual contributions. "These businesses get early knowledge of economic activity in the Northeast Region," says Bob Spivey, current Chairman of the Board of Directors for the Partnership.

During the tenure of Charles Shaw, Chairman of the Board from July 1, 1999, to June 30, 2001, over \$1.2 billion in new and expanding industry investment was recorded in the region, as well as 4500 new jobs and \$1.6 billion in tourism revenues. Recently, Lowe's Home Centers Inc. announced the location of a \$90 million regional distribution facility in Northampton County that will employ 600 people. Several industrial projects are expected to make announcements within a month or two about new facilities.

If you haven't heard about the

Northeast Partnership, you're not in the know. France has heard. Recently, representatives from the *Chambre de Commerce et d'Industrie de Toulouse*, France, the country's second most industrialized area, addressed the Northeast Partnership's Board of Directors, hailing the region as "prime" for business development. The French group indicated their interest in developing a sister-type relationship between the Northeast region and the Toulouse Area.

Tourism is being brought into play by the Partnership as well. "The Maze," a life-size puzzle, has been created to attract tourists in a 4.5-acre cornfield one mile east of Columbia in Tyrrell County. Five-foot-wide paths totaling 1.5 miles snake through nine-foot corn stalks, challenging tourists with questions about farming. Correct answers send the maze walkers toward the shortest route through the maze and those who succeed get to sign the Maze Master's board. The purpose of the Maze is to educate, entertain and promote the region's farming heritage. It will remain open through October on Thursdays, Fridays and Saturdays. For information regarding special events at the Maze site, call The Maze Hotline (252-766-CORN) or email themaze@beachlink.com



Neal Hunt, candidate for one of two At-Large seats in the upcoming Raleigh city council election and chairman of the Raleigh Planning Commission told Eyes “I think the City of Raleigh and the Council **dropped the ball** by voting down the Neal Coker development. If we’re going to **combat sprawl**, we need mixed, pedestrian-friendly, urban development.”

■■■ North Carolina Equipment, established in Raleigh by noted entrepreneur AE Finley in the 1930s, is **closing its doors**. The company, one of several heavy equipment dealerships established by Finley, is located on Hillsborough Street near Meredith College. The **illuminated bulldozer** on the facility’s rooftop was a city attraction and was used by pilots to find their way to the Raleigh-Durham Airport in an earlier era. Mr. Finley, as he was always called, had no children and bequeathed ownership of his companies to his employees. ■■■ The much-awaited **Old Chatham Golf Club** has opened for play. Located off O’Kelley Chapel Road in Chatham County, the 7000-yard (6500 from the Members’ tees) Rees Jones designed tract is an equity-owned **private golf-only club** with 215 members signed on out of a chartered number of 300. Chairman of the board is Paul Rizzo, former head of the Kenan-Flagler School of Business at UNC-Chapel Hill. Stuart Franz serves as the club’s first president. ■■■ Hobgood Peatross Investment Group

of Raleigh received the Distinguished Consultant of the Year award at Scott & Stingfellow’s Wealth Management Forum for excellence in delivering investment management consulting services to their clients. ■■■ Dr. Marvin Soroos, professor of political science at N.C. State University and expert on **global environmental politics**, has jumped into the middle of the current global-warming brouhaha. Recently he delivered a series of lectures in Germany before researchers, students and government officials, exploring both sides of the conflict between the European Union and the United States over global warming—including the backlash after the Bush Administration pulled out of the **Kyoto Protocol**. ■■■ A new overlay area code will take effect in the Wake County area starting February 6 of next year. Area code 919 will share space with 984, but no current 919’ers have to change a thing. The new code comes as a result of both **population and technical growth**, and was a necessity with the increase in pager, computer, and cellular phone use in the Triangle. The Raleigh-area follows Charlotte’s lead in this solution for overworked phone systems. The Queen City added 980 to 704 in February of this year. ■■■ The State Games of North Carolina tallied **record-breaking attendance** this summer for the second consecutive year. The Games, held in Raleigh, showcased 12,827 athletes and coaches who represented 98 of the state’s 100 counties. Raleigh will also host next summer’s Games, slated for June 8–30. ■■■ Why do summer storms flare up and dump more **rain on the Sandhills** than on any surrounding region? In a study underway at N.C. State, Dr. Sethu Raman and students point to fast-draining soil, surface heating and rapid urban-

ization as basic reasons. When the study is finished, it will help **meteorologists forecast** Sandhills precipitation more accurately. ■■■ Changes are in the wind at the **ArtsCenter** in Carrboro. This month the Center is inaugurating a new concept: the **Vagabond Theatre Series**. Colin Bissett, new executive director of the Center, says the series will present two-and-three-week performance runs from **Triangle-based theater companies** that don’t have a permanent home. ■■■ Two guys fresh from **Hootie and the Blowfish** fame have returned to their alma mater, N.C. State, to teach a class this fall. Rusty Harmon, former Blowfish manager, and Gus Gusler, the band’s legal counsel, will teach **Communications 498: Music Management** during the fall semester. Harmon and Gusler are the principals in Management 101, a Raleigh music management firm. Gusler is also a Raleigh attorney who deals with all aspects of entertainment law. ■■■ The **N.C. Symphony** continues to make news. Recently it was named a first place winner of the annual award for **Adventurous Programming**, sponsored by ASCAP (American Society of Composers, Authors and Publishers). The award recognizes orchestras whose programs demonstrate a strong commitment to contemporary music. ■■■ The Center for Documentary Studies has awarded the 11th annual **Dorothea Lang-Paul Taylor Prize** to photographer Paola Ferrario and writer Mary Cappello. The **\$10,000 award** is given to encourage collaboration in documentary work. ■■■ Incumbent At-Large candidate for Raleigh City Council Mort Congleton **held a fundraiser** at the home of retired Chief Justice Burley and Lou Mitchell’s on September 5. ■■■

Classical voice, *continued*

reviewers’ pay, web maintenance and administrative expenses. So web site founders depend on grants and contributions to

keep the project up and running. They have already raised almost \$3000 toward a goal of \$25,000 for the first year.

“We need your readership, your support and your feedback,” says Lambert to

prospective viewers.

You can reach John Lambert at 919-833-8937. Send correspondence or contributions to: CVNC, 3305 Ruffin St., Raleigh N.C. 27607-4025. ■■■



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Metro INDEX

Fraction of North Carolina high schoolers believed to carry a fake ID: Half

Number of fake ID web sites on-line before the Feds cracked down in March: 10,000

Number of ID chop shops on-line today: 2000

Increased risk of dying for sick elderly in North Carolina who are "struggling with their faith": 28 percent

Estimated number of Americans today who consider themselves "Southern patriots": About 300,000

Yearly boost to tax refunds for North Carolina's poor, should a new tax rebate come into effect: \$350

Taxpayers' bill for new chandelier in UNC Chancellor Molly Broad's residence: \$20,186

Amount of North Carolina's remaining budget gap, as of August 15: \$167 million

Outlook for the remainder of the state's tobacco crop: "Excellent"

Estimated flue-cured tobacco production in 2001: 380 million pounds

Total flue-cured production last year: 395 million pounds

Expected lint production for 2001 from North Carolina's cotton fields: 1,540,000 bales

Number of years in a row the state's cotton record will have been broken: 2

State's ranking among top collard green producers in the country: 2

North Carolina's national ranking as a producer of cucumbers for pickles: 2

NC's national ranking as a farm trout producer: 2

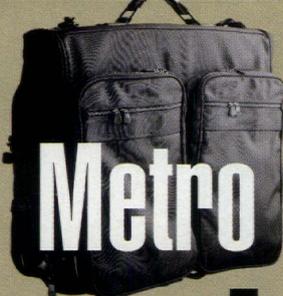
California's ranking when it comes to new business ventures: 1

North Carolina's ranking in new ventures: 11

California's ranking in business failures: 1

North Carolina's ranking in number of business busts: 24

Position of Camp LeJeune as a candidate to replace the controversial Vieques bombing range in Puerto Rico in 2003: 1



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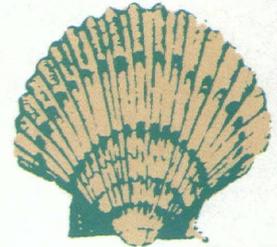
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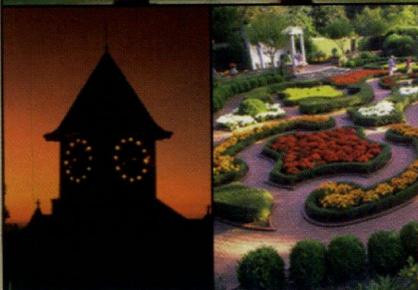
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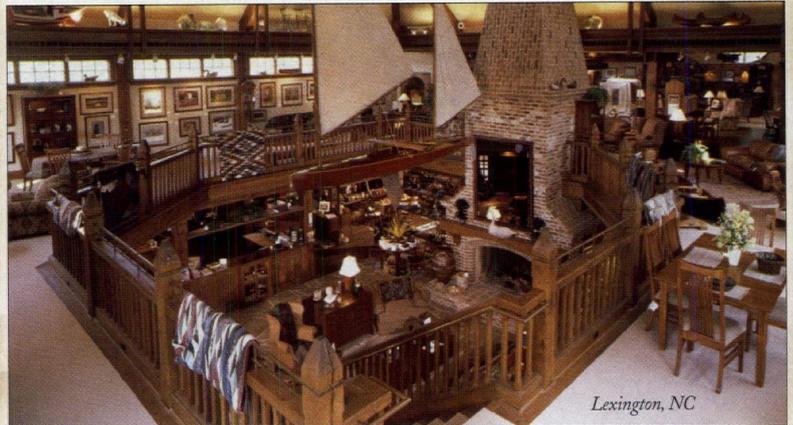
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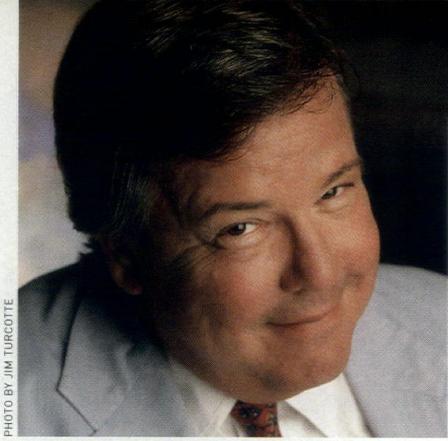


PHOTO BY JIM TURCOTTE

ANIMAL PLANET

In the not too distant future, if things continue as they are, human beings will be fighting their way from the front door through phalanxes of animal species just to get to their cars. Every day or so there is another new report of an animal attack—otters biting swimmers, raccoons wrecking homes, hawks lifting the family cat for a tasty meal, newly released wolves roaming farms for livestock, coyotes out West marauding cattle and sheep herds, 'gators snatching kids in backyards in Florida, geese taking over golf courses, foxes prowling suburban streets, bears turning over trash cans, moose lumbering into swimming pools, sharks snacking on swimmers—that, when viewed together, indicates that overzealous environmental policies are, not to make a pun, coming home to roost.

Somewhere along the way America became coerced by environmental activists to denigrate the former sanctity of the individual human being while simultaneously raising the status of animals in the social scheme of things. In this view, the snail darter is fiercely protected by the power of government while farmers, desperately in need of water from a river where the tiny creature hangs out, are left to watch their crops die before their eyes. In class kids are learning that mankind is a dangerous malevolent species bent on destroying Mother Earth. All the self-esteem training now in vogue in education cannot overcome the

loathing of their own kind students are taught today. The great feats of men and women in history are out; the environment and “collective solutions” are in.

In the face of the fall of socialism and state communism, and with no real politic to embrace, the defeated soldiers of the Left landed on environmentalism as the cause of the day, the repository for their indignation and angst over the collapse of socialist theory. At college colloquiums, government hallways, therapy groups and via the Internet, war against capitalism was launched by other means, this time not against imperialism in Western states, as the activists characterize free societies, but against the human race itself for its dereliction of civic duty by putting to good use the resources of the earth.

The strategy for the green activists is to frighten human beings rather than states. The old Baeder-Meinhoff, Weather Underground spirit is now channeled to impose the socialism of environmentalism, a la the Kyoto Treaty, on a global scale. Forget kidnapping government ministers and bankers on a country-by-country basis. Erase from memory the horrendous pollution lingering from behind the old Iron curtain where collective solutions spelled disaster. Let's bring down the whole capitalistic system by stopping industrial expansion. Let's attack oilrigs, stop timbering in the Amazon, and prevent fuel exploration in the Arctic. Let's cook up computer models that show the ozone layer is opening wider and wider. Let's stop development of homes and shopping areas. Let's pass special legislation to grant tax breaks for farmland near an urban area. Let's fight “globalization” and impose international treaties that force developed

countries to ruin their economies. Let's stop the use of automobiles that rely on fossil fuels. Let's impose mass transit!

The accomplice in this movement is the mass media who shamelessly print and broadcast the volatile mix of often false and sloppy statistical data from deep environmentalists without examination of the data. This dereliction of journalistic duty has

Will activists back off when confronted with the facts from the Danish professor?

thrust misdirected environmental public policy on this country (and others) to the point of lunacy. Highway projects are stalled on the whim of environmental groups—who, sub rosa, are attempting to create gridlock to advance the cause of mass transit—with no basis for their objections except for their outraged indignation—and the support of a willing local press. Population growth, a healthy phenomenon normally, is denigrated on the level of child molestation by the activists. The alleged lack of green space in urban areas is cited continuously as an example of capitalism gone berserk, accompanied by eschatological warnings of the consequences.

However, when confronted with real estate development that actually will create urban density (you know, to stop “sprawl”—a word uttered with scatological contempt by the activists) so an area can qualify for the imposition of mass transit (gotta get people out of their SUVs), these same righteous citizens organize (remember the '60s!) to stop the project. That's what happened in Raleigh recently when Neal Coker proposed a sensible use of land near

Cameron Village only to see the very same people who agitate for projects such as his Coker Towers shoot it down.

Hope, however, has come from an unlikely source, a "green" scientist from Denmark who decided to look into the data rarely questioned by governments, the media and consequently the unsuspecting public. Dr. Bjorn Lomborg discovered, according to a report in the *New York Times*, that "world population growth has been declining sharply since 1964; the level of international debt decreased slightly from 1984 to 1999; the price of oil, adjusted for inflation, is half what it was in the early 1980s; and the sulfur emissions that generate acid rain (which has turned out to do little if any damage to forests, though some to lakes) have been cut substantially since 1984."

Dr. Lomborg, using facts rather than politically motivated hysterical theories, maintains that forest loss worldwide has

been only 20 percent since the dawn of man, not the 67 percent bandied about by activists. Given that, he doubts that the world is losing 40,000 species a year, another nutty false piece of data taken seriously by environmental groups. He is concerned that exaggerating the problems in the environment is siphoning money away from other beneficial uses and that his motive is "simply to document the facts," a thankless task for anyone who dares to be objective about the global scare tactics in vogue today. Dr. Lomborg exposes for ridicule the Malthusian excesses of Paul Erlich, the writer of *The Population Bomb*, the late '60s book that helped set off the environmental scare by predicting world overpopulation, and downplays the dire predictions of global warming by using actual satellite data rather than relying on computer models.

Sadly, it is doubtful the activists, who feverishly brandish their agenda even more

fiercely in the face of objective reality, will back off from their rhetoric when confronted with the facts from the Danish professor. And, as Dr. Lomborg points out, the mass media, who should be relied upon to separate fact from fiction, is the guiltiest party by printing and broadcasting the steady stream of eco-fabrications. They have become stooges to the environmental extremism so rampant today, always ready to trumpet the unsubstantiated theatrics of any Chicken Little that sends them a press release. They just don't want to hear that the earth is not heading for Armageddon.

The *New York Times*, not known for its objectivity concerning issues they disagree with, should be commended for covering Dr. Lomborg and perhaps sounding the beginning of rational coverage of the environment. Look for Dr. Lomborg's book, *The Skeptical Environmentalist*, to be published this month by Cambridge University Press. MM



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