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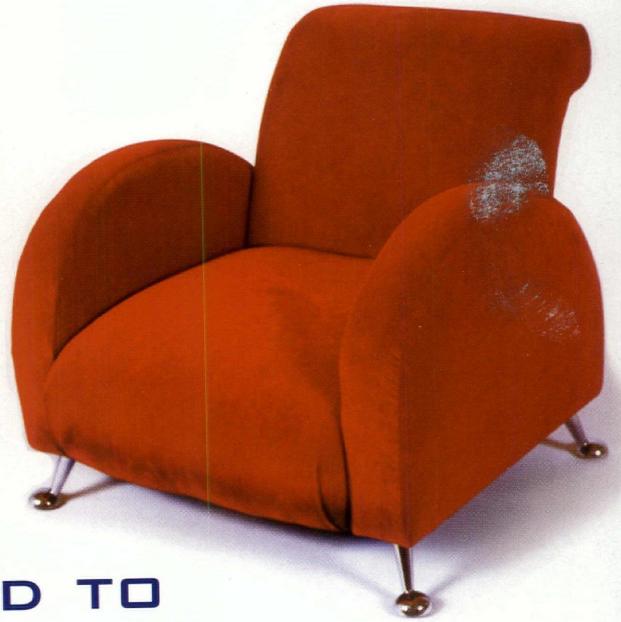
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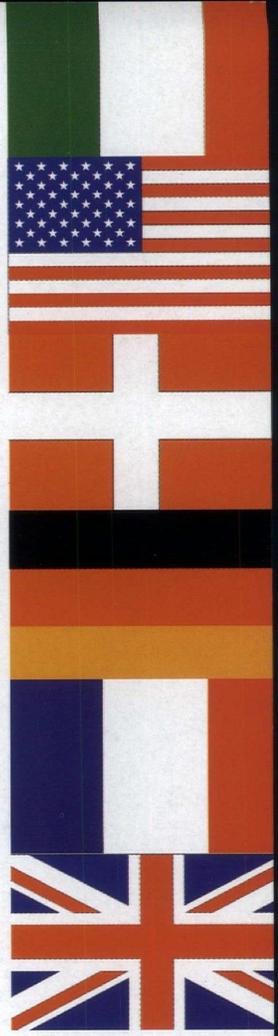


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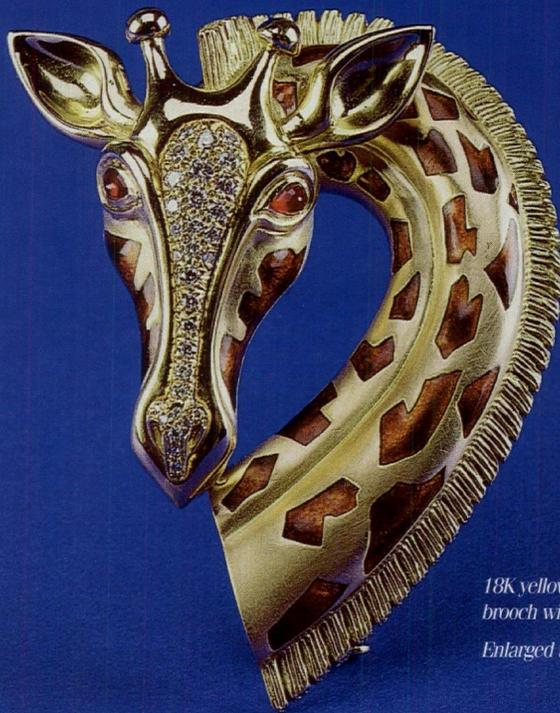


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COVER TO COVER

The compliment that means the most to us is “I read *Metro* from cover to cover.” This issue certainly qualifies, with reports and articles ranging around in interest for every reader.

It pleases us greatly that we are the only city/regional magazine we know of in the country that covers books regularly. In this issue fiction editor Art Taylor lands an exclusive interview with international best-selling author and Raleigh resident Kaye Gibbons to discuss her new book in the works and life in the world of literature. Book editor Arch T. Allen combines two new releases in one review, bringing you up-to-date on the subject that has subtly changed our culture without our knowing it: the politically correct movement and its negative impact on our lives.

Our special report on golf in the region also includes new book releases about the great game, surrounded by articles and up-to-date information that even non-golfers will find of interest, most especially design editor Diane Lea’s visit to a magnificent home situated, designed and constructed

with golf in mind. We are pleased to join with Golfpress.com in this special section and we thank newspaper veteran Alfred Hamilton for his piece on the Payne Stewart memorial recently unveiled at Pinehurst.

Senior editor Rick Smith devotes his after.com column this issue to the comprehensive and somewhat disheartening report on the future of the state mandated by the General Assembly and published by the N.C. Progress Board, headed by the respected legislative and political veteran Tom Covington. The report points out key areas that must be addressed in order for North Carolina to prosper in the new century and calls for action by all sectors in the state to face the challenge.

This issue we renew our MetroGourmet department with a look at one of the region’s fabled hangouts, Vinnie’s Steak House in North Raleigh. Writer Daniel Pearson gets up front and personal with owner Dusty Anderson who discusses the major changes he has undertaken to keep Vinnie’s at the top of the restaurant food chain.

Carroll Leggett remembers bluehaired ladies and big Buicks in the always-entertaining “Between You and Me.” Music editor Philip van Vleck in PvV speaks with an up-and-coming female jazz singer who tells it like it is and Frances Smith pulls everything together in this month’s Metro-Preview, your only complete guide to events from the Triangle to the coast.

Please take the time to fill out the ballot in this issue to vote for your favorite in the annual MetroBravo! Awards contest. Your input really counts, so vote now and avoid the rush. Also check out MetroMarketplace, a new advertising section debuting this issue featuring a unique offering of goods and services for you to enjoy.

We have had a great response to our reader survey that ran in the December/January issue. Thank you for your participation and your comments and thank you all for making *Metro* a great success as we begin year three of our publishing odyssey.

—Bernie Reeves, *Editor & Publisher*

Correspondence

RED DIRT RUN AMUCK

The MetroIndex in the December 2001/January 2002 edition of *Metro Magazine* tied two facts together: The major pollutant in N.C. rivers is "red dirt" (source not cited) and New York-based Environmental Defense considers "local dirt" an "insidious killer."

Sediment generally, or "red dirt" specifically, is a killer of aquatic ecosystems for which North Carolina is noted; not only does sediment smother bottom-dwelling aquatic life such as mussels; it also covers gravel bars required by amphibians such as salamanders and spawning fish. Readers that fish or bird might care about this.

Additionally, sediment chokes our ponds and lakes; this has a variety of impacts. For example, sediment leaving construction sites around the Raleigh Entertainment and Sports Arena and entering Richland Creek has cut in half the capacity of downstream flood-control structure (Richland Lake on Reedy Creek Road, which flows to Crabtree Creek and the Neuse River). Reduced capacity means bigger downstream surges during floods like those we saw during hurricanes Fran and Floyd. More interesting, the public expense to dredge such a structure only to maintain capacity is estimated in the tens of millions of dollars (source: NC DENR).

Environmental Defense, which maintains an office in Raleigh, is correct to call for both better sediment-control structures during construction and stronger enforcement against builders who can't seem to control sediment from leaving their work sites. All North Carolinians pay for their irresponsibility in diminished water quality and more substantial flooding. "Red dirt" may seem harmless as implied by the MetroIndex, but given recent problems on the Neuse and during Fran and Floyd, perhaps the Triangle and eastern North Carolina can begin to appreciate the true impact excess sediment can have on our environment and our lives.

Charles Bachman
Raleigh

WOODSTOVES KINDLE FOND MEMORIES

Ms. Carolyn and I thoroughly enjoy *Metro Magazine*. Your recent article (December 2001/January 2002, *Between You and Me*) dealing with wood stoves was thoroughly enjoyed. In fact, Cousin Alma, Dad's first cousin who lived by herself after her husband's death, continued to maintain in her kitchen a woodstove for cooking some things. Of course, she had a nice electric stove for cooking other things until the time she went to a retirement home at the age of 99—I might add, in good health. She is still there at 104 and does well, but I am sure she misses her woodstove.

Additionally, I have a client...who tells the story that when the Rural Electric Authority went through the area, he and his wife lived with her parents, so he stopped by my father's store in downtown South Mills and purchased his in-laws an electric refrigerator and an electric stove.

Of course, my father was happy with the sale and after delivering the same, the mother-in-law would not allow them to place the electric stove in the house, but required that it be left on the porch where it stayed for some months. She was afraid to have the electric stove put in the house for fear that it would burn the house down. After a period of time, of course, she did let it go in the house, and I suppose after that time, the woodstove was soon to leave.

As to Christmas eating, personally I am not very fond of turkey, but hams are extremely wonderful,

followed closely by good country sausage.
Looking forward to your continued good articles.

Herbert Taylor Mullen Jr.
Elizabeth City

A VISIT FROM THE BOSS

(Raleigh insurance executive, Cloyce Anders, sent this along to *Metro* for our readers to enjoy.)

On September 11, LTC Brian Birdwell, was returning to his desk at the Pentagon when a wall of fire from the terrorist attack engulfed him. He was taken to Georgetown Hospital and is currently at the Washington Burn Center where he remains with 2nd- and 3rd-degree burns over 50-60 percent of his body. He has had three or four skin graft operations already, is apparently doing very well, but as anyone knows regarding burn victims, things can change for the worse quickly. A few days after the attack, Brian's boss—along with his wife—came to pay him a visit.

First Lady Laura Bush entered Brian's room and spoke to him for about a minute, as if they had been life-long acquaintances. She then turned to Brian's wife Mel, who at this time had been at the hospital for about two and a half days, and was dirty, grimy and even had blood on her shirt. Mrs. Bush hugged Mel for what Mel said seemed like an eternity, as if Mel were one of her closest family members. Mrs. Bush then told Brian and Mel that "someone else" had come to see him.

President George W. Bush entered the room... stood by Brian's bedside...asked Brian how he was doing...and told him that he was very proud of them both and that they were his heroes. The President then came to attention and saluted Brian. Because of his burn injuries, Brian is extensively bandaged. His hands are burned very badly as well as his back from the head down—his movements were very restricted. Upon seeing the President offer him a salute, the wounded soldier slowly began a 15- to 20-second effort to return the salute from his Commander-in-Chief. During that time President Bush, with tears in his eyes, never moved and never dropped his salute. The President finished his salute only when Brian had completed his, and then offered Mel a huge "presidential" hug.

Sometimes...words of encouragement from the boss are just the thing we need.

Cloyce Anders
Raleigh

HEALTH CLUB FLUB

I can't believe you overlooked Pulse Athletic Clubs in your listing of health clubs in Raleigh and Cary. They are the finest clubs in the market, with one in Cary, one in RTP, one at Highwoods, and one in North Raleigh. (There is also one in Greenville—certainly a market for *Metro Magazine*.) Perhaps you'd like to feature these clubs in a later issue? John Kane opened the first one in Greenville, where he founded his real estate development company. He was a young man in his 20s who wanted a place to work out and there was not even a YMCA in Greenville.

Willa Kane
Raleigh

CORRECTION

In the July/August issue of *Metro*, our High Tech 100 companies article listed an incorrect Web site for PPD Inc. The correct Web site is www.pppi.com.

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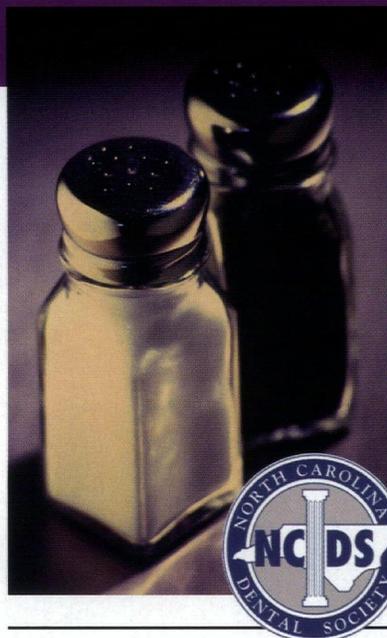
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SOME THINGS JUST GO TOGETHER.

Sometimes, we take a lot for granted. Like our dental team. But, next time you visit your dentist's office, think about what it would be without a team of caring professionals. Like your dentist, of course. And a dental hygienist to help keep your teeth healthy. There are dental



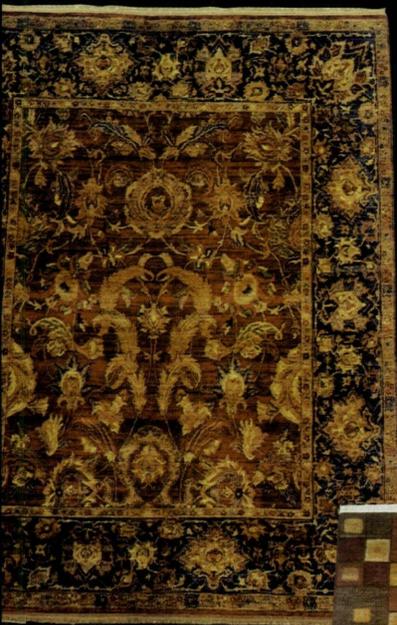
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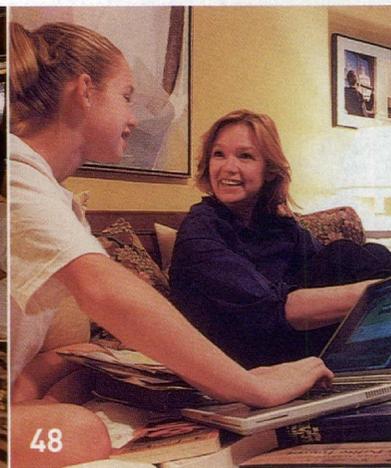
PHOTO BY MICHAEL ROMNEY

Special Section...

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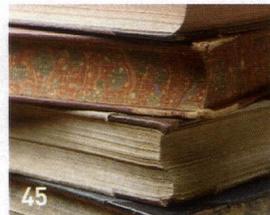
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METROBRAVO! BALLOTS

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PHOTO BY TOBIAS BERNHARD



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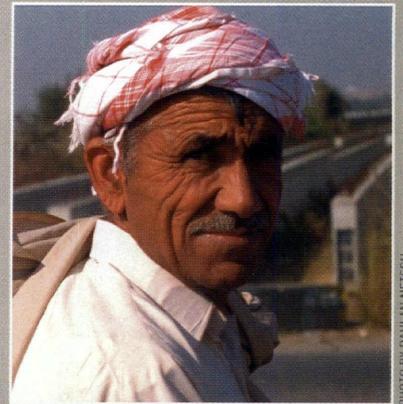
Marion Tatum Fitz-Simons

GRANDE DAME OF NC THEATER

Marion Tatum Fitz-Simons could aptly be dubbed "Grande Dame of North Carolina Theater." Marion, who died in December—just a month short of her 90th birthday—was the creative partner of her husband Foster Fitz-Simons for more than 50



years. For most of that time they lived in Chapel Hill where their names were synonymous with the Carolina Playmakers.



AFGHAN ODYSSEY Known in the Triangle area for his zany ads for Ecko International, Dahlan Netsch recently returned from the war in Afghanistan and contacted *Metro* with a plethora of compelling photographs depicting the society that has suddenly consumed our attention. Lacking the proper visas, he had to sneak across the border through the Kyber Pass, past border guards and drug lords to get to the heart of the issue. This photograph, one of many that Netsch brought back, depicts the lifestyle of a proud people—proud of their heritage and, right or wrong, struggling to recover from the grip of the Taliban and facing an uncertain future.

Foster, an accomplished dancer, taught in the drama department at UNC-Chapel Hill and wrote and directed plays. Marion was the consummate actress and "everywoman" who designed sets, made costumes and directed. Her teaching career included serving on the faculty of the N.C. School of the Arts.

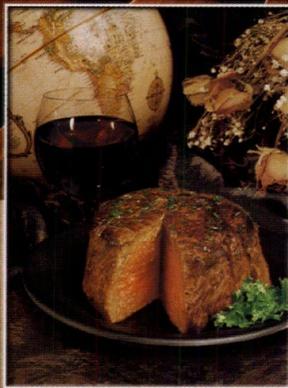
With flawless diction and regal carriage when a role required it, she could walk onto a stage and dominate it, projecting to the furthest reaches of the amphitheaters where many of her roles were performed. Foster's novel, *Brightleaf*, about North Carolina tobacco tycoons, was made into a movie in 1950 starring Gary Cooper, Lauren Bacall and Patricia Neal. It premiered in Durham. Marion and Foster became North Carolina's best-known husband and wife drama team.

The inseparable life partners were jointly awarded the prestigious Morrison Award for lifetime achievements in the theatre. Foster died in 1991. Marion and Foster are buried in Raleigh's Montlawn Cemetery.

—Carroll Leggett

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ROADMASTERS AND BLUE-HAIRED LADIES

Cars don't mean much to me. Between you and me, I'm not sure that I've ever owned a new one. I generally buy a seasoned one, drive it until it becomes an embarrassment to my friends and go purchase another.

But to some folks cars are important. There was a judge like that Down East—a short man with a florid face and a nose so red he could have guided Santa's sleigh. He was a 5-foot-2-inch version of W.C. Fields.

A local car dealer was dying to sell the judge a car but was having no luck persuading him to buy a new Roadmaster Buick, then a car that carried with it great prestige. Two prominent local lawyers—Wake Forest men of some note—knew that one of the judge's proudest accomplishments was graduating from Duke Law School. They gave their friend a plan.

"Go tell the judge that it's beneath the dignity of a graduate of Duke Law School to drive around town in a car like the ones that motley bunch of lawyers from Wake Forest drive, and use our names as examples. Tell him a Duke man should be driving nothing less than a Buick, a Roadmaster Buick."

The car dealer headed straight for the courthouse. Sure enough, the next morning the judge guided a brand-new, richly-chromed, black, top-of-the-line Roadmaster into his reserved parking spot.

I suspect you've already guessed why the judge had such a rosy complexion. He had a penchant for good whiskey and was known to slip into chambers between trials for a sip of Jack Daniel's. That day he had taken several sips by the time he adjourned court and made his way to the new car for the short drive home. After a bit of fumbling, he found the door handle,

opened the door and slid in. There was one small problem. He was in the back seat. And the judge was a bit too far-gone to figure it out.

He searched frantically for the steering wheel, gearshift and accelerator. His hands and feet were everywhere. About that time a deputy sheriff walked by and heard the judge say to himself, "A helluva of a car I've bought that even a Duke man can't find the steering wheel."

The deputy glanced over but never slowed his step. "My other friends who drive Buicks," he drawled, "sit in the front seat." Sheepishly, the judge got out, opened the front door, took a seat behind the wheel, backed out and drove home without so much as a wave.

I had a friend who had problems with his car, too. He kept losing it.

Phillip Kennedy, who was the public relations director at Campbell University and also taught there for many years, was the classic absent-minded professor.

Several of us worked in the college public relations office, and at quitting time we always made ourselves scarce. Mr. Kennedy, whom we all revered, invariably would start pacing the floor and gazing out across the parking lots. Finally he would ask, "Either of you young gentlemen remember seeing my car today?" That was the sign that he had forgotten where he had parked it, and we would have to scour the campus.

Once he drove to Rudolph Blanchard's barbershop, parked in the small dirt lot behind it, got a haircut and walked back to the office. He had no idea where the old Ford was. We searched high and low. A neighbor spotted it days later and called.

L.M. Edgerton, who was the local mechanic, said that one morning Mr. Kennedy came by the service station,

explained to him in great detail all the things he wanted L.M. to do to his car that day, then got in and drove off to his office without it ever occurring to him to leave the car.

L.M. admitted to my brother Frank years ago that he once made the same mistake as "His Honor," and he was cold sober. L.M. closed his shop one evening after it was pitch dark and made his way to his car. He fumbled about, opened the door and got in...but then he couldn't find a steering wheel.

"I thought I had lost my mind," this master mechanic told Frank, "til I realized I was sitting in the back seat."

BACK TO ROADMASTER BUICKS

I don't want to give the impression that everyone who drove a Roadmaster had a problem with strong drink. That's certainly not true, and my childhood Sunday school teacher, Dr. Burgess Marshbanks, and my glamorous Greek friend, Dorothy Pastis, both prove that point. Dr. Marshbanks had a Roadmaster, and he often loaded the whole gang of us into it for memorable outings at places like White Lake and Pullen Park. In fact, he, Hewitt "Buddy" Brown (*we lived across the field from each other as kids and swapped comic books*), and I talked about that car recently at Clara Brown-Page's 80th birthday party in Coats.

Dorothy, down in Wilmington, had a 1955 previously-owned Roadmaster that she says was the dearest car she ever drove. "She (*her Roadmaster was a 'she'*) had red leather upholstery. My Lady (*that's the Roadmaster, also*) had been chauffeur driven and was in perfect condition. She was a dream. I sold her and the last time I saw her," said Dorothy sadly, "she was sitting up on cinder blocks, abandoned."

There was a lady of means in a small town near Wilmington who owned a Roadmaster and did bear watching. The help had been told to make sure she stayed out of the juice, and they did the best they could. But when she settled into the back seat of the Roadmaster for an afternoon ride, things were out of their control.

Like many southern ladies, she had never been under the wheel of an automobile. Her yardman, Parker, doubled as a driver. She would tell Parker to get the car ready and she would duck out the back door with a big glass of ice in her hand and her flask in her purse. They would ride aimlessly about the countryside in high style as she commented occasionally on the tobacco crops and collar patches and enjoyed her cold drink.

Eventually, she would get quiet and then make gentle sleeping sounds. This was Parker's cue to head home. He would pull up to the back door and yell for his wife Esther who was the housekeeper. Each time it was the same.

"Esther, come he'p me, Madame done and had another spell," he would announce. Parker and Esther were both small-framed, and Madame was more than the two of them could get upstairs in her relaxed condition. But they could not risk calling for help and having someone outside family get a whiff of Four Roses.

They had devised their own solution. The winter kitchen in the basement of the old plantation house had a dumb waiter that went to the first-floor butler's pantry just off Madame's bedroom suite. Parker and Esther somehow would manage to get Madame out of the Roadmaster and quickly inside. Then they would gather her skirts and stuff her into the dumb waiter, all

the while assuring the gently sleeping Madame, "Everything's going to be all right, now; everything's going to be all right."

Parker would slowly crank the dumb waiter while Esther tore off the stairs to receive Madame on the second floor. Then Parker would race up the stairs behind her, and the two would wrestle Madame out of the dumb waiter and into her bedroom. Her husband would come in at five and find the blue-haired lady neatly tucked in and sleeping the sleep of the innocent—smelling only faintly of stale bourbon.

Speaking of blue-haired ladies Down East, they have something akin to diplomatic immunity when they drive their automobiles, regardless of what model they own. Mrs. Nathan Johnson, who ruled the social roost in Dunn for decades, would deftly maneuver her huge Cadillac into a parking space marked clearly, "Police Cars Only," and get out and go shopping downtown. No one would dare ticket her car.

Congressman Bob Etheridge told me about two elderly women who parked their car on the sidewalk in front of the farm supply store he owned before being elected to congress and came inside to buy some fertilizer for their garden. The town policeman—a young fellow everyone in town had watched grow up—spotted the car blocking the sidewalk and had the bad judgment to come inside and lecture the two ladies officiously for "impeding pedestrian flow." They stood quietly and listened until one checked the time and realized she was about to be late for bridge club.

"Now, listen to me," she said to the

young officer, fretfully. "I have heard about all I want to hear from you about this. Now you get those two bags of fertilizer over there and put them in the boot of my car before you make me late for my bridge club."

"Yes Ma'm," the officer said politely, as he dutifully loaded the fertilizer and then wished them a good day.

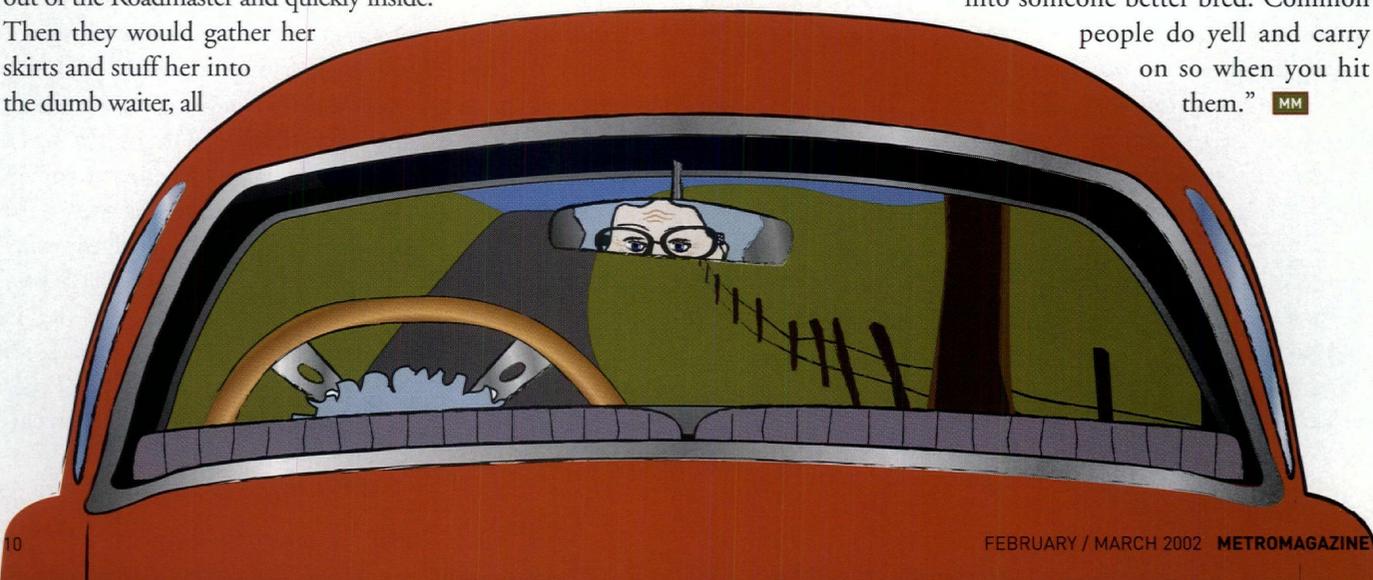
When my mother was about 80, a highway patrolman stopped her and accused her of "weaving across the center line." Mother informed him in no uncertain terms that she was not. Then he asked to see her license and added insult to injury by asking this teetotaling Baptist woman, "Lady, have you been drinking?"

That did it. Mother decided it was time to end the foolishness. "Young man," she asked, "don't you have anything better to do with your time than ride around the county aggravating old ladies like me?"

The patrolman knew better than to answer. He handed her license back, thanked her, and drove off.

I'll conclude and risk incurring the wrath of all blue-haired ladies by noting that some of them can be extremely dangerous behind the wheel of a car. I can think of one in particular—an aristocratic Raleigh matron (*Episcopalian, of course*). She had a grand, expensive car and was particularly accident-prone. A friend heard that she had had yet another wreck and called to check on her condition.

"Oh, I am fine, quite fine," she said, and then added in her carefully modulated old Raleigh accent, "But I do hope that next time I have the good fortune to run into someone better bred. Common people do yell and carry on so when you hit them." **MM**



WHERE THE GOLF GODS REIGN

Golf, as anyone who plays it knows, is not just a game. And around North Carolina it ranks between the Baptists and Presbyterians as a practicing religion.

The St. Peter's and Canterbury Cathedral of the game in America is right in our backyard in Pinehurst where Boston soda fountain king James Tufts created a New England-style retirement village in the 1890s and hired the now-legendary Donald Ross from Dornoch, Scotland, to establish the game at his resort. Ross went on to design hundreds of golf courses but tinkered with his first creation, the venerated Pinehurst No. 2, for 50 more years.

Being right here near Pinehurst, the "birthplace of golf in America," as the captain of Scotland's St. Andrews golf club put it recently, means the great game is often taken for granted by us locals. But ask any visitor and he or she will tell you that we are indeed living in the Garden of Eden of golf.

Pinehurst resort now operates eight courses with No. 9 on the drawing boards. In the Sandhills region surrounding Pinehurst, there are dozens of courses with more on the way. This epicenter radiates outward to the region where you can stumble across golf courses of every type, from the very private to the very public, and many in between.

It seems every week a new course is announced in the Triangle alone, from housing development tracks to the splendidly isolated Old Chatham course just off Interstate 40. Along the coast courses abound, from the Donald Ross-designed and very private Cape Fear course in Wilmington to resort courses from Long Beach to Nag's Head and everywhere along the way.

Between the Triangle and the coast, every city boasts at least one course and in some cases several with more coming, from the old line country clubs to famous designer courses in Lillington and Burgaw. And just across the border in South Carolina, over 100 courses lure golfers from around the world. And from spring to autumn, the North Carolina mountains beckon with golf courses in beautiful settings that defy description.

It is indeed a heavenly place to live in the Triangle and Eastern North Carolina if you are a golfer. In every direction there is a golf course awaiting you with its own character and challenges. And even if you are an atheist when it comes to golf, is there anything more pleasing than gazing out onto acres of green fairway, stately trees and gorgeous plants?

So pull up a pew and open your hymnal and enjoy *Metro Magazine's* 2002 Golf Preview. Amen.



PHOTOS: THIS PAGE BY MICHAEL ROMNEY

HOME TO PINEHURST

by Alfred Hamilton, Jr.

There must have been 1000 people there in Pinehurst November 6, folks from this little village and well beyond, gathered to honor both a U.S. Open champion and welcome the late Payne Stewart back home.

The ceremony dedicated a full-size sculpture of Stewart, depicted in his fist-punching moment of glory in June of 1999 on the nearby 18th green of Pinehurst's fabled No. 2 course.

Brief and skin-tingling with emotion from the moment the bagpipers marched up the 18th fairway, the 15-minute event seemed much more than a simple dedication. It had the effect of renewing and burnishing Stewart's feisty competitive spirit and giving it a permanent home in the North Carolina Sandhills.

More than anything else, William Payne Stewart was a competitor, full of vinegar and other surprises, sometimes even a little combative. He had few pretenses and he never saw a party he didn't like.

Under a Carolina blue sky and accompanied by the whisper of pines standing sentinel behind the Pinehurst clubhouse, Chaplain Henry Duncan prayed elegantly, "This is a time for a good man, a great golfer and a momentous occasion."

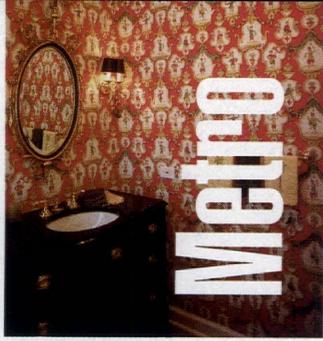
Clearly drawing from the essence of Stewart, Duncan closed, "When each of us sees this statue, may it lift us up to a higher appreciation for the sheer fun of golf."

In welcoming the celebrants Tuesday, Pinehurst Inc. President Patrick Corso pointed out that Stewart's image stands near bronzes of Pinehurst founder Richard Tufts and legendary course designer Donald Ross.

Corso also introduced and thanked Pinehurst No. 2's groundskeepers for their role in the 1999 U.S. Open's much-noted success. He asked them to take a special place near the shrouded statue, a gesture Stewart would have loved.

Of the image by sculptor Zenos

continued on page 22



Décor

Golf course living

SPECTACULAR VIEWS, ROLLING FAIRWAYS SETTING FOR GRACIOUS LABANT HOME

A turn through vine-covered gates, off Wilmington's busy Eastwood Road, brings the visitor to a well-planned neighborhood of gracious homes situated on gently curving streets set against a backdrop of the sparkling waters of the Intracoastal Waterway, waving marsh grasses and a sweep of manicured fairways.

Landfall, Wilmington's premier water-oriented residential golf community, is a grand showcase for some of the region's most accomplished architects and designers. One of the community's most engaging homes belongs to Bob and Laura LaBant, a graceful shingled cottage reminiscent of those architecturally picturesque grand dames characteristic of New England, nearby Wrightsville Beach and parts of the Outer Banks. Located on a cul-de-sac which parallels Howe Creek on Landfall's northern perimeter, the home features wide, sheltering porches with neatly inset second-level balconies and a roofline comprised of a series of gables, some front-facing and indented, which connect the composite elements of this 7000-square-foot structure and its separate carriage house.

When Bob LaBant retired after 28 years with IBM, he and his wife Laura, recently retired from her job as a schoolteacher, took their time choosing the community where they wanted to build their next year-round home. "We chose North Carolina and Landfall after a pretty extensive search up and down the East Coast," says LaBant. We knew we wanted to be near the water, but we also wanted access to a mid-sized city with good educational and medical

institutions, and a neighborhood with privacy and great golf."

When the LaBants interviewed architects to design their new home, they came prepared with a portfolio of photographs of the Shingle-style homes they loved and an executive summary of what they wanted in a house that would become the gathering place for their three grown children and the numerous friends they had made while moving around the country. "We wanted a designer who would listen to us," says LaBant, smiling wryly, "but not do everything we asked."

The LaBants' choice was Wilmington architect Michael Moorefield, AIA, a graduate of North Carolina State University's College of Design, whose special interest of fusing the warmth and decoration of traditional architectural styles with the clean lines of modern aesthetics fitted with the LaBants' attachment to the classic Shingle style. The LaBants' long-time friend and former Wilton, Connecticut, neighbor, interior designer Joy Kohart of J. K. Designs in Garden City, New York, was available to manage the selection of furnishings, fabrics, antiques and art.

LaBant concludes that the choices of designers was fortuitous and, when combined with a dedicated group of skilled workmen and artisans, created an unbeatable team. "We really owe a lot to contractor Fred Murray of Murray Construction Company in Wilmington and his construction supervisor Barry Woodcock, and a whole cadre of talented local craftsmen," says LaBant. "The landscape folks were



by Diane Lea

The home features wide, sheltering porches with neatly inset second-level balconies and a roofline comprised of a series of gables, some front facing and indented



photos by Michael Moorefield

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great, too. They are Landscapes Unique, also from Wilmington."

Joy Kohart credits Moorefield with making the crucial decision that allowed everything else to fall into place. "Michael oriented the house perfectly," says Kohart. "This house is about views and an intimate relationship with the natural setting. Many of my choices of colors and patterns were determined by the fabulous views of the marsh and the creek that are visible from every window of the home's rear elevation. It was a really fun house to do." With an eye to creating a long water view that would run the length of the house, Moorefield skewed the house's northeast water side and southwest front side to coordinate more directly north-south, or to the points of the compass. The result is an astounding expanse of natural scenery visible from the master bedroom to the den and from many of the second-level guest rooms. "Bob calls it an endless view," says Kohart.

Kohart's observation is borne out the moment the tall, perfectly proportioned front door opens into the foyer. From there, the view through a wide window in Bob LaBant's office is a timeless landscape of grasses articulated by a narrow band of navigable creek channel and water birds in flight against a tree-lined horizon. This spectacular vision is enhanced by the foyer's distinctive architecture and intricate floor pattern. Defined on the left by a wide arch opening to the living room, and on the right by a unique hand-carved compass newel post embellishing the stairway to the upper level, the foyer is a suitable introduction to this compelling but comfortable home.

Kohart is especially pleased with the combination of matte-finished gold marble and dramatic inlaid woods used in the foyer's floor. "The inlay forms the points of a compass," says Kohart. The foyer also connects to a 40-foot gallery that runs the length of the living room and dining rooms and provides uninterrupted views of the setting. "Michael chose the materials and designed the inlay patterns in the floors of the foyer and of the gallery," says LaBant. "There are seven different inlaid woods in each section

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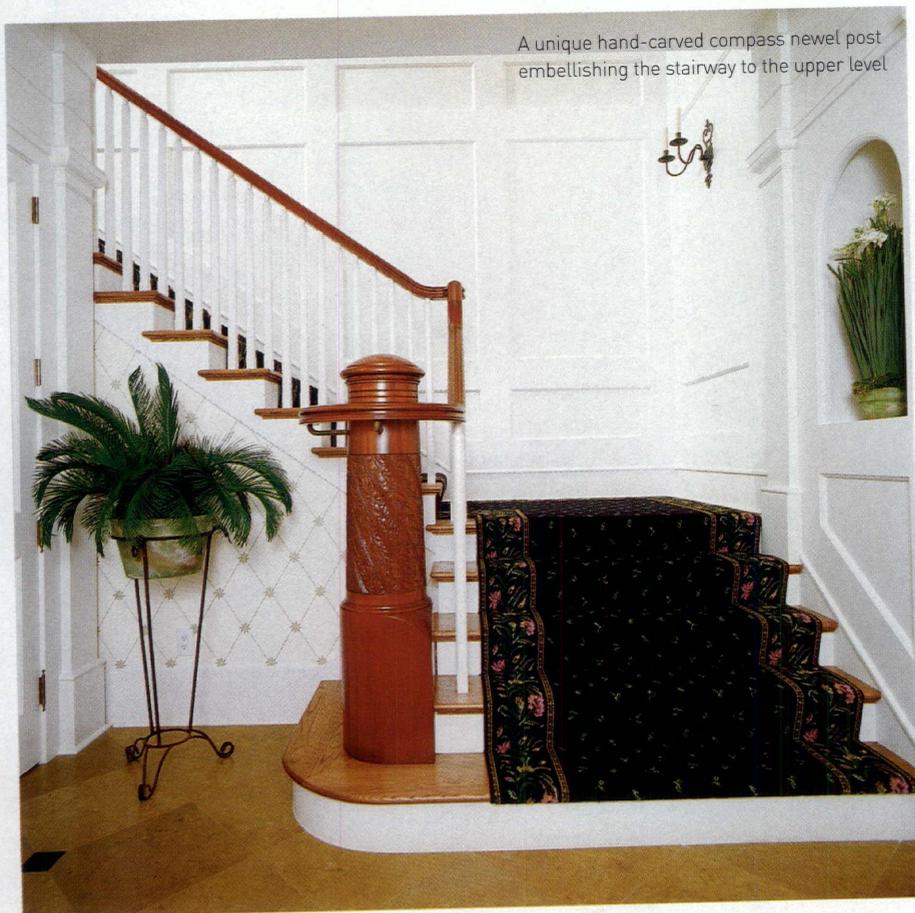
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A unique hand-carved compass newel post embellishing the stairway to the upper level

foil for the antique armchairs and a loveseat whose traditional look is brightened by Old Laurel Weaver's fabric of bold white, red and gold stripes on a green background.

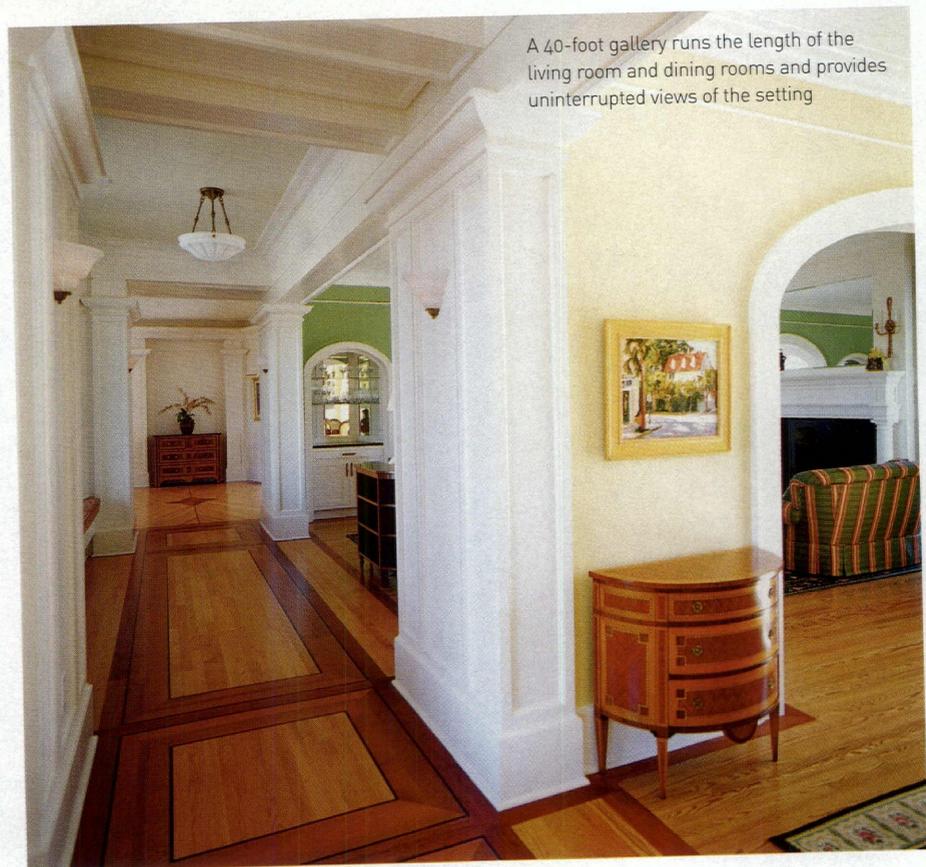
Separated from the living room by another graceful arch, the dining room has an Indo-European flair and features an elegant handmade sideboard, an Italian dining table, and French host and hostess chairs. The dining room window treatment echoes the red, green and gold theme in a striped Bruntschwig and Fils fabric trimmed with bouillon fringe and draped casually over a simple decorative rod. "The Stark carpet in this room is one of my favorites," says Kohart. "It is a Portuguese needlepoint piece, and the pattern is a series of diamonds with smaller diamonds within them and bordered by boxed diamonds."

Just as the elegant entry foyer is a grand introduction to the public areas of the LaBant house, the hand-crafted kitchen, a freestanding curving form of granite and mahogany, signals the beginning of the family spaces. Situated at the end of the dramatic gallery, it stands adjacent to an

of flooring." As appropriate accessories to such a spectacular space, Kohart and the LaBants chose two elaborately veneered European mahogany chests, placing one in the foyer and one at the end of the gallery.

Colors and textures for the house were chosen to blend with the marsh and bring the outdoors in. Warm reds, bright golden yellows and subdued greens are used in an array of sophisticated fabrics: naturalistic florals, small-scale prints and bold stripes. The colors, patterns and textures of the fabrics add a cozy traditional feel to the public spaces bordered by the foyer and gallery. Kohart notes that all window treatments were created by Wilmington's Garst Draperies. "The local trades persons and craftsmen were excellent," says Kohart.

In the living room, a generously scaled sofa dressed in a Coutant & Tout floral fabric sits before a tall mantel with mirrored over-mantel flanked by two floral-draped windows. The handwoven Stark carpet with tiny nose-gays on a black field is the perfect



A 40-foot gallery runs the length of the living room and dining rooms and provides uninterrupted views of the setting

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elaborate butler's pantry with warming oven, dishwasher, sink, icemaker, wine rack, and built-in china and glass storage. Graced with views of the marsh and creek framed by bay windows beneath the sheltering overhang of the columned and gently curved wrap-around porch, the kitchen is convenient to a family dining area and to a barrel-vaulted bar cabinet which segues into the den.

"The kitchen is the work of artisan/cabinet maker Wolfgang Weide," says architect Moorefield. "His craftsmanship is important throughout this house but it is with the kitchen that his work is especially appreciated. Not only is the kitchen a wonderful architectural statement, it is very functional." The kitchen's freestanding unit accommodates a work counter and storage spaces. See-through glass cabinets, with discreet appliance storage built into them, provide views of the out-of-doors, and the pale ivory-gold-toned granite counters are reminiscent of the colors found in the foyer's marble floors. "All the tile in the LaBant



The dining room has an Indo-European flair and features an elegant handmade sideboard, an Italian dining table, and French host and hostess chairs

The kitchen's pale ivory-gold-toned granite counters are reminiscent of the colors found in the foyer's marble floors



house was installed by Sellers Tile Company," says Moorefield. "Their attention to detail is evident." To the rear of the freestanding unit a long granite counter incorporates a Sub Zero refrigerator, and a range top and ovens by Thermador. The view from this counter is into the courtyard of the carriage house where perennial beds and paving stones lend an old-fashioned feel to the gabled structure.

If there is a favorite room in this house of so many enticing rooms and spaces, it is probably the den, an intimate room with its tray ceiling stained brown and walls washed in a green stain. The room is distinguished by a floor-to-ceiling paneled wall featuring a wide fireplace with a surround of Ann Sachs pinecone tiles, and by bright windows on its eastern and northern exposures. The eastern wall is bayed to accommodate a grouping with a loveseat and two comfortable armchairs. The loveseat fabric depicting birds is by Scalamandre and the subtle check and the warm russet fabrics of the armchairs are by Whittaker and Woods.

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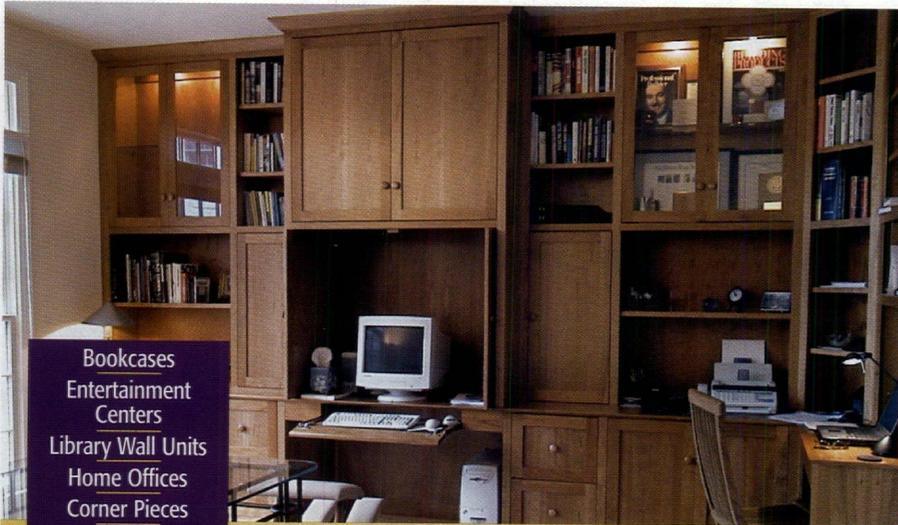
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If there is a favorite room in this house it is probably the den, an intimate room with its tray ceiling stained brown and walls washed in a green stain



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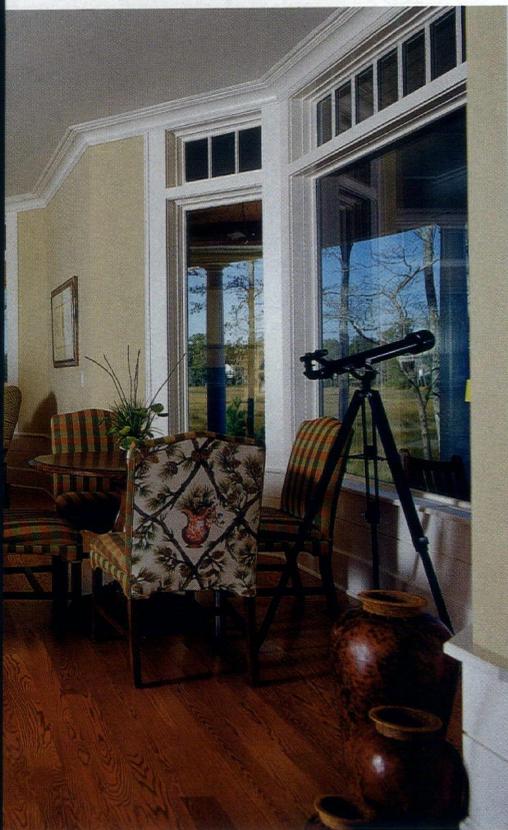
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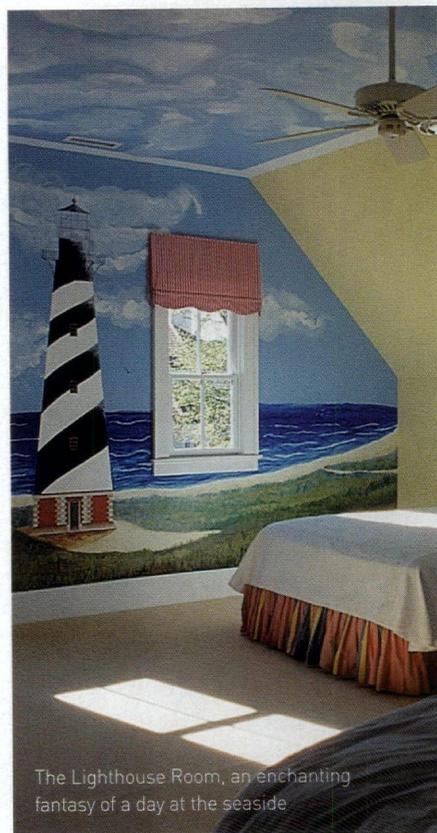
“This house is never predictable,” says Kohart. “There are themes in the decorating, just as there are themes in the architecture.” If Moorefield’s Shingle-style beauty is characterized by such appealing features as quirky gables, repeating arches, sunny galleries, shady balconies and grand sweeps of colonnaded porches, Kohart’s themes are often whimsical. “We have the monkey theme in the guest powder room and in the tone-on-tone wallpaper in the master bedroom hallway,” says Kohart. “I wanted something to convey the LaBants’ sense of humor.” Kohart also used a palm tree and monkey motif in the laundry room and in the upstairs guest sitting room, a tribute to the fact that North Carolina is probably the farthest north in the United States that palm trees can grow.

One of the home’s most delightful spaces is dominated by a theme perfectly suited to Landfall’s coastal setting and to the LaBants’ anticipation of their new home and life. As the project was nearing completion, Laura LaBant decided that an attic room which was slated as a storage area would be a good

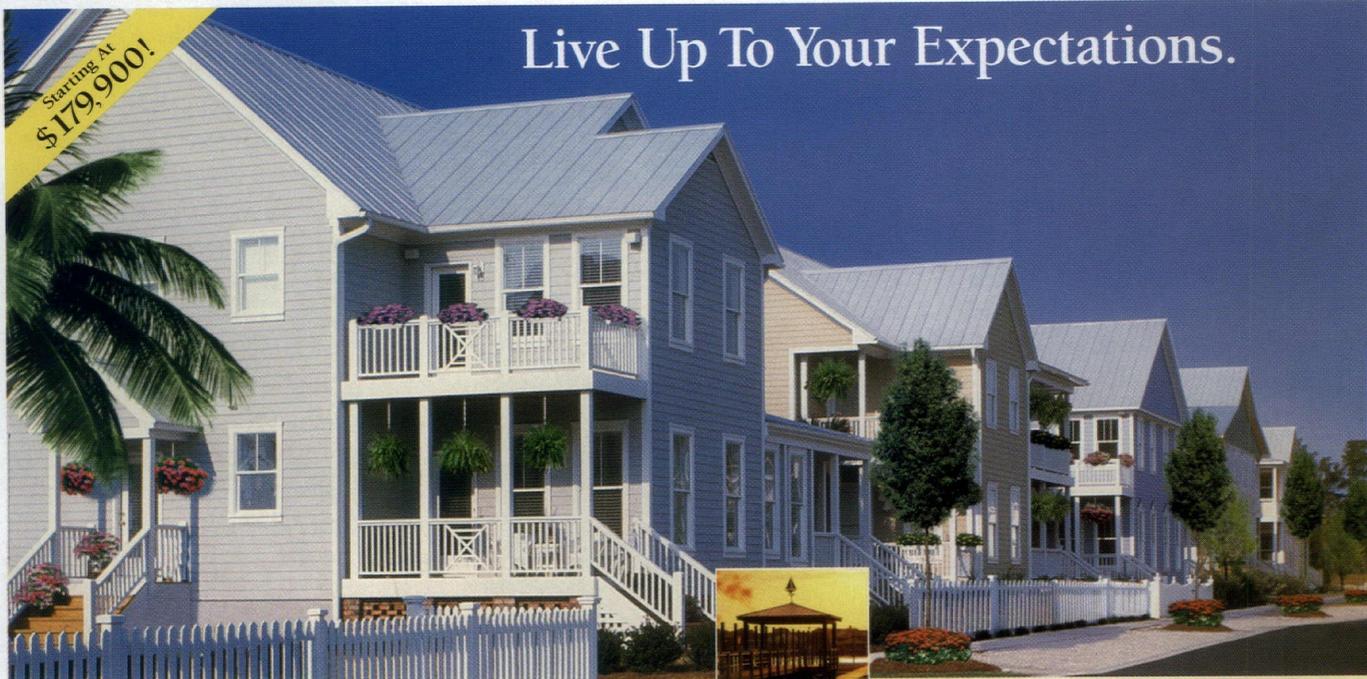


bunk room for overflow guests. "The more I thought about it, the more I thought maybe we'd be blessed with grandchildren and this could be their special place," she says. What emerged was the Lighthouse Room, an enchanting fantasy of a day at the seaside, executed by Wilmington mural artist Kent Mehalick. The mural features the Cape Hatteras Lighthouse, framed by windows with gaily striped pull-down shades, set on a grassy knoll with blue sea and sailboats in the background. The room is lined with stripe-skirted twin beds and a double bed, each with bedspreads featuring ship's wheels. Even the ceiling has a bright blue sky and drifting clouds.

Part of the pleasure of viewing the LaBants' spectacular home with its splendid views of Howe Creek is in understanding the thought and care that the owners and their talented group of designers, builders and artisans have brought to the project—and the fun they have had while completing it. MM



The Lighthouse Room, an enchanting fantasy of a day at the seaside



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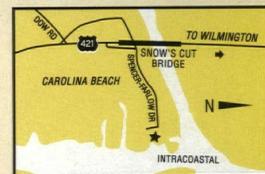


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continued from page 12

Frudakis, Corso said, "You can feel the overwhelming energy of that day (of Stewart's win)—our one moment in time."

Can it only have been 28 months ago that Stewart cut the arms off his rain jacket, went head-to-head all day with Phil Mickelson, Tiger Woods and Vijay Singh and then made history's longest 72nd hole U.S. Open-winning putt?

It was a stunning 15-footer for par rolled through a gray and gloomy mist that no one who was there will ever forget. It is still spooky to think about it.

Awash under a huge roar from the British Open-like bleachers around the 18th, and holding runner-up Mickelson's face in his hands seconds later, Stewart had shut the door on the greatest sports event ever held in North Carolina.

Four months later, Stewart was gone, killed with five others when his chartered Learjet decompressed shortly after departure from Orlando and wandered on autopilot northwestward for more than 1400 miles before falling from the sky near Aberdeen, S.D.

The world of golf lost a 42-year-old, two-time U.S. Open titlist, former PGA champion, and winner of 11 tour events overall.

Much worse, Stewart's family, the tour and the world of sport had lost an individual just fully coming into his own as a friend, fellow player, gallery favorite, businessman and head of a family. By all accounts, the last few years of Stewart's life were his best.

UNC professor of educational psychology Dr. Richard Coop was a counselor and friend to Stewart. On Tuesday, he stood at the podium speaking on behalf of Tracey Stewart and her children, Chelsea, 16, and Aaron, 12.

Dr. Coop's national stature in sports

psychology got started with Ben Crenshaw and has since included several prominent golfers and other athletes. He often worked with Stewart in Chapel Hill.

"Payne would arrive in Chapel Hill and would almost always ask if we had time to come to Pinehurst and play," Coop told the audience. "You know, Payne was an iconoclast and didn't like stuffed shirts much. But he always loved Pinehurst and its tradition."

Coop said that he's confident Stewart would be especially grateful for the bronze tribute not far from the spot of his greatest victory, explaining, "He would have said that Pinehurst was always kind of a home for him."

Coop also confided that Stewart's mentor for several years was UNC graduate Harvie Ward, a Tarboro native and one of the world's best golfers in the mid-1950s.

The 1949 NCAA champion in his junior year, Ward never turned pro. He won back-to-back U.S. Amateurs in 1955 and '56, ultimately playing in 13 Masters and eight U.S. Opens.

In 1948, Ward stunned Pinehurst by beating the famed Frank Stranahan in the final match of the North & South

Amateur, one of the most celebrated tournaments of the time.

Now 75 and retired in the Sandhills, Ward told the Greensboro *News & Record* a year ago, "Donald Ross died the week of that tournament. I guess he couldn't handle me winning it. I think I set amateur golf back 20 years by beating Stranahan."

Ward is a true character, the kind of fellow who might well have chosen to wear knickers on tour, the kind of guy Stewart would have naturally been drawn to.

Rumor has it that Ward once put a golf ball down on the pavement in Times Square and lashed it into the Broadway night. If Stewart didn't actually do that somewhere, he certainly considered it.

Now, of course, players on the famed No. 2 put a ball down on the final green and pretend they are putting for the 1999 U.S. Open title. It is a ritual with nearly every foursome.

Formalizing the tribute, Pinehurst officials announced Tuesday that on every Sunday between now and the last day of the 2005 U.S. Open in the village, No. 2's pin placement will duplicate the Stewart target on June 20, 1999.

Along with the sculptor, Stewart's widow and two children stepped up and unveiled his statue, detailed down to the shorn jacket sleeves, trademark bracelet and memorable grin.

They stood together proudly on this perfect Pinehurst morning, sharing in a long, standing ovation.

Hidden nearby in the village's cover of pines and still-blazing fall colors, the Village Chapel's carillon pealed a gentle "God Bless America" as the ceremony ended.

Stewart, a five-time Ryder Cup Team member who wore red, white and blue on that memorable gray day in this little North Carolina town, would have approved. **MM**



PHOTO BY THOMAS TODHEY BROWN

WEB SITES

The Web is a virtual encyclopedia of information, especially when the subject is golf. But like an encyclopedia, finding exactly what you want can be cumbersome because of the sheer volume of material. Here are three Web sites worth bookmarking:

www.pgatour.com

Run by the PGA Tour, this site is all things related to the PGA Tour and does a sufficient job of providing the rest of the golf news from around the world.

www.golfclubatlas.com

A must-see for the hard-core course architecture

buff, this site offers an eclectic perspective on the issues and nuances of course designing.

www.golfinkstothePast.com

A commercial site for collectors with a particular slant toward Bobby Jones, it's a wonderful site to browse, offering a bit of everything for collectors.

by Stuart Hall

Donald Ross Courses

ARTISTIC ACHIEVEMENTS

Tom Doak is well aware of Dr. Alister MacKenzie's genius. Doak, a noted golf course architect and author, has canvassed the world to view MacKenzie's architectural course designs. He has traveled to Royal Melbourne in Australia, to Lahinch in Ireland, to all points in the United States—Augusta National in Georgia, Crystal Downs in Michigan and Cypress Point hard against the California coastline.

So Doak did not need to review another list of the world's top 100 courses to comprehend MacKenzie's mastery of contour in an era that produced arguably the finest golf courses in the world. Yet he skimmed the list anyway for sheer pleasure.

"I looked at the top 100 list and started sorting out what are those special pieces of property that people have had, and Donald Ross never had a piece of property like that," said Doak, who last year co-authored *The Life and Work of Dr. Alister MacKenzie* and debuted Oregon's Pacific Dunes to critical acclaim worthy of a spot on any top 100 list.

"Ross had some good ones, but nothing that would blow people away from the word go, including Seminole and Pinehurst, and some of the great courses he built," Doak said. "Maybe that's a greater testament to his work."



Leonard Tufts, James Walker Tufts's son, and Donald Ross in 1926

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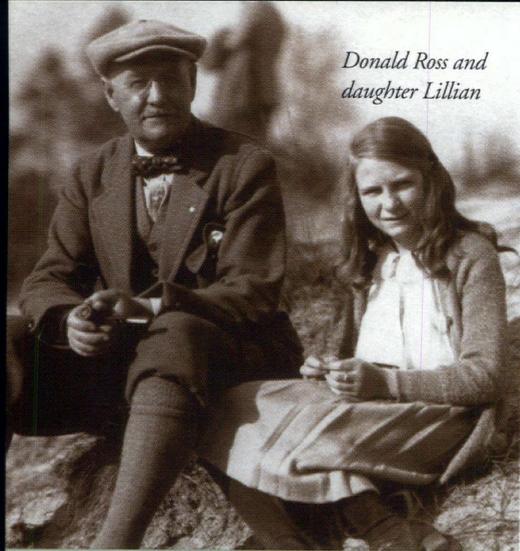


PHOTO BY ELIZABETH PIPPITT SHAPIRO

THE DONALD ROSS FILE

Born: 1872, Dornoch, Scotland

Died: 1948, Pinehurst, N.C.

Career Influences: Old Tom Morris; John Sutherland; The Old Course, Dornoch

Of Note: Ross was an accomplished professional golfer who won two Massachusetts Opens, finished in the top 10 four times in the U.S. Open and eighth in the 1910 Open Championship.

Architectural Philosophies: Preferred routings that took full advantage of natural settings and terrain. Noted for his creativity with green complexes, especially with green contours. Did not adhere to a set of strict principles so his courses were not of the cookie-cutter sort, but more reflected the era of when the course was designed.

Must-see Original Designs:

- Pinehurst No. 2 (N.C., 1903–1948)
- Brae Burn Country Club (Mass., 1912)
- Wannamoisett Golf Club (R.I., 1914)
- Oakland Hills (Mich., 1917)
- Interlachen (Minn., 1919)
- Oak Hill (N.Y., 1923)
- Salem Country Club (Mass., 1925)
- Seminole (Fla., 1929)

His Words:

- "... give me some slightly rolling terrain and sandy soil, and I'll give you the best courses."
- "There is no such thing as a misplaced bunker. Regardless of where a bunker may be, it is the business of the player to avoid it."
- "Bearing in mind that golf should be a pleasure and not a penance, it has always been my thought to present a test of the player's game; the severity of the test to be in direct ratio with his ability as a player."

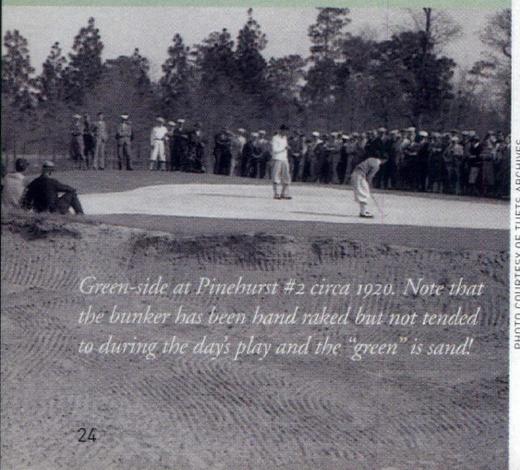


PHOTO COURTESY OF TUFTS ARCHIVES

Green-side at Pinehurst #2 circa 1920. Note that the bunker has been hand raked but not tended to during the day's play and the "green" is sand!

Doak is right. From an aesthetics perspective, pit Pinehurst No. 2, a piece of work that Ross tinkered tirelessly with for nearly half a century, against the ruggedness of Royal Melbourne or the captivating coastline of Cypress Point or the aura of Augusta and No. 2 loses every time. Ross courses lull a player into a sense of security with the simplicity of their designs, and yet they are deceptively wicked from a strategy standpoint. Miss the wrong side of the fairway and you will pay handsomely. Hit the wrong quadrant of a green and three putts may be considered good fortune. A testament to Ross' artistic achievement is that the U.S. Golf Association, which prides itself on defining true national champions, has chosen to play nearly 60 national championships, including 18 U.S. Opens, on Ross courses.

His works were a product of vision. If he could not envision a hole before he built it, then it was not going to be a very good hole. And in a time when courses were shaped by mules and muscle, Ross often let the land dictate.

"The thing I don't hear about his courses that I loved is their rhythm," said Johnny Bulla, who played professionally from the 1930s through the 1950s and who befriended Ross. "He would repeat elements from hole to hole: bunkers, swales. He was writing a symphony out there." Pinehurst No. 2 is considered Ross' virtuoso performance. But such classics as Oak Hill, Oakland Hills and Seminole are also among his most revered work. The hardcore Ross admirers—of which there are enough to have created the Donald Ross Society—will point to lesser known designs as Wannamoisett in Rhode Island, Holston Hills in Tennessee and Salem in Massachusetts as being every bit as worthy of adulation.

The volume of Ross' life's work is staggering given the main form of mass transportation of his era was by rail. Yet he managed to blanket most of the East Coast with his designs. In researching *Discovering Donald Ross*, author Bradley S. Klein identified 399 courses that Ross either designed from scratch, redesigned or consulted on.

"I have since found two more, so the total is 401," said Klein, who adds that another 200 are mistakenly attributed to Ross. "The number of courses he had a hand in is amazing. But of that total, I'd say there were about 50 he went back to twice and maybe 60 or 70 that he went to several times."

The remaining bulk of designs received a meeting by Ross with the course's owner, a walk-through of the land and then copious notes that were eventually entrusted to an able associate, such as J.B. McGovern, who would carry out Ross' intent almost to the letter. In the 1920s, Ross was often taken to task for a mass production of designs, critics suggesting he was driven by greed. "Many of his associates were very much on the same page with Ross, so he felt confident leaving them in their hands," Klein said. In 1933 MacKenzie wrote *The Spirit of St. Andrews* (a manuscript that never made it to press until 1995) in which he writes about his architectural designs. Oddly, MacKenzie makes little mention of his most acclaimed work—Augusta National—not because acute modesty prevented him, but because he never saw the finished product.

Ross was similar to MacKenzie in this regard. "I think later in life he regretted having taken on so much work," Klein said. "So just imagine if he had scaled back and focused more on fewer courses."

Architectural design, however, was a profession virtually infused into Ross at an early age. He was

born in 1872 and raised in the Northern Scotland village of Dornoch, home to a course of the same name that at its finest is every bit as majestic as St. Andrews.

By the early 1890s Ross was serving as a St. Andrews apprentice to Old Tom Morris, a golf rennaissance man who won four British Opens and was an accomplished architect and equipment maker. Soon Ross was back at Dornoch serving as the club's first greenskeeper.

At age 26, Ross emigrated to the United States on the advice of a visiting Harvard professor who convinced him of golf's impending popularity in America. Befriended by this professor living on the influential fringe of Boston, Ross became a local club pro at Oakley Country Club where he turned a mundane layout into a trying test.

Wealthy Bostonian James Walker Tufts, who had started a family resort in Pinehurst in 1895, was smitten with Ross' work at Oakley and invited him down to become the club's pro and course designer. By 1907, Pinehurst No. 2 was built and Ross' reputation would not be contained within the Sandhills region.

"Ross was influenced by three things basically," Klein said. "He was influenced by the ground game, shots where the ball rolls and you're not having to hit shots that carry all the time."

"Second he was influenced by match play, which was much more popular in those days than it is today, and which he found interesting because you're playing your opponent and not par. So on his routing plans he always indicated hole number and yardage, but never par. "And, third, interestingly, his Protestant upbringing influenced him. He wasn't necessarily worried about his designs being fair all the time. The unexpected will happen on the course and he was always interested in how one would pick himself up."

Ross, who died in 1948 at age 75, was a quiet, meticulous, unassuming family man who was not into braggadocio like many of his peers. And his works reflected this cerebral approach in that each design offered a sense of nature, strategy and variety. If Ross possessed a wild streak, it came in his designing of green complexes, which were dynamic in their creativity.

"And this may be the true genius of Ross," Klein said. "Everyone associates his work with his greens, his crowned or punch bowl greens. But his ability to route a course, the intimacy of holes to one another and to the land was both brilliant and efficient."

"You come off the 18th green at Pinehurst No. 2 and you just expect there to be another hole after that. You don't walk off the green and into this parking lot. That's the beauty of his work, it's intimate with its surroundings."

Debates constantly rage as to whether the designs of a century ago can withstand the technological advances of the game today. Klein believes the classics of the Golden Age of Design will, only because they were built on sound philosophies.

"The basic principles Ross held back then are still relevant today," Klein said. "Cross bunkers, for example, served the same function in the 1920s as they do today. The only difference is distance; you would have to take into consideration that players are hitting the ball much further than they did 75, even 15 years ago."

"But many of Ross' courses would hold up just fine. It was almost as if he built them for any era." And he did. 

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Within the fraternity of golf course architects there exists a certain degree of vanity, each architect attempting to carve his name—and courses—among the finest of his generation.

Having a course debut to critical acclaim and high "Best of" rankings, as Tom Doak's Pacific Dunes did in 2001, bodes well for both architect and course. But how a course withstands the passage of time ultimately determines the legacy of both.

A polling of *The Wire's* readers for the Metro Magazine Golf Special revealed that "classical era" designs and designers are still the rage. In the categories of "Best Course in U.S." and "Course You Most Want to Play," voters placed Pebble Beach, Augusta and Cypress Point in their top five.

A newcomer that has caught the readers' fancy is Wolf Creek Golf Resort in Mesquite, Nevada, which opened in October 2000 and made both top five lists. Also Oregon's dynamic Pacific coast duo of Bandon and Pacific Dunes ranked high among voters.

No surprise either in the category of "Best Course Designer," Dr. Alister MacKenzie, who designed both Augusta National and Cypress Point, led in votes over peer A.W. Tillinghast. Surprisingly, Donald Ross finished tied for fifth in the voting with Tom Fazio.

Best Course in U.S.

- (percentage of total votes)
- 17.2 Pebble Beach Golf Links, Pebble Beach, Calif.
 - 13.8 Augusta Nat'l, Augusta, Ga.
 - 13.8 Pine Valley Golf Club, Pine Valley, N.J.
 - 6.9 Cypress Point Club, Pebble Beach, Calif.
 - 6.9 Pacific Dunes, Bandon, Ore.
 - 6.9 Wolf Creek Golf Resort, Mesquite, Nev.
 - 3.4 Bandon Dunes, Bandon, Ore.
 - 3.4 Blackwolf Run (River Course), Kohler, Wis.
 - 3.4 Golf Club at Cuscowilla, Eatonton, Ga.
 - 3.4 Landmark, Golf Club, Palm Springs, Calif.
 - 3.4 Oakland Hills Country Club (South Course), Bloomfield Hills, Mich.
 - 3.4 Ocean Trails, Palos Verdes, Calif.
 - 3.4 Pinehurst No. 2, Pinehurst, N.C.
 - 3.4 Princeville Resort, (Prince Course), Kauai, Hawaii
 - 3.4 Shinnecock Hills Golf Club, Southampton, N.Y.
 - 3.4 Stock Farm Club, Hamilton, Mont.

Course Most Want to Play

- 30.0 Augusta Nat'l, Augusta, Ga.
- 20.0 Cypress Point Club, Pebble Beach, Calif.

continued on page 28

THE GOLFER'S BOOKSHELF

There is an old sports writing theory that the smaller the ball, the better the literary product. Clearly golf has produced its share of fine books on the sport, and continues to do so as evidenced by the following listing of recent releases.

A Golfer's Education

by Darren Kilfara
Algonquin, \$24.95
Darren Kilfara initially headed to Scotland's St. Andrews University to work on his thesis on the history of golf. What unfolded was an education of a different sort, as Kilfara travels throughout Scotland, playing the finest courses of the land, collecting a wealth of tales and learning that golf really is a game of simplicity—not scores.

A Season in Dornoch: Golf and Life in the Scottish Highlands

by Lorne Rubenstein
Simon & Schuster, \$23
Canadian journalist Lorne Rubenstein returns to the mystical and magical Dornoch, spending a summer in the tiny Northern Scotland town that is home to Donald Ross. During his stay, Rubenstein finds there is a warm spirit to the hardened townspeople, but also rediscovers golf as it was meant to be played—for the sheer joy.

The Art of Golf Design

Paintings by Michael Miller and Essays by Geoff Shackelford
Sleeping Bear Press, \$65
Augusta National, Pinehurst, National Golf Links of America, Pasatiempo, Pebble Beach, Sand Hills, Crystal Downs, Cypress Point and Winged Foot are just a few of the courses found in *The Art of Golf Design*. Miller's paintings are the 19th-century style based largely on black and white photographs of the period. This method allowed Miller freedom to

portray the time of day, the season and the weather, but the features of the holes are not exaggerated or romanticized. The landscapes are complemented by Shackelford's provocative essays.

How I Play Golf

by Tiger Woods and editors of *Golf Digest*
Warner Books, \$34.95
So you want to play like Tiger Woods? If nothing else, Woods lets readers in on the five secrets to his success—a combination of physical, metaphysical and psychological practices he uses every day. With a light and sometimes humorous style, Woods may have written an instructional book that will rival Ben Hogan's classic *Five Lessons: The Modern Fundamentals of Golf*.

In My Dreams I Walk with You:

The Dennis Walters Story
by Dennis Walters
with James Achenbach
Sleeping Bear Press, \$24.95
At age 24, Dennis Walters had aspirations of making it on the PGA Tour. Then he suffered a tragic golf cart accident that left him a paraplegic. Twenty-seven courageous years later, he still hasn't given up. From his rehabilitation to how he found golf again and rebuilt his life, the book chronicles how Walters became widely regarded as one of golf's greatest showmen, performing at golf tournaments around the country and opening for Tiger Woods at his junior clinics.

Cut Shot

by John R. Corrigan
Sleeping Bear Press, \$22.95
The debut mystery novel from John Corrigan combines the hardboiled detective fiction genre with real-world

details of the PGA Tour for a present-day thriller. Corrigan is dyslexic and draws upon his own experiences for the main character's struggles. For his research in making the PGA Tour authentic in *Cut Shot*, Corrigan relied on good friend and Tour player J.P. Hayes.

The Chosen One

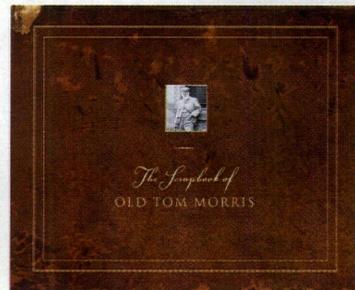
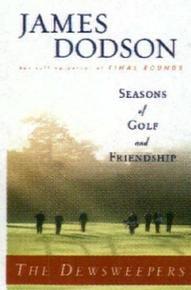
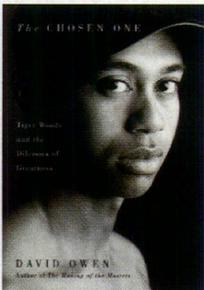
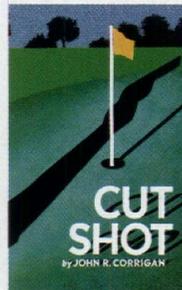
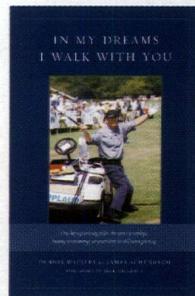
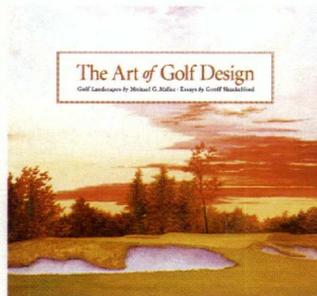
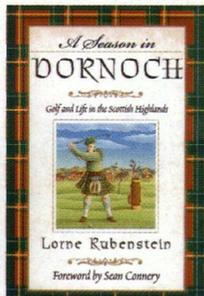
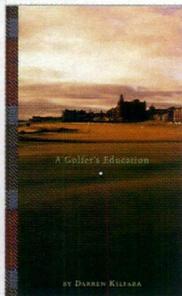
by David Owen
Simon & Schuster, \$21
Ever since Tiger Woods exploded into our national consciousness, golf has been altered forever. But Woods' impact has not been confined to the course. Owen examines Woods' multicultural social, economic and athletic influence in a sport that has passively resisted the breaking of antiquated traditions.

The Dew Sweepers: Seasons of Golf and Friendship

by James Dodson
The Penquin Group, \$24.95
Possessors of the morning's first tee times, an eclectic group of weekend dew sweepers from an old upstate New York golf club make author James Dodson one of their own for a year. The result is an eloquent examination of each man's life through the shared stories, jokes and camaraderie of their weekend rounds.

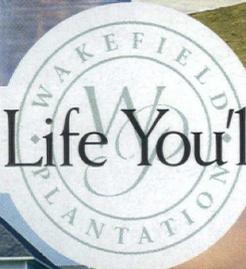
The Scrapbook of Old Tom Morris

by David Joy
Sleeping Bear Press, \$45
Old Tom Morris was a true golf renaissance man, being an accomplished champion, course architect and ball and club maker—all before the turn of the century. *The Scrapbook of Old Tom Morris* is a compilation of ancient news articles, vintage photographs, course maps, historical golf matches and personal memories showcasing the game in a visually stunning way. **MM**





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continued from page 26

- 10.0 Bandon Dunes, Bandon, Ore.
- 6.7 Pebble Beach Golf Links, Pebble Beach, Calif.
- 6.7 Turnberry, Scotland
- 6.7 Wolf Creek Golf Resort, Mesquite, Nev.
- 3.3 Kapalua Golf Club (Plantation Course), Hawaii
- 3.3 Merion Golf Club (East Course), Ardmore, Penn.
- 3.3 Pacific Dunes, Bandon, Ore.
- 3.3 Pine Valley Golf Club, Pine Valley, N.J.
- 3.3 Seminole Golf Club, North Palm Beach, Fla.
- 3.3 Shinnecock Hills Golf Club, Southampton, N.Y.

Best Course Designers

- 16.1 Dr. Alister MacKenzie
- 12.9 A.W. Tillinghast
- 9.7 Robert Trent Jones Sr.
- 9.7 Robert Trent Jones Jr.
- 6.5 Tom Fazio
- 6.5 Donald Ross
- 3.2 George Crump
- 3.2 Greg Norman
- 3.2 Tom Doak
- 3.2 Old Tom Morris
- 3.2 Pete Dye
- 3.2 Rees Jones
- 3.2 Gary Player
- 3.2 Michael Strantz
- 3.2 Willie Park
- 3.2 James McAfee
- 3.2 Ben Crenshaw
- 3.2 Robert Cupp **MM**

SPECIAL GOLF SECTION

Youth Movement

JUNIORS TO KEEP AN EYE ON

James Vargas speaks with a certain degree of wisdom when he says he has seen the next generation of young golfers. There is, he says, a youth movement afoot.

"I started playing [American Junior Golf Association] when I was 13 and it seemed like all the top players were 17 or 18," he said. "Now it seems like kids are even better at 14 and 15. There are players out there you have never heard of, but you will. Give them a couple of years."

Vargas knows because he has had to compete against them. Vargas is only 17 years old, yet began 2002 as the No. 1-ranked junior player in the United States. A senior at Miami's Christopher Columbus High, Vargas has signed to play for reigning NCAA champion Florida beginning in the fall.

With the explosion of junior golf in the Tiger Woods era and junior circuits such as the AJGA, which conducted 65 tournaments and had over 5300 members in 2001, up-and-comers are emerging throughout the country.

Here are three to keep an eye on in the region:

Webb Simpson—Sophomore, Broughton High, Raleigh

- Began 2002 ranked No. 2 in *Golfweek*/Titleist junior boys rankings, right behind Vargas. Finished 31st for 2000-01
- Ranked 24th in *Golfweek*/Ashworth Top 100 junior rankings for 2000-01
- 2001 AJGA All-American
- Won the prestigious AJGA Rolex Tournament of Champions last July
- 3-0 record in 12th East-West Canon Cup in Asheville last August
- Teamed with Brendon Todd to win N.C. Four-Ball Tournament last fall

Brendon Todd—Junior, Green Hope High, Morrisville

- No. 9 in *Golfweek*/Titleist junior boys rankings
- Won the N.C. High School Athletic Association 4A title as a freshman
- Last summer's highlights included a second-place finish at Scott

Robertson Memorial in Roanoke, Va., followed by a third at the AJGA's Greater Greensboro Chrysler Junior

- At U.S. Junior Amateur, reached third round of match play before being ousted
- A member of the Canon Cup's East team

Chris Brady—Junior, Green Hope High, Morrisville

- No. 42 in *Golfweek*/Titleist junior girls rankings
- Won NCHSAA 4A individual title as a sophomore, placed ninth as junior
- Played limited AJGA schedule last summer, but placed 4th at the Henry-Griffiths Junior at Furman, then followed with a 13th at Greater Greensboro Chrysler Junior
- Also tied for 28th at McDonald's Betsy Rawls Girls National Championship, then finished up summer schedule with a tie for 5th at AJGA Robert Trent Jones Golf Trail Junior Classic **MM**



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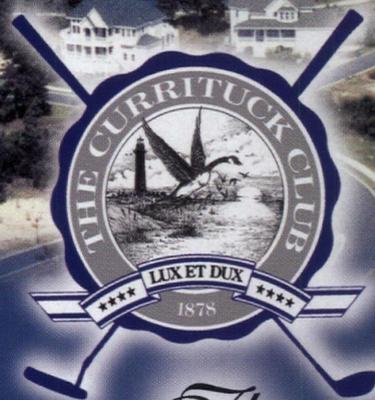
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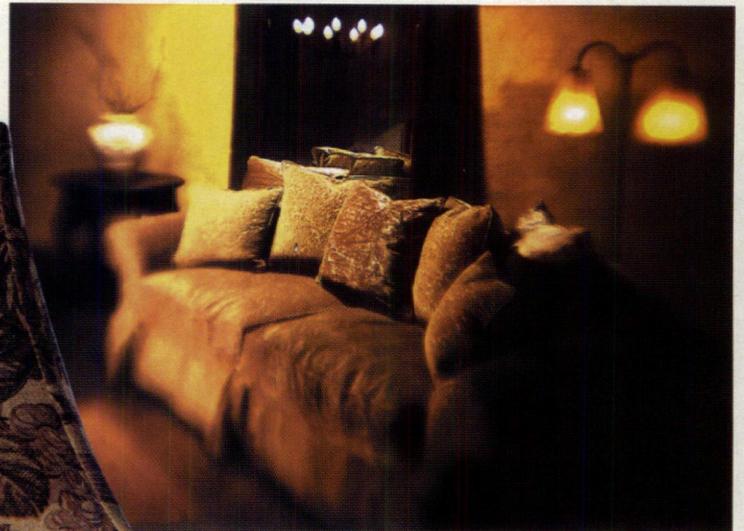
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PHOTO BY MICHAEL ROMANEY

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1. You must complete at least 10 categories for your ballot to count.
2. Ballots must be received by May 1, 2002.
3. Only one ballot per reader, please.

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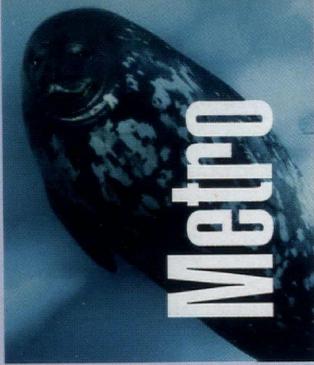
ENTRY BALLOT	Tell Us Your Favorites
Resorts/Travel/Hotels	
Golf resort	
Resort spa	
Ski resort	
Airline	
Tropical travel destination	
Travel destination abroad	
City hotel	
Wining/Dining	
Health food store	
Grocery store	
Southern food	
Outdoor dining	
Restaurant	
Barbecue restaurant	
Seafood restaurant	
French restaurant	
Italian restaurant	
Chinese restaurant	
Thai restaurant	
Indian restaurant	
Mexican restaurant	
Greek restaurant	
Japanese restaurant	
Vegetarian restaurant	
Waitstaff	
Chef	
Caterer	
Hot dog	
Hamburger	
Pizza	
French fries	
Bagels	
Clam chowder	
Cheesecake	
Steaks	
Subs	
Shopping/Retail	
Mall	
Shopping center	
Department store	
Men's clothing	
Women's clothing	
Place to buy an evening gown	
Place to buy shoes	
Place to buy a wedding ring	
Place to buy designer jewelry	
Place to buy a watch	

Name:	
Address:	
City/State/Zip:	
Home phone: ()	
Work phone: ()	
E-mail:	

ENTRY BALLOT

Tell Us Your Favorites

Place to buy perfume	Historic building
Place to buy linens	Public gardens
Home Life	Media
Florist	Regional TV personality
Garden center/nursery	National TV personality
Place to own a second home	Radio personality
Residential real estate company	Fiction book
Commercial real estate company	Non-fiction book
Home improvement store	Local author
Carpet	Chain bookstore
Place to buy art	Local bookstore
Place to buy furniture	Indulgences
Place to buy a lamp	Cigarettes
Place to buy an oriental rug	Cigar
Best antiques	Soft drink
Healthcare/Wellness	Beer
Optician	Wine
Eyecare center	Liqueur
Hospital	Vodka
Emergency room care	Bourbon
Place to have a baby	Gin
Place for cardiac care	Scotch
Place for cancer care	Rum
Plastic surgeon	Marguerita
Vein clinic	Martini
Lasix eye center	Bloody Mary
Health club	Cosmopolitan
Day spa	Beer selection in a restaurant
Communications/Technology	Microbrew
Cell phone company	Red wine
Local phone service	White wine
Long distance provider	Desert wine
Electronics	Automotive
Place to buy software	Sports utility vehicle
Internet service provider	Sports car
Place to buy a computer	Van
Site to shop online	Truck
Education	Sedan
Private college	Sports
Private lower school	Favorite sports team
Private high school	Golf course
Scenic college campus	
Party school	What other publications do you read on a regular basis?
Public college	
Public Spaces	Have you traveled more or less since September 11, 2001
Tourist attraction	
Public museum	Do you plan to spend recreational money close to home or away?
Historic site	



Preview

THE HORIZON CLEARS, AND HAPPY EVENTS WAVE US FORWARD

Classical music is hitting high notes. Standouts among the fine concerts that are tuning up to perform include a contemporary music ensemble called Eighth Blackbird founded in 1996 at Oberlin Conservatory. The sextet will play at Duke, N.C. State and UNC-Wilmington. Another winner will be Peter Klein's production of the Gershwins' *Porgy and Bess* at the Carolina Theatre in Durham. And at East Carolina University a talented violin professor, Ara Gregorian, has organized the "Four Seasons Chamber Music Festival" that is making waves in Greenville.

The museums are exciting. The N.C. Museum of Art is hosting a "Frank Capra Film Festival," featuring some of the screen director's most popular films. And the N.C. Museum of Natural Sciences has a traveling "Wildlife Photographer of the Year" exhibition from the British Natural History Museum, featuring more than 80 winning wildlife shots.

The stages will make you chuckle, weep or hang on to your seats with offerings such as the rousing *Music Man* at the Cape Fear Regional Theatre in Fayetteville, *Little Women* at Raleigh Little Theatre and the widely praised *Playboy of the Western World* at Playmakers in Chapel Hill.

The galleries will offer eclectic exhibitions. On view at New Bern's Craven Arts Council & Gallery is a rare collection of North Carolina African tribal artifacts. The Pinehurst Hotel will hold a special weekend exhibit by Marc Chagall, and the Raleigh Fine Arts Society will put on their 24th annual Artists Exhibition at Meredith College.

Upcoming pop music concerts include The Bent Mountain Band, masters of old-time music, who will reunite for concerts at UNC-Chapel Hill. Weezer will rock Raleigh's Entertainment and Sports Arena in February and Carlos Santana will do the same in March.

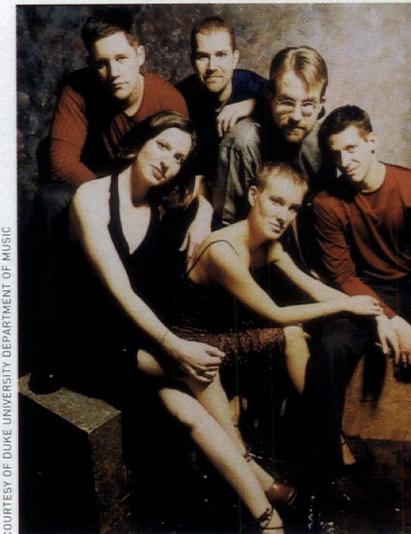
Dancing is mesmerizing. The East Carolina Dance Theatre in Greenville will present "Dance 2002," featuring the choreography of guest artist Gabriel Masson. Carolina Ballet of Raleigh will perform *Cabaret II* in February, with cabaret songstress Andrea Marcovici. And in March the Ballet will stage the complete Handel's *Messiah*, with the N.C. Symphony and the Raleigh Oratorio Society.

Our Potpourri events offer something for everyone. Highlights will be Camellia Weekend at Airlie Gardens in Wilmington and later the opening of a year of special events celebrating the Gardens' 100th birthday. In Greenville, Warabi-Za, a leading Japanese theater company will come straight from Akita, Japan, to ECU's Wright Auditorium.

Please note our new deadlines for Preview and let us know what your organization has scheduled for the spring months ahead.

—Frances Smith, senior editor

composition students (call 919-684-4444)...a concert sponsored by Duke's Encounters with the Music of Our Time on Feb. 9 in **Stewart Theatre** on the N.C. State campus in Raleigh (call 919-515-1100)...and a performance in **UNC-Wilmington's Kenan Auditorium** on Feb. 15 sponsored by UNC-W's Arts in Action Performing Arts Series. This sextet, comprised of clarinet, violin, flute, piano, cello and percussion, has played and wowed audiences across the country. Call 800-732-3643 or 910-962-3500.



COURTESY OF DUKE UNIVERSITY DEPARTMENT OF MUSIC

The Eighth Blackbird will perch on stages at Duke, N.C. State and UNC-Wilmington

Peter Klein will present the Gershwins' *Porgy and Bess* on Feb. 9 in the **Carolina Theatre** in Durham. The Gershwins' unforgettable music and lyrics infuse the classical operatic structure with the jazz, blues, and gospel sounds of the African-American South, creating the quintessential American Opera. The loved Gershwin songs, including "Summertime," "I Got Plenty O' Nuttin'," and "It Ain't necessarily So" are as appealing as ever. Call 919-560-3040 or visit <http://www.carolinatheatre.org>.

A CLUSTER OF CLASSICAL

The A. J. Fletcher Opera Institute of the North Carolina School of the Arts will present Vincenzo Bellini's *Beatrice di Tenda*, a story of love,

betrayal and political intrigue, at the A. J. Fletcher Opera Theater in the BTI Center for the Performing Arts in Raleigh on Feb. 8 & 10. Call 919-834-4000, or 919-831-6060.

The **Eighth Blackbird Contem-**

porary Music Ensemble will perform in three area venues in February: A Master Class in **Duke's Baldwin Auditorium** in Durham, Feb. 7 where the Ensemble will perform works by Duke graduate

The much praised **Four Seasons Chamber Music Festival** created by **Ara Gregorian**, professor of violin at East Carolina University, will present concerts both months in the **A.J. Fletcher Recital Hall**, ECU campus in Greenville. On Feb. 14 the concert will feature **Beethoven and Brahms for Valentine's Day** and on March 26 Four Seasons will perform with guest artists **The Brentano String Quartet**. Gregorian will make a special guest appearance with the quartet. Call 800-ECU-ARTS or 252-328-4370.

Guest artist **Will Ransom**, piano, will join **The Ciampi Quartet** in the Piano Quintet by Camille Saint-Saens in a performance in the Nelson Music Room at Duke University in Durham on Feb. 16. The program will also include Maurice Ravel's Quartet in F Major, and a "First Light" premiere performance of "Sidelines (Reflections on Three American Sports)" by Anthony M. Kelley. Call 919-684-4444.

The **Duke Chorale**, Rodney Wynkoop, conductor, will perform in the Duke Chapel on Feb. 21....On March 21, the Chorale will perform



COURTESY OF ACKLAND ART MUSEUM

Giovanni Battista Piranesi, Italian 1720-1778. View of the Palazzo Barberini, on the Quirinale, 1749 etching—on view at the Ackland Art Museum

their **Tour Concert** in Baldwin Auditorium on the Duke campus.

The **Raleigh Chamber Music Guild** will present the **Musicians from Marlboro**, performing the Debussy String Quartet and the Schubert Octet for Woodwinds and Strings on Feb. 24 in the **A.J. Fletcher Opera Theater** in the BTI Center, Raleigh....And on March 17, the Guild will present the **Waverly Consort**, an instrumental and vocal ensemble, in a program entitled

"Iberia." Call 919-821-2030 or visit www.rcmg.org.

Internationally acclaimed opera star **Denyce Graves** will present a concert on March 3 in the **A.J. Fletcher Opera Theater** in Raleigh on behalf of **The Opera Company of North Carolina**. A gala fundraising dinner will follow the concert for benefactors. Call 919-834-4000 or www.ticketmaster.com (concert tickets only); 919-859-6180 or email operatix@hotmail.com

(dinner and concert).

Sridhar will perform his **North Indian classical music** in UNC-W's Kenan Auditorium in Wilmington on March 16. Sridhar, one of today's finest exponents of the sarod, will transport you with the richness of his exotic homeland's traditional Indian music. The concert is part of the UNC-W Arts in Action Performing Arts Series. Call 800-732-364 or 910-962-3500.

The nationally acclaimed **North Carolina Boy Choir** and Mollarme will perform Heavenly Harmonies at the Durham Arts Council Building, Royall Center for the Arts, on March 24. Call 919-560-2788.

MUSEUMS WELCOME SPRING

You can explore the complexities and contradictions of the 18th century this spring in the exhibition, **Reason and Fantasy in an Age of Enlightenment**, recently opened and continuing until April 21 at the **Ackland Art Museum** on the campus of UNC-Chapel Hill. The exhibition is the

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Fly on bletus funogus by Rony Vander Elst, Young Wildlife Photographer of the Year, NC Museum of Natural Sciences exhibit on now thru March 3

product of a graduate seminar directed by Prof. Mary Sheriff of the UNC-CH Art Department. Call 919-406-9837, 919-966-5736 or visit www.ackland.org.

A traveling exhibition from the Smithsonian Institution, **On Miniature Wings: Model Aircraft** from the National Air and Space Museum, has landed at the **N.C. Museum of History** in Raleigh and will be on view until April 7. The exhibit contains 25 scale replica model aircraft, dating as far back as the end of the 19th century and examines the historic role aircraft models have played in the development of the aviation industry. Call 919-715-0200.

The **N.C. Maritime Museum** at 315 Front St. in Beaufort has opened a photography exhibit, **Pages of the Book**, by Rosemary Kramer of Morehead City. Taken from 1996-2001, these photographs show people at work in the fish houses, at worship and in their neighborhoods. The exhibit will be open until March 10. Call 252-728-7317.

The **North Carolina Museum of Art** in Raleigh is hosting a **Frank Capra Film Festival**, presenting some of the renowned screen director's best-known films. Screenings will include *It Happened One Night* and *Mr. Deeds Goes to Town*. The festival will conclude on Feb. 15. Call 919-839-6262 or visit www.ncartmuseum.org.

The **N.C. Museum of History** in Raleigh will celebrate African American History Month with **African American History Tours** on Feb. 2, 9, 16 & 23. The guided tours highlight the contributions of these citizens to North Carolina history. Call 919-715-0200.

A traveling exhibit, **Wildlife**

Photographer of the Year, is on view now through March 3 at the **N.C. Museum of Natural Sciences** in Raleigh. The exhibited images, more than 80 winners from 2001, capture the beauty, wonder and importance of the natural world from the largest and most esteemed wildlife photography competition in the world. Organized by the British Natural History Museum and *BBC Wildlife Magazine*, the competition draws 20,000 entries worldwide. Call 919-733-7450.

Last spring, the **Duke University Museum of Art** in Durham mounted an exhibition that traced the development of the design of the **Nasher Museum of Art** from **Rafael Viñoly's** first quick sketches on tracing paper. An exhibition open at DUMA now until March 10 follows the building's evolution through various stages of the design process until it reaches its final form. Construction will begin this spring on the \$20 million facility. Call 919-684-5135.

North Carolina's rich visual arts heritage and contemporary arts scene will be the focus of the **Louise Wells Cameron Art Museum's** inaugural exhibitions when it **opens in Wilmington on April 21**. As the new home for St. John's Museum of Art, the Cameron Art Museum will continue to collect, preserve, document and exhibit North Carolina's finest art. Call 910-763-0281.

OPENING THE CURTAIN

The acclaimed Broadway classic, **The Music Man**, based on the story by Meredith Willson and Frank



Polar bear family after hibernation by David Pike, Gerald Durrell award, NC Museum of Natural Sciences exhibit on now thru March 3

Lacey, is on stage now through Feb. 17 at **Cape Fear Regional Theatre** in Fayetteville. Willson called this musical, filled with entertaining characters and a score of rousing marches, barbershop quartets and ballads, his "valentine." Call 910-323-4233.

The **Raleigh Little Theatre** will go on stage in both February and March. **Little Women**, the Louisa May Alcott story of the March sisters as they grew up during the Civil War is now in production on RLT's Main Stage and will continue Feb. 6-10 & 13-17....The **1940's Radio Hour**, a "live" broadcast of "The Mutual Manhattan Variety Cavalcade" from the Hotel Astor in 1942, will be produced March 8-10, 13-17 & 20-24 in RLT's Gaddy-Goodwin Teaching Theatre in Raleigh. Call 919-821-7961.

A fun thing will happen when you see a performance of **A Funny Thing Happened on the Way to the**

Forum at **Stewart Theatre** on the N.C. State University campus in Raleigh, Feb. 20-24. This classic Stephen Sondheim musical is sure to please on any night, but if you go on opening night, wear your toga because protocol is "do as the Romans do." Call 919-515-1100.

Biloxi Blues, chapter two in the saga of Eugene Morris Jerome, alter ego of playwright Neil Simon, has just opened in the **Sunrise Theater** of Southern Pines by the **Sandhills Theater Company** and will run until Feb. 10. Jerome, along with other enlisted Joes, suffers through basic training, confronts anti-Semitism and falls in love....The curtain will rise at Sunrise Theater again in March, when **Steel Magnolias** tells the heartwarming story of six women of Chinquapin, La., who gather and gossip at their beauty parlor, March 15-17 & 20-24. Call 910-692-3340.

Broadway Series South is also



You'll have as much fun as the cast at NCSU University Theatre's A Funny Thing Happened on the Way to the Forum

presenting plays in both February and March. **Contact** will be staged Feb. 12-17 and **Rent**, March 5-10, at Raleigh Memorial Auditorium. Call 919-834-4000.

East Carolina University's **Family Fare Series** will present on Feb. 16, **Reading Rainbow**, a musical based on the award-winning PBS series of the same name whose intent is to entertain kids and get them excited about reading. The lively new musical, presented in **Wright Auditorium** on the ECU campus, features musical adaptations of seven beloved children's books. Call 252-328-4766.

The **Opera House Theatre of Wilmington** will present **The Man Who Came to Dinner** in Thalian Hall, Feb. 20-24 & March 1-3. A dinner party for famous critic Sheridan Whiteside quickly turns to unending nightmare when he slips on some ice and becomes a permanent guest. Call 800-523-2820, 910-343-3664 or visit www.thalianhall.com.

Arts Together will present their Children's Musical Theater Production, **The Phantom of the Music Room**, a humorous, melodramatic, modern-day musical mystery, on Feb. 23 & 24 in Pittman Auditorium at Saint Mary's School, Raleigh. Call 919-828-1713.

The **Playmakers Repertory Company** of the University of North Carolina in Chapel Hill will produce the widely acclaimed play, **The Playboy of the Western World** by John M. Synge, Feb. 27-March 24, in the Paul Green Theatre in Chapel Hill. Call 919-962-7529.

The 2002 **East Carolina Playhouse** season will present Paula Vogel's **How I Learned to Drive**, Feb. 28-March 5 in the McGinnis Theatre on the ECU campus. The play, simultaneously realistic, humorous, and sometimes unsettling, was winner of the 1998 Pulitzer Prize. Call 252-328-6829.

The Crucible will be presented at **Thalian Hall** in Wilmington by Big Dawg Productions, March 7-10 & 14-17. Arthur Miller's Tony Award-winning play centers on the Salem witch trials and serves as both a historical drama and a parable for contemporary society. Call 800-523-2820, 910-343-3664, or visit www.thalianhall.com.

Actors from the **London Stage** will present Shakespeare's **Macbeth**, March 19 & 23, in Reynolds Theater and on March 26 in Page Auditorium, both venues at Duke

University in Durham. Five of England's most talented actors will play all the roles in this gripping tragedy of darkness and dreams, witches and ghosts, murder and revenge. Call 919-684-4444.

The Carolina Theatre of Durham promises pleasure and laughter when the Durham Savoyards, Ltd. present Gilbert and Sullivan's comic operetta **HMS Pinafore** on March 22-24. Call 919-560-2787.

ART SHOW & SELL

A North Carolina collection of rarely exhibited African tribal artifacts, **Rites of Passage: From African to African American**, will illuminate ritual practices of West African cultural groups and reveal how those practices relate to contemporary African Americans—in a special historical exhibition showing now through Feb. 28 in New Bern's **Craven Arts Council & Gallery**. The exhibit is co-sponsored by Tryon Palace Historic Sites & Gardens. Call 800-767-1560 or 252-514-4900.

The **Durham Art Guild** will hold its annual fundraiser, **Sweet Arts 2002**, on Feb. 9 to salute and support the area's art community. The event, featuring live and silent auctions, will showcase works from local artists. Sweet Arts will be held at the Durham Art Guild CCB Visual Arts Gallery on 120 Morris Street in Durham. Call 919-560-2713. Area artists may submit works for donation by calling Lisa Morton at the same number.

The **Little Art Gallery** of Raleigh will celebrate its **new location in Cameron Village** on Feb. 9. The gallery, the Triangle's oldest, was established in 1968 and has been located in North Hills Mall until now. The celebration will include music by Raleigh guitarist Michael Kovitz and a drawing for prizes of pottery, glass and art. Call 919-787-6317.

On view at **Gallery C** in Raleigh, Feb. 15-March 26, will be **The Best of North Carolina**, an exhibition of renowned artists who, by virtue of subject or life choice, have focused their creative work on our state. An opening reception on Feb. 15 will feature special guest **Captain John L. Humber**. Call 919-828-3165.

A special exhibition, **Chagall in Pinehurst** will be on view at **The Carolina** hotel in Pinehurst, Feb. 22-24. One of the 20th century's



Factories Near Manayunk, Pa., 1927—oil on canvas
by Francis Speight at Gallery C

finest painters, Marc Chagall is known for the humor, fantasy and message of peace and understanding expressed in his art. Speakers, performers and a film festival will accompany the weekend exhibit. Proceeds will benefit the building fund for the Sandhills Jewish Synagogue. Call 910-695-4278.

Artspace in Raleigh will present a **Mosaic Masterpiece Party** on Feb. 28. Paint your own section of a masterpiece to be included in a final large-scale reproduction by Artspace artist, Judy Crane. The painting will be raffled off that evening. Food and drink will be served. Call 919-821-2787.

The 24th annual **Artists Exhibition**, co-sponsored by the **Raleigh Fine Arts Society** and **Meredith College** through a grant by the A.J. Fletcher Foundation, will be on view March 3-April 7 in the Frankie G. Weems Gallery, **Gaddy-Hamrick Art Center**, at Meredith College in Raleigh. Chris Crosman, director of the Farnsworth Museum in Rockland, Maine, will be the juror and will lecture on Feb. 24 at the N.C. Museum of Art. The public is invited to attend the opening reception and awards ceremony at the Weems Gallery on March 3. Call 919-828-5552.

WHIMSICAL MUSIC FOR SPRING

The **Bent Mountain Band**, an old-time music group of 20 years ago, will reunite for benefit concerts at UNC-Chapel Hill on Feb. 4 & 5 in **Playmakers' Theater**. The

concerts will benefit the **Dan Patterson Folklore Fieldwork Fund** for graduate students in Southern folklore research. Call 919-962-4062.

An **Acoustic Evening with Rodney Crowell** and special guest **Caitlin Gary** will enliven the **Carolina Theatre** in Durham on Feb. 16. Call 919-560-3040.

Sweet Honey in the Rock will perform in **Page Auditorium** at Duke University on Feb. 16. The music of this a cappella ensemble of six African American women enchants those listening and touches the hearing impaired through Sign Language interpreter, Shirley Childress Saxton. The group, founded 28 years ago by Bernice Johnson Reagon, has now become a global phenomenon. Call 919-684-4444.

A concert production of George and Ira Gershwin's 1927 musical comedy, **Strike Up the Band**, will be staged in **Wright Auditorium** at ECU in Greenville on Feb. 20. A war between the U.S. and Switzerland over a tariff on imported cheese sets the stage for laughter. Call 252-328-4766.

Rock phenomenon **Weezer** will bring a loud, harmonic style and crowd-friendly performance to **Raleigh's Entertainment and Sports Arena**, Feb. 22. This playful foursome first won audiences eight years ago with their offbeat singles "Undone—The Sweater Song" and "Buddy Holly," tracks on their million-selling debut album. Call 919-834-4000.

Paul Jeffrey will direct the Duke



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METROPREVIEW

Jazz Ensemble in an **International Jazz Festival** performance with the **Italian All-Stars** in Duke's Baldwin Auditorium in Durham on March 1. The show promises to be a delightful evening of music with Mediterranean flair. Call 919-684-4444.

N.C. State's **Stewart Theatre**, in association with **Pinecone**, will present **Mary Black** on March 1. Black's serene and beautiful voice has long held the attention of Irish music fans worldwide. A legend in her Irish homeland and one of the finest pop music vocalists in the world, Mary Black will linger in your mind long after the evening is over. Call 919-515-1100.

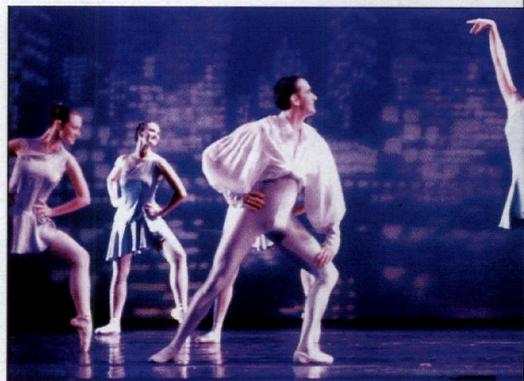
Powerful, spellbinding and exuberant, **San Jose Taiko** will bring his energy and rhythm to **Stewart Theatre** on the N.C. State campus in Raleigh on March 2. Presented by NCSU Center Stage, the troupe takes percussion to new heights by fusing Latin, Brazilian and African rhythms with traditional Japanese taiko drumming. Call 919-515-1100 or visit www.taiko.org/.

Vocal sensation **Lila Downs** will perform March 23 in Raleigh for **Pinecone** in partnership with N.C. State's **Center Stage**. Downs' sultry, exotic and utterly entrancing world vocals unite cultures and boundaries, bridging the past and present with stirring songs. Call 919-515-1100.

The legendary **Carlos Santana** and the Santana Band will perform at the **Entertainment and Sports Arena** in Raleigh on March 29. Having sold more than 50 million albums, his awards and honors include induction into the Rock and Roll Hall of Fame in 1998. **Supernatural**, Santana's latest album was awarded nine GRAMMYS in 2000. Call 919-834-4000, or visit www.ESA-Today.com.

DELIGHTFUL DANCING

Dance 2002, an annual event produced by the **East Carolina Dance Theatre** in Greenville, offers ballet, modern, jazz and tap-dance styles. The show is comprised primarily of students and faculty of ECU's Department of Theatre and Dance and this year will feature the choreography of guest artist **Gabriel Masson**. Performances are February 7-12 in the McGinnis



Ballet is one of several dance forms at East Carolina Dance Theatre's "Dance 2002"



COURTESY OF NSU CENTER STAGE

San Jose Taiko's drummers hit the beat

Theatre on the ECU campus. Call 252-328-6929.

On **Valentine's Day** or after, you'll fall in love with **Carolina Ballet's** performance of **Cabaret II**, coming to the A.J. Fletcher Opera Theater in the BTI Center for the Performing Arts in Raleigh on Feb. 14-23. The production features cabaret songstress **Andrea Marcovicci** singing the songs from the hit musical as the dancers interpret the choreography of **Lynne Taylor-Corbett**. Call 919-719-0900 or 919-834-4000.

The **Moscow Grigorovich Ballet** will bring its **Ballet Highlights Gala** to **Thalian Hall** in Wilmington on March 13. This renowned company of 90 dancers will perform world-famous ballet highlights modeled closely after the annual Ballet Gala at the Bolshoi. Call 800-523-2820, 910-343-3664, or visit www.thalianhall.com.

Carolina Ballet will perform in Raleigh Memorial Auditorium on March 28-31 when the troupe presents Handel's **Messiah**, accompanied by the N.C. Symphony and the **Raleigh Oratorio Society**. The production will include the complete **Messiah**, with choreography by Carolina Ballet artistic director **Robert Weiss**. Call 919-719-0900 or 919-834-4000.

POTPOURRI

Before the Civil War, North Carolina was to horse racing what Kentucky is today. So said **Neil Fulghum**, keeper of the **North Carolina**



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Collection Gallery at UNC's **Wilson Library** in Chapel Hill, where an exhibit titled **The Sport of Kings (and Peasants): Horse Racing in North Carolina Before the Civil War** is open until March 20. The exhibit traces the sport's rise and its impact on the state. Books, maps, paintings, old newspapers and other items tell the story and locate early racetracks. Call 919-962-1172.

The **Martin Luther King Jr. Task Force of Cary** is presenting a visual arts exhibition as part of its annual **MLK Jr. Dreamfest** celebration. The exhibit will run until February 27 at the Page-Walker Arts & History Center in Cary. The exhibit, entitled "Let Freedom Ring," is a message from Dr. King appropriate for the aftermath of Sept. 11th. Call 919-460-4963.

Creating a Living Legacy: Photography by Grieving Teens, is an exhibition sponsored by **Reflections, A Caring Program for Children** with Hospice of Wake County now on view at the Wade Edwards Learning Lab in Raleigh.

The program was created to help bereaved teenagers cope with loss through photography and counseling and to educate people about teen issues related to grief and loss. The exhibit will be open until Feb. 8. Call 919-856-9233 or 919-828-0890.

The MASTERS: Painters of Music and Dance will hold their ninth annual performance Feb. 2 at the **J.T. Barber School** auditorium in New Bern. This year fourth and fifth grade students will bring to life four pieces by American artists using student-designed choreography, costuming, lighting, music and sets. The MASTERS program won the 1995 Governor's Award for Excellence in Education. Call 252-514-6460.

Warabi-Za, one of Japan's leading theatre companies, will perform at East Carolina University's **Wright Auditorium** on Feb. 4. A collaboration with the Japanese-American Cultural Exchange has allowed the **S. Rudolph Alexander Performing Arts Series** to bring this Japanese theater company straight from the Tazawako Art



COURTESY OF THE ECU DEPARTMENT OF UNIVERSITY UNIONS

Japanese folk arts will come to East Carolina University

Village in Akita, Japan, to ECU. Through drumming, dancing and music, the company brings Japanese folk traditions to life. Call 252-328-4788.

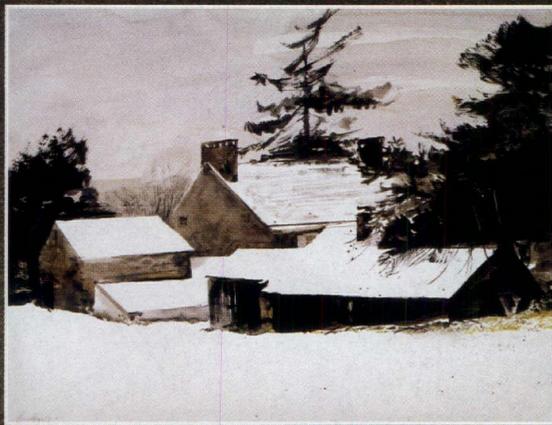
Camellia Weekend at Airlie Gardens in Wilmington is Feb. 8-10. In addition to opening the extensive collection of camellias growing in Airlie Gardens, the weekend will offer **camellia workshops**. And on March 1, Airlie Gardens will open for a year of special events cele-

brating the **100th birthday of the gardens**. On March 22 the gardens will hold the Swan Ball, one of Wilmington's most elegant events. Dancing and horse-drawn carriage rides will highlight this black-tie masked ball. Call 910-793-7531 ext.403 or visit <http://airliegardens.wilmington.org>.

For a **Valentine** treat, the **Henrietta III** is offering a Sweet-heart's Cruise down the Cape Fear River from Wilmington, Feb. 14 & 16.

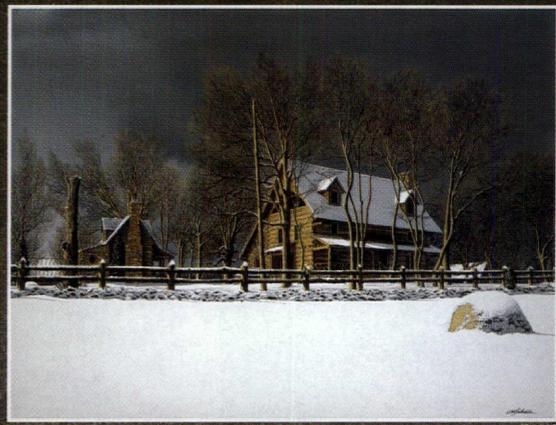
Andrew Wyeth and Bob Timberlake

PAINTING ON FAMILIAR GROUND



Gable End
Andrew Wyeth

©1986



First Light
Bob Timberlake

©1995



Chapel Hill Museum
523 East Franklin Street, Chapel Hill, North Carolina
January 17 - March 31, 2002

The trip will include a prime-rib dinner and entertainment aboard North Carolina's largest riverboat. Call 800-676-0162 or 910-343-1611.

The first annual **Ciné Noir: A Black Film Festival** will take place at **Cape Fear Museum** in Wilmington on Feb. 22 & 23. The **Black Arts Alliance** will provide a juried screening of 10 independent films by African-Americans, a panel discussion on current issues in the industry and a special reception for winners. Call 910-350-2681.

The 226th Anniversary of the **Battle of Moores Creek Bridge** will be held at the Moores Creek National Battlefield in Currie on Feb. 24 & 25. Re-enactors will relive the 1776 Patriot victory at one of the most significant Revolutionary War battlefields in the Southeast. This event has been selected one of the **Southeast Tourism Society's Top 20 Events** for January through March 2002. Call 910-283-5591.

Learn about the lives of free **African Americans in New Bern** from the late 18th and 19th centuries as Holly Fisher, coordinator for the African American Research Project for Tryon Palace, conducts the **African American Historic Downtown Walking Tours** on Feb. 24, & March 17. Meet at the Visitor Center. Call 252-514-4937.

It will be time for the wearing of the green when the Emerald Isle Parks & Recreation Department puts on the 11th annual **Emerald Isle St. Patrick's Day Festival** at Emerald Plantation Shopping Center on March 16. Call 252-354-6350 or visit www.aboguesy@internet.net.

The **Cucalorus Film Festival** will be held March 20-24 this year at various downtown Wilmington venues. Cucalorus is an annual showcase of **independent films** that began in 1994 when local filmmakers sought an alternative venue for experimental and unseen works. Call 910-343-5995.

The **N.C. Aquarium at Fort Fisher** will open its new 84,000-square-foot facility with the theme **Waters of the Cape Fear** on March 22. Visitors will journey from freshwater rivers and swamps to saltwater marshes, reefs and the ocean, and will witness the new Cape Shoals saltwater tank containing sharks and barracudas among other fascinating creatures. Call 910-458-8257. 

AUTHOR SIGHTINGS

It's not every day that a Booker Prize-winning author pays a visit to the Triangle, and Peter Carey has won the award not just once but twice. The latest of his novels to be so honored was last year's *True History of the Kelly Gang*, which has just been published in paperback. Carey will read from this book in early February at two Triangle bookstores: Durham's Regulator Bookshop and McIntyre's Books in Fearington Village. March also brings an exciting event, this one closer to the coast: UNC-Wilmington's second annual Writers' Symposium includes a keynote speech by internationally praised poet Galway Kinnell and a presentation by North Carolina's own Allan Gurganus.

RALEIGH

Quail Ridge Books, 919-828-1588: Marijo Moore, *Red Woman with Backward Eyes*, Feb. 7; James McBride, *Miracle at St. Anna*, Feb. 8; Cheryl Harness, *Ghosts of the Civil War*, Feb. 10; Nelson DeMille, *Up Country*, Feb. 15; Pansie Flood, *Sylvia and Miz Lula Maye*, Feb. 16; Carol Meyers, *Women in Scripture*, Feb. 17; Nevada Barr, *Hunting Season*, Feb. 22; Elizabeth Velez and Mary Esselman, *The Hell with Love*, Feb. 24; Sue Monk Kidd, *The Secret Life of Bees*, Feb. 27; Isabel Zuber, *Salt*, March 13; Pam Flowers, *Alone Across the Atlantic*, March 17.

CARY

Barnes and Noble, 919-467-3866: Margaret Martin and Steve Busack, *A Long Look at Nature*, Feb. 5; Shannon Ravenel and George Singleton, *New Stories from the South 2001*, Feb. 7; Mary Foley, *Bodacious: An AOL Insider Who Cracks the Code to Outrageous Success for Women*, Feb. 27; Lisa Williams, *A Circle of Friends Celebrating Life*, Feb. 28; Graham K. Strickland, *The Last to Die*, March 19.

DURHAM

Barnes and Noble, 919-419-3012: Bernice McFadden, *The Bitter*

Earth, Feb. 5; Shannon Ravenel and George Singleton, *New Stories From the South 2001*, Feb. 6; Wendy Ewald, *I Wanna Take Me A Picture: Teaching Photography and Writing to Children*, Feb. 11; Cynthia Kuhn, Scott Swartzwelder and Wilkie Wilson, *Just Say Know: Talking with Kids about Drugs and Alcohol*, Feb. 19; Allan Gurganus, *The Practical Heart*, Feb. 21; John Dufresne, *Deep in the Shade of Paradise*, March 5; Catherine A. Lutz, *Homefront: A Military City and the American Twentieth Century*, March 12.

The Regulator Bookshop, 919-286-2700: Connie May Fowler, *When Katie Wakes*, Feb. 6; Peter Carey, *True History of the Kelly Gang*, Feb. 9; poets Al Maginnes and Debra Kaufman, Feb. 12; Deborah Kogan, *Shutterbabe: Adventures in Love and War*, Feb. 14; Kat Meads, *Not Waving*, Feb. 19; Elizabeth Dewberry, *Sacrament of Lies*, Feb. 20; John Dufresne, *Deep in the Shade of Paradise*, March 4; Alan Shapiro, *Song and Dance*, March 5; Isabel Zuber, *Salt*, March 6; Steve Almond, *My Life in Heavy Metal*, March 27.

PITTSBORO

McIntyre's Fine Books, 919-542-3030: Peter Carey, *True History of the Kelly Gang*, Feb. 9; Catherine A. Lutz, *Homefront*, Feb. 16; Marly Youmans, *The Wolf Pit*, Feb. 23.

GREENVILLE

Barnes and Noble, 252-321-8119: ECU graduate student reading, Feb. 21; Pansie Flood, *Sylvia and Miz Lula Maye*, Feb. 28 & March 1.

WILMINGTON

Bristol Books, 910-256-4490: Kat Meads, *Not Waving*, Feb. 23.

OTHER VENUES AND EVENTS

Barton College, Wilson, Sam and Marjorie Regan Writing Center, 252-399-6450: Victor R. Small Writers Series, Ken Waldman, *Nome Poems and Alaska's Fiddling Poet*, Feb. 5; Anthony Abbott, *The Girl in the Yellow*

Raincoat and A Small Thing Like a Breath, Feb. 27.

The Cave, Chapel Hill. Literary Night open mike readings, Feb. 19 and March 19 (and third Tuesday of each month).

Chowan College, Murfreesboro, 252-398-6420: A Symposium of the Literary Arts: Celebrating the Life, Legacy and Literature of Bernice Kelly Harris, March 22 & 23.

North Carolina State University, Raleigh. Guy Owen-Tom Walters Readings Series, 919-515-4108: Poetry Festival with Maxine Kumin, *Inside the Halo*, March 7.

Peace College Recital Hall, Raleigh: Kaye Gibbons, Feb. 11.

Salem College Center for Women Writers, Winston-Salem, 336-917-5313: Robert Morgan, *This Rock*, Feb. 12; Alexandra Styron, *The World of the Novel*, March 12.

Sheppard Memorial Library and Greenville Museum of Art, Greenville. Writers' Reading Series of Eastern North Carolina, 252-758-1946: Barry Saunders, Feb. 26; Eleanora Tate, March 21.

University of North Carolina-Chapel Hill. Second Sunday Reading Series, Wilson Library, 919-962-3461: Tommy Hays, *In the Family Way*, and Margaret Rabb, *Granite Dives*, Feb. 10.

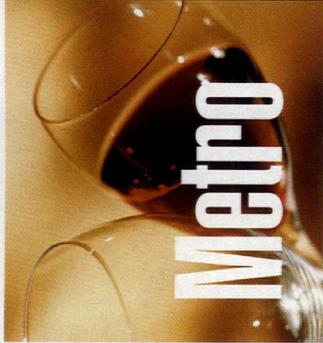
University of North Carolina-Wilmington, 910-962-7063: Allan Gurganus, *The Practical Heart*, Feb. 18; Writers Symposium with keynote speakers Galway Kinnell, Allan Gurganus, Ben Anastas, John d'Agata, Jan Deblieu, Kathy Fagan, Jack Myers and Thisbe Nissen, March 18-22.

Weymouth Center for the Arts and Humanities, Southern Pines, 910-692-6261: Michael White and Robert Inman, reading to kick off the N.C. Writers' Network Blumenthal Writers and Readers Series, March 2.

—by Art Taylor

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

EDITOR'S NOTE: Please send April events and color images or photos for Preview by Feb. 15. Send to Frances A. Smith, *Metro Magazine*, 5012 Brookhaven Drive, Raleigh, N.C. 27612 or email fsmith5@nc.rr.com.



Gourmet

by Daniel Pearson

Vinnie's in North Raleigh

FAMOUS STEAKHOUSE EXPANDS MENU

Dusty Anderson ambles toward table A1 now fitted with a plush green leather banquette inside Vinnie's Steakhouse in North Raleigh. He's wearing a suit, but removes the jacket before sitting down and quickly runs his thumbs up his suspender straps. After an unassuming, warm "hello," Anderson, who opened the celebrated steakhouse 14 years ago with the help of his old friend from military school, World Wrestling Federation owner Vince McMahon, asks one of his waitresses to pour him a cup of coffee. Behind Anderson photographs of celebrities and well-known Triangle movers and shakers speckle the walls with smiling faces.

"I'm glad we finally caught up with each other," Anderson says matter-of-factly. He looks tired, as if he's been put through the ringer during the last several weeks. "Since we opened for lunch I have just been going and going." He's been in the restaurant business since the mid-1970s, so Anderson is used to the demanding hours. And he's accustomed to firing up the kitchen at 6 a.m., staying



THE DAILY GRIND Dusty Anderson discusses the day's business with Rick Mitchell (left) and chef Mike Canale (right)

through the dinner rush and tending to the details that patrons of a top-tier restaurant expect from their experience.

But these are especially demanding times for Anderson. Vinnie's has been forced into altering its focus as the chain steakhouses—Ruth's Chris, Outback, Lone Star and Sullivan's to name a few—have moved into town, saturating the market

and pushing his stamina to the breaking point.

"Everyone was going out trying these other places to eat, and since about 1998 it's been difficult for me," Anderson says. "At first I thought it would be merciful for them to put me out of business because my volume kept dropping and dropping. It was a hard couple of years, but if all of this competition hadn't

happened to me I wouldn't have made any changes

The real challenge, according to Anderson, was revitalizing the menu and instilling changes that wouldn't rattle the expectations of his core business who have remained loyal to Vinnie's since the first steak was brought steaming out of the kitchen in 1988.

When Vinnie's initially

opened, it was a medium-priced steakhouse with an assortment of Italian dishes. In 1990, with the tidal wave of new residents crashing into the area, those were the perfect ingredients for an upscale

within a reasonable driving distance for most families or groups. While the chains claim to offer a consistent, high-quality product and exceptional service, the truth is, due to the extremely high volume of food they must turn over, that is rarely the case.

"They've broken down the restaurant business to the point where someone is going to have to make some changes," Anderson says. "And I'm not talking about just pumping out our product. I've never wanted to do that. I'd rather satisfy people and see loyal customers who keep coming back over the years."

Unlike the chain steakhouses, which often come with cheesy advertisements conspicuously placed in front of patrons at their tables and a young, bubbly staff, dining at Vinnie's is like walking through a door in time. It doesn't feel like being in Raleigh, but rather conjures images of a dark steakhouse tucked away somewhere in New York City, or a family-style Italian chophouse in Chicago.

With the help of Chef Mike Canale, Vinnie's is creating a menu's worth of new dishes in an attempt to attract a more diversified crowd of diners. Vinnie's has always been a place where wealthy patrons can go to be doted on, and it will always retain its flair for service. But the restaurant has taken on more of a grille and tavern-type personality in the past few months, and those changes have been coupled with lower prices. It's still possible to drop more than \$100 on dinner for two at Vinnie's, but now customers can sample dishes on

the new menu for about \$30 per couple.

"The food here now is the best it's ever been," Anderson says. "For the first time, I feel like I have a cooking staff that is on the same page with me, and a lot of that is because of Mike C. All the years I've been in this business I've only had a couple of people who had the talent to make unbelievable dishes, and Mike C. is by far the best I've ever seen."

Canale is an anomaly when it comes to the culture of cuisine. He never went to cooking school—he actually was graduated from East Carolina University with a master's degree in music—but he has been around restaurants his entire life. For years his mother held a job waiting tables and Canale used to hang out at the establishments where she worked. That's where he started to pick up some of the finer points of cooking, and where he learned what it takes to satisfy patrons. Now, Canale is arguably one of the best young chefs in Raleigh, creating some of the most tantalizing dishes found anywhere in the Triangle.

"Nowadays it's not what I want to make but how I make it," Canale says. "There's stuff on the menu we're still tweaking. There's just so much. I was counting them up the other day and we have about 140 different items now. So it's really hard to pinpoint one thing and say that's what I do best. But we do have customers who say they drove 100 miles just to eat specific dishes, like our creamed spinach."

Of course, Vinnie's steaks are a cut above the rest. And the

same goes for the Italian dishes, many of which come from old family recipes that have been handed down through the generations. When the Eggplant Parmigiana comes steaming out of the oven it looks like enough food to feed a Wolfpack offensive lineman. But there is just enough cheese to keep it from being too heavy and the eggplant is sliced so thin it literally melts inside the mouth.

"It might be the best item on our menu," Anderson says. "A lot of restaurants make it like a casserole dish, preparing it ahead of time and then heating it up once it's ordered. But we hand-make everything and our recipe for tomato sauce is about a zillion years old."

For seafood, try the steak and lobster, but be prepared to plop down a pretty penny. At about \$50 a plate it's a serious commitment, yet the lobster tail is cooked so perfectly one wonders if the crustacean wasn't trucked in fresh from Wilmington that same afternoon in time for dinner.

There is a lot of debate around Raleigh over what restaurant serves the best hamburger. Vinnie's new menu boasts five, including the colossal "Vinnie's Burger," which is so large it taunts patrons to cut it in half. And it's probably a safe bet to say that once word gets out, burger lovers will begin flocking to Vinnie's.

Anderson doesn't mind running the show and being a celebrity of sorts in Capital City circles. Recently Raleigh entrepreneur Rick Mitchell became involved in the transformation of Vinnie's as unofficial maitr'd. "Rick is a people person," says



PHOTO BY O'NEIL ARNOLD

restaurant in North Raleigh. But once the chain steakhouses started sprinkling themselves around town en masse about five years later, Anderson says he decided to take the high road by staying with the upscale format. And it was a decision that nearly cost him his livelihood, he says.

Now, residents of the Triangle have no less than 10 steakhouses to choose from, all



PHOTO BY O'NEIL ARNOLD

MAINTAINING STANDARDS Dusty and Mike work hard to keep customers happy

Anderson. "He really loves making customers happy." There's a segment on the food channel called "Legendary Hangouts," Anderson says. "We're kind of like that for Raleigh. There are not a lot of places in town you can walk in and see a 50-year-old saloon-

keeper sitting at one of the tables. There's a lot of action and a lot of immediate feedback, but at the end of the night when we're closing up and everyone has had a happy experience, then it really makes me feel really good. It's a blue collar workday feeling." **MM**

Off the Menu

Many Triangle and Down East travelers visiting Washington, D.C. seek out good, moderately-priced French country cooking. Bistro Du Coin at 1734 Connecticut Avenue has it.

Rowdy, irreverent, controversial, restaurant veteran Michel Verdon presides over Bistro Du Coin, and he and chef Yannis Felix have captured the hearts of patrons who enjoy a boisterous atmosphere and classic French cuisine.

Bistro Du Coin looks as if it were decorated by drunken Francophiles playing pin-the-tail-on-the-donkey. The high walls boast anything French—beer signs, prints, posters for the French lottery. The music is American "oldies" sung, you guessed it, in French. An American flag is draped over the balcony in a show of solidarity. Everything comes together to produce a restaurant touted as "French, Fun and Friendly."

One of the look-alike Chassagneux brothers—Roger and Patrick, stars of the wait staff—gives a sharp whistle and commands silence while he takes an order. Verdon, in a pink sateen shirt, comes cha-chaing across the dining room, clicking his fingers above his head, lavishing kisses on diners. For the birthday boy, a pyrotechnic fountain spews from a cake and everyone applauds. It's everyone's party.

Service is spotty. But the food? Superior. The menu includes mussels prepared five ways; a half-dozen or so cuts of beef including steak poivre; pork tripe, no less, in a hearty stew; four tartines, including smoked salmon with tamara onions and capers; and other French country classics lovingly prepared and presented.

Ah, Bistro Du Coin. As they say, "It's something else."
—Carroll Leggett

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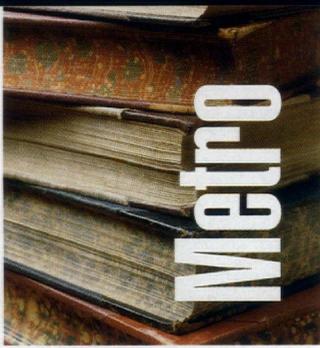
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Books

by Arch T. Allen

Double standard, double trouble

THE THOUGHT POLICE, BEFORE AND AFTER SEPTEMBER 11TH

Since September 11th, expressions of patriotism have flourished and the American flag has flown proudly. However, there are those who have challenged displays of patriotism on the grounds that they may offend others, especially foreign students. For example, the town of Chapel Hill banned a restaurant's banner proclaiming "God Bless America, Woe unto Her Enemies." Elsewhere, a college librarian ordered an employee to remove a sticker proclaiming "Proud to Be an American." Some colleges have banned the display of the American flag on campus stating that it may be considered offensive to others. Some critics of American policies have said the American flag is itself a symbol of terrorism, and protesters against the War on Terrorism emerged from one campus displaying the American flag upside down and then burned it publicly.

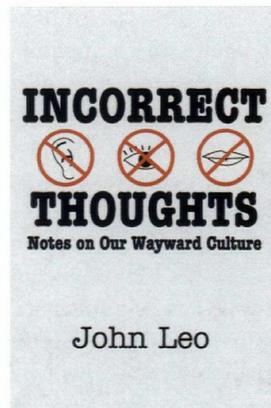
How can flag burning be allowed and patriotic expressions and flag flying be disallowed as offensive? Obviously, a double standard exists.

First, however, we must remember that free speech and free minds are fundamental American rights protected by our Constitution. "If there is any fixed star in our constitutional constellation, it is that no official, high or petty, can prescribe what shall be orthodox in politics, nationalism,

religion, or other matters of opinion," explained a Supreme Court justice. In another classic statement of the ideal of free speech, John Stuart Mill advocated "collision of adverse opinions." Justice Oliver Wendell Holmes used the metaphor "marketplace of ideas."

Indeed, our right to free expression of ideas includes the right to use hostile or offensive language, as the Supreme Court has held emphatically. Even in the World War II era, one could call someone a "damned fascist" (1942) or "Nazi Gestapo" (1951), unless said as inciting "fighting words" face-to-face or to a riotous crowd. Vulgar speech is protected, and an anti-war protester may wear, even in a courtroom, a jacket proclaiming "F*** the Draft" (1971). Protected speech can be offensive and fearsome—such as burning a cross before a black family (1992). As a justice explained, the government cannot "license one side of a debate to fight freestyle, while requiring the other side to follow Marquis of Queensberry Rules."

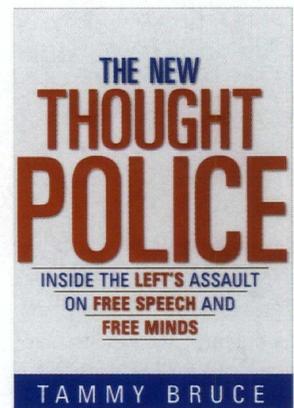
But since the rise of political correctness in our culture, one side to many debates fights freestyle while the other is constrained. In order to expose the hypocrisy of this double standard and its threats to our freedom and culture, John Leo has published *Incorrect Thoughts: Notes on Our Wayward Culture*, a sequel to his *Two Steps Ahead of the Thought*



Incorrect Thoughts: Notes on Our Wayward Culture
by John Leo
Transaction Publishers, 2001,
267 pp.

Police (1994), and Tammy Bruce has written *The New Thought Police: Inside the Left's Assault on Free Speech and Free Minds*. The Thought Police are the enforcers, found largely in academia and the media, of this politically correct double standard. Their doublethink evokes real-life fear of George Orwell's fictional account in 1984 of totalitarian thought control.

John Leo, an editorial columnist for *US News & World Report*, regularly expresses conservative criticisms of contemporary culture without proclaiming his politics. Tammy Bruce, formerly the head of the Los Angeles chapter of the National Organization for Women, describes herself as an "openly gay, pro-choice, gun-



The New Thought Police: Inside the Left's Assault on Free Speech and Free Minds
by Tammy Bruce
Prima Publishing, 2001, 300 pp.

owning, pro-death penalty, liberal, voted-for-Reagan feminist." From their different perspectives and experiences, each counterattacks the Thought Police.

As a columnist looking in on the political correctness movement from the outside, Leo, unlike most journalists, began to see it as more than "a collection of unimportant oddball" anecdotes. He saw it as "a coherent social movement sweeping steadily through the colleges, the courts, the media, the feminist movement, and the arts world." He recognized the movement's Leftist origins and its "contempt for tradition, standards, and Western culture." The movement used protection of women and minorities from hostile or offensive speech as a pretext for objec-

tionable tactics. "The movement developed a taste for censorship and coercion. Speech codes and anti-harassment policies were used as weapons to silence and intimidate opponents."

Leo's columns collected in *Incorrect Thoughts* fight back at the Thought Police patrolling in our culture at large and especially on our campuses. In one column, Leo cites *The Shadow University: The Betrayal of Liberty on America's Campuses* (1998), by Alan Charles Kors and Harvey Silverglate, for examples of vague campus speech codes susceptible to arbitrary enforcement by the Thought Police. They ban "speech that causes loss of self-esteem or a vague sense of danger," "intentionally producing psychological discomfort," "insensitivity to the experience of women," "feelings" about gays which evolve into "attitudes," "inconsiderate jokes," and "inappropriate laughter." Noting that such speech codes have been held unconstitutional when challenged in the courts, Leo finds that campuses are now trying to enforce them in other ways, hoping, as Nat Hentoff wrote, "that judges won't find them."

Leo agrees with a humorist who described the political correctness movement as "the religious Left." Humor aside, the Leftist agenda behind the speech codes is serious. The agenda and the rationale for the speech codes arose from ideas of New Left idol Herbert Marcuse. A Marxist who argued that the ideal of a marketplace of ideas was actually a rigged marketplace of "repressive tolerance" by those in power against oppressed women and minorities, Marcuse advocated leveling the marketplace with two sets of rules—one to constrict the speech of reactionary oppressors, and another to protect the speech of the liberationist oppressed.

Marcuse's double standard appealed to academics like Stanley Fish, formerly of Duke, who called those who disagreed with him racist, sexist, and homophobic, and Catherine MacKinnon, who advocated protecting women and minorities from sexual or racial epithets. They dismissed the Supreme Court's decisions that merely hostile or offensive speech is protected free speech, and some even tried to equate racial epithets with unprotected "fighting words." Constitutionally, such arguments fail when challenged in court. Nevertheless, they prevail on many campuses enforcing speech codes.

In contrast, the free-speech forum—Mill's "collision of adverse opinions"—provides the means for societal correction of bigotry or intolerance. For Mill and free-speech advocates, public opinion defines acceptable public discourse and discourages unacceptable speech such as sexual or racial epithets.

Thus, underlying the contemporary free-speech debate is the conflict between Mill and Marcuse. One praised liberty; the other rationalized a double standard. "Perhaps," as Kors and Silverglate explain, "Marcuse's ability to reconcile liberty and dictatorship has come of age, and Orwell's characterization of such thinking as 'doublethink' does not bring the flash of recognition that it once did."

THE LEFT'S "GROUPTHINK"

Recalling Orwell's warnings in 1984 and advocating Mill's free-speech ideal, Tammy Bruce provides an insider's account of the results of Marcuse's movement in *The New Thought Police: Inside the Left's Assault on Free Speech and Free Minds*. Bruce, a lesbian herself, recoiled from the gay establishment's misrepresentation

of Dr. Laura Schlessinger's views on homosexuality and its attempts to stigmatize and silence her. As a former NOW officeholder, Bruce objected to the group's double-standard refusal, for fear of breaking its victimization solidarity with the black establishment, to criticize O. J. Simpson's spouse abuse. As a feminist activist, Bruce criticized feminist icon Gloria Steinem for her double-standard pass, for political reasons, on President Clinton's treatment of women. An independent thinker, Bruce objects to labels such as racist, sexist and homophobic being "routinely used to demonize anyone who utters a word that doesn't support the Left's agenda."

Bruce has been called many epithets for exposing the Left's agenda. The underlying goal is groupthink. She shows the purported protection of women and minorities from hostile or offensive speech to be a pretext for imposing groupthink on them. But nothing in feminist or civil-rights theories "requires people to stop thinking their own thoughts." The Left's groupthink stems not from feminist or civil-rights ideals "but from the well of socialism, the foundation model of the Far Left." Bruce notes the socialist sympathies of many of the Leftist Thought Police, and she also notes the Communist connections of some of them, notably feminist icons Betty Friedan and Patricia Ireland, and of some leaders in the civil rights movement. Thus, she now expects to be called a red-baiter.

From that overall assessment, Bruce details the Left's efforts to control the thoughts of Americans through the gay, civil rights and feminist establishments. She exposes the Left's hidden agenda in the multiculturalism movement, in news and entertainment, and in academia. Academia, she

says, is "indoctrinating the next generation" in groupthink and worse.

Tammy Bruce concludes her courageous counterattack on the Leftist Thought Police with a call to action. Individuals "from both the left and right sides of the political spectrum" must exercise their free-speech rights. She reminds us that one can be a liberal "and not accept as gospel the ramblings of the feminist or civil-rights establishment" and that one can be a conservative "and realize that you actually have things in common with true feminists." Reject the Thought Police, she urges, and think individually. "I say to each of you that if you can do that, then you, with your opinions in all their glory, will be heard above the din of the Thought Police as they shout for you to be quiet."

The Thought Police remain in power, but they face greater resistance after September 11th. For example, after the town of Chapel Hill banned the restaurant banner proclaiming "God Bless America, Woe unto Her Enemies," much of the nation ridiculed the decision, and it later granted the restaurant permission to re-hang the banner. After some publicity about the college librarian ordering an employee to remove a "Proud to Be an American" sticker because it might offend foreign students, the college president overruled the librarian.

Another turnaround occurred on a California college campus where a naturalized American immigrant who speaks Arabic overheard some Saudi Arabian students speaking in Arabic and extolling the September 11th terrorist attacks. He told them they should be ashamed. They filed a complaint, and the college ordered a disciplinary hearing for being "verbally abusive to other students." He went public with

the charge, and subsequent outrage caused the college to back off. On another California campus, some students and faculty accused other students who posted flyers for a pro-American rally of distributing "hate flyers," but after some publicity they backed off from filing formal charges. Another college that first banned student displays of the American flag relented upon an outpouring of outrage. An official explained that "the idea was to keep from offending some of our students, and maybe the result was much to the contrary."

Of course, since September 11th there have been many displays of the American flag and many pro-American rallies on our campuses. There also have been some infamous statements and notorious anti-war "teach-ins," and outspoken criticisms of them, at UNC-Chapel Hill and elsewhere. The mix has included statements by some academics criticized as anti-American or simply stupid—for example, that the American

flag symbolizes "oppression" or "terrorism" and, the most infamous, "anyone who can blow up the Pentagon would have my vote." Both *The Weekly Standard* and *The New Republic* chronicled such statements without controversy. Then the American Council of Trustees and Alumni released a report criticizing the statements. Controversy followed. Some commentators condemned the report and charged a "new McCarthyism" and a parody of "patriotic correctness." Others praised the report as appropriate free-speech criticism of the academics' publicly expressed opinions on American policies. Indeed, the "new McCarthyism" canard prompted counter-criticisms such as "crybaby Left" and "phony victims."

Those events show that free speech, especially expressions of American patriotism, can outrun the Thought Police. But an adversary culture remains in place. One example: the campus anti-war rally that led to the burning of the American flag. Another example:

a public library in a college town that refused to hang a large American flag at its entrance on the ground that it might offend some patrons. Later, the same library displayed ceramic penises as part of a domestic-violence art assemblage, despite their offensiveness to a patron with a five-year-old daughter.

A patriotic artist in New York City painted a large American flag on the entrance to a school building to protest the school's refusal, in defiance of a new city-wide school policy, to conduct daily Pledge of Allegiance ceremonies. The school had the artist handcuffed and his flag painted over, but decided not to press charges. Said the artist to the school: "Just because you self-righteous, politically correct, hypocritical radicals refuse to acknowledge what our flag represents, that does not give you the right to not teach children the most valuable lesson of their free American lives, that our flag equals freedom."

Clearly, the Thought Police are now running behind in American opinion. They also are running into the Constitution. The free-speech "fixed star in our constitutional constellation" bars imposition of orthodoxy of opinion. It thus protects students from compulsory recitation of the Pledge of Allegiance and salute of the American flag against their religious beliefs, as held by the Supreme Court (1943). It also protects them from the orthodoxy of the Leftist Thought Police exposed by John Leo and Tammy Bruce.

In a country where the Supreme Court has held that free-speech rights protect the display of a "red flag" (1931) and protect the burning of an American flag while a crowd chanted "America, the red, white, and blue, we spit on you" (1989), we must not let the Leftist Thought Police prevent us from flying the American flag, saying God Bless America, Proud To Be an American or even Woe unto Her Enemies. **MM**

NEW AND NOTEWORTHY

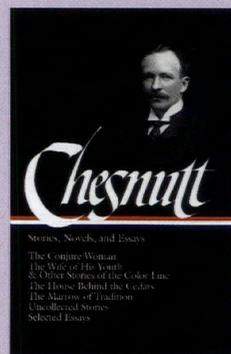
The Companion to Southern Literature: Themes, Genres, Places, People, Movements, and Motifs, edited by Joseph M. Flora and Lucinda H. MacKethan, with associate editor Todd Taylor (LSU Press). The January publication of this monumental work will likely still be considered one of the highlights of the literary year at the end of 2002. Flora, a professor at UNC-Chapel Hill, and MacKethan, a professor at N.C. State, are both experts in the field, and if their editorial styles are any match for their engaging personal manner (I've enjoyed encounters with each), then this volume promises to be a rewarding reading experience as well as an invaluable resource tool. More than 500 articles by over 250 contributors are included in the *Companion*, beginning with "Abolition" and ending with "Yoknapatawpha" (and if the sermons of Georgia clergyman

John Joachim Zubly had only made the grade, the book might have run the full gamut). In addition to drawing on some of the finest scholars on Southern literature and history, the editors have invited some notable novelists, poets and essayists to contribute as well, including well-known names such as Doris Betts, Clyde Edgerton, Michael McFee, John Shelton Reed and Bland Simpson. And you don't want to miss Tim McLaurin's essay about the Sears Catalog, which begins: "No imaginary southern outhouse is complete without a copy...." If you'll pardon the transition, it's likewise true that fans of Southern literature may soon feel their own library incomplete without this ambitious *Companion* on the shelf as well.

Stories, Novels, and Essays by Charles W. Chesnutt (Library of America). Charles W. Chesnutt, one of the first successful African-

American fiction writers and one of the masters of 19th-century North Carolina literature, may also be one of the least well-known to the state's readers today—and that's unfortunate. With his 1887 story "The Goophered Grapevine," Chesnutt became the first African-American fiction writer published in *The Atlantic Monthly*, and this tale and others collected in *The Conjure Woman* drew heavily on African-American folk tales from the Cape Fear region; in fact, their fictional setting of Patesville is based on Fayetteville—which became a setting for several stories in a second collection, *The Wife of His Youth & Other Stories of the Color Line*, and the novel, *The House Behind the Cedars*. Another novel, also included in this handsome edition, is 1901's *The Marrow of Tradition*, based on the Wilmington Race Riot of 1898. As much as Chesnutt's fiction provides today's readers with

a firsthand African-American perspective on North Carolina history, politics and society in the generation after the Civil War, he is also a compelling writer who can balance lyrical turns of phrase with keen suspense and clever plot twists. A generous sampling of uncollected stories and essays is also included. **MM**



by Art Taylor

“The fine attitude of life”

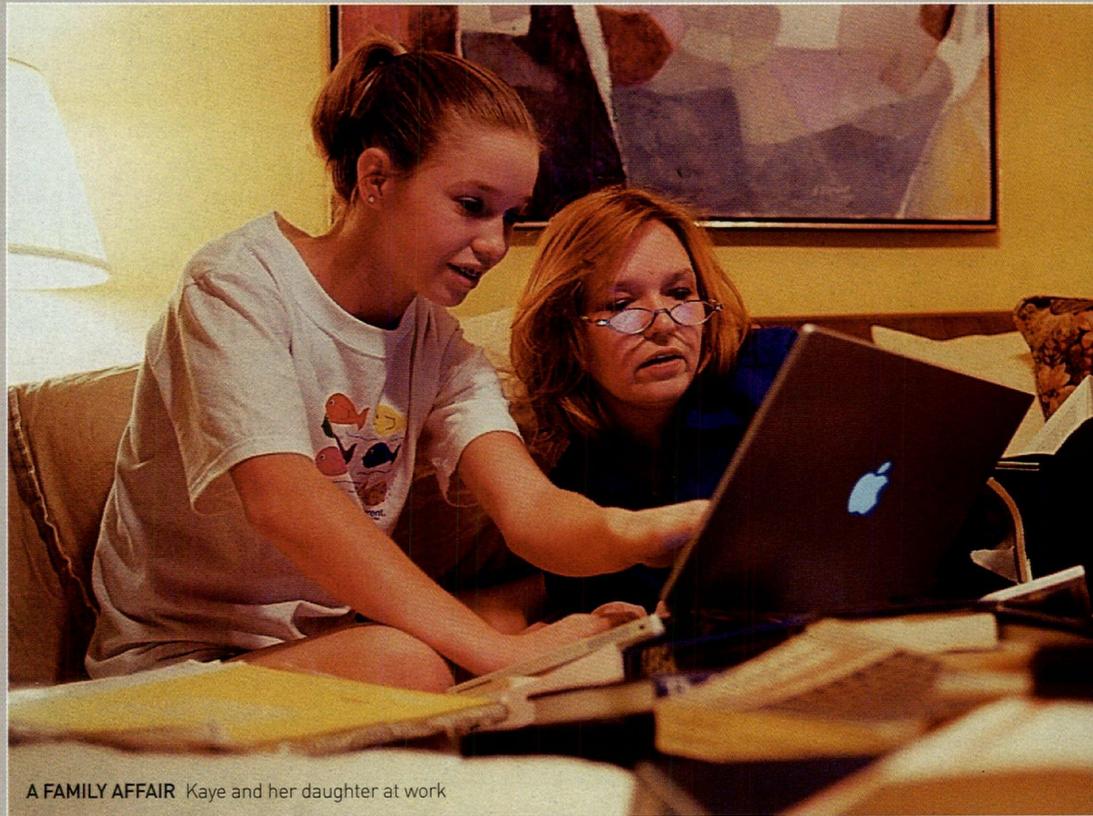
KAYE GIBBONS TALKS ABOUT *RAISED BY HAND*

by Art Taylor

Kaye Gibbons officially began work on her seventh novel, *Raised By Hand*, on February 1, 2001, at 4:30 in the morning. Just over three weeks later, she offered her first public reading from the manuscript at Thompson Theatre on the N.C. State University campus. This annual reading as author-in-residence for NCSU's Friends of the Library offered not only a first glimpse at an internationally-renowned writer's work-in-progress but a particularly intimate encounter with the woman herself, who was at one point so overcome by the emotional weight of the excerpt that she simply had to stop reading. It was, on many levels, a privileged moment for those in attendance—a group which surprisingly numbered perhaps no more than a couple of dozen people.

“It's odd,” says Gibbons nearly a year later, in this, her first interview about the upcoming novel. “I'll give a reading here at a university and 30 people come, but I go to Grand Rapids and there will be 1200 people there.” She laughs. “I guess if people can talk to you in the produce department in Harris Teeter, there's no need to get a babysitter and put on pantyhose.”

We talk just days before 2001—a year of transitions for Gibbons—eases into 2002, a year which will see speaking engagements at schools ranging from Louisiana State University to Harvard, the premiere of a



A FAMILY AFFAIR Kaye and her daughter at work

made-for-Showtime movie adapted from her fourth novel, *Charms for the Easy Life*, and the October publication of both the new novel and *Living by the Word*, a recently written book of literary essays, followed by a 38-city national book tour. Recently divorced and still eight weeks away from finishing her novel, Gibbons is ending 2001 with another work-in-progress: the sale of her home. But though several rooms in the house are clearly in various stages of the moving process, the room where we speak remains plush and comfortable. Oversized chairs and couches amiably fill the space. The family cats wander purposefully around the room. (One waits until I lower my pen before striding onto my lap.)

The coffee table and end table are strewn with books, including Mary Oliver's *New and Selected Poems*, Bram Stoker's *Dracula*, Jeff Foxworthy's *You're Not A Kid Anymore...* and an advance copy of William Kennedy's *Roscoe*—a title related to a major project on Gibbons' to-do list. On one wall hang a pair of paintings by Minnie Evans, and propped against another is a chalkboard listing chapter titles for *Raised By Hand*: Chapter One is “Some Insensible Quality in the Atmosphere,” Chapter Four reads, “A Woman is Like a Dumb Animal,” and the final chapter, Chapter Ten, is titled “Joy and the Fine Attitude of Life.”

“It's really a story of resurrection. That's the word I

would use,” says Gibbons. “It's about a woman who watches her infant and then an older child die in the flu pandemic of 1918. The oldest daughter, the remaining child, mothers her for a couple of years, and the woman is—I use this term in the book—‘thoroughly disdone by grief.’ She is spiritually abandoned by her husband, who seems oblivious to the fact that two of his children have died, and she just falls apart, not so much because her children are dead but because he can't empathize with his children being killed by the flu.” The mother and her remaining daughter go to Europe in 1920, after the seas are safe following the end of World War I, and the mother begins a slow

process of rebirth and renewal.

"I ran across the title *Raised By Hand* in a medical journal



PHOTO BY O'NEIL ARNOLD / WWW.OAPHOTO.COM

from 1917 that said that children who are raised by hand are more likely to develop pellagra, lice, etc. than those raised by servants," says Gibbons. "The woman in this book—her name is Alice and the family is very affluent—she raises her children by hand. But then that title took on more meaning when the mother becomes literally prostrate with grief and the daughter, Mary, pulls her up by the hand."

Gibbons calls the new novel "a lot darker than anything I've written before," and at another point, she describes the book as "a female *Ulysses*," saying she's been reading the James Joyce novel when she's not writing. "*Raised By Hand* uses stream-of-consciousness," she elabo-

rates. "Alice goes on a journey, and it takes place around the same time that *Ulysses* took place. And although the book covers 25 years, there's an overlay of daily routine to it."

Though Gibbons admits that beyond the bare basics "it's hard to describe things in it that may have a plot," she talks eagerly about the novel's thematic concerns. Discussing the changing roles of woman in this era, she notes that Alice smokes in public and "rabble rouses" for the vote. Citing a passage from Joseph Campbell's *The Power of Myth*—the reading of which has become part of her daily routine—she further explains that the novel embraces his assertions about living in the present and not waiting for your life to begin. And the novel also deals with the sheer joy found in living with authenticity.

"Near the end of the book, the mother realizes that she had been waiting all her life for her husband to die, and she says death 'both freed me and mocked me.' She rises up out of the ruins and becomes a tad bohemian and starts reading T.S. Eliot and Ezra Pound instead of Sir Walter Scott. She takes all those romantic historical books and sets a bonfire with them."

With approximately eight weeks of writing left on the book, how is it that she can speak so confidently of episodes near the end of the novel? "I've written the last scenes already," she says. "I always do that. It's sort of like, if I was going to drive to Chicago, I could get on 1-40 and go for a long ways. But I need to know where I'm headed."

WHERE SHE'S HEADED, WHERE SHE'S BEEN

In 1987, at the age of 26 and still in the process of completing requirements for a degree from UNC-Chapel Hill, Gibbons made a startling, enviable literary debut with the slim novel, *Ellen Foster*. The novel's dust jacket boasted accolades from Eudora Welty, Walker Percy and Elizabeth Spencer, among others; the book went on to win major awards including the Sue Kaufman Prize for first fiction from the American Academy and Institute of Arts and Letters; and the title has become as sure a staple on high school reading lists as *Huckleberry Finn*, *Catcher in the Rye* and *To Kill a Mockingbird*.

New novels followed approximately every two years—*A Virtuous Woman* in 1989, *A Cure for Dreams* in '91, *Charms for the Easy Life* in '93 and *Sights Unseen* in '95—and in their wake came more acclaim, awards and fans, with each later book gaining new ground on the *New York Times* bestseller lists. In 1997, Gibbons was awarded a Knighthood from the French Minister of Culture for her contributions to French literature, and that same year she received a perhaps even-more-coveted honor stateside when her first two novels were chosen for inclusion in Oprah's Book Club, boosting Gibbons' profile and her sales. Of the 4.5 million books Gibbons has sold domestically, she estimates that a million of them were due to the Oprah coverage.

"I'm very grateful to Oprah," says Gibbons, though she recognizes that some readers may have pigeonholed her work

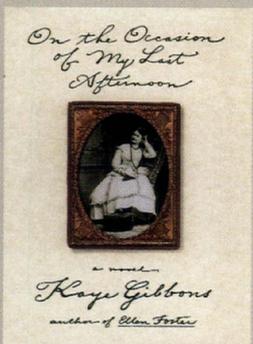
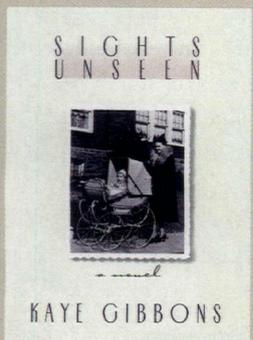
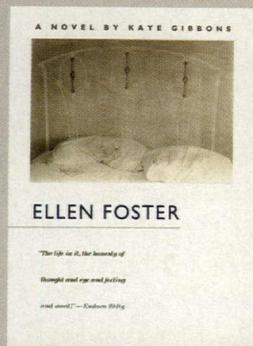
because of the designation. "Strangers make assumptions about the quality of my work when they hear I had two Oprah books—that they're in the same category as *Bridges of Madison County*. For a while I was defensive about it but now I just accept it. It's hard for people to grasp that it's literary fiction, but I'm a firm believer that literature can be popular and read by everyone."

Though the years since the publication of 1998's Civil War novel *On The Occasion Of My Last Afternoon* have seen more awards and honors, including induction into the Fellowship of Southern Writers and receiving the North Carolina Award, the state's highest civilian honor, Gibbons admits that recent years had brought a slowdown in her writing.

"The only creative work I turned in for two years was the introduction to Kate Chopin's *The Awakening and Other Stories* for Modern Library," she says. "I just wasn't able to focus."

She regained her concentration with the encouragement of a painter named Billy Dunlop in Washington, D.C. "I called him up and asked him how he focused with everything going on in his life," she says, and his advice was deceptively simple: "He told me to listen and look and just write for a few days in my head and then do it. And so I started back."

Gibbons' schedule now, however, may not seem so simple as this anecdote implies. Because of her insistence on putting daughters Mary, Leslie and Louise first, Gibbons does the bulk of her writing after they've gone to sleep. "I've



always had a policy of not being focused on the book and not sitting glued to a laptop when my kids are here, because they may feel that I'm not accessible to them," she says. "So to them it looks like I do nothing at all but cook and clean and do laundry."

With this policy in place, Gibbons generally begins her writing at midnight. "I watch one episode of *Designing Women* and then just start doing it," she explains. "I'm so preoccupied by it that I work until about 6 or 6:30 a.m., and then I sleep a few hours in the morning."

Though Gibbons is able to write some during the day, her

mornings are usually filled with business and charitable work, which she takes very seriously. Her recent work in this regard has helped establish a library for the Masonic Home for Children in Oxford. She's also devoted time and energy to supporting organizations including Planned Parenthood, Books for Kids and the Methodist Home for Children, a Raleigh facility that oversees foster care.

In some cases, Gibbons has even auctioned off the opportunity for people to appear in *Raised By Hand*. "People have been donating money to these groups and they get their name in the new book and free copies of my books for life," says Gibbons. "You've got to have names in a book, and as long as nobody wins the bidding war and their names are Tiffany or Brittany, I'll be OK."

Gibbons also offers support to a handful of writers whom she's taken under her wing, providing advice and guidance both in writing and in the publication process. She's working with three writers now, including Scott Wright in Rocky Mount and Betsy Jernigan in Raleigh, who just sent her first novel off to an agent.

In the midst of all this, Gibbons has a full slate of plans for the future. Coming months include finishing *Raised By Hand* and organizing the group of essays which will be published in *Living By the Word*, and while she's been writing the novel, Gibbons has been simultaneously working on a screenplay for the book as well. And her next project—which may come as a surprise to those familiar with her

work—is to rewrite *Dracula*.

"Barry Moser, the illustrator, and I are working on it," she says, gesturing to the book on the table. Her casual manner belies the importance of the collaboration. Moser, among the most respected illustrators in the nation, is already revered for his illustrations for *Alice in Wonderland*, *Moby Dick* and Eudora Welty's *The Robber Bridegroom*, and his most recent, most monumental project: illustrating the Bible. "He and I are also doing an illustrated sequel to *Ellen Foster*," she continues, "one edition with engravings and another with watercolors. Writing a sequel now seems almost urgent to us, because we're eager to show how Ellen, as a young woman, builds on her past and isn't destroyed by it. If I was working with any artist except Barry, I'd be too afraid of failure to attempt any venture back into Ellen's story."

Finally, though her move from her current home will not immediately take her far, the possibility persists that Gibbons may eventually relocate to New York, and that prospect has recently contributed to a change in her attitude toward her own writing.

"I found an apartment in New York and then two months later watched it fall down on TV," she explains. "I went back and edited a lot after September 11, because if I'm going to write fiction, which is a pretty frivolous occupation when compared to being a brain surgeon or a minister or a fireman or a policeman, I had to justify myself to myself that I'm sitting here making up sto-

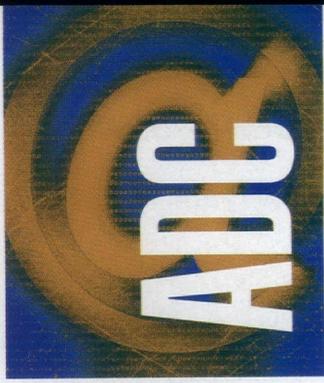
ries when people are in so much reality."

But though the events of September 11 caused her to reassess her writing, and specifically her writing of this book, it has not dampened her enthusiasm for New York City or her intentions in that direction.

"Starting April 1, we're going to rent another apartment up there," she says, "and I'll go up there on long weekends to write with no distractions—which sounds strange not to have distractions in New York, but no emotional distractions." After a thoughtful pause, she adds, "I write better away from home."

A permanent move to New York, however, is further away—at least until after her daughters are through with school or ready to make the move—and though Gibbons hasn't yet settled on her next residence here in Raleigh, she admits that she and her eldest daughter share a fondness for the Victorian homes on Blount Street, though the family may also build a new house to meet what Gibbons describes as "off-beat" space requirements.

In the meantime, the best place to catch Gibbons—especially for the many who didn't make her reading at N.C. State last year—will be at her reading in the Peace College Recital Hall on Monday, Feb. 11, at 7:30 p.m. The event, which includes a reception and book signing, is free and open to the public and marks a great opportunity to be among the first—or at least the second—in the Triangle to get a sneak preview of the next great work from one of Southern literature's leading luminaries. **MM**



after.com

by Rick Smith

Progress Board paints grim state-of-the-state

THE EMPEROR'S GOT NO CLOTHES, SAYS EXECUTIVE DIRECTOR

We're in trouble, folks. If you think times are bad now, brace yourself. You haven't seen anything yet. The sky really is falling.

From the economy to the environment, education to infrastructure, North Carolina as a state is staggering. That's the verdict reached after a year-long effort by the Progress Board. Founded by the General Assembly in 1995 at the instigation of then-Gov. Jim Hunt, the board is made up of more than 20 people across the state, including former Supreme Court Justice Burley Mitchell, UNC-Wilmington Chancellor James Leutze, and Jim Goodman of Capitol Broadcasting. But they're not reporting much progress.

In fact, the new report is a wake-up call. A call-to-arms. It's time to lock-and-load and to find solutions.

"If there's a single message the Progress Board is attempting to send, it is this: 'Here are some long-range goals that need your support. It's time to pay attention to what North Carolina needs...now...today!'" says Tom Covington, the board's executive director.

Every member of the General Assembly, the governor's office, policy makers, and those running the state's universities

and community colleges should have one required piece of reading as a new year begins: "N.C. 20/20: Report of the North Carolina Progress Board." Actually, everyone who cares about anything beyond the next paycheck or date ought to read it too. (You can read it online at www.theprogressboard.org).

Two questions: One, will they take the time to read the blunt 273-page report packed with scrupulously-researched statistics and in-depth interviews to support its conclusions? Two, will they act?

"Believe me, it could have been worse." Covington says. "If it's blunt, then it's blunt, and the members of the Progress Board know it.

"That said, I think it's important to understand that the Board considers this a problem for all North Carolinians; no blame is assigned to any individual or group—North Carolina's problems belong to you—and to me. It's time we really understood that.

"You asked: Are people in leadership roles (elected and appointed officials, together with business leaders, leaders in nonprofit organizations and advocacy groups, educational and local government leaders, together with all citizens of North Carolina) prepared to

deal with the reality and take steps?

"No.

"In my view—and this is my view alone—people in leadership positions are not prepared, and those same leaders will be

clothes," is how Covington describes the state.

He's not talking about Gov. Mike Easley or Jim Hunt, the man who was governor 16 of 20 years before Easley took the battered helm in 2000.



irritated with me for saying so."

Covington knows of what he speaks.

He has seen firsthand how the sausage is made at the General Assembly, having served as director of the General Assembly's fiscal research division for 17 years. He knows how deals are made, pork is divvied up, priorities are set—and the arm-twisting and backstabbing that goes along with it.

So when Covington was put in charge of the Progress Board after leaving his budget post in 1999, he vowed to take a no-holds-barred approach in reporting just what is happening across North Carolina. The board's new assessment does not pull any punches.

"The emperor's got no

Rather, Covington is talking about the Old North State which, outside of a few shiny earrings such as Research Triangle Park, is in need of a new wardrobe. Education standards are low while unemployment creeps higher. Rural areas fall further behind in everything from jobs to leaky sewers. Many of the state's roads in key areas are overloaded. The environment isn't getting any better, either. Many of the problems discussed in the report aren't new. As Covington says, some "have been prevalent for years."

And he urges state leaders not to fix one problem without addressing others. "We can no longer address any solutions to any 'imperative' without considering them all," he says. "The

leg bone's connected to the knee bone; the knee bone's connected to the shin bone." You get the idea.

Silo thinking has to be out. North Carolina is a "great state," he adds, but notes it "is in real trouble on a number of fronts.

"The current budget shortfall is a serious problem, of course, but only one of a growing multitude of problems roaring toward us from a short-sighted past, into a risky, uncertain future.

"Problems like dangerously stressed water supplies; dirtier air, producing increased episodes of asthma in kids and adults; more elderly folks living in poverty, 1 million North Carolinians who cannot read nor write well enough to hold a job; 40-some separate workforce training programs, housed in some five different agencies, spending hundreds of millions of dollars annually, with little or no accountability; the absence of an affordable statewide system of high-speed, broadband communications; overburdened sewer, wastewater treatment and solid waste systems, with many urban corridor highways seriously congested.

"And this is the second key finding: We no longer can construct solutions to these problems as though they can be isolated, quarantined, then contained in separate 'silos' of information or 'condition.' Each of the eight issue areas where the Progress Board worked on long-range, strategic goals must be examined as part of a whole, living system called North Carolina.

"For example, we've been acting (planning, legislating,

funding, evaluating) public education as though education is not connected to anything else; as though it is an 'imperative' without peer. But...

"What becomes of the public education system if citizens in the labor force cannot earn sufficient incomes from jobs in the economy to generate income, sales and tax revenues to fund public education?

"And what if the infrastructure in our cities and towns limits the amount and quality of economic development that can occur; pollutes the air and water because it's old and growth overwhelms it; and what if infrastructure problems create unpleasant places to live, and companies and people leave, putting more people out of work, and under stress, and crime rates shoot up, along with substance abuse, child abuse, etc., and the local human services department's funding is cut by the legislature to make up for a statewide shortfall, and citizens begin to forgo medical care to keep a roof over their heads and buy food, and they begin to experience health problems that further stress their quality of life.

"These 'what ifs' are not gloom-and-doom fantasies; they're happening—in varying degrees, of course—all across North Carolina today."

The Progress Board's report not only identifies the problems. It also suggests ways to solve them and offers up ways to measure whether those goals are being met.

What kind of reaction does Covington expect to get from the report?

"I do believe some—not all

TECH BRIEFS

Tommy Thompson, U.S. Secretary of Health and Human Services, is among the headline speakers to discuss the benefits and controversy surrounding biotechnology at the **17th annual Emerging Issues Forum** at North Carolina State University. Thompson brings first-hand knowledge to the two-day forum on Feb. 11 and 12 at the McKimmon Center. After all, he has had to deal with the Anthrax terror attacks and prepare the U.S. in the event of a bio-terror strike. Also to be discussed at the Forum are cloning, gene therapy, stem cell research, and genetically engineered crops. Among other speakers scheduled for the Forum is Craig Venter, whose Celera Genomics company is helping unravel the human genome. For information about the conference, go to www.ncsu.edu. ■■■ If all goes as planned, **Sprint PCS** customers may be among the first cell phone users who have the opportunity to use the **latest wireless applications**. Sprint, which has a huge customer footprint across eastern North Carolina and a regional headquarters in Franklin County, plans to deploy so-called 3g (or third generation) services later this year. Cell phones have gone from analog (1g) to digital (2g) to 3g where fast data speeds will enable users to move data and access multimedia devices such as audio and video at nearly three times the speed of a standard dialup modem. While 3g services have not taken hold in Europe as fast as expected, the case could be different in the U.S. where Sprint, AT&T and other companies are turning up the competitive heat. "3g is potentially unbelievably powerful," Sprint Chairman and CEO William Esrey told *The Wall Street Journal* recently. "It gives us a significant competitive advantage." ■■■ The General Assembly passed a passel of tax increases last year, but one proposed tax was defeated. And an industry trade group cited that victory as one of its major achievements for 2000 at its recent annual meeting. **North Carolina Electronics and Information Technology Association** was able to stop a proposed tax on downloadable software. The group also lobbied to get an extension of "carry-forward" write-offs as allowed under the Bill Lee rural development legislation. And NCEITA also is lobbying for increased technology transfer from the state's universities to the private sector. NCEITA is one of the state's most powerful business lobbying organizations. Dave Rizzo of Charlotte-based Osprey Systems is the group's new chairman, taking over for Red Hat CEO Matthew Szulik. Jack Cecil, president of Biltmore Farms Inc. and vice chairman of the UNC Board of Directors, walked NCEITA members through efforts to build a high-speed network across western North Carolina. "We're not backward," he said proudly. ■■■

—legislators realize and grasp that 'stuff' is out of whack; that many problems are systemic, structural and statewide," he says. "And while I haven't spoken with him recently, I would imagine Gov. Easley is very well aware that there are tough days ahead, after having dealt with the budget crisis in the past several months, and had the General Assembly pass a balanced budget only to learn that revenues were below estimates, requiring him to order further cuts in current operating expense."

Covington is far from alone in making this candid assessment. The board's members, who include a few from the General Assembly, invested a

great deal of time and effort on their part to help shape the report. Then they put their personal credibility behind it.

"The Progress Board's job is to set out directions like essential/imperative points on a compass," Covington says. "They have taken seriously their charge to set out a vision for North Carolina. In short they've risked being visionary."

And to their credit, they were. ■■■

NOTE:

In the interest of full disclosure, I worked with Covington for a time as one of several consultants retained to produce the report. It was my strong opinion then—and still is—that too little attention is paid to the importance of technology to the state's future. Be that as it may, this report deserves an "A." Read it!



PvV

by Philip van Vleck

Making the music her own

AREA JAZZ SINGER OVERCOMES OBSTACLES

Cyndra Fyore is one of a handful of female jazz singers who make their home in the Triangle and perform in regional jazz venues. Though the Triangle is nearly a dead zone when it comes to serious jazz venues, Cyndra has found gigs at Yancey's in Durham and Raleigh, and Six String Café in Cary.

Cyndra's latest album, released independently in 2001, is titled *Steam Heat*. Tracked at Acoustic Recording in Brooklyn, the CD is mainly a collection of jazz standards, though Cyndra did pen two original songs for the album: "Brown Eyes" and "Dragonfly."

Asked how the recording process went, she allowed that it was an enjoyable experience, and she's especially pleased to have worked with sax player Houston Person.

"I don't think we did more than two takes of any song on the album," Cyndra said. "I think that's important, in terms of spontaneity. When I listen to it, however, there are parts that sound a little sterile, in comparison to the way I really perform. Now that I've recognized that, I can acknowledge that I'm more of an improviser—that's part of what makes it fun for me. Now I'm really excited

about doing my next album and really giving free reign to what I feel is best for me."

Cyndra grew up in Syracuse, New York, "in the snow and the gloom and the rain," and went to college at Cornell.

"I've been singing since I can remember being alive," she stated. "My parents played all kinds of music—big bands, jazz, operetta, show tunes. We had a reel-to-reel tape recorder in the house and when I was young, like 4 years old, I used to record myself singing and play it back. I thought that was such fun. I didn't play much with dolls. I played with a tape recorder and a microphone."

She majored in developmental psychology at Cornell and intended to go to graduate school and get into counseling, but events put a different spin on things.

"In the fall of my senior year my mother was killed in an accident and it just sort of turned everything upside down for a few years. I finished at Cornell, but by the time I finished, my perspective had changed, my focus had changed, and I hung around home for a few years because I had a much younger brother."

Cyndra's singing experience began in school choirs and

**CHANTEUSE
CYNDRA FYORE**
She loves singing
when and where
she can.



PHOTO BY KAREN SMILEY

continued through musical theatre, singing with bands and doing the coffeehouse scene.

"About six years ago I decided to go exclusively with jazz," she explained. "I'd sung a variety of material over the years, since my days singing in coffeehouses, but I found that jazz allowed me to add more of myself. The other forms are so much more structured, and certainly there's a beauty in that, but in jazz there's so much room for improvising and making a song your own. It may not have been a smart move commercially, but I decided that jazz was what I had to do. And I haven't regretted it for a second."

There are not very many women involved in jazz. Most of the female jazz artists that fans could name are singers, though there are some fine women instrumentalists, such as Regina Carter, Jane Ira Bloom and Renee Rosnes.

Asked if being a woman in jazz was in any way problematic, Cyndra responded: "It's a challenge, a unique challenge. When you're first entering the business you have to prove yourself more than a guy does. There's always gonna' be competition on the stand, but I've tried to not go in with that kind of a *me-versus-them* attitude. It doesn't work for me. I'd prefer to say, 'hey, we're going to make music together.'

"When I began trying to work jazz, it was tough, because I wasn't known, and being a vocalist, I had to pull together the group on my own," she added. "It wasn't like I could show up as a sideman, like a pianist or a bassist. I had to create my own situation and aggressively pursue people to work

with me, and, typically, most of the instrumentalists are men. When I was getting started, it was not easy to find guys who would play with me without being condescending, but I stuck it out and tried to learn from every experience.

"As far as working with guys, that's pretty much no problem nowadays," she observed. "On the business side, trying to book myself, for instance, I think the fact that I'm a woman is still a hindrance. When I'm calling bookers or club owners out of the blue, and I'm not a big name artist, well, I think I'm a little more likely to get blown off than a man.

"I think something that certainly had an effect on me was my upbringing," Cyndra continued. "I was brought up in a rather traditional home, and the message was that a woman shouldn't promote herself or brag on her abilities, or maybe even admit that she was good at something. I really struggled with that for several years. It's very difficult for me to go to someone I don't know and say, 'hey, I'm a damned fine musician and I'd like to perform for you.' To be able to even say that was a big step. It's taken years of confidence building, and I'm just now getting to the point where I'm comfortable with that.

"So singing doesn't bother me and I'm comfortable. Selling a song is easy. Selling me is not so comfortable. Selling someone on the fact that I can sing, that's a whole other matter, and I'm not comfortable with that."

Given the style of material made popular by jazz vocalists like Dinah Washington, Billie Holiday and Sarah Vaughan,

it's not difficult to imagine that today's women may feel that, to some extent, their repertoire is almost dictated to them.

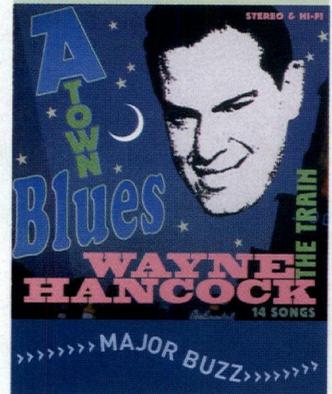
"To a certain degree, yes, that's true," Cyndra acknowledged. "I felt that particularly early on in my career. I'm feeling less and less that way as I get more experience and get more recognition from my peers and critics. I feel like I have a little more freedom to explore. My second album had a bunch of standards, and people said I did a good job with them, so once I had that in my hip pocket I felt like I might have a little more freedom to branch out.

"People do have a view of female jazz vocalists as being the frosting on the cake," she noted. "Bands would decide they needed a female singer to come do a couple of songs, so, historically, the female singer may not have had much experience. She may not have spent much time on her music, may not necessarily have been a good musician—may not have even been able to read music. It was like someone in the band knew this girl, she had a decent voice, they taught her a few songs, and that's how female singers got a bad rap. And, honestly, maybe some of them didn't know what was going on in the entire picture. But I don't think women singers today are like that at all."

Cyndra is already putting together material for her next album, and she hopes to be finished with this project in late spring. In the meantime, she continues to hustle her jazz gigs from North Carolina to New York, sticking with the music she loves, singing when and where she can. **MM**

MUSIC FOR SALE

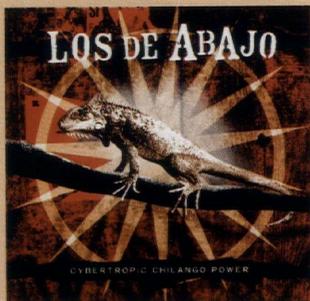
Wayne Hancock:
A-Town Blues
(Bloodshot)



Texan Wayne Hancock seems to have found a home with Bloodshot Records. This is his fourth album—his debut for Bloodshot, however—and it's highly recommended for fans of real country music. Hancock's honky tonk/swing stylings are superb. He's a wonderful songwriter. Tunes such as "Sands of Time" and "Track 49" evoke the glory days of Bob Wills and the Texas Playboys and Leon MacAuliffe. Hancock's singing is a vintage sound as well, but, like his original tunes, the point is not to be retro. Hancock is Texas country music today, a sound that's both new and pleasantly familiar. The presence of producer Lloyd Maines further amplifies the credibility of this album, as does the performance of players such as steel guitarist Jeremy Wakefield. For those fans who know Hancock's previous albums, expect more of the same here, i.e., uncompromising country swing and rockabilly soul.

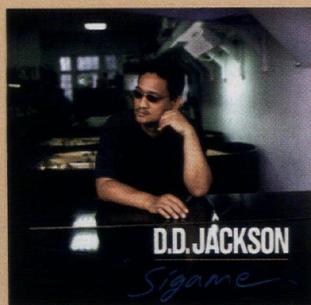
Music for Sale, continued

Los de Abajo:
Cybertropic Chilango Power
 (Luaka Bop)



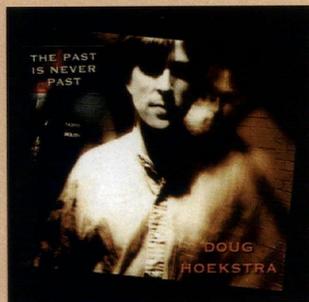
This is a wild world music ride. Los de Abajo is an octet based in Mexico City that specializes in confounding everyone's expectations regarding Mexican music. The group is entirely capable of working the traditionally well-regarded styles like cumbia, merengue, norteño and mambo, as well as dipping into regional folk rhythms. Their rendition of the elegant cumbia "El Indio" is just one example of Los de Abajo's classic chops. This is very much a world music act, however, and they've absorbed a surprising variety of influences. The tune "Cuidao," for instance, is a startling merengue/hip-hop piece—something you won't hear just anywhere. They can take this sort of eclecticism even farther. "Sr. Judas" is essentially a break-beat number, a techno-rap piece that comes from a part of Mexico City that most tourists never visit. The song "Joder" is a merengue that draws a good deal of inspiration from Algerian rai, Caribbean zouk and break beat.

D.D. Jackson:
Sigame
 (Justin Time)



Jackson, like Jason Moran, is a jazz pianist/composer of seemingly limitless potential. On *Sigame* we find him in a variety of creative moods. Backed by Ugonna Ukegwo on acoustic bass and Dafnis Prieto on drums and percussion, Jackson takes us on an eminently satisfying journey through his world of jazz. His affinity for melodic statement is beautifully realized in his song "For Desdemona," a lush, romantic, performance highlighted by Jackson's deft glissandos and sentimental phrasing. The album opens on a much different note with "The Welcoming," a catchy bit of pop-soul, reminiscent of Keith Jarrett's gospel-infused Bremen/Lausanne outing from the early '70s. "Cubano-Funk" opens in a scattering of piano notes, answered by Prieto's equally speculative drums. The song quickly resolves into a fractured descarga rhythm, but soon blossoms into a free-form sortie that's a terrific elaboration of the diffused opening statement. This is a must-buy for fans of jazz piano.

Doug Hoekstra:
The Past Is Never Past
 (Inbetweens)



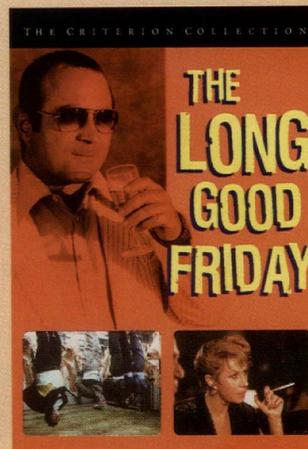
Multi-talented singer/songwriter/arranger Doug Hoekstra only just released his superb album *Around the Margins*, but he's back again with a follow-up CD. *The Past Is Never Past* collects tunes that weren't a stylistic fit for *Margins*, as well as demo tracks and songs released in various odd ways and places. Albums hammered together from an artist's extra material are often turkeys. Hoekstra's quality control, however, is first-rate, and

there's nothing fowl about this collection. Indeed, his extra stuff is the equivalent of what most songwriters would deem their choice tunes. Hoekstra's distinctive, dusky voice and his supreme talent for penning evocative imagery distinguish this album. Favorite tracks include

"What's On Your Mind?" "Oh, Zamira," "Break My Fall," "The World's Most Beautiful Woman," and a fabulous cover of the Brecht/Weill song "Ballad of the Soldier's Wife." *The Past Is Never Past* is available on the Internet; check: www.doughoekstra.com.

VIDEOCENTRIC

The Long Good Friday
 The Criterion Collection. 114 mins.
 DVD. Feature film.



This is the best gangster film ever made in England. Directed by John Mackenzie and released in 1979, *The Long Good Friday* recounts the breathtaking, mysterious implosion of a criminal fiefdom.

Bob Hoskins delivers a totally engrossing performance as Harold Shand, a cockney mobster who's living large at the outset of the action. He's got everyone from cops to corporate executives in his pocket. He's got a grand scheme to transform London's ramshackle Docklands into a sparkling fantasyland in time for the 1988 Olympics. His ride is a Jaguar; his girlfriend, Victoria, portrayed by Helen Mirren, is a class act; and he's drinking champagne.

On the very day when he's schmoozing with his American

investors, and his whopping Docklands deal is so close he can probably taste it, everything gets weird. Someone kills two of his henchmen. Someone blows his favorite pub to smithereens. Someone tries to murder his mum.

And that's just day 1. It gets crazier, and Shand gets crazier. His associates are being eliminated, his businesses are being bombed, and Shand is on the prowl, trying to get a handle on who's behind the mayhem. Having assumed that no one in the London underworld would dare take him on, Shand is baffled by his invisible and deadly adversary.

What Shand eventually discovers is that he's inadvertently provoked the wrath of an organization crazier and more dangerous than anything he could've imagined.

Hoskins' performance as Harold Shand is amazing. He's a perfect physical match for the role, but it's his formidable character work that carries the day. He completely understands Shand as a man who lives on a thin line between sophistication and street-level brutality. As the action intensifies and things begin to go very wrong, the pretense of civility Shand hides behind is chipped away, revealing a violent criminal who reached his lofty status by busting heads. Hoskins is in-the-moment with this transition, bringing incredible energy and insight to his portrayal of a petty tyrant whose empire is disintegrating before his eyes. **MM**

Metro INDEX

Name of leader of the notorious "neighborhood guard dogs," three tough-cookie canines who spend most of their time barking and having a good time on a third-story roof on the 1100 block of Walnut Street in Goldsboro: Trouble
Names of Trouble's henchdogs: Baby and Max
Number of days it takes for a message in a bottle to cross the Atlantic from Morehead City to Perafita, Portugal: 618 days
Number of bottled messages from Linda Taylor's third-grade class at Atlantic School that have successfully made the voyage across the Big Pond: 2
Percentage of people in Greenville who like to watch TV in order to while away a snowstorm: 42 percent
Percentage of people in that eastern city who prefer board games in the lull of a storm: 6 percent
Percentage who like most making snow angels: 7 percent
Number of people considered to be suffering from autism, a neurological disorder, among the general population in 1960: One in 2500
Number of autistics in the general population today: One in 500
Largely thanks to advanced autism research centers in the Triangle, the county known to have the most autistics in the state: Wake
Number of autism sufferers living in Wake today: 401
Number of car accidents statewide in 1994: 8000
Number of accidents in 2000: 12,067
The number of deer-related accidents in a year compared to the total number of mishaps in Pitt County: 375 out of 3936
North Carolina's deer population in 1900: 10,000
The state's deer population in 2001: 1 million
Number of pounds lost by Moore County resident Dan Campbell after making weight loss his New Year's resolution in 2001: 30
How many pounds Mr. Campbell gained back before the end of the year: 50
Number of years it took Rocky Mount native Paige Parker and her husband, Jim Rogers, to traverse six continents and 116 countries in their custom-built Mercedes-Benz: 3



continued from page 8

Visions of flight at NCSU

NCSU STUDENTS OFFER PROPOSALS FOR MUSEUM AT RDU

On the 98th anniversary of the Wright Brother's "First Flight" last Dec. 17, a select group of juniors and seniors at North Carolina State University's College of Design paid a unique tribute to the legacy of Kitty Hawk.

Led by Philip Szostak, a 1975 NCSU graduate and visiting professor at NCSU who also works as an architect in Chapel Hill, the students designed and built prototypes for a "First in Flight" museum that could be built at Raleigh-Durham International Airport.



PREPARE FOR TAKEOFF
Students discuss futuristic models for "First in Flight" museum at RDU

Lilly Djanants, a native of Armenia who moved to the United States nine years ago as a refugee, put together a striking presentation that included a 60-foot-tall structure resembling a cloud. "I would love to learn to fly," Djanants said as she guided *Metro* through her design.

Around her in the rotunda at Brooks Hall were another dozen or so presentations. Each offered ideas for up to a 300,000-square-foot building complete with aircraft

display areas and an IMAX theater. The buildings and support facilities had to be designed to fit land available around RDU.

Matt Koonts, a junior from Lexington, designed a building that would be in part a massive stainless steel structure 900 feet long and 300 feet tall. "It would be the equivalent of the Arch of St. Louis," said Koonts.

Another museum was designed to resemble a bird's wing. Another had a Plexiglas dome. But central to each were

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the aircraft. Around the walls hung models of flying machines the students had built during the course of the semester as part of their requirements for the design course. Among them were a Stealth fighter, an Osprey tilt-rotor aircraft, a replica of the Wright Brothers' first aircraft, a 747 and a host of World War II era fighters.

Playing on a TV monitor was a series of videos made by the students to tout their projects. Hanging on the walls were posters they designed. All in all, it was an impressive display of creativity by students whom Djanjants said were inspired by Szostak.

"His excitement bled over to us," she explained. Szostak, who was part of the Civil Air Patrol and grew up dreaming about flying, said the idea for a "First in Flight" museum has been "a pet project for

me. It's been on my mind for years."

He speculates it would cost \$60 million to \$80 million to build. "If you have anybody in mind I could talk to about funding, pass his or her name along," he said with a smile.

—Rick Smith

NC TEACH TURNING PROFESSIONALS INTO TEACHERS

In the past four years the scarcity of teachers has become a statewide epidemic. North Carolina's population age K-12 is over 1.3 million and there are more than

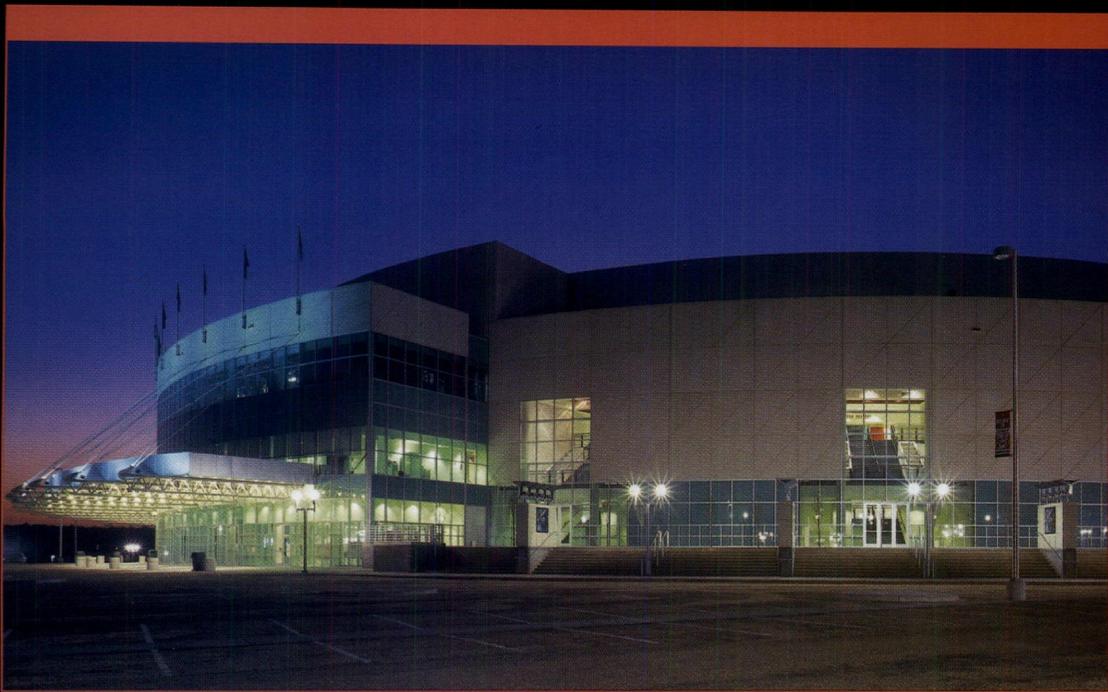
9000 teacher vacancies. The state began directing efforts toward "lateral entry" programs to attract other highly skilled people to consider a career in teaching.

NC TEACH, a program that is addressing the problem, is seeking candidates. To apply for NC TEACH, you must hold a minimum of a bachelor's degree from an accredited college or university and have at least three years of full-time successful work experience since graduation. The organization's web site <http://ncteach.ga.unc.edu>, provides details about the program and the application process. Call toll-free, 1-866-998-3233, for more information and a copy of the 2002-2003 application booklet. The application deadline is April 15; however, some positions may be filled before then, so apply early. MM

At the 7th annual Humber Dinner at the NC Museum of Art, Mrs. George W. Beth Paschal, Mrs. James B. Ann Turner and Mrs. Christopher R. Zoe Webster were honored by the North Carolina Society, the founding organization of the museum, with Lifetime Achievement Awards. Keynote speaker at the dinner honoring the women was former chairman of Bank of America Hugh McColl, who was introduced by the chairman of the Museum Board of Trustees, Julia Jones Daniels. Ann Goodnight, President of the Museum Board of Directors, and Melissa Peden, President of the N.C. Art Society, presented the awards. ■■■ Raleigh-based Triangle Securities, formed in 2000 by Raleigh financial advisor Paul Reynolds, and now managing over \$400 million in client assets, has entered into a strategic alliance with the Medical Mutual Group to provide investment services to the organization's 7000 members. ■■■ Lawrence Davis will be seeking the seat created by the newly formed 13th Congressional District recently established by the General Assembly. Davis, a respected attorney and former state Senator, ran unsuccessfully for the U.S. Senate in the 1978 crowded Democratic primary, losing to then Insurance Secretary John Ingram. Ingram lost to Republican Jesse Helms who was seeking re-election for the first time. ■■■ The Academy of Motion Picture Arts and Sciences has named the Durham-based DoubleTake Documentary Film Festival as one of

five U.S. festivals capable of qualifying short documentaries for Oscar consideration. The festival, based at the historic Carolina Theatre in downtown Durham, is celebrating its fifth birthday with Score! Music and Documentary, curated by D.A. Pennebaker. The 2002 festival runs April 4-7. For information call 919-660-3699 or log on to their website at <http://www.dfff.org>. ■■■ Humans usually think of forest fires, floods, tornadoes and hurricanes as unmitigated disasters, but such upheavals also do much good, UNC-Chapel Hill biologist Dr. Seth R. Reice says in his new book, *The Silver Lining*. Subtitled *The Benefits of Natural Disasters*, the new book details how apparently catastrophic events renew life and boost diversity in ecosystems throughout the world. ■■■ Dr. Veena Misra, an assistant professor of electrical and computer engineering at NCSU, recently received the 2001 Presidential Early Career Award for Scientists and Engineers from the National Science Foundation. This is the highest honor the federal government gives to scientists and engineers early in their careers. Misra is involved in research on nanoelectronics. ■■■ Many dentists apparently don't want to deal with Medicaid, and as a result fewer than one in eight North Carolina children ages 1 to 5 who qualify for free dental care visit a dentist once a year, according to a new study from UNC Chapel Hill. Only two percent of 3-year-olds receive care, according to researchers. ■■■ NCSU Chancellor Marye Anne Foxe is one of 24 scientists and educators named recently to President Bush's Council of Advisors on Science and Technology. ■■■ Auburn in the Park, Durham's newest planned community, is growing faster than originally projected with 100 new home sales since January 2001. Builders report that 77 percent of the people buying new homes at Auburn are from Durham. To date, 95 percent are from the greater Triangle region. Located near Interstate 40 and Research Triangle Park, Auburn will have on-site day care, retail stores, playgrounds, a junior Olympic-size pool and

a clubhouse. ■■■ Ending nearly a four-decade relationship with North Carolina State University, Dr. Charles G. Moreland, vice chancellor for research and graduate studies, has announced his plans to retire at the end of the 2001-2002 academic year. Under his leadership, the university's research budget has jumped from \$261 million in 1993-94 to \$415 million in 1999-00 and N.C. State has become a national leader in technology transfer, issuing 216 patents and forming 30 start-up companies based on university research. ■■■ Cycle North Carolina, is gearing up for its fourth annual cross-state bicycle tour in 2002. Embarking on Oct. 5 in Statesville, the tour will arrive in New Bern on the 12th, making overnight stays in several towns and visiting some of the state's most scenic sites. More than 1200 bicyclists are expected to participate. Registration brochures will be available soon. For more information contact North Carolina Amateur Sports, hosts of Cycle North Carolina, at 800-277-8763 or 919-361-1133, or visit www.cyclenorthcarolina.org. ■■■ Art.com (www.art.com) the world's largest online consumer marketplace for prints, posters, photographs and custom frames has hired Manoj George, the Chief Financial Officer who led the successful Red Hat [Nasdaq: RHAT] IPO in 1999. George, who will serve as CFO and Executive VP for Art.com effective immediately, has extensive experience in venture capital and strategic funding activities. In addition to orchestrating Red Hat's IPO, he successfully managed the company's \$300 million secondary offering. ■■■ The Streets at Southpoint, a 1.3 million square-foot shopping, dining and entertainment destination being developed by Urban Retail Properties Company will open in southern Durham on March 8. The project will feature more than 140 shops and restaurants, the Southpoint Cinemas, a children's play area and five department stores including the state's first Nordstrom. Gift certificates are now available for purchase online at www.thestreetsatsouthpoint.com, starting at \$10 in \$5 increments. MM



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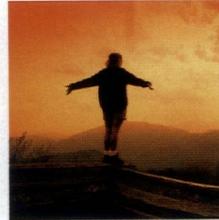
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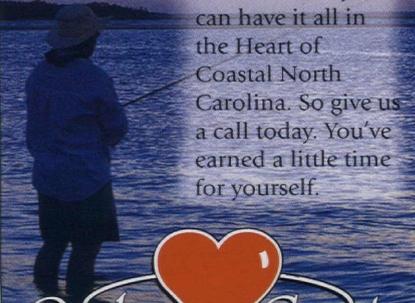
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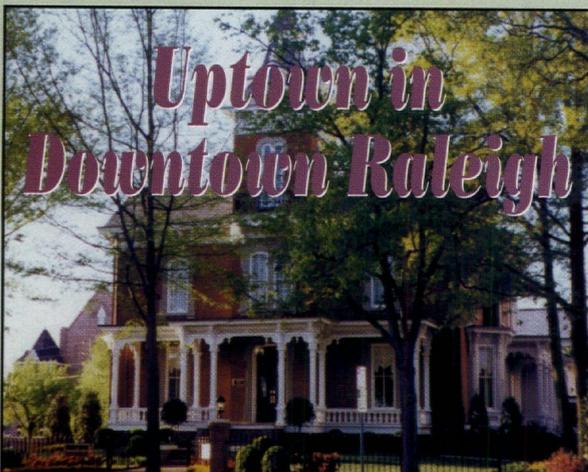
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A Sampling of our Menu items:

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Pan-Roasted South Carolina Squab
buttermilk mashed potatoes, braised savoy cabbage, white wine garlic jus

Steamed Middleneck Clams
cremini mushrooms, roasted Italian sausage, linguini pasta, sweet peppers, cherry tomatoes, herb jus

Sautéed Sea Scallops
angel hair pasta & braised lamb shank meat, goat cheese, grape tomatoes, mustard scallion cream sauce

~ Entrées ~

Stuffed North Carolina Cut Trout
jumbo lump crabmeat, crispy pancetta ham, rapini & cannellini bean ragout, sweet garlic game jus

Grilled Boneless Porkloin
curry & chorizo rice, dried cherries, lemon thyme spaetzle, cider vinegar reduction

Sautéed Monkfish
duck confit & beet phyllo wrap, hominy grits & rock shrimp stew, wilted spinach, ginger & port sauce

Grilled Certified Angus Bone-in Beef Striploin

root vegetable puree, French lentils, yellow pattypan squash, red wine shallot reduction

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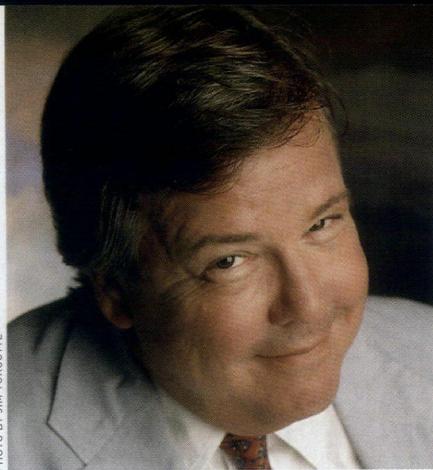
Juror's lecture: Chris Crosman
Sunday February 24, 2002, 3 pm
North Carolina Museum of Art

Opening Reception:
Gaddy-Hamrick Art Center
Sunday, March 3, 2002, 2–4 pm

My Usual Charming Self

by Bernie Reeves

PHOTO BY JIM TURCOTTE



USEFUL IDIOTS

Lenin called them “Useful Idiots,” the intellectuals, writers, politicians and socialist activists in the West who, while not Party members, promoted the Bolshevik scheme of world revolution. His successor Stalin continued the use of the phrase and today, even after the total collapse of the communist system (estimated even by left-wing historians to have been responsible for over 100 million deaths over its 70-year genocidal run), the Useful Idiots don’t appear to have received the word. They just go right on spouting the party line.

You know the people I’m talking about. They are for peace and always against war, even after September 11. They think patriotism is racist and abusive. They think people who achieve do so at the expense of others, that European-descended Americans purposefully deny education and income to all others. They fight religion on every front, most notably in the public schools. (Okay to teach Islam, not okay to have Christmas pageants). They think a free-market economy has ruined the environment. They say they adhere to the principles of equality while pushing for special status for certain groups.

They see Western civilization as racist, chauvinist and homophobic and strive to denigrate the reality of its success at very turn. They have no sense of humor and rarely let facts get in the way of their positions. They never stand and fight, preferring to retreat while labeling their opponents “abusive” for daring to air out the facts of the matter.

The Useful Idiots earnestly believe that human beings cannot make their own decisions about whether to smoke, wear a seatbelt, or eat the right foods. The people are the masses, you see, and they must be controlled

by the all-knowing central government and march to the erratic drills of the advocacy groups that have created a cottage industry in this politically correct era. Today, a new federal state or local law is passed every hour to protect the citizenry from itself. Basically, the Useful Idiots hate America because it is constructed on the principle of individual liberty. The Soviet Union may have failed, they say, but its principles are still valid. The state knows best and the revolution must go on until America itself fulfills the socialist utopia that began with the Bolsheviks.

In the U.S. and around here, their policies dominate the public dialogue in politics. They even have their own Popular Front radio network (just like South American Marxist guerillas) called NPR that extols the virtues of their initiatives with no objectivity and certainly no criticism. Journalism schools have become anti-American activist cells, sending out brainwashed zealots to fix America, to get us to see the collective truth. Highlights of their successes can be seen in the abandonment of objectivity in news articles, the refusal to allow honest free speech, a persistent anti-Americanism and a general decline in the quality of political debate.

HERE YESTERDAY, HERE TOMORROW

The duo of recently elected Raleigh mayor Charles Meeker and incumbent mayor Glenn Lang in Cary, represent a watershed of sorts in the continued existence of the Useful Idiot influence in politics and in the media. Like early socialists, both are committed to the doctrine of government in which the political goal is to move people around against their will—sort of like forced busing, in which logic and concern for the damage to children is secondary to large and majestic theoretical policy.

Although Meeker and Lang follow the UI pattern and appear as “nice guys,” they are committed in their heart of hearts to central state collective solutions for their communi-

ties in direct conflict with the American system of free choice. And the best example of their political desires is the movement to stop growth, (under the epithet “sprawl”) by hindering road projects and imposing mass transit on the community. While on the surface it doesn’t look like force-marching ethnic groups across the tundra to Siberian work camps, the principle is the same. In the case

While on the surface stopping roads and pushing mass transit doesn’t look like force-marching ethnic groups across the tundra to Siberian work camps, the principle is the same.

of Raleigh and Cary our elected commissars are attempting to dictate where people *cannot* go by attempting to halt the Outer Loop highway project.

If UI’s are anything, they’re consistent in their zeal to further their causes. And they have no moral compunction about cooking the numbers and misrepresenting the facts. The ends, they say, justify the means and Meeker has changed his position, when necessary, to get elected in order to continue his dedication to stopping the Outer Loop, a crusade that began in 1992 when he was starting his first term on the City Council. Soon after he took his seat he appeared as the centerpiece source in a *News & Observer* Sunday special feature pushing for mass transit in the Triangle.

Back then I was editor and publisher of the *Spectator* and *Triangle Business Journal* and followed the issue closely. I smelled a rat. Hadn’t there been several mass transit studies since the mid-1980s? And hadn’t each of them ruled it out as a solution for future traffic

planning for the area's growth? First of all, the population is spread over communities an average of 20 miles apart. We lack the density, in other words, which is still true today despite the athletic growth of the region. The only pro-mass transit nugget that came out of the studies was the identification of bottlenecks created by the fact that the RDU airport and the Research Triangle Park are side by side.

Clinging desperately to this slender thread, mass transit enthusiasts followed up with a local study looking at relieving airport traffic with trains from Triangle cities only to discover that 80 percent of the passenger traffic at RDU came from *outside* the Triangle, mostly from eastern North Carolina. Hardly deterred, it was back to the drawing boards for the mass transit addicts, culminating in the 1992 Sunday feature on Meeker and his plan for yet another study to impose the lunacy and burdensome expense of mass transit on communities who didn't want it and, more accurately, didn't need it.

Gee, I wondered, what was going on here? What were Meeker and his co-conspirator, the newspaper, doing? The article said that Meeker had drafted a resolution to come before the City Council for yet another mass transit study. But, upon further investigation, I found out that Meeker's resolution went a bit further, actually a whole lot further. In effect, Meeker was proposing that the Council vote to pull out Raleigh's participation in the local transportation committee that approved funding for the Outer Loop on a year-by-year basis. Meeker's resolution would kill the project after year one. We'd look like a Third World country where scandal, revolution or bankruptcy left a truncated highway bridge hanging in the air.

Then I discovered that Meeker's law firm was the attorney-of-record for the Triangle Transit Authority, the entity that was pushing for mass transit. Meeker maintains that it was his firm, not him, but the conflict is brazen and his failure as a publicly elected official to disclose the conflict while pushing to stop the Outer Loop to pave the way for mass transit is bad judgment at the very least.

I wrote a column exposing Meeker's chicanery and the Council was quick to shelve the resolution but the *News & Observer*, usually quick to shoot first when sniffing impropriety, remained silent concerning Meeker's conflict of interest. Fortunately, due to awareness of Meeker's scheme, the Outer Loop project was rescued. Ten years later,

when confronted in the mayoral campaign about his previous efforts to halt the Outer Loop, Meeker maintained he was not against the project. Then, sure enough, just like *déjà vu* all over again, not two months after he was sworn in as mayor, Meeker was at it again, this time in cahoots with Cary mayor Glenn Lang, to stop the western extension of the project. And once again, the *News & Observer* played the role of messenger boy for Meeker, extolling the virtues of his latest anti-Loop gambit in Pearl Harbor headlines right on the front page.

The *News & Observer* failed to condemn Meeker in 1992 for his conflicts of interest, and in this latest chapter of the Outer Loop saga, they have taken Meeker's campaign statement that he was for the Outer Loop from a fabrication to a brave new vision of the future. In this era of Useful Idiots in the mass media, it's not a real surprise that the newspaper is sacrificing standards of journalism to shill for a cause they want to impose on the community against its will. (Who else would give credence on the front page to a study that purports to prove that Americans in suburbs are more prone to health risks than city dwellers.) But contorting Meeker's campaign misrepresentations and previous conflicts of interest into heroic status smacks more of manipulation of the news and goes beyond even their collusion with Meeker in 1992.

In a recent piece after the article praising Meeker for reversing his campaign statement and saying he and Lang wanted to stop the western leg of the Outer Loop, the newspaper reported that the new mayor, obviously after hearing disapproval from the business community, has joined with Lang of Cary and the newly elected UI mayors of Durham and Chapel Hill to soft pedal their war against the project. Meeker commented that the issue was actually more "complicated" than he at first thought. If his past actions are an indicator, this retreat from his open desire to stop the Loop is only tactical to gain time and momentum for another attack.

IN THEIR HEART OF HEARTS

I know this because I know the underlying impetus that drives mass transit enthusiasts. They hate automobiles because they burn fossil fuels that pollute the air, are driven by people who create "sprawl," and because they represent the individual's ability to drive and live and work where he or she pleases. Mass transit is the last refuge of collectivist theory

in the aftermath of the collapse of socialism worldwide. But the really sinister truth is that mass transit enthusiasts have been working diligently behind the scenes to delay road projects. As one activist told me: "We have to stop roads to create gridlock so people will understand that the only way to save the environment is to make everyone understand they must learn to live in urban modules and not on quarter-acre lots in the suburbs."

This was thrown at me in 1992. It has now come out that yes, road projects in the Triangle have been delayed due to objections by self-styled environmental groups. The Department of Transportation recently admitted that the widening of I-40 at the Durham Expressway, the mother of all bottlenecks in the region, was delayed four years by a two-person environmental organization in Durham.

The point is that highway planners have tried to keep up with road building to handle the increased traffic only to be thwarted by activists who actually want to create traffic snarls in order to push their agenda for mass transit. Due to their efforts, on the federal level, where gas taxes are collected from motorists and then divvied back down to the states, nearly 9 percent of the money is now siphoned off and placed in a fund that states and cities can draw upon for mass transit projects. In other words, on every level activists are seeking to stop roads to further their cause.

Ironically, I would prefer to see trains crisscrossing the country and the idea of a ceremonial sort of landmark train around the Triangle would add identity and a sense of place. But the current plan, although far less in scope than the original proposals in the 1980s, is the wrong idea at the wrong time. This region needs roads to suit its development pattern to allow people to live, work and engage in activities as they please.

The imposition of an unneeded \$600 million mass transit system for the Triangle is a political movement, not honest urban planning. And typical of doctrinaire policies, it will tax the very thing it seeks to eliminate, automobiles. Without increased purchase and rentals of cars, the money is not there to pay for it. Further, the current bus-based mass transit system is ludicrously underutilized. However, stupidity and irony and the imposition of policies the people do not want are the hallmarks of the Useful Idiot agenda. It's time to stop the madness of mass transit before it chokes the future growth and vitality of our communities. **MM**

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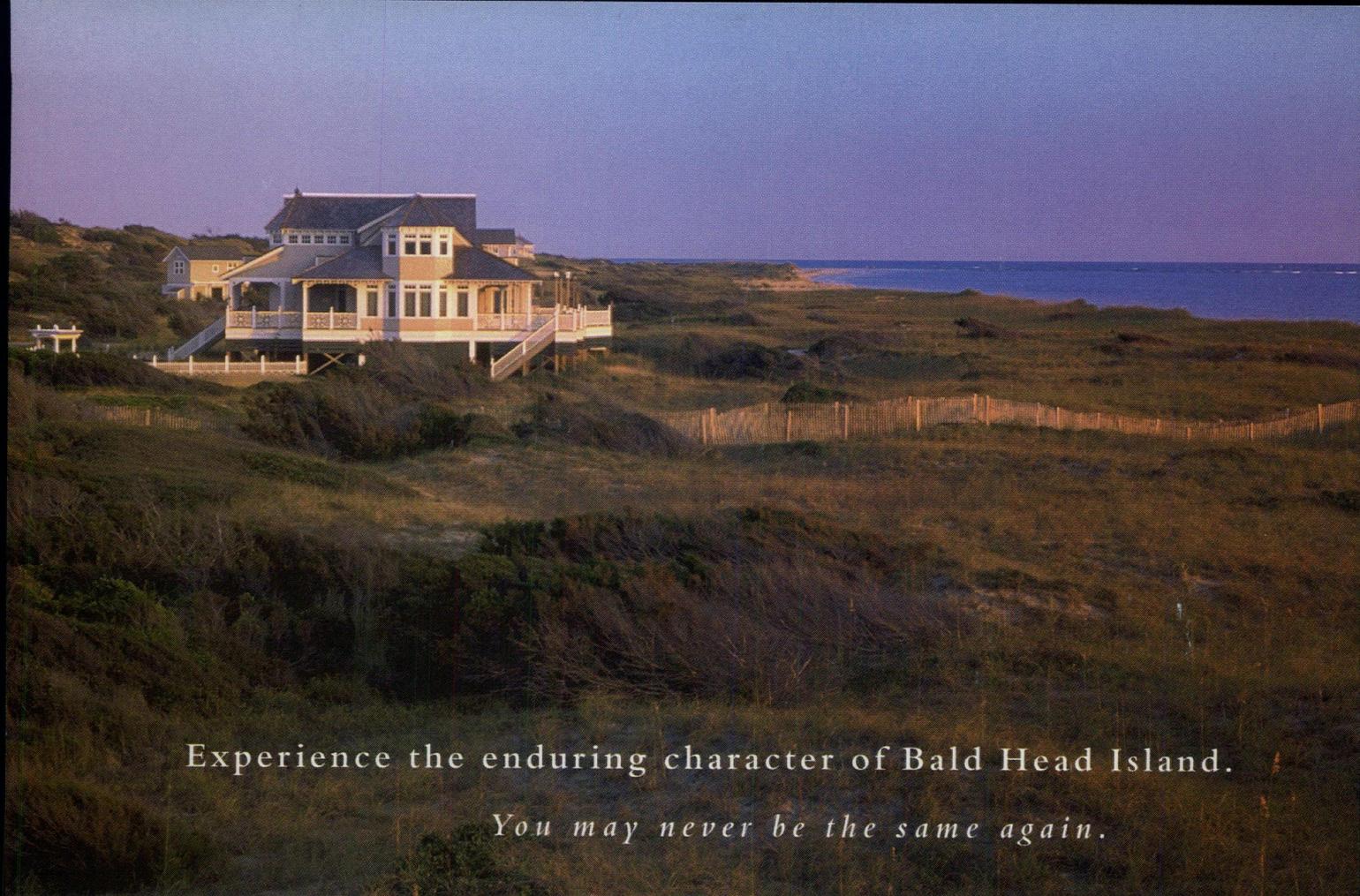
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