

Raleigh

From the Triangle to the Coast

Metro

Raleigh
Research
Triangle
Eastern
North
Carolina

APRIL 2002 \$2.95

M A G A Z I N E

Anne Graham Lotz
CONTROVERSIAL EVANGELIST
BRINGS HER NATIONAL TOUR
HOME TO RALEIGH

Avant-garde in Garner
THE HOUSE THAT MOM BUILT

MetroStyle
INTRODUCING
KIMBERLY KYSER

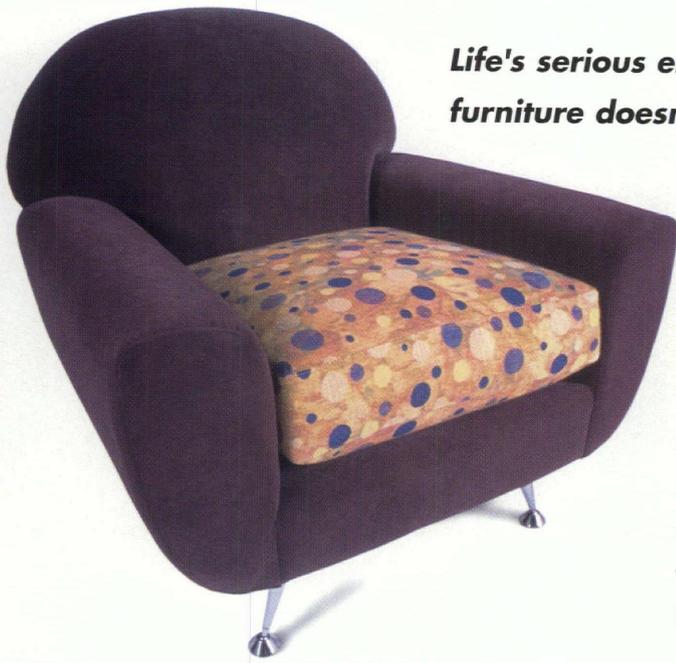
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LADIES FIRST

What people don't understand is that our problem isn't finding things to write about, it's finding a way to fit it all in. That's because we go on believing we have something unique here in our neck of the North Carolina woods and, sure enough, we do. This April issue says it again.

The gentlemanly thing is to introduce *Metro's* new arbiter of manners and fashion, the striking and talented Kimberly Kyser. In her debut column, the designer, artist and Chapel Hill native presents an insightful essay connecting the direction of fashion before the French Revolution and after 9-11, a demonstration through intelligent commentary that in the modern world, the past and the future are intricately intertwined.

Another striking woman appears in the pages of *Metro* this issue, Anne Graham Lotz, the undoubtedly charismatic and controversial evangelist who peeves many of the members of her own Baptist sect because she is unordained—and a woman to boot. The daughter of legendary Tar Heel evangelist Billy Graham, Anne Lotz has been on a tear recently with a national tour that's packing them in across the country and creating a stir in the national media. At the end of April, the big show comes to her hometown of Raleigh. Senior editor Rick Smith was able to secure an exclusive interview with this religious phenomenon who divides and conquers with her own particular brand of spiritual renewal.

Once again design editor Diane Lea uncovers yet another residential architectural jewel, but this time hold on to your hat, this is not your normal two-storey. It's in Garner, not ordinarily known for avant garde modernism, and it rocks, so get ready to tour Mamma's house on TenTen Road.

That daggone' Carroll Leggett never ceases to inform and entertain in what is becoming folk legend in his "Between You and Me" column. This time he serves up some of the great stories that never make the news about North Carolina political characters, past and present, who keep us laughing no matter how serious things get at the Legislative Building.

Readers really liked the return of *MetroGourmet* last month with the piece on Vinnie's Steakhouse. This issue, writer Daniel Pearson sits down with Bret Jennings, the owner and chef of Elaine's in Chapel Hill.



PHOTO BY BRYAN REGAN

The young entrepreneur has traveled extensively and trained under some of the best-known chefs on the East Coast, including the highly regarded Ben Barker of the legendary Magnolia Grill. Fresh ingredients, an eye for honest presentation and knowing the peccadilloes of wine drinkers make his restaurant a must stop for area gourmets.

Rick Smith's *after.com* column this month is a buzzing bistro of tech items percolating around the region, including the idea of a "photonics" consortium, the current population of Internet users, the dot.com bust and the resulting shrinkage in venture capital, the onslaught of wireless telephones and news of a recovering technology firm in Roanoke Rapids that has the Bobos taking notice.

We're glad you love books. This issue non-fiction editor Arch T. Allen takes a rest to allow reviewer George Leef to weigh in with *On Seas of Glory*, an important book written by John Lehman, former Navy Secretary under Ronald Reagan. Lehman, who laments

the shrinking of the Navy in recent years, reminds us of our great heritage with stories of famous battles and the men and politics behind the American armada.

Fiction editor Art Taylor has been busy preparing "Author Sightings" and "New and Noteworthy," his compendium of recent releases, while Philip van Vleck came across Rodeo Boy, a re-emerging coastal band with "an elemental feel for straight forward rock." Frances Smith is ready for spring in *MetroPreview*, the only complete listing of events from the Triangle to the Coast, and I'm as charming as usual celebrating the change in political weather caused by the recent exposure as charlatans of some of our more hallowed icons.

Remember to cast your vote for the "best of" from the Triangle to the Coast in our *MetroBravo!* readers' poll. The ballots are coming in fast and furious so don't allow others to dominate the voting. See you next issue.

—Bernie Reeves, *Editor & Publisher*

Correspondence



Stained Glass Window St. Michael's Church, Raleigh

CONTINUED ENJOYMENT

While catching up on some back issues of *Metro*, I was pleased to read your editorial, "Animal Planet," (My Usual Charming Self) in your September 2001 magazine. I am forwarding a copy to my brother, who is a registered forester in Alabama. At the same time, I am forwarding to you copies of his latest Op-ed pieces, which he writes from time to time. I think that you two might be kindred spirits, and I hope that you enjoy his comments.

I do not know how we have been privileged to receive copies of your magazine, but we want to subscribe for the next two years to be assured that we will continue to receive your publication. It is an excellent addition to Raleigh and other areas, and we appreciate the variety of your coverage.

When I first read *Metro*, I concluded that it was a perfect place for the inclusion of an article on a Raleigh artist who deserves additional coverage of her craft and of her accomplishments. Her name is Mary Patricia Stumpf. She is primarily a batik artist and has developed her own style and expertise over many years. She has had numerous shows and workshops throughout the United States and recently has had exhibits in Japan and Belgium.

Not only has Pat become an expert in her field; she also designed the 30 stained glass windows in St. Michael's Episcopal Church in Raleigh. The windows were fabricated by the world renowned Willet Stained Glass Studio of Philadelphia. In addition, she designed a stained glass window for Baptist Hospital in Winston-Salem and an award design for The Salvation Army in Raleigh.

I cannot imagine that your art editors would be disappointed if they interview her and write an article for *Metro* on this "hidden" jewel in our Raleigh community. They may reach her at 919-782-6770, 524 Orange Street, Raleigh 27609.

We look forward to our continual enjoyment of your first-class magazine and wish you the best in your endeavors.

Harriet T. Hill
Raleigh

TALK ABOUT SYSTEMS THAT WORK

There's a category of person worse than Lenin's Useful Idiots (February/March 2002, My Usual Charming Self). It's the Useless Idiots. They're the ones like you who prate about Bolsheviks trying to run the U.S. government. They're the blowhards who don't do anything, but yammer. In case you haven't realized, much of the population here is aging. Happily, Glen Lang did something commendable, not socialistic, in response to that fact: He brought about a wonderful transit system, the C-Tran, that for \$2 each way, takes passengers anywhere within Cary, and for \$4 round-trip takes them from Cary to Raleigh and back. This gives people who can no longer drive half their life back! They can get to doctor's appointments, or grocery stores, or work that they otherwise couldn't get to. Riders may be people who can no longer see well enough to drive or who are temporarily incapacitated due to an injury. It is a superb, reasonably priced system that is worth emulating in other cities, not because it fulfills some Soviet agenda that deprives people of liberty, but because it gives them their freedom and part of their lives back!

You should talk about good actions and systems that work and benefit all people, instead of hunting for communist plots. How retrograde and pointless! Any intelligent person knows the Triangle hasn't got the population to warrant a light-rail system, so why belabor the issue? And why should we destroy the rest of what's green by building roads to take people further and further out, thus hacking down more trees and farms so that every family with enough money can have their own private estate, or gated community—the environment be damned.

Lorin Willis
Cary

TO REASON WHY

I wonder if Dusty at Vinnie's (February/March 2002, *MetroGourmet*) ever considered that his business venture with the strippers at Thee Doll House might have resulted in a drop-off of his business in North Raleigh? I can tell you that it did.

S. Carlson
Raleigh

The editors respond:

Dusty Anderson agrees with you. Thee Doll House Vinnie's is now closed.

SEARCHING FOR STEW POTS

I am a trustee at Lebanon United Methodist Church in Mebane, N.C. We would like to purchase some stew pots (new or used). If you know of any suppliers in the area or anyone who may have used pots for sale, please contact me: Sammy Blalock, (800-273-0542) day or leave message at (919-563-9870). We would like to get 50-gallon size, if possible.

Thanks for your help!

Sammy Blalock
Mebane

Metro columnist Carroll Leggett responds:

I found a source for cast iron, pre-seasoned "wash pots" like the ones I talked about in the December 2001 "Between You and Me." Try www.thecellar-door.com.

Bernie Reeves
Editor and Publisher

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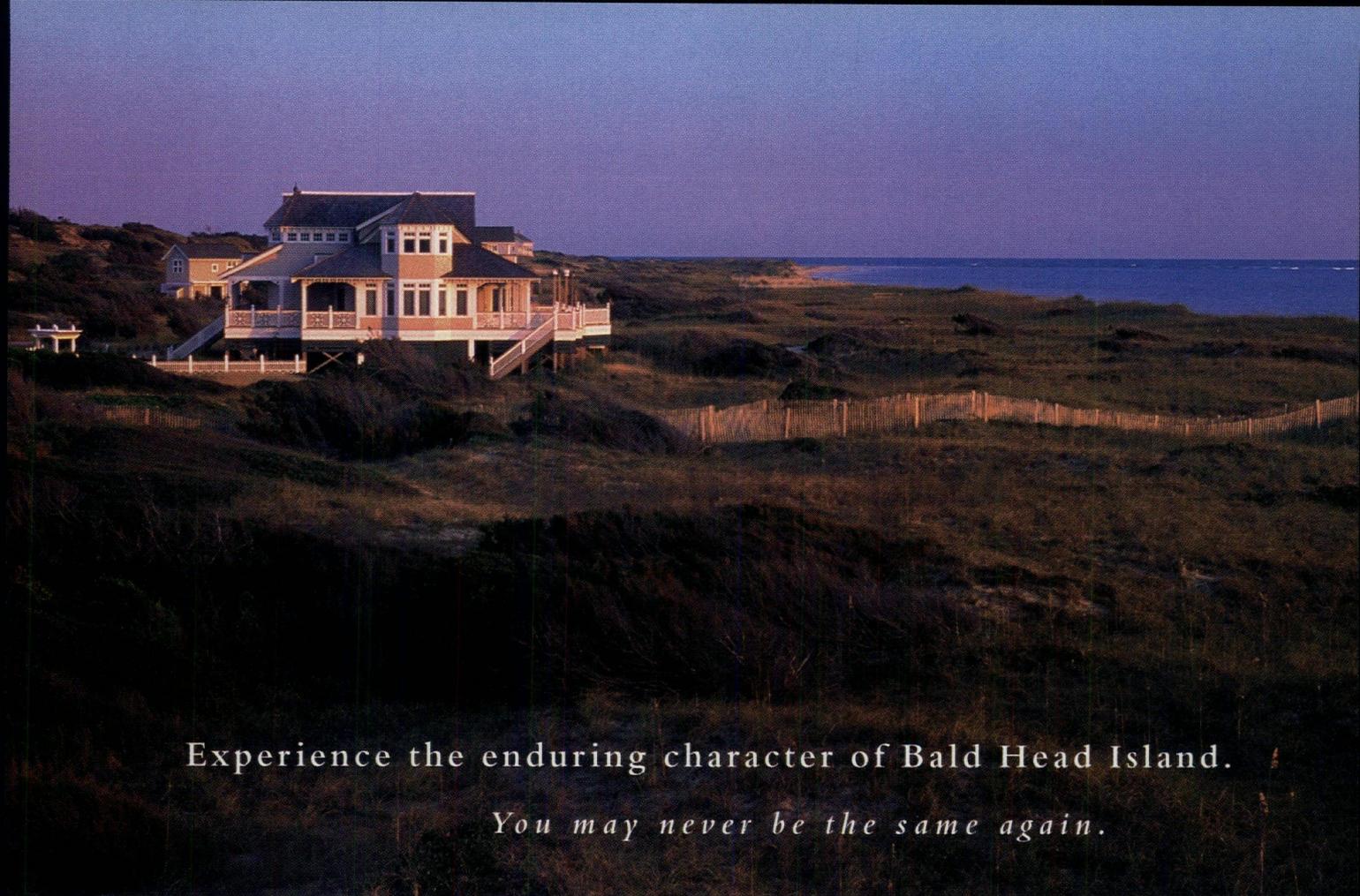
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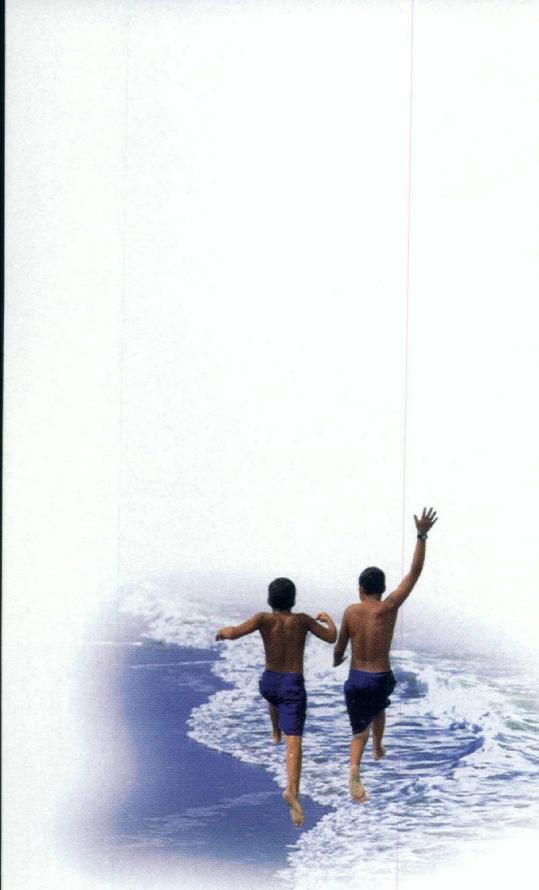
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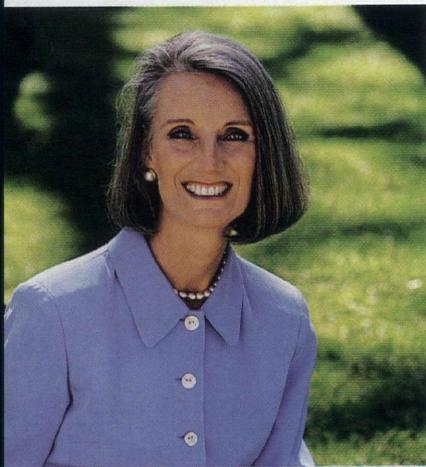
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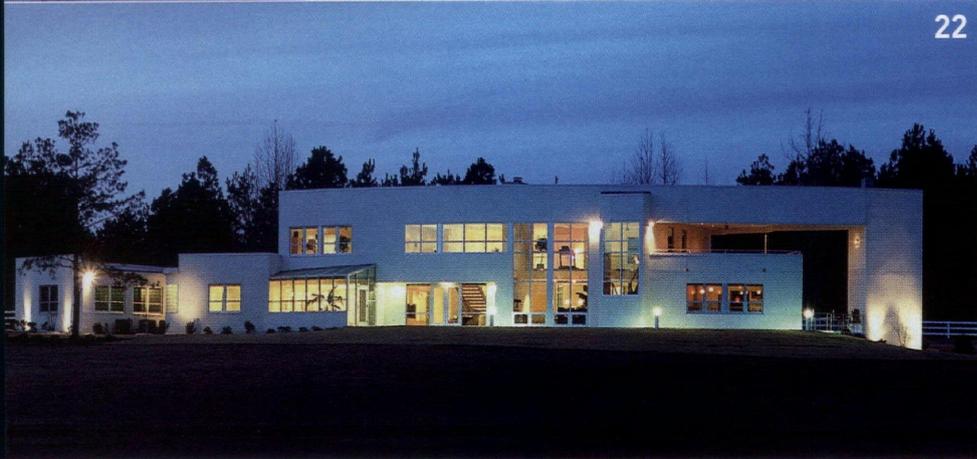
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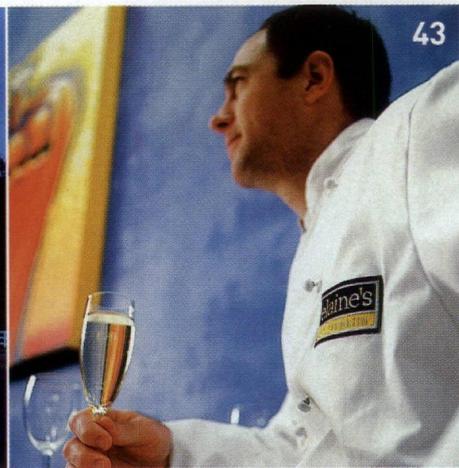


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Watch which way the wind is blowing

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SECRETS OF STATE

Historical significance

TAR HEEL TO HEAD 9-11 CONGRESSIONAL INQUIRY

Brit Snider, a Salisbury native who has just retired as Inspector General of the Central Intelligence Agency, has been named to chair the Congressional investigation into the causes of the September 11 terrorist attacks on American soil.

Snider, in a conversation with *Metro* editor and publisher Bernie Reeves, said that he has been asked not to comment on his duties. He sees his new role as "quite a challenge" and that it "will be an exciting one year that could turn out to be historically significant."

Desert rat cornered

BRITS SAY U.S. LET BIN LADEN GET AWAY

The *London Spectator* reports that delay and politics by U.S. military leadership at the battle of Tora Bora allowed Osama bin Laden to escape. The British SAS (Special Air Services), working with the U.S. commando unit Delta Force, maintains that bin Laden was cornered by an SAS squadron in the cave complex at the battle scene. American generals, it is alleged, held off the team so that Delta Force men could be in on the kill. The Generals then sought to avoid casualties of U.S. ranks by attempting to secure with payment Northern Alliance irregulars to take the risk of death in the operation.

Remember the TV series "Rat Patrol"?

Tar Heel art palace

WILMINGTON'S NEW ART MUSEUM OPENS TO PUBLIC

The summit of visual arts in Southeastern North Carolina is the brand-new Louise Cameron Wells Art Museum in Wilmington, set for its grand opening to the public on April 21. Located at the intersection of Independence Boulevard and 17th Street Extension, this new home for the long-respected St. John's Museum of Art will focus on North Carolina's rich visual arts heritage and contemporary arts scene with its inaugural exhibitions.

Designed by noted architect Charles Gwathmey, who also contrived the renovation and addition to the Guggenheim Museum in New York in the early 1990s, the 42,000-square-foot facility features exhibit halls, a sculpture garden, café and spacious museum gift shop. The Cameron Art Museum typically will display three or four temporary exhibitions, as well as the color prints of Mary Cassatt, traveling exhibitions, and invitational exhibitions for the region's artists.

Five inaugural exhibitions will be on view when the Grand Opening begins. North Carolina Clay: Past and Present will exhibit more than 50 works that tell the story of pottery as an industry and as an art form in our state. Donald Sultan's painting exhibition will bring a compelling visual treatment of still-life subjects on a gargantuan scale, his work having been displayed in the Metropolitan Museum of Art and the Guggenheim. In her first solo museum

exhibition, North Carolina artist Michelle Tejuola Turner will display new work in pyrographic carving and painting on gourds, painting stories of people and ancient parables. North Carolinian Mark Hewitt will have an outdoor exhibit of his large-scale planters and vessels. Hewitt has received international acclaim for his bravura pots, having them featured in *Smithsonian* magazine.

"This is the quintessential North Carolina story," said Museum Communications Coordinator Richard Sceiford. "With everyone from the world-renowned architect to the artists themselves being from our state, it gives us a very unique feel."

One interesting aspect of the Cameron Museum is its relationship with the North Carolina Museum of Art in Raleigh. To help celebrate the opening, the NCMA loaned 11 major 18th-century paintings and sculptures from the Museum's European collection. This year-long donation adds a foreign flair to this Tar Heel art palace and is the fifth of the five inaugural exhibits.

"We are the only museum in North Carolina to collect, preserve and display this much of our state's art," Sceiford said. "This new museum essentially makes us five times larger and allows the museum to fulfill our mission of becoming the full regional museum."

Twelve major changing exhibitions have tentatively been scheduled through the end of 2003, with some exhibitions displayed in the museum's courtyard and central atrium.

—Jack Morton



The new Louise Cameron Wells Art Museum in Wilmington welcomes the public

SAS is the elite British guerilla unit—created in the Desert Campaign in North Africa during World War II to perform sabotage against the German Panzer Afrika Korps and their leader Erwin Rommel, the Desert Fox. SAS teams dropped by parachute behind enemy lines to destroy ammunition dumps, roads and railway lines, water supplies and oil depots. Later, before the Normandy invasion, SAS teams were dropped into France, Holland and later Norway.

Highest honor for service

FIVE HONORED WITH UNC'S DAVIE AWARDS

The UNC-Chapel Hill Board of Trustees has awarded this year's annual Davie Award, its highest honor for service to society and the University, to five recipients:

1. Erskine B. Bowles, Charlotte financier and former Chief of Staff in the Clinton administration (now running for the U.S. Senate in North Carolina) and chairman of North Carolina's Rural Prosperity Task Force.

2. John W. Burrell III, the Winston-Salem philanthropist who serves on the board of the Lineberger Comprehensive Cancer Center and the school's National Development Council.

3. Walter R. Davis, the N.C.-born Texas-based oil transport mogul who, among other contributions, orchestrated the sale of the University's utilities for the school's library expansion.

4. Edward C. Smith Jr., owner and CEO of Greenville, N.C.-based Grady-White Boats, for his work with coastal conservation and his family's contributions to UNC academic and athletic programs.

5. N. Ferebee Taylor, the New York corporate lawyer who returned to Chapel Hill in 1970 and became chancellor in 1972. Taylor teaches at the UNC School of Law, which created the Nelson Ferebee Taylor Prize for Excellence in his honor.

William Richardson Davie served in the American Revolution with Nathaniel Greene in the Carolina campaign, later settling in Halifax. In 1789, he wrote the founding documents of the University of North Carolina, the new nation's first public university.

Super protest

NORTHEASTERN N.C. MAKING NOISE OVER SUPER HORNET

Five North Carolina counties are fighting the U.S. Navy's proposal to place a practice field for the F/A-18 E/F Super Hornet jet in the quiet, rural northeastern part of the state. Final candidates for the site are Perquimans, Hyde, Bertie, Carteret, Washington and Craven counties, and Burke County, Georgia.

Perquimans, Bertie, and Hyde have joined with nearby Pasquotank and Chowan counties to persuade the Navy to look elsewhere. Opponents of the landing field say it would disrupt wildlife and discourage tourists and new residents while bringing virtually no benefits. Northeastern North Carolina is a haven for fishing, hunting, and wildlife preservation, including the Great Dismal Swamp National Wildlife Refuge, which stretches over 107,000 acres in Virginia and northeastern North Carolina. And Perquimans, Bertie, and Hyde counties each include one or more rural historic districts listed in the National Register of Historic places.

Representatives from the protesting counties visited Senators Jesse Helms and John Edwards and Representative Eva Clayton in February to speak against locating the field in any of the three northeastern North Carolina counties. And Marc Basnight, N.C. Senate president pro tempore, has sent a letter to Helms and Edwards opposing placing the field in Hyde County. But a Helms aide has said that the senator will remain

neutral until he learns more about the environmental impact of the landing field.

The outlying landing field would take as much as 53,000 acres off the tax books. But because the facility would not be a base—just a practice field where planes would land and take off again—it would bring only about 30 to 50 jobs.

Not even a large number of new jobs could make up for disrupting the quiet living that defines northeastern North Carolina, said Benjamin Hobbs, chairman of the board of commissioners of Perquimans County, which is home to three rural historic districts. The proposed site in Perquimans, for instance, sits in the middle of farmland and homes where many residents have lived their entire lives.

The Super Hornet is twice as loud on takeoff as the older F/A-18 Hornet jet, Hobbs said. "We don't want it," he said. "It brings no jobs, and all we get is noise."

The Navy will issue a draft "Environmental Impact Statement" (EIS) about the proposed landing sites in March 2002 and will hold a public hearing in April. The Navy will issue a final EIS in October and announce a decision in November. For more information visit <http://www.efaircraft.ene.com/>.

—Angela Spivey

Celebrating five years

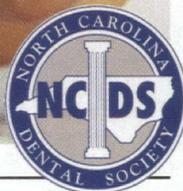
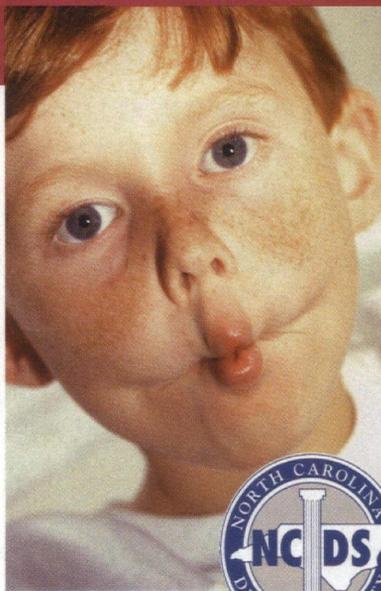
DOUBLETAKE DOCUMENTARY FILM FESTIVAL ROLLS ON

The DoubleTake Documentary Film Festival (DDFF), produced in association with the Center for Documentary Studies, will celebrate its fifth year April 4–7 in downtown Durham at the historic Carolina Theatre (which houses three separate screens). The festival's theme program, "Score! Music and Documentary," will pay tribute to music and its powerful

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IT'S AMAZING WHAT A MOUTH CAN DO.

Where would we be without a mouth? We couldn't laugh. We couldn't eat. We couldn't make funny faces. We couldn't even smile. But, guess what? The mouth is also the gateway to the rest of the body. We now know that early symptoms of many diseases appear first in the mouth. Some as serious as cancer, diabetes, heart disease and



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role in documentary storytelling.

This year's curator will be award-winning filmmaker D.A. Pennebaker. Frederick Wiseman, whose films, ranging from *Titicut Follies* to *High School*, broke new ground in the field, will receive the Career Award. One of the sidebars this year will focus on September 11 and will include films of all lengths that have been submitted by both known and unknown filmmakers since the tragedy. In addition, the festival will have its traditional Southern sidebar, a special screening of Martin Scorsese's *Il Mio Viaggio in Italia*, and Ric Burns' new work on Ansel Adams. The Thursday night Party under the Stars will honor the family of filmmakers who have participated in this festival over its five years. DDF is once again the most submitted-to documentary program in the country, receiving nearly 600 submissions.

This year *indieWIRE* described DDF as "the largest and most important festival for documentaries and documentary filmmakers in the United States."

Politics stooping low

THE SELLING OF THE SMITHSONIAN

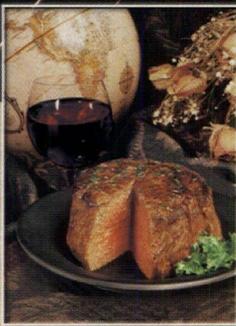
The venerable Smithsonian Institution has been in turmoil almost since the day Lawrence Small left FannieMae a few years ago to head it. Small has been accused of ignoring the Smithsonian's historic mission of "the dissemination and diffusion of knowledge" and selling the Smithsonian bit by bit to the highest bidder.

No one believes this stronger than former United States Senator Robert Morgan of Buies Creek who has played major roles in governing the Smithsonian for 25 years. Morgan was appointed to the Board of Regents—the Smithsonian's governing body chaired by the Chief Justice of the United States—shortly after beginning his

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POLITICS SURE IS FUNNY

It's time for politics, and I do hope that folks can keep a sense of humor about it. That's pretty hard to do, though, if you've mortgaged the farm for a seat in the world's only perfected perpetual motion machine—the North Carolina General Assembly. Or invested a king's (or queen's) ransom in a bid for the United States Senate. Will Rogers said decades ago that “politics has got so expensive that it takes a lot of money to even get beat with.”

You don't know nothing, Will.

♦ ♦ ♦

Steve Neal, a prince of a fellow who served the Fifth District of North Carolina in the U.S. House, once said in jest that politics is all about sincerity. “Once you've learned to fake that,” Neal said, “you've got it made.” Some folks disagree. They think it's all about money and believe the only thing wrong with tainted money is usually taint enough.

I don't know. But between you and me, I think politics is pretty funny.

♦ ♦ ♦

The first political joke I remember hearing was about Governor Greg Cherry from Gastonia. Cherry was considered a fine lawyer and good fellow by most, but not by my straight-laced, sixth-grade teacher, Josephine Bradley, from Kipling. She had no respect for anyone who had even a nodding relationship with old John Barleycorn. She stood before us in North Carolina history class and wept as she declared that the saddest day in Tar Heel history was not when they hanged the Regulators at Hillsborough or when we lost “The War,” but when Governor Greg Cherry tried to crown the Azalea Festival Queen and was so drunk that he put the crown on her head backwards. The photo had run in all the state newspapers.

That gets us to the Greg Cherry joke. “Who is the best lawyer in Gastonia?” one wag would ask.

“Greg Cherry, when he is sober,” another would reply.

“And who is the second-best lawyer in Gastonia?”

“Greg Cherry, when he is drunk,” he would answer.

♦ ♦ ♦

Governor for doggone-near-life, Jim Hunt, has never been much on telling jokes. I have heard him tell only one good one. Then you had to be from Down East and know something about the habits of blowflies to truly appreciate it (*I qualified on both counts*).

It was a hot, humid August day, and he was campaigning somewhere east of Wilson. The governor said they parked at a farm house, got out and started walking toward the porch. He smelled the worst stench imaginable. Immediately he knew somebody was cooking collards. He was not deterred—after all there were votes in there—and walked right up on the porch.

“Just as I got to the screen door and started to open it, I smelled something even worse,” Hunt said. “They were cooking chitlins inside, too. It was the only house I have ever seen,” the governor allowed, “where the blowflies were on the inside of the screen door trying to get out.”

♦ ♦ ♦

Folks who don't know him might be surprised to know that Lauch Faircloth is one of the funniest people God ever made. I understand from friends who grew up with him that Lauch's family was very “comfortable,” as we say Down East, but Lauch would have you believe that he grew up in abject poverty in Sampson County. “During the depression, we were so poor,”

Lauch told me, “that every time we took the harnesses off the mules, they would trot straight to the courthouse door and stand there and wait to be sold at public auction again.”

When Lauch was Chairman of the State Highway Commission, the *News and Observer* stayed on him. Henry Bridges, who wore a pansy in his lapel every day of his life and had been state auditor since the memory of man runneth not to the contrary, checked Lauch's books, then held a press conference to publicly castigate Lauch for his bad bookkeeping. Lauch was not amused, and an enterprising reporter called him for a comment.

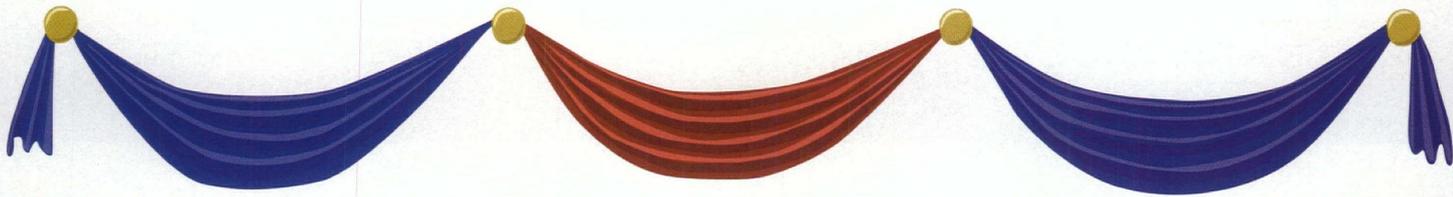
“Well,” said Lauch, whose lack of affection for bureaucrats already was well established, “I may not know anything about keeping books, but it's for damn sure I haven't spent the last 30 years of my life eating out of the public trough and counting my sick days and accrued annual leave like Henry Bridges.”

Lauch was a Democrat then and when James Eubert Holshouser Jr. came into office, he replaced him with Bruce Lentz a slight, dapper Republican with a bow tie who had migrated to Piedmont North Carolina from up north. Lentz immediately stepped in deep dodo, and an unsuspecting *News and Observer* reporter called Lauch and asked him what he would have done if he were still Chairman.

“I don't know why you're asking,” said Lauch. “It's obvious to me that a Dam'Yankee (*that is just one word, isn't it?*) in a bow tie knows more about building roads in North Carolina than I do.”

♦ ♦ ♦

Dr. I. Beverly Lake had a stern manner and a wry sense of humor. During his campaign for governor, a staffer rushed in and



exclaimed to Dr. Lake, "We've got them now, Dr. Lake. We have caught them playing politics in the Highway Department" (a notoriously political department of state government at the time).

"Yes," said Dr. Lake without cracking a smile, "and the Brits have invaded London."

◆◆◆

Senator Ralph Scott—"Uncle Ralph"—from Haw River was the brother of fabled Governor Kerr Scott and the Uncle of Governor Bob Scott. His gruff nature belied a heart as big as the hawfields. The *News and Observer* reported some minor indiscretion on his part. I was visiting my friend from law school, Charles Taylor, now a U.S. Congressman, who had just been elected to the General Assembly and was feeling his oats. We passed Uncle Ralph on the Capitol grounds, and Charlie took a dig at him.

"Uncle Ralph, I saw that article about you in the paper today."

"Yeh," said Uncle Ralph as he continued to walk, "And if you stay around here long enough, they will find you out, too."

Uncle Ralph's language could be pretty salty, and he didn't mince words. A political rival told the press that Uncle Ralph had cussed him out in the Presbyterian Church at Haw River.

"Is it true," asked a reporter, "that you cussed him out in the church at Haw River?"

"No," responded Uncle Ralph, sounding very wounded. "It's a damnable lie." He paused. "I cussed him out on the steps outside."

◆◆◆

Before it became politically incorrect to tell jokes about people with disabilities, Senator Sam Ervin would begin almost every Democrat Party speech with this story. Party regulars would groan when they realized the story was about to be inflicted on them again. It went this way.

Zeb and Zeke were walking down the street in Ervin's hometown of Morganton. Zeb was wall-eyed and Zeke was cross-eyed. They walked into each other.

Zeke said to Zeb, "Zeb, why don't you look where you're a' going."

"Wouldn't make no difference," said Zeb to Zeke, "because you don't go where you're a' looking."

"That's the way the Republican Party is," Ervin would allow. "They don't look where they are a' going or go where they are a' looking."

◆◆◆

Bob Scott told me this story about his father. Kerr Scott had gone to a local politician's house to ask him for his support. The old fellow had agreed, and as Scott was leaving, he said, "Governor, you ain't got nothing to worry about up here; I guarantee you'll get 90 percent of the votes in this precinct."

But as Scott was about to drive off, he motioned him back. "Governor, I reckon we'd better make that 85. It'll look more regular that way."

◆◆◆

Good politicians stir up strong feelings, have an abundance of loyal friends and make a lot of enemies. But when they die, everybody seems to turn out for the funeral. I always wondered why the enemies bothered.

I found out when a friend of mine died and, for some reason, I could not attend the funeral. I called Hoover Adams, owner and then publisher of the *Dunn Daily Record*, and asked him how everything went.

"Oh, there was a big crowd," Hoover said. "A big crowd. Folks standing all out in the churchyard. Five or six hundred people, I bet. Half of 'm came because they were sorry he was dead, and the other half came to make doggone sure he was."

◆◆◆

I suppose Marshall Kurfees, the colorful, cigar-smoking, one-time mayor of Winston-Salem, takes the prize for finding humor in a difficult situation. Kurfees had struggled with a drinking problem, been committed to a mental institution for treatment and had his name routinely entered on the "Lunacy Docket" at the county courthouse. The effect is to give notice that a person is "incompetent" and cannot legally engage in real estate transactions. When Kurfees came home, his name was removed, in effect declaring him to be "sane" again. His opponent seized on the issue and released a statement saying that Kurfees had once been declared insane.

Kurfees responded immediately and with bravado. In fact, he declared with pride while stabbing the air with his cigar, he was proud to say that he was the only candidate for mayor who had been declared sane by the court. He asked his opponent what proof he had he was sane. Everybody had a good laugh, and Kurfees' humor saved the day.

◆◆◆

One of my favorite politicians was Congressman Brooks Hays of Arkansas. After his public service, he spent many years at Wake Forest University and wrote a book full of good stories titled *Hotbed of Tranquility*. I invited him to speak to a group I was chairing, and he graciously accepted. Mr. Hays wore the worst toupee I have ever seen—an undersized, disheveled, mousy brown bit of obviously fake hair stuck not very thoughtfully on his bald pate.

When he stepped to the podium, every eye in the room went straight to the top of Mr. Hays' head.

"I see you have noticed my hair," the former Baptist minister said to his shocked audience. "What God hath not wrought, man hath bought." The crowd roared.

◆◆◆

Politics is funny, all right. And you might as well laugh as cry. **MM**

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Anne Graham Lotz

THE BEST PREACHER IN THE FAMILY

A shy, modest daughter of a famous evangelist climbs the ladder of faith to the pulpit—one sometimes painful rung at a time.

—by Rick Smith

She sweeps onto the stage with the grace of a Broadway star, the gray hair shimmering almost white in the glare of the spotlights. Her tall, slender frame could belong to a super model. Her green eyes glisten. Her smile is radiant.

Striking. No other word captures the picture. Yet much, much more is to come.

The two-day, emotion-packed event is about to reach its climax. But this isn't New York or Hollywood. She is not a Broadway actress or a movie star.

Anne Graham Lotz is on stage to preach the word of God.

"Just give me Jee-sus," Lotz tells the crowd.

If her image is striking, her voice and her words are even more so.

They are the tools of an evangelist. They are the emotional, evangelistic, Bible-thumping tools of Billy Graham's second daughter. And she knows how to use them.

Her rich, deep voice resonates with emotion and sincerity. Her native North Carolina upbringing comes through as she accents that first syllable of Jesus and draws out it out ever slightly, "Jeeeee-sus."

Immaculately adorned in a pink suit, she gestures repeatedly with her hands, clenching and unclenching her long fingers. Pointing. Making a fist. Every word is enunciated distinctly. Her timing is that of a method actor. Her voice rises and lowers in a cadence designed to add emotional weight to the heavy words she is about to deliver.

Her image is broadcast on huge screens overhead. The spotlights add to the almost magical atmosphere. The sound system booms. The arena is simply rocking—not to music, but to her riveting words.



PREACHING TO THE MASSES *Anne Graham Lotz gets her message out in a big way at stadium-sized revivals*

"He is the breath of life,
He is the centerpiece of civilization,
He is unparalleled,
He is undefiled,
He is unsurpassed,
He is unbeatable...."

Inspired by her famous father Billy and mother Ruth, Anne knows the scripture backward and forward. Although she is not a scholar in the sense of academic training, she will get calls from her "Daddy" asking about passages she has studied over the years.

She speaks with authority, just as the scriptures say a young man from Galilee did more than 2000 years ago. "God wants to give you Jesus," she says. "Confess your sins... believe... claim Him as your personal savior... surrender your life to Him."

Near her on the stage is a striking podium in the form of a rugged cross. It was on a cross that her Savior

died—for her sins as well as all of mankind, she says. He is the only way of salvation.

"Just give me Jee-sus," Anne tells the revival crowd once more.

In Amen corner, the huge crowd—mostly women—responds. Loudly.

She tells them of God's love.

"He is the God of the fat chance,
the God of slim chance,
the God of no chance...."

And then, the revival having reached the peak of emotion, she asks the people to come forward to confess. To renew their lives. To find Jesus.

"You come," she says. "You come."

Many do, tears flowing, heads bowed.

IN REALITY, A SHY AnGeL

Billy Graham now calls Anne "the best preacher in the family"—even though

son Franklin is now the head of the Billy Graham Evangelistic Association and the leader of the organization's Crusades.

Anne's not so sure.

"No. 1, he's my father, so I take that with a grain of salt," she says with a chuckle. "But the second thing is, I take it as his blessing on my ministry. That's his public way of saying he is blessing me and he applauds it.

"But if you judge great preaching by the response to it, then no one is greater than my Daddy. Thousands and thousands will be in Heaven because he has given so faithfully.

"I wouldn't agree with what he's said about me, but I accept it as a blessing."

Speaking from the pulpit seems to come easily and naturally to Anne, who turns 54 in May. That's hardly the case.

Normally a shy person in public, Anne's journey from house-bound



COURTESY OF ANGEL MINISTRIES

"Anne has grown tremendously over the years, spiritually, in her knowledge of the Bible, and she has grown herself," George says. "I've also seen her dependency on the Lord grow. As she puts it herself, her self-consciousness or shyness has increased.

"She realizes how totally dependent on the Lord she is."

Deftly handling thorny questions about women in the pulpit—which her own denomination, Southern Baptist, opposes—or abortion or the relevance of other faiths, Anne is a picture of assurance and confidence. In countless TV interviews, she remains unrattled.

When a group of men stood and turned their backs on her as she stood to speak at an evangelical conference, Anne plowed ahead.

"I'm telling you, we have come a long way," Anne says with a chuckle as she looks back over the years of her emergence as a Bible teacher. "Looking back over these past 25 years, you can see God's hand in your life. From starting those first Bible classes to the arena revivals—it's still a walk of faith."

She draws no salary, saying her dentist husband supports her "very well." Offerings collected from her revivals, which are just two years old, and the sales of a growing number of books, videotapes and audiotapes she has written and appeared in, fund AnGel Ministries, which is based in Raleigh.

She is not out for either fame or fortune, and she credits what success she has had to God.

"My aim still is to know God," she says. "You have to step out of your comfort zone and way beyond your ability.

"You can know God through prayer and scripture. But if you step out in obedience to Him, He leads you beyond yourself. Then you discover what He can do through you."

HUMBLE BEGINNINGS

Anne's road to the pulpit actually began in an act of desperation some 25 years ago. To say she was reluctant to take on a role that would launch her public and evangelical career would be absolutely correct.

"My three children were 5 years, 3 years, and 10 months old at the time, and I felt like I wasn't the mother I wanted to be," she recalls. "My mother never lost her temper, she always had lots of fun, and she was very spiritual.

"I knew she drew her strength from prayer and Bible reading every day. I still remember walking in and seeing her reading at four in the morning, her Bible and resource books laid out on her desk at our home in the mountains [Montreat].

"Somebody showed me some Bible Study Fellowship materials, and I thought that was just the answer to my needs."

Little did she know what being introduced to BSF was to mean—and the tremendous changes soon to take place in her life.

BSF, a traditional Bible study organization based in San Antonio, Texas, was little known east of the Mississippi at the time. But its conservative, Biblically based studies were catching fire. Anne's friend, Helen, also saw the materials. Both were intrigued. Both wanted Bible study. BSF requires daily study and a lecture and group discussion on a weekly basis. Subjects range from books, such as Genesis, to people, such as the Old Testament prophets.

"I wanted so much to have that kind of discipline of prayer and study in my life," Anne says. "God has given me a strong desire to be in the Scriptures like that."

Other people, especially women Anne and Helen knew, also wanted such a program.

"At that time there was no Bible study in Raleigh like there is today," Helen recalls. "She had been to a conference in Lausanne, Switzerland, and she felt like she was really being challenged about how you were witnessing, how you were reaching out to bring people to Christ. She felt a real burden at that point."

Anne wrote a letter to BSF to inquire about setting up a class in Raleigh. Little did she know that BSF would seek to tap her as the leader since she had written the letter. While BSF is strong in its fundamental beliefs, it also is an interdenominational lay organization where women are placed in roles as teachers.

"I kept looking for someone to teach it," Anne recalls with a laugh. "Months after we accepted, the training date for leaders came. As it turned out, I was the one selected."

Being a daughter of Billy Graham didn't qualify her to teach, she says. After all, she had married at age 18 and never attended college.

"I had never taught anything at that point, not even Sunday school. My children didn't even listen to me!

"I was flabbergasted.

"I tried so hard to get someone else to do it."

Besides, she says, "I didn't know anything."

But as Helen recalls it, no one else would teach. "It didn't seem anyone else was willing to teach it at the time." Helen, who was president of the Christian Women's Club, had met Anne and become her friend during a study of Revelation led by Anne's hus-

**"My aim still is to know God. You have to step out of your comfort zone and way beyond your ability. You can know God through prayer and scripture. But if you step out in obedience to Him, He leads you beyond yourself. Then you discover what He can do through you."
—Anne Graham Lotz**

band Danny Lotz. She says she told Anne there was a reason. "I told her the Lord was calling her."

Lotz went to BSF training and in the fall of 1976 she began her walk in her father's footsteps of ministry.

In its first year at Hayes Barton Baptist Church, the class maxed out at 300. In year two, 500 people enrolled. BSF exploded like wildfire. Within five years, BSF classes were started in two other churches. Today, there are more than 10 BSF classes for men and women across Raleigh alone—each with several hundred members. And most have waiting lists.

A DESIRE TO DO MORE

Her first class was a study of Genesis, and Anne says she soon realized she was doing the right thing.

"As I got into it and we studied the life of Abraham, I learned that Abraham knew God so well at the end of his life that God called Abraham His friend. I decided I wanted to know God like that.

mother-of-three to places of prominence and performance such as the United Nations, the largest gathering of evangelists in the world in Amsterdam, a host of national TV appearances and even at the National Cathedral in Washington, D.C., shortly after the day of terror on September 11, has been filled with challenges. Life's battles have left her scarred and scared at times even as she prepares for a two-day revival at the Entertainment and Sports Arena in Raleigh on April 26 & 27.

She still grows so nervous before going onstage that she prays for strength. She is supported by a weekly prayer group.

But Helen George, Anne's close friend of more than 30 years, who has been at her side in launching what has become AnGel Ministries (based on her initials), says the nervousness is a sign of something else: Modesty. At the foot of the Cross, Anne says, everyone is on level ground.

"If it didn't happen, it would be my fault, not God's. I decided to embark on a pilgrimage like Abraham—one step at a time, to pray, do my Bible reading and be obedient."

Once put in the role as teacher, Anne embraced it with deep fervor. "I didn't miss a class for 12 years," she says.

Over that time, Anne also grew restless to do more, to expand the ministry.

"I was always on someone else's platform. They could be good agendas," she says, "but I felt I wanted to see if I could put on a program with no other agenda than to exalt Christ, not to promote a ministry or a church. God confirmed that."

In 1983, words Anne delivered even struck home with her father.

"I felt that our daughter Anne Graham Lotz was speaking directly to me when she told the huge assembly, 'It is not only your words, it is your life which is an evangelistic message to the world,'" Graham wrote in his autobiography, 1997. "That thought haunts me even as I write these memoirs, because here in these pages my life is exposed. Where it has been inconsistent with the message I have been preaching, I must repent and ask God's forgiveness." He called Anne "an excellent Bible teacher."

Out of her searching and growth as a speaker came the creation of AnGeL.

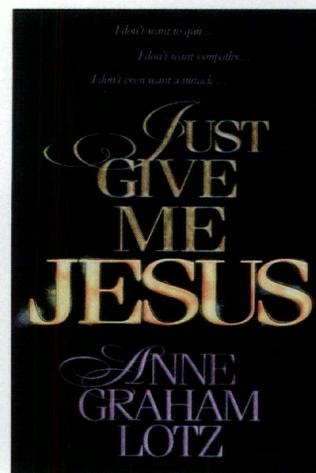
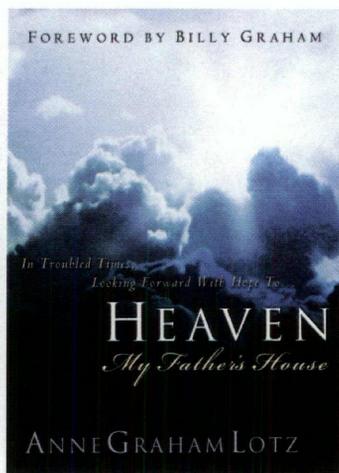
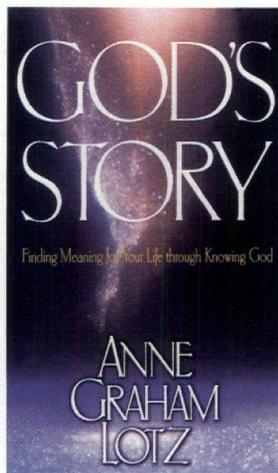
"We didn't have any organization. Some people misunderstand. They think my Daddy supports me. He does not—organizationally or financially," Anne says.

Through her books and expanding speaking agenda, and encouraged by her parents, Anne quickly began to draw attention. Not all of it was pleasant.

"Women Pastors in SBC Pulpits Is Heresy," proclaimed a conservative Web site.

At the National Association of Evangelicals in 1997, she chose to speak not about what some derided as "inclusiveness." Said one report: "Mrs. Lotz instead delivered a stem-winder of a sermon on Isaiah the prophet, stating that he (if alive today) would be an Evangelical. Her delivery and style was similar to her famous father, and her presentation was punctuated by shouts of encouragement from the 'amen corner' of those assembled."

Anne is one of a growing number of women stepping into the pulpit, but they remain few in number. At the 2000 Amsterdam Conference, women made up a mere 7 percent of the



10,000 evangelists gathered for the meeting.

And the subject of women in the pulpit remains divisive.

Among the most adamant groups in opposition have been the Southern Baptists, parent denomination of her church and her parents. Even though Billy Graham once told David Frost that he saw nothing wrong with women preachers and noted that there were women preachers in the Bible, the Baptists have been adamant on the subject.

Paige Patterson, president of the Southeast Baptist Seminary in Wake Forest, for example, was part of the Southern Baptist Convention's movement to oppose women ministers in the organization's 2000 "statement of faith." In it, the SBC declared: "While both men and women are gifted for service in the church, the office of pastor is limited to men as qualified by Scripture." Patterson, who was president of the SBC at the time, added: "The Baptist Faith and Message statement is, above all else, a statement of that which is representative of most Southern Baptist Thinking."

Tony Capoccia, a retired Air Force pilot and holder of a master's of Divinity in Bible exposition, also has taken a firm stand against female ministers on his Bible Bulletin Board www.biblebb.com Web site.

"I haven't changed my evaluation of her ministry because God's Word on the subject has not changed," Capoccia, a former Catholic who became a Baptist, tells *Metro*. "It is not about Anne; it's all about God's Word when it comes to women preachers and evangelists."

Asked on his Web site by a reader about Anne's ministry, he said point-blank: "Let me say that I believe that Anne Graham Lotz is very wrong in

what she is doing and is going against the principles outlined in the Word of God."

In 2000, she was among the few women invited to speak at an Amsterdam conference that drew 10,000 evangelists from around the world. She was called a "lightning rod."

Reflecting the stubbornness of her father who resisted those wanting him to segregate his early crusades, Anne has withstood the attacks.

"Everything I do, I try to do in obedience to what God tells me," she says. She cites Mary as the first to receive the news directly from Christ that He had arisen, that women do indeed have a role in the church. But she also doesn't call herself a preacher.

"I am not ordained. I am a Bible teacher," she says. "I didn't go into the ministry because I never felt that is what He called me to be. He has made it plain to me what I am to do, and he has never put (becoming a preacher) on my heart. He has never given me the desire for it or is there a need for it."

"I don't see how it would help me at all. To be ordained really means to be within a church organization and that you have the authority to bury and to baptize."

"I'm not within the church structure like that, and I don't see how it would enrich my ministry in the least."

Helen has seen Anne endure threats and verbal assaults as her profile has grown.

"Usually, she does not respond to the criticism," Helen says. "Basically, she has decided rather than to refute it, that she will let the Lord defend her."

Anne's resolute and dogged determination is not a surprise to her father. In his autobiography *Just As I Am*, Graham recalled that his daughter's willingness to speak up caused him

some embarrassment during the 1964 presidential campaign.

At a campaign rally in South Carolina, Anne endorsed Barry Goldwater even though her father was backing Lyndon Johnson.

"Yeah, Goldwater! All the way with Barry!" she told CBS News.

"Ruth, what's this about Anne? We're for Johnson," Graham wrote.

"Well, Anne's not," she replied.

Anne also reached out to convicted killer Velma Barfield who poisoned four people to death but received Christ before she was executed. Two months after the execution, her father conducted a service in the prison for Barfield's fellow inmates.

In 1989, she and her sisters GiGi and Ruth visited Tiananmen Square in Beijing and marched with anti-government protesters shortly before the rebellion was crushed.

And in 1997, her brother Franklin cringed as he and Anne attended a welfare event in Washington, D.C., at the invitation of the morally-challenged Bill Clinton.

"Anne is as outspoken as she is conservative," wrote Franklin, in his book *Living Beyond the Limits*. "She also is probably one of the most dynamic speakers—male or female—that I know. When she speaks, she does so with authority and power. Though she has great tact, she won't use flattery. I wondered if the President knew what he was getting himself into by inviting her."

When Clinton asked for comments on welfare, Anne delivered more than platitudes.

"Lord," Franklin prayed, "grab hold of her tongue!"

Lotz talked about the spiritual problem facing the country, not the welfare problem.

"Anne has never run for a political office, but because she walks with God, she was able to display the moral integrity that wins respect and earns the right to be heard. She broke through the limits that hold us back when we should speak the truth," Franklin recalled.

"Anne displayed the courage to stand before the president—but in a way that didn't alienate him. She was gracious. She looked first for common ground, expressing her appreciation and sincerely thanking him."

Later, the president approached Franklin to discuss Anne.

"Franklin, I sure enjoyed meeting your sister," he wrote. "She certainly knows how to speak eloquently, doesn't she?"

LAUNCHING THE REVIVALS

Now, on center stage at her revivals, it is Anne Graham Lotz. Not her famous father. Not her rapidly rising brother.

"It's been huge, and I don't want to charge anybody," Anne says. Just as her father's Crusades are free. "I want people to be able to come and meet Jesus in a fresh way.

"Whether Christian or not, I want them to have a fresh encounter with Him and leave the arena not the same person."

The launch of the revivals was a huge leap of faith for her and the organization. "We go where we are invited," she says.

Still, the costs are enormous, she says, with arena rentals and costs for one revival alone topping \$300,000. She has sound people, audio people, tractor-trailers to haul equipment, and much more. Only goodwill offerings are taken. "I just pray that God will put on people's hearts to give.

"The first two we did, we were learning," she recalls. "The next three revivals were full of overflowing, and we broke even for last year."

Motivated in part by the massacre of September 11 and the death earlier that year of her brother-in-law, John Lotz, Anne recently published *Heaven: My Father's House*. John, a former assistant basketball coach at UNC and head coach at Florida State, was a pillar of the Christian community in the Triangle. He died after a four-month struggle with brain cancer. Anne admired him greatly and felt moved to write a book about the comfort she says Christians will find after death. Then came September 11, and she



Anne Graham Lotz

rushed to finish the book in time for release by Christmas. "I hope people find comfort in it," she says.

An earlier book, *Just Give Me Jesus*, sold 180,000 copies, and its theme has been incorporated for AnGeL's revivals. She's also written *God's Story*, *The Vision of His Glory* and *Daily Light* in addition to two daily journals. Through her writing and ministry, Anne says she has a burning desire to be, as Isaiah 50:4 says, "A word that sustains the weary."

In particular, she is reaching out to women, although men are certainly welcome.

"With all my heart, I pray that I am

a help to the weary," she says. "Lots of people today, especially women, are weary.

"In the 1980s, we were told to leave our homes, to establish careers, and that we would be satisfied. We left homes in droves. Now, so many women have children at home, an ex-husband and a job. There are a lot of weary women out there.

"You are even wearier in your heart if you are unsettled and not at peace with God. There's no hope for the future. You feel alone.

"I believe the word of God, and I believe these revivals can help people learn who Jesus is—not in an

analytical way but who Jesus is to me. This not only will sustain us, but it also enables us to triumph in the midst of all the difficulties and pressures we face."

A LIFE OF CHALLENGES

Anne knows much about the pressure of which she speaks. Her life has not been without tragedy.

Early in her marriage, she suffered from infertility. Then she had two miscarriages. In 1998, her husband's office burned to the ground. Her son has fought cancer. And the health of both her parents is failing, requiring her to make many four-hour trips to the mountains, in addition to being a wife, a mother, and—just recently—a grandmother.

But as she says in a CD included with her book, *Just Give Me Jesus*, she isn't looking for a break or for pity. In fact, she is working even harder since September 11, saying she wonders how many of the thousands who died did so unsaved.

"I wondered if some of them wouldn't go to Heaven because they didn't have a friend who had told them about Jesus," she explains. "I traveled the next week to Minneapolis, and I talked to the person next to me about Jesus.

"I don't want to look back on my life with regret. I may have some, but in the way I give my time and money—I don't want to have any regrets."

Helen George says there's no doubt Anne is driven.

"She senses that there is an urgency to get out the word about Jesus," Helen says. "She feels the return of the Lord is very near.

"It is very amazing to see the Lord's hand upon her. She has been uniquely anointed by Him to preach His word." After all, Helen adds with a smile, "Even her father says she's the best preacher in the family." **MM**

REVIVAL SCHEDULE

The "Just Give Me Jesus" revival schedule includes five events this year, including stops in Raleigh and Charlotte. Each revival lasts two days. There is no admission charge.

DATES	CITY
April 26–27	Raleigh (ESA)
Sept. 13–14	Cleveland
Sept. 27–28	Denver
Nov. 1–2	Tampa
Nov. 15–16	Charlotte

Lotz is not the only evangelist or performer in the revivals. Joining her are:

Jill Briscoe, a pastor and author, from Milwaukee, Wisc.
Stephanie Seefeldt, a pastor of worship arts, from Madison, Wisc.
Fernando Ortega, singer and songwriter, from Southern Calif.

For more information about revivals, visit www.annegrahamlotz.com.



Décor

by Diane Lea

THE HOUSE THAT MOM BUILT: WOW

Garner, Raleigh's neighbor to the southeast, is a quietly independent community resolutely hanging on to its own identity. It's a place where old and new, rural and urban co-exist. A drive along Garner's TenTen Road winds through long vistas of cultivated farmland, next-to-the-road new commercial construction and random clusters of fancy new transitional residences. It's no surprise to take a turn through a farm gate off of TenTen and wander down a pine-flanked country lane which opens up to a well-groomed meadow. But then comes the surprise. Situated on the crest of the gentle rise ahead is one of the region's most dramatic contemporary residences.

The house, a subtly curved ellipse, with separate chimney tower and a delightful symphonic arrangement of glass windows, is perfectly at ease in its rural setting. Announced by an allee of sculptural crepe myrtle and reflected in the dark waters of a free form farm pond, it captures the eye and epitomizes a sense of place. That's what owner Bobby Thompson, a local grading contractor, and architect David Davenport had in mind almost three years ago when they began to design the house.

"Bobby and I had worked

together on five or six jobs when I was associated with a local real estate development company," says Davenport. "We really enjoyed working together and I was afraid I'd lose touch with him when I left the company to start my own practice." But Thompson remembered Davenport when he began to look for an architect to design a home.

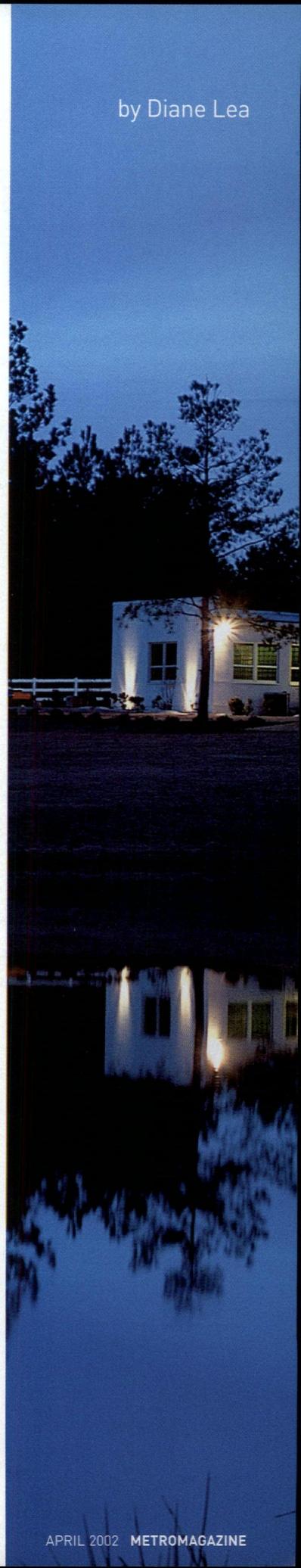
Thompson had two things in mind when he set out to build his house. "I knew I wanted to dedicate the house to my mother, Lois T. Rowland," says Thompson. "She loaned me the money to start my business and, though she died before the house was finished, it's still a monument to her belief in me. I wanted some special things in the house that would always remind me of how I felt when I took that loan and bought my first piece of equipment." The second item in Thompson's mind was to work with Davenport. "I liked David and I thought he was young enough so that he wouldn't be stuck on any particular style."

When Davenport and Thompson began discussing the house, Davenport handed his new client some architecture books and asked that he mark the pages of houses that he liked. What came back were

flagged pages showing the creations of architects Mies Van der Rohe and Le Corbusier. "I thought I'd died and gone to heaven," says 35-year-old Davenport, whose background includes a brief stint in mechanical engineering and a master's degree in architecture from North Carolina State University's College of Design. "I saw this house as a chance to do something that would be a continuation of the modern architecture that my mentors had done," says Davenport. "I was so impressed with the work of people like Frank Harmon and Ken Hobgood, who had taught me."

Thompson's insistence that the house "shouldn't look like anything else out there" and that it should reflect how people really live gave birth to the delightful play of form and function in the 6000-square-foot, two-story home engineered of heavy steel and wood construction and sheathed in a flawless coat of real stucco. "The house was designed to look as good from the rear elevation that overlooks the pond as from the front elevation where the porte cochere almost floats in front of the house," says Davenport.

Davenport's comprehensive approach to design brought together several innovative



photos by Bryan Regan



consultants whose work is integral to the success of this stunning but comfortable family-centered home. “We had this great shell of a house with a wall of windows, each acting as a frame for the surrounding landscape,” says Davenport. “And then we turned to Lynda Lankford of Room Service to help us fill in the interior spaces.” Lankford too was excited by the prospect of working with a truly original home. In addition, she got along well with Thompson’s wife, Diane. “Diane and Lynda came along and infused the house with new energy,” says Davenport.

“When I saw the architectural model, I realized this was the chance of a lifetime, because they were doing something I’d never seen done in the Garner area—classic contemporary design,” says Lankford. What evolved was a successful relationship among the home’s remarkable architecture, its distinctive color scheme and its carefully selected furnishings and art.

Lankford gives the Thompsens credit for the good results. “The real key to my work is to find out what the clients want. It has to be a collaborative effort so it reflects the owner’s lifestyle.

Diane and Bobby have an appreciation for clean, well-thought-out design and know immediately whether they like something or not—which made all the difference.”

GO WITH THE FLOW

The Thompson House interior features a largely open floor plan that depends on furnishings and custom cabinetry to define many of the spaces. The home’s entry foyer, situated beneath the aerodynamic porte cochere, introduces the finishes, colors and style of furniture found throughout the residence. Porcelain tile floors sweep through the space and into the first floor’s kitchen, dining room and family room. The foyer wall is furnished with a Bob Rankin painting, an abstract featuring the bright reds and yellows that the Thompsens love. Beneath the Rankin, there is a Ferrari-red leather chair from Raleigh furniture emporium Ambiente, formerly Danco/Italico, where most of the furnishings were purchased. The wide-seated chair faces the handcrafted open stringer stair finished in a soft purple-tinged taupe with a horizontal railing of strung stainless steel cable.

The view from the entry

into the living room is past a partial wall that supports an open walkway between the second-floor bedrooms and the exercise room. A handsome maple cabinet built into the wall is divided horizontally by an aquarium where creatures—the colors of Rankin’s painting—float suspended. This

**“In this house,
the living room
is actually
a place to live,”
says Lankford.**

**“It’s a place
to read, watch TV,
listen to music,
hang out
or entertain.”**

water feature adds to the serenity of the living room, a space dominated by an angular beige sectional with charcoal, eggplant and white accent pillows, and featuring an asymmetrical coffee table whose circular glass surface appears balanced on a polished steel globe.

“In this house, the living room is actually a place to live,” says Lankford. “It’s a place to read, watch TV, listen to music, hang out or entertain.” The ceiling rises a full two stories and is brought down to a more intimate scale by the use of a multi-leveled low-voltage lighting system. The full two-story stucco-sheathed fireplace wall adds more coziness to the room space and provides an ideal backdrop for artisan Heath Sadow’s handcrafted stainless steel firebox surround.

RESOURCE GUIDE

David Davenport, Davenport Architecture + Design, Inc.
Lynda Lankford, Room Service/Interiors
Frank Liggett, Land Design Group
Rory Parnell, Raleigh Contemporary Gallery
Stan Pomeranz, Light Tech
Heath Sadow, Design Studio
Ambiente (formerly Danco/Italico)
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To the left of the foyer, the home's kitchen is situated against the home's front wall beneath a skylight with a deep purple accent wall. The kitchen is Lankford's design, and her choice of finishes include pale maple cabinetry (a match to the built-in entertainment wall in the living room) and counters of Dakota Mahogany granite. Touches of opalescent glass appear in the horizontal bands of the cabinet doors and in a cleverly angled glass-topped dining surface cantilevered off a maple bar cabinet. An oblong kitchen island separates the kitchen from the dining room. Rounded

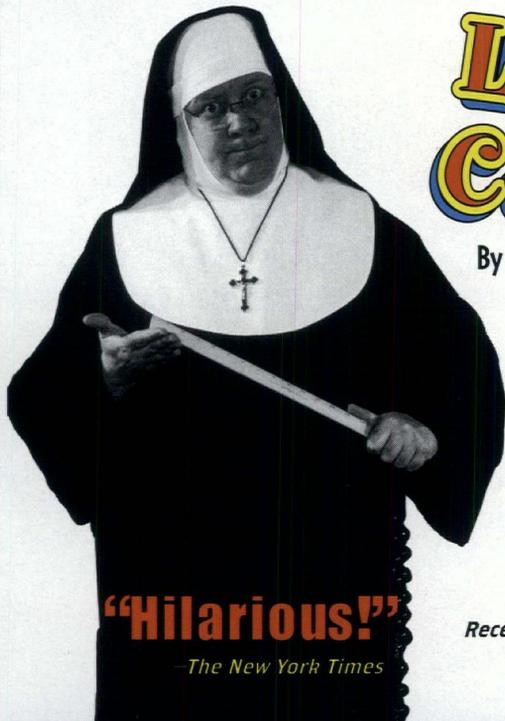
It is the game room, often referred to as Bobby's Room, that reflects those special family touches that Thompson was determined to include in his home.

metallic-painted cabinet ends emphasize the island's length and furniture-quality appointments. It provides a perfect foil for the dining room where a mechanized rectangular table, another Ambiente find, sits surrounded by leather and metal chairs (see cover photo). Floating on a bordered area rug, the dining table is framed by the home's second stainless steel-cabled staircase and by the rear wall of the living room chimney stack.

BOBBY'S ROOM

It is the game room, often referred to as Bobby's Room, that reflects those special family touches that Thompson was determined to include in his home. Behind the curved glass-topped bar, a wall-length mural by Chapel Hill artist Michael Brown tells the story that Bobby Thompson wants his friends and family to remember. "This was done for history," says Thompson as he looks fondly at the figures placed against a construction-site setting. The almost life-size figures include Thompson standing with his arm around his mother, Lois,

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while Diane looks on approvingly. Diane's sons and daughter and Bobby's father, who now works for him, complete the group. When asked about the mural's upturned earthmover, Thompson laughs. "On a construction site, something is always going wrong."

PRIVATE PLACES

The private areas of the Thompson home continue the theme of practical comfort and clutter-free design. The tray-ceilinged master bedroom mirrors the beige tones used so

The tray-ceilinged master bedroom mirrors the beige tones used so successfully in the living room. The spare, but satisfying, furnishings include a maple and glass dresser and a cushioned sectional arranged in a windowed alcove. The master bath is set with beige-on-beige-toned high gloss ceramic walls and maple and glass cabinetry. Opalescent glass appears in the raised-glass top of a free-standing island. A narrow band of glass tiles at the room's cornice line adds a bit of glitter and nicely frames the double Robern vanity mirrors and matte stainless Halfele hardware.

successfully in the living room. The spare, but satisfying, furnishings include a maple and glass dresser and a cushioned sectional arranged in a windowed alcove. The master bath is set with beige-on-beige-toned high



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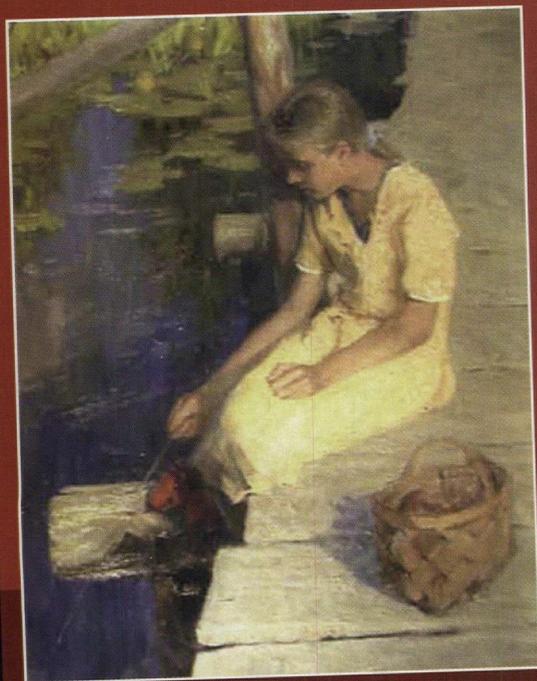
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gloss ceramic walls and maple and glass cabinetry. Opalescent glass, provided by Carolina Glass and Mirror, appears in the raised-glass top of a free-standing island. A narrow band of glass tiles at the room's cornice line adds a bit of glitter and nicely frames the double Robern vanity mirrors and matte stainless Halfele hardware. "My favorite part of the bath is the curved shower wall into the wet area," says Davenport. "Bobby and Diane chose a body jet shower system which I love."

Lankford and Davenport are especially proud of the interlocking component parts that Lankford devised for the spacious master bedroom dressing and closet area. "What you see is glass and stainless steel and maple floors," says Lankford. "You don't even know you're in a closet. It's like walking into another living area. The pale tones of the finishes blend beautifully with the rest of the interior woodwork and everything is behind closed doors."

Strolling around outside at the end of our visit, Thompson pointed out some of the architectural details nestled into the smooth basic elliptical curve of the house. There is the curved glass block wall that forms the master bath wet area and a greenhouse-like bay window where the sectional sits in the master bedroom. The rear entrance is sheltered by a slightly cutout overhang and then the two-story window wall leaps up to emphasize the central living area. An angled corner, a modern turret, delineates the second floor exercise area, and then the elliptical curve takes off again to end in the exterior chimney stack which serves as Thompson's outdoor grill room.

Davenport is pleased that his friend and client approached the design and construction of the house with clear ideas and practical knowledge. "When we got started, Bobby told me he was going to build a pond on the property," says Davenport. When you look at the importance of the setting to this house and how meticulous he was in shaping and placing that pond, you realize that Bobby's a master designer in his own right." Bobby Thompson's mother would be proud. **MM**



OUR TOWN

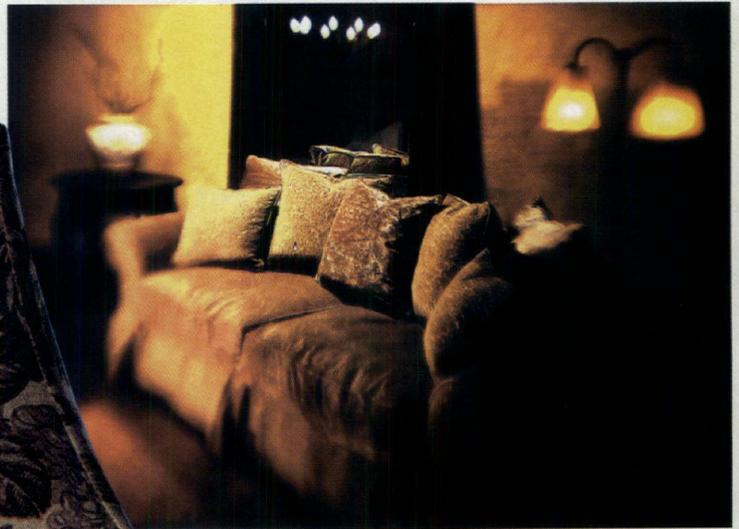
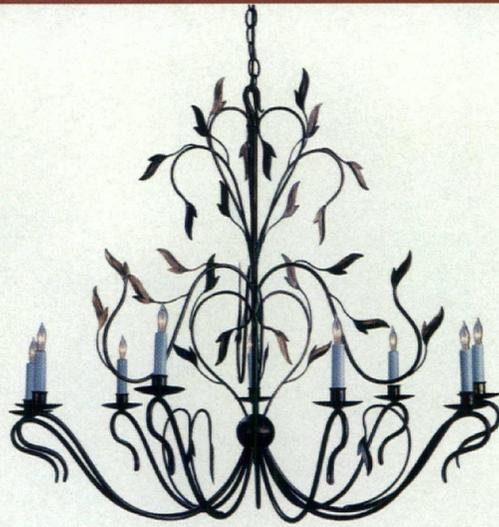
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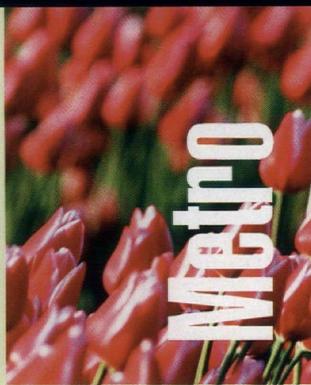
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ENTRY BALLOT	Tell Us Your Favorites
Resorts/Travel/Hotels	
Golf resort	
Resort spa	
Ski resort	
Airline	
Tropical travel destination	
Travel destination abroad	
City hotel	
Wining/Dining	
Health food store	
Grocery store	
Southern food	
Outdoor dining	
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	

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 cancer	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

APRIL SHOWERS THE REGION WITH ENTERTAINMENT

Festivals set the mood for April. Early in the month, the time-honored North Carolina Azalea Festival will flood Wilmington with flowers and fun, drawing in visitors from all over. In Durham the widely recognized DoubleTake Documentary Film Festival will pay a four-day tribute to the role music plays in documentary films. Two medieval festivals will create a time warp and other localized gatherings will herald springtime across the region.

Spring will be the theme of exhibitions in several art galleries, including a showing of landscapes and florals at New Elements Gallery in Wilmington and a spring art exhibition displayed in the Gardens of Fearington, Chatham County.

If classic plays are your favorites, head for the theaters because they dominate the stages in April with *Our Town* showing at PlayMakers in Chapel Hill, *Bell, Book and Candle* at University Theatre at N.C. State, *Ragtime* presented by Broadway at Duke, *A Comedy of Errors* at East Carolina Playhouse and *Fiddler on the Roof* at Raleigh Memorial Auditorium.

The grand opening of a fine new museum will be held in

Wilmington: the Louise Wells Cameron Art Museum will house the old St. John's museum of Art and will continue to present the finest work of North Carolina artists. New exhibitions offered by area museums include the work of Pedro Sánchez at the Duke University Museum of Art, a showing by North Carolina artist McKendree Robbins Long at the N.C. Museum of Art and a futuristic glimpse at the Genomic Revolution in the N.C. Museum of Natural Sciences.

Highlighting the region's classical concerts are a presentation of *La Traviata* by the Opera Company of North Carolina, a concert featuring the Mendelssohn String Quartet, sponsored by the Raleigh Chamber Music Guild, and a performance by pianist Stanislav Ioudenitch at ECU.

Offering the enchanting grace of dance, Carolina Ballet will again collaborate with the Ciampi Quartet for concerts in Raleigh and Durham, and famed Russian choreographer and director Yuri Grigorovich will bring his own company to ECU for a performance of *Spartacus*.

A new pop music series, "Music in the Air" will offer two April concerts at Fearington Village

and Irish music sensation Kila will perform in both Raleigh and Wilmington. Then pack your duds, it's almost time to head up to Wilkesboro for the annual bluegrass music fav Merlefest.

Folks are getting out and about in the spring weather, so be ready to wet a hook at "Fishin' Fools Day" in Wake County's new Harris Lake Park or head down to Atlantic Beach for the Crystal Coast Bike Tour.

Our Potpourri events will intrigue you all through the month. Don't miss the giant screen showing of *Shackleton's Antarctic Adventure* in the IMAX Theatre at Exploris and plan to take in some of the gorgeous garden tours such as the Chapel Hill Spring Garden Tour in April and in May the Raleigh Little Theatre Garden Tour in the Rose Garden.

There's a world of beauty and entertainment lying ahead. Let these fine events put a spring in your step.

—Frances Smith, senior editor

Our thanks to staff writer Jack Morton for a great job collecting and editing pop music and recreation every month.

FANFARE FOR FESTIVALS

The 55th annual **North Carolina Azalea Festival**, a showcase for Wilmington's array of lavish and colorful gardens, artwork, history and culture, will adorn streets and make merry in venues all over Wilmington, April 4-7. Among premier events, nine-time Grammy award winner **Natalie Cole** will perform on opening night, April 4, in UNC-Wilmington's Trask Coliseum. The street fair main

stage will feature **FFH (Far From Home)**, a Christian Adult Contemporary group that has sky-rocketed in popularity, April 5. Other events will include concerts, the spectacular parade, the street fair, fireworks, garden and home tours, the Queen's coronation, celebrities, renowned entertainers and a community clean up. Look elsewhere in Preview for other Azalea Festival activities. Call 910-794-4650.

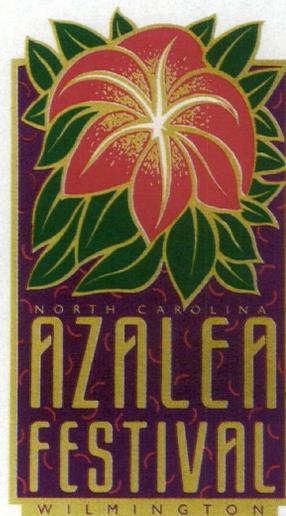
The fifth anniversary of the acclaimed **DoubleTake**

Documentary Film Festival is set for April 4-7 at the **Carolina Theatre** in Durham. The four-day event, produced in association with the **Center for Documentary Studies** at Duke University, will pay tribute to music and its powerful role in documentary storytelling. The theme, **Score! Music and Documentary**, will be played out through a smorgasbord of films, Q & A's, panels and tributes to the legends of the documentary genre. For more about the festival, see

SOS in this issue. Call 910-796-9400 or 919-560-3040.

The **North Carolina Renaissance Faire** will present its eighth event at the **N.C. State Fairgrounds** in Raleigh, April 6 & 7. You will step back in time to the Medieval/Renaissance era where lords and ladies, knights in armor and a Royal Court appear in a **magical village**. See jousts by knights on horseback; enjoy singing, dancing, puppetry and magic on seven stages; and sample medieval food. Call 919-755-8004.

The third annual **Wake Forest Herb Fest** will be held April 20 & 21 on White Street in the Historic District of downtown Wake Forest. Booths will contain products with an herbal theme. A large selection of everyday, rare and unusual herb



plants will be for sale. Call 800-937-3993 or 919-570-0350.

A **Medieval Festival at Poplar Grove Plantation** near Wilmington on April 27 will bring back the Middle Ages and the romance of Knighthood. In a **medieval marketplace**, enjoy exhibits of arts and science, sheep raids, fighting tournaments and children's activities. Call 910-686-9518 ext. 26 or visit www.poplargrove.com.

The annual **Greater Durham International Festival** will bring

the wide world closer on April 27 at the **Durham Civic Center Plaza**. Representing regions from the far corners, the festival will feature international displays, performers, food, music and a children's area. Call 919-560-4107.

SPRINGTIME ART GALLERIES

A new exhibit, **Prelude to Spring**, on view now until April 20 at **New Elements Gallery** in Wilmington, features Southern landscapes and florals by Raleigh artist **Kristen Dill** and **J. Michael Kennedy** of Charleston. New Elements Gallery is located at 216 N. Front Street. Call 910-343-8997.

Gallery C in Raleigh is presenting an exhibition of recent oils and pastels by nationally renowned Vermont landscape painter **Henry Isaacs**, now through May 7. Isaacs frequently travels to North Carolina to paint the Blue Ridge Mountains, the Atlantic coastline and other areas. An opening reception will be held on April 5. Call 919-828-3165.

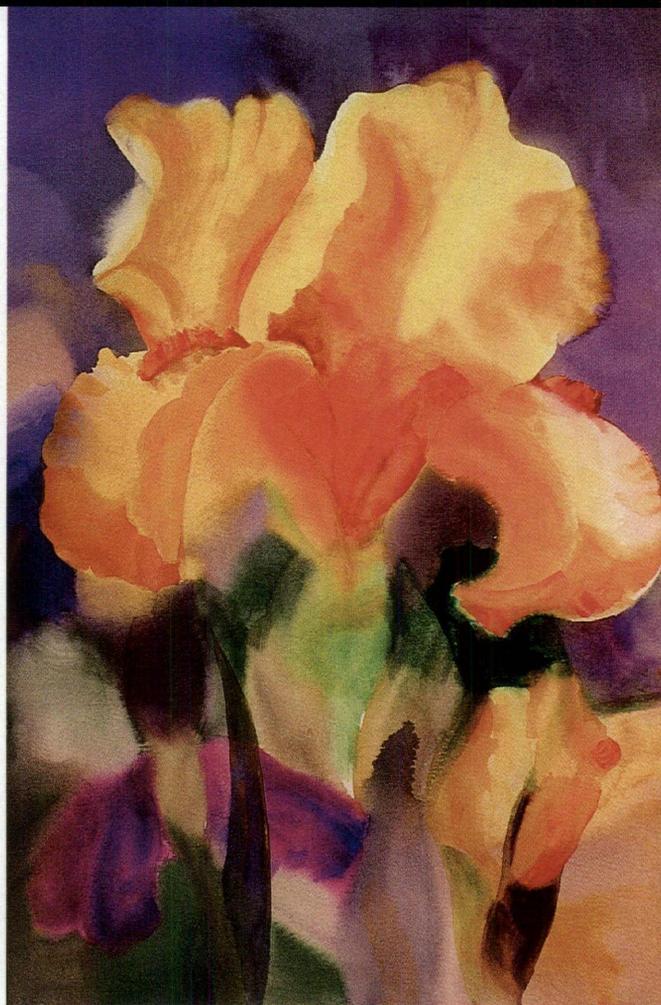
Gallery C will also present an intimate exhibit of new artwork by **Louis St. Lewis** of Chapel Hill, April 12–May 7. This small, focused body of work represents St. Lewis' creative ideas in both works on glass and canvas. Themes range from Biblical to modern. A private reception for the artist will be held on April 12. Call 919-828-3165.

The Wilmington Art Association's **20th Annual Spring Art Show**, a part of the **North Carolina Azalea Festival**, will be on view at **St. Thomas Preservation Hall**, April 5–7. Regional artists will compete for prizes and cash awards. **Martha Smith Brooks**, board member and past president of the North Carolina Watercolor Society, will judge about 150–175 entries. Call 910-799-8598.

The **2002 Annual Spring Art Show** of local artwork in and around **Ferrington Village** will be displayed throughout the **Gardens at Ferrington** in Chatham County from April 6–28. Call the Potting Shed at 919-542-1239; Ferrington Village Center 919-542-2121; or email house@ferrington.com.

Flynn Gallery in Raleigh will feature the works of North Carolina artist **Jennifer Murphy** on display April 6–June 5. A reception for the artist will be held on April 6. Call 919-781-8292.

Steinway Gallery in Chapel Hill is a unique art gallery with a **sculpture**



From *Kristen Dill's Iris Series* on view at *New Elements Gallery* in *Wilmington*

garden and the largest monumental sculpture area in the Triangle. Currently on display are the works of more than 20 sculptors of national as well as international acclaim. The gallery, owned by Pat and Bill Steinway, is located on Fordham Square. Call 919-942-8780.

The **Contemporary Art Museum** will open **Art in Transition II—some kind of dream** on April 11 at the museum's new home, 409 W. Martin St. in Raleigh. The series, "Art in Transition I, II, III," spans the museum's transition from temporary spaces to the opening of the permanent museum. Transition II, continuing until May 26, exhibits artists from North Carolina and other parts of the world in CAM's warehouse space before renovation starts. Call 919-836-2239.

The **New Horizons Art Exhibit**, an annual showing of works created by **North Carolina Central University** students in all art studio classes, will be on exhibit April 21–July 26 at the **N.C. Central Art Museum** in Durham. Included will be examples of crafts, computer

graphics, ceramics, drawings, paintings, prints, and sculpture. Call 919-560-6211.

The **Durham Arts Council** will place on exhibition **Curious Objects: Sculpture by Emily Holt** at the Council's Allenton Gallery, 120 Morris St. in Durham, April 25–May 30. A reception will be held on April 28. Call 919-560-2719.

A WORLD ON STAGE

PlayMakers Repertory Company of UNC Chapel Hill will bring to the Paul Green Theatre Thornton Wilder's memorable play, **Our Town**, April 3–28. Call 919-962-7529.

Communicating Doors, a comic thriller set in London by Alan Ayckbourn, will come to **Raleigh Little Theatre's** Main Stage on April 5–7 & 17–21. The ability to travel through time changes a lot of outcomes for murderers, adulterers, wives and mistresses. Call 919-821-3111.

N.C. State's University Theatre will present John Van Druten's bewitching and enchanting romantic fantasy, **Bell, Book & Candle**, April 11–14 & 17–21, in **Thompson Theatre** on the NCSU campus in Raleigh. Call 919-515-1100.

Gregory Popovich's **Comedy Pet Theatre** will be trotting through the area in mid-April. The troupe will perform in the **Carolina Theatre, Durham**, on April 12 and in **Thalian Hall, Wilmington**, on April 14. A former star of the Russian circus, Popovich came to America and established his pet theater, featuring 16 housecats, eight dogs and other talented critters. Call Carolina Theatre at 919-560-3040. Call Thalian Hall at 910-343-3664.

Ragtime, a four-time Tony Award-winning musical based on E.L. Doctorow's best-selling novel, will be presented on April 17 on the **Broadway at Duke Series** in **Page Auditorium** on Duke's west campus. Call 919-684-4444.

When not one, but two sets of twins are separated and lost to each other, the result is **A Comedy of Errors**, crafted by Shakespeare himself. The **East Carolina Playhouse** will stage the brilliant farce at the **McGinnis Theatre** at ECU in Greenville, April 18–23. Call 252-328-6829.

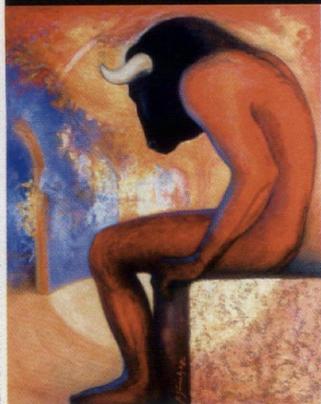
The Capitol Steps will appear at **Thalian Hall in Wilmington** on April 27. The nation's premiere political comedy-satire group has entertained audiences for years with their irreverent musings. Call 800-523-2820, 910-343-3664, or visit www.thalianhall.com.

Broadway Series South will present an all-time favorite musical, **Fiddler on the Roof** by Theodore Bikel, on April 30–May 5 in **Raleigh Memorial Auditorium**. Call 919-834-4000.

SPRING AT THE MUSEUMS

Red Durango, a large-scale painting by Sean Scully recently given to the **Ackland Art Museum** in Chapel Hill by Mary and Jim Patton, is now on exhibit as a permanent part of the museum's newly reinstalled **Twentieth-Century and Contemporary Art** gallery. Other recent additions to the permanent collection include works by Cuban artist José Bedia and Nigerian artist Moyo Okediji. Another new exhibition at the Ackland, **Collecting Contemporary Art: A Community Dialogue**, on display

COURTESY OF NEW ELEMENTS GALLERY



Pedro Sánchez, Minotauro, 2000, acrylic on canvas, on view at the Duke University Museum of Art

now through April 7, showcases 12 potential additions to the Ackland collection. Museum visitors can become involved in the process of selecting artworks and learn about guidelines for collecting contemporary art at a university art museum. Call 919-966-5736.

A new exhibit will open at DUMA on April 11, **Academic Eye II: Ariel Dorfman on Pedro Sánchez: Conjurors: The Bull in the Labyrinth of Spain and Chile.** On opening day, a reception will be held featuring a gallery talk by Ariel Dorfman. Pedro Sánchez will be at Duke for a two-week residency in April. The exhibition will run through June 2. Call 919-684-5135 or visit www.duke.edu/duma.

The most comprehensive showing of the artwork of **McKendree Robbins Long** (1888–1976) from Statesville will be open at the **N.C.**

Museum of Art in Raleigh April 7–August 25. Long gained renown as an itinerant Baptist preacher and an artist specializing in biblical scenes. Call 919-839-6262.

The **Genomic Revolution** is coming from the American Museum of Natural History in New York to the **N.C. Museum of Natural Sciences** in Raleigh April 20–Sept. 2. Through dazzling interactive displays and models, visitors will learn how our knowledge of genes and their functions will impact decisions about health, our food, our stewardship of the natural world and our responsibilities to future generations. Call 919-733-7450.

The **Grand Opening in Wilmington of the Louise Wells Cameron Art Museum** (formerly St. John's Museum of Art) will be held on April 19–21. The new facility is at Independence Blvd. and 17th Street Extension. Read more about the Community Grand Opening and five inaugural exhibitions in this issue's SOS. Call 910-763-0281 or visit www.cameronartmuseum.com.

A CLASSICAL BOUQUET

The **Opera Company of North Carolina** will present Giuseppe Verdi's lyric masterpiece, **La Traviata**, the story of an all-consuming love, on April 5 & 7 at **Raleigh Memorial Auditorium**. The cast will include **Jennifer Casey Cabot** as Violetta, **Gran**



Pianist Stanislav loudenitch will perform at ECU

Wilson as Alfredo and **Robert Galbraith** as Giorgio Germont. And on the morning of April 13, the Opera Company will bring back to Memorial Auditorium by popular demand Henry Mollicone's **Star Bird**, an out-of-the-world production for children and families. Call 919-834-4000.

The **N.C. Symphony's Great Artists Series** will present an extraordinary collaboration on April 6 in Meymandi Concert Hall in Raleigh. Pianist **Peter Serkin** and violinist **Pamela Frank**, both renowned soloists in their own right, will appear in recital together. Call 919-733-2750 or visit www.ncsymphony.org.

The **Masters Series** of the **Raleigh Chamber Music Guild** will present the **Mendelssohn String Quartet** with **Robert Mann**, violist, in the **A.J. Fletcher Opera Theater**, BTI Center for the Performing Arts in downtown Raleigh, April 7. The program will recognize Mann's importance in the history of the Guild. Call 919-821-2030.

The **N.C. Symphony** will present April concerts in Meymandi Concert Hall for their **classical and pop series**. On April 12 & 13 a classical concert will feature pianist **Dickran Atamian** and on April 26 & 27, **The Broadway Baritones** will be guest performers for a pop concert. For N.C. Symphony concerts in or near your hometown, call 919-733-2750 or visit www.ncsymphony.org.

The **Duke University Institute of the Arts** will present **Emil Zrihan: Jewish Music of Morocco** on April 17 in Duke's Page Auditorium. Acknowledged as one of the finest countertenors in the world, Zrihan blends Moroccan, flamenco, and Jewish and Muslim liturgical music. His performances encourage peaceful dialogue between Jews and Arabs. Call 919-684-4444.

As part of its East Coast tour,

the **Rossetti Quartet** will perform at the **American Music Festival** in the **N.C. Maritime Museum** in Beaufort on April 20 and in Wilmington's **Thalian Hall Ballroom**, sponsored by the Chamber Music Society, on April 21. The quartet is known for its natural, unforced beauty and elegance. For Maritime Museum, call 252-726-3648. For Thalian Hall, call 800-732-3643 or 910-962-3500.

The **Long Leaf Opera Company** of Chapel Hill will present **The Medium**, a spooky, spine-tingling classic at the **Carolina Theatre** in Durham on April 25 & 27. Call 919-560-3030.

The **Ciampi Quartet** will perform in the **Nelson Music Room** at Duke University in Durham on April 26. The program will include the premiere of a new string quartet by **Nathaniel Stookey** and the String Quartet Opus 135 by Beethoven. Call 919-660-3356.

Pianist **Stanislav loudenitch**, a gold medal winner in the famed **Van Cliburn International Piano Competition**, will perform in East Carolina University's **Wright Auditorium** in Greenville on April 27. Call 252-328-4788 or visit www.ecu/mendenhall/ecuarts.

The **Thirtieth Anniversary Finale** for the **Wilmington Symphony Orchestra** will be presented on April 27 at **UNCW's Kenan Auditorium**. Carl Orff's **Carmina Burana**, a spectacular choral-orchestral work, will feature Nancy King, soprano, and Emery Stephens, baritone. Call 800-732-3643 or 910-962-3500.

DANCING THROUGH APRIL

Carolina Ballet's collaboration with **The Ciampi Quartet** continues this spring with premieres by Joffrey



McKendree Robbins Long, The Artist at His Easel with the Woman in Red, c. 1960-65. Collection of Bob Gibson



The ballet *Spartacus* comes direct from Moscow to the stage at ECU

alumnus **Tyler Walters, Lynne Taylor-Corbett** and New York City Ballet principal dancer **Damian Woetzel** in the A.J. Fletcher Opera Theater in Raleigh, April 11-14, and in the R.J. Reynolds Theatre at Duke University in Durham, May 4 & 5. A second week's program in Fletcher Theater, April 16-21, will include work by **Christopher Wheeldon** and a premiere by **Timour Bourtasenkov**. Call 919-719-0900.

Yuri Grigorovich, legendary choreographer and director of the famed Bolshoi Ballet for 30 years, will bring his own company direct from Moscow to ECU's **Wright Auditorium** stage in Greenville to perform *Spartacus*. Based on the well-known epic about gladiators and slaves who dared to rise up against the Roman Empire, the ballet is a full-length three-act production. Call 252-328-4788 or visit www.ecu/mendenhall/ecuarts.

SPRINGTIME SOUNDS

The **Music in the Air** series at **Ferrington Village** in Chatham County kicks off on April 4 with **Spicy Chicken Combo**, a UNC jazz ensemble playing standards and straight-ahead jazz. Call 919-542-2121.

KILA, the new music phenomenon from Ireland, will perform at **NCSU's Stewart Theatre** in Raleigh, co-sponsored by **PineCone**, on April 5. Specializing in Celtic and world music, they also will appear at **Wilmington's Thalian Hall** on April 13. Dublin's newest export is rapidly gaining fans and will conclude their U.S. tour with this coastal concert. For Stewart Theatre, call 919-515-1100. For Thalian Hall, call 910-343-3664.

Funky jazz rhythms come to Durham on April 10 when **Maynard Ferguson & Big Bop Nouveau** arrive. The **Carolina Theatre** promises to explode with the spectacular sounds of Maynard's trumpet and his 10-piece band. Call 919-560-3040.

Clawson's in Beaufort presents **Adrienne Jones** on April 13 in conjunction with the Down East FolkArts Society. Call 252-504-2787.

The 19th Annual **North Carolina International Jazz Festival** performances conclude at Duke University with a performance on April 19 in **Baldwin Auditorium**. The guest artist will be **Winard Harper** on drums, with **Paul Jeffrey** directing the **Duke Jazz Ensemble**. Call 919-684-4444.

The **Duke Jazz Series** will present a special jazz concert with guest artist **Chevy Chase** on the piano, April 23, in Page Auditorium



Doc Watson (right) and grandson Richard Watson at MerleFest

in Durham. **Paul Jeffrey** will direct. Call 919-660-3314.

Music in the Air presents Chatham County's own **Trilogy** April 25 at Ferrington Village. These three outstanding singer-songwriters perform a mix of originals, old jazz standards and country swing. Call 919-542-2121.

Grab your Birkenstocks and dulcimer, **Merlefest** is back for its 15th year! Held on the campus of **Wilkes Community College** in Wilkesboro, this bluegrass festival promises to be the finest in the country, April 25-28. This year's star-studded lineup includes **Doc Watson, Patty Loveless, Alison Krauss and Union Station, the Sam Bush Band, Tony Rice** and many, many others. Call 800-343-7857.

THE WARM OUTDOORS

Throughout April you can enjoy **Sunset Cruises** at Wrightsville Beach, presented by **Seapath Yacht Club**. Then sailboat cruises will glide along the Intracoastal Waterway, Atlantic Ocean and Banks Channel every Monday, Wednesday, Friday and Saturday through October. Call 910-256-4282.

America's National Pastime will return for another year of peanuts, pine tar and homeruns as the **Wilmington Waves** take the baseball diamond April 1. The Class A affiliate for the Los Angeles Dodgers, the Waves are a member of the **South Atlantic League**. Call 910-794-4614.

The **Children's Miracle Network Horse Show** will come to the **Eastern Agricultural Center** in

Williamston on April 6 and 7. Call 252-355-5231.

Fishin' Fools Day will lure you to the new **Harris Lake Park** in New Hill on April 6. **Loaner rods and reels** will be available free. Call 919-387-4342.

Cycle today for a better tomorrow at the Second Annual **Emerald Isle Bicycle by the Beach Day** on April 13. This will be a day of bicycling fun for the family sponsored by the **Emerald Isle Parks and Recreation Department**. Call 252-354-6350.

Dust off the old cleats and paint brushes for the **Senior Games by the Sea** April 15-26 at the **New Hanover County Senior Center** in Wilmington. Athletic and art competitions will be open for persons 55 and older; athletes may choose from a menu of 40 events. Call 910-452-6400.

Bike for a cause April 26-27 with the **Crystal Coast Bike Tour**. Benefiting the **Cystic Fibrosis Foundation**, the tour will follow varied routes along the island and mainland of Atlantic Beach. Call 252-728-6894.

You can reel 'em in at the 12th Annual **Massonboro Inlet Sportfishing Tournament** at **Wrightsville Beach** April 26-27. Cash prizes will be awarded in five categories: biggest tuna, wahoo, dolphin, most-released billfish and aggregate catch. Call 910-790-3149.

Tots, seniors, and everyone in between can participate in the 13th annual **Lookout Rotary Spring Road Race** April 27 in **Morehead City**. With 1 mile, 5K and 10K certified courses as well as toddler pushes and a fitness walk, it promises fun for all ages. Call 252-728-3158.

PHOTO BY FRANK HURLEY, COURTESY SCOTT POLAR RESEARCH INSTITUTE



Caught in the grip of the Weddell Sea ice, Shackleton's Endurance heels over

POTPOURRI

Exploris in Raleigh has opened a new traveling exhibit, **Tibetan Portrait: The Power of Compassion**, featuring 33 portraits, artifacts, interactive activities and words of the **Dalai Lama**. The exhibit, open until June 2, provides a unique understanding of the Tibetan people and the Buddhist teachings of nonviolence. Call 919-834-4040.

Also at Exploris, **IMAX Theatre** has introduced a new film to its schedule. **Shackleton's Antarctic Adventure** depicts, in vivid detail on the giant IMAX screen, the extraordinary true story of polar explorer Sir Ernest Shackleton's ill-fated 1914-16 **British Imperial Trans-Antarctic Expedition**. While never accomplishing its goal of the first crossing of the Antarctic continent, the expedition has become a larger-than-life testament to heroism and human endurance. Call 919-857-1009.

New spring programs have recently opened at the **Morehead Planetarium** in Chapel Hill. **Sky Safari** is an expedition into the universe from base camp on Earth. After surveying the night sky, you will get a startling glimpse at the wild regions of planets, stars and galaxies. Call 919-549-6863 or visit www.morehead.unc.edu.

The **Murfreesboro Historical Association** is inviting groups of 15 or more to tour **Historic Murfreesboro** on Tuesdays and Thursdays, now through May 30. You will see the Brady C. Jefcoat Museum, a collection of

Americana—including elegant 19th-century music boxes and an early 16th-century brass bed; the Winborne & Winborne Country Store (ca 1870); and other historic landmarks. Call 252-398-5922 for reservations.

The Cape Fear Garden Club's **2002 Azalea Garden Tour**, a part of the **North Carolina Azalea Festival**, will open on April 5 with the **Ribbon Cutting & Azalea Queen's Garden Party**, attended by **90 Azalea Belles**, dressed in full antebellum finery. The tour will continue through the Festival weekend and will feature 11 old and newly designed gardens, some with views of the Intracoastal Waterway and one a walled Bali garden and pond. Call 910-763-8056 or visit <http://azalea.wilmington.org>.

Historic Oak View County Park in Raleigh continues its six-months' exhibit, **Letters Home: Words of a Nation at War**. On April 6, the theme will be **WWII Remembered** and will feature letters written by soldiers to their loved ones at home during wartime, many from soldiers with North Carolina connections. Call 919-250-1013.

Eight private gardens in the **Greenwood neighborhood** of Chapel Hill will be open to the public on April 6 for the **Chapel Hill Spring Garden Tour**. Playwright Paul Green designed Greenwood's winding roads and other writers have visited and worked near these classic southern gardens. The biennial tour is presented by the **Chapel Hill Garden Club** and benefits the **N.C. Botanical Garden** and other projects. Call 919-962-0522

COURTESY OF CHAPEL HILL GARDEN CLUB



A colorful Greenwood doorway on the Chapel Hill Spring Garden Tour

or visit www.maagcom.com/gardentour2002.

Storytelling Weekend will be held at East Carteret High School in Morehead City, April 12 & 13, co-hosted by the **Core Sound Waterfowl Museum** and **The History Place**. Storytellers of North Carolina will be featured and a fundraising supper will be served for the Core Sound Waterfowl Museum. Call 252-728-1500.

Flowers in Trinity Park will be the theme of this year's **Garden Tour in Trinity Park** in Durham on April 14. The tour, located on the campus of Watts Street Elementary School, 700 Watts St., will feature five gardens within this **Victorian neighborhood** and other activities, such as a quilt raffle, a treasure hunt for a prize and neighborhood rides in a horse-drawn carriage. Call 919-682-6923 or 919-530-1697.

Outside the **Raleigh City Museum** on Fayetteville Street Mall, April 18, festivities for **Time Warp 2002** will begin. Inside, the annual fundraiser for the museum promises fine dining sponsored by **Carrabba's Italian Grill**, dancing to the **Cyndra Fyore Jazz Quintet**, raffle prizes, and silent auctions on art, antiques and getaways. The museum is an educational center with exhibits, programs, tours and collections about the history of the Raleigh area. Call 919-832-3775.

The 7th Annual **Piedmont Farm Tour** on April 20 & 21 highlights 25+ organic farms in the Triangle region. In this self-guided tour, you can meet farmers throughout **Orange, Alamance and Chatham counties** and learn about their vegetable, cut flower, dairy, bee, horse and goat operations. Call 919-542-2402 or visit <http://carolinafarmstewards.org>.

A luncheon for the fourth annual **Triangle CREW** (Commercial Real Estate Women) **Champion Awards** will be held at the **Marriott Crabtree Valley** in Raleigh, April 24. Triangle CREW is a local chapter of CREW Network, a national organization that recognizes excellence and promotes women in the real estate industry. Call 919-832-0594.

Hope Valley, one of Durham's first suburbs, will be the focus of this year's **Old Home Tour**, sponsored by the Historic Preservation Society of Durham. The tour, scheduled for Saturday, May 4, will offer a rare look at the first "garden suburb" in Durham's history. Highlighting the tour will be the **playhouse home** on the corner of Chelsea and Hope Valley Road. The tour will be preceded on May 1 by a free lecture and on May 3 by a Patron's Party. Call 919-682-3036 or visit www.preservationdurham.org.

It's almost time for a highly favored spring event in Raleigh, the **Raleigh Little Theatre Garden Tour**, featuring eight private gardens along with the Theatre's historic **Rose Garden**. The tour, scheduled for May 11, will be self-guided; maps will be printed on the tickets, but docents will be on hand at each stop to answer questions and supply information. Call 919-821-4579 or visit www.raleigh-littletheatre.com.

More and more people are learning to fly by participating in **BE A PILOT**, an aviation-community program designed to show people the benefits, fun and adventure of flying. During April, BE A PILOT is offering anyone interested in becoming a pilot an introductory flying lesson for just \$49. To receive an Introductory Flight Certificate, which can be presented at 1,710 participating flight schools nationwide, register online at www.beapilot.com or call 888-BE A PILOT. **MM**

EDITOR'S NOTE: Please send Preview events and color images or photos six weeks before the month of publication. Send to Frances A. Smith, Metro Magazine, 5012 Brookhaven Dr., Raleigh, N.C. 27612 or email fsmith5@nc.rr.com.

AUTHOR SIGHTINGS

The North Carolina State University Friends of the Library's annual Spring Dinner is always one of the highlights of the literary season, boasting nationally respected authors and featuring an elegant reception and dinner at the McKimmon Center on the NCSU campus. Past years have featured such well-known Southern literary figures as John Grisham and Winston Groom, but this year's speaker comes from decidedly more Northern climes. Mystery writer Robert Parker is the author of more than 40 books, including an immensely popular crime series featuring the Boston-based private eye Spenser ("with an s, like the poet"). Parker's latest Spenser novel, *Widow's Walk*, was published in March, and his April 11 speech at the Spring Dinner marks a rare Triangle appearance for this critically acclaimed mystery novelist.

RALEIGH

Quail Ridge Books, 919-828-1588: John Miller, *Tropical Heat*, April 4; Carrie Brown, *The House on Belle Isle*, April 5; Larry Goodson, *Afghanistan's Endless War*, April 6; Martha Tod Dudman, *Augusta Gone*, April 11; Emily Herring Wilson, *Two Gardeners: A Friendship in Letters*, April 13; Anita Shreve, *Sea Glass*, April 17; Michael Morris, *A Place Called Wiregrass*, April 18; Tina McElroy Ansa, *You Know Better*, April 20; Brian Littlefair,

Desert Burial, April 21; Jim Grimsley, *Boulevard*, April 26; Greg Garrett, *Free Bird*, April 17.

CARY

Barnes and Noble, 919-467-3866: Michael Morris, *A Place Called Wiregrass*, April 9; Thomas C. Parramore, *First to Fly: North Carolina and the Beginnings of Aviation*, April 16; Anita Shreve, *Sea Glass*, April 19; Michael Connelly, *City of Bones*, April 22.

DURHAM

Barnes and Noble, 919-419-3012: Erika V. Shearin Karres, *A German Tale: A Girl Surviving Hitler's Legacy*, April 9; Seth R. Reice, *The Silver Lining: The Benefits of Natural Disasters*, and Tony Reeve, contributor to *Earth & Soul*, April 10; Margaret H. Martin, *A Long Look at Nature*, April 21; Emily Herring Wilson, *Two Gardeners: A Friendship in Letters*, April 30.

The Regulator Bookshop, 919-286-2700: Walter Bennett, *The Lawyer's Myth*, April 3; Independent Poetry Contest winners, April 4; Alistair MacLeod, *Island: The Complete Stories*, April 15; Derrick Jensen, *The Culture of Make Believe*, April 30.

PITTSBORO

McIntyre's Fine Books, 919-542-3030: Alistair MacLeod, *Island: The Complete Stories*, April 13; Anita Shreve, *Sea Glass*, April 20; Michael Connelly, *City of Bones*, April 23.

GREENVILLE

Barnes and Noble, 252-321-8119: ECU Creative Writing Group reading, April 4.

WILMINGTON

Bristol Books, 910-256-4490: Emily Herring Wilson, *Two Gardeners: A Friendship in Letters*, April 18; "Writing: Everybody's Art," a writing workshop with N.C. Writers' Network director Linda Hobson, April 23.

ADDITIONAL VENUES & EVENTS

The Cave, Chapel Hill. Literary Night open mike readings, April 16 (and 3rd Tues. of each month).

North Carolina State University, Raleigh. Guy Owen-Tom Walters Readings Series, 919-515-4108: Jonathan Lethem, *Motherless Brooklyn*, April 8.

North Carolina State University, Raleigh. Friends of the Library Spring Dinner, McKimmon Center, 919-515-2841: Robert Parker, author of the Spenser private eye series, April 11 (reservations required).

Raleigh Professional Women's Forum, Brownstone Hotel, 919-424-6345: Ellen Goodman and Patricia O'Brien, *I Know Just What You Mean: The Power of Friendship in Women's Lives*, April 25 (admission charged).

Salem College Center for Women Writers, Winston-Salem, 336-917-5313: "Workshop for Writers: The Journey from Inspiration to Publication and the People Who Make It Happen," April 13 (admission charged); Penelope Niven, Salem writer-in-residence, and Jennifer Niven, *The Ice Master: The Doomed 1913 Voyage of the Karluk*, April 13; Pamela Uschuk, *One-Legged Dancer*, April 16.

Shepard-Pruden Memorial Library, Edenton: Doris Rollins Cannon, *Grabtown Girl: Ava Gardner's North Carolina Childhood and Her Enduring Ties to Home*, April 18.

Sheppard Memorial Library and Greenville Museum of Art, Greenville, Writers' Reading Series of Eastern North Carolina, 252-758-1946: Patrick Bizzaro, *Dream Garden: The Poetic Vision of Fred Chappell*, and William Hallberg, *Power, Passion, Honor and Glory: Five Heroes of Modern Golf*, April 11.

University of North Carolina-Chapel Hill. Second Sunday Reading Series, Wilson Library, 919-962-3461: Susan S. Kelly, *Even Now*, and Barry Saunders, columnist for the *News and Observer*, April 14.

University of North Carolina-Chapel Hill: North Carolina Literary Festival with keynote speaker Julia Alvarez, a performance of Clyde Edgerton's *Killer Diller*, and workshops, discussions and readings featuring North Carolina authors, April 5-6. www.lib.unc.edu/NCLitfest.

—Art Taylor

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

Enchanting Moments

Trunk Shows:

EDGARDO BONILLA
April 18, 19, 20
bridal, debutante

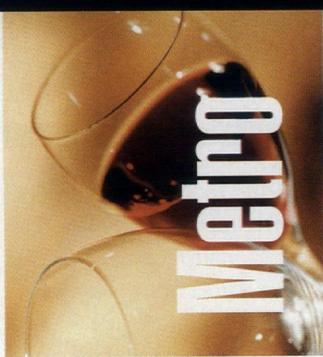
D&K COLLECTION
May 17, 18
mothers, special occasion

REEM ACRA
May 30, 31 and June 1
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Elaine's of Chapel Hill

FRESH, ORIGINAL DISHES CREATE CULINARY CULTURE

Bret Jennings sits at the end of the long, marble-topped bar that stretches along the eastern wall of Elaine's on Franklin Street in Chapel Hill. To his right, a wine cabinet. Forty bottles high and 16 bottles wide, it rises toward a ceiling painted with a depiction of a churning lightning storm, purples and dark reds swirling around white bolts of electricity. Behind him, peering in through the restaurant's glass front door, sidewalk strollers stop to see if this popular Chapel Hill culinary spot is open for lunch.

Jennings, owner and head chef at Elaine's, is taking a breather from the frantic pace of the kitchen. He does not appear exhausted, but the strain of working 16-hour-days at least five days a week is revealed in a slight redness under his eyes. He sits still, perhaps saving energy for the coming afternoon when he will finish preparing the stock for a sauce he has been cooking for two days, or to change the evening's menu to reflect the regional vegetables and meats that are available fresh that day.

He speaks deliberately and in hushed tones regarding his approach to cuisine, sifting through the culinary knowledge in his head that he gathered from cooking in Europe and studying with renowned U.S. chefs including Ben Barker of Durham's Magnolia Grill or Bob Kinkead of Kinkead's in



NO DYSFUNCTIONAL GARNISHES Bret Jennings is in the business of creating memorable meals

Washington, D.C. His eyes look serious, calculating, while at the same time the subject at hand brings a smile to his face. But it's not the kind of smile that a photographer might request. Rather it appears in the crinkling at the corner of his eyes and a spark that jumps there like grease from a skillet.

THE THREE ELEMENTS

"I would define quality as finding ingredients of the most integrity and preparing them correctly with other elements on the plate that will texturally, and flavor-wise, complement the feature of the plate," Jennings says.

"Quality would be finding the best product available and preparing it the best way you can with the means you have. It's having the seasoning to complement the flavor, or the texture, of the feature, then having some color or contrast to complement each element as well."

Jennings believes that quality is the most important step in preparing the perfect meal. A chef can have a recipe straight from one of the most famous kitchens in Paris, or gain experience watching one of the top culinary artists in the country prepare his or her signature dish. But if a chef doesn't attend to

the three fundamental lessons of creating a memorable meal—flavor, visual impact and aromatic presentation—then he has failed as a culinary artist.

"It is very important not to use any dysfunctional garnishes or items," Jennings says. "Everything on the plate should have a purpose. Everything should be edible, and it should taste good. There's no need to use anything that's not going to taste good just because it looks good. Everything should be fresh and hot, and the aromas coming off the plate should increase your excitement about beginning to eat. There's nothing worse than

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

sitting down and having the aroma of a piece of fish or meat that is not fresh waft through the air. Even if it's a brown plate, or something that isn't very visually appealing, as long as everything tastes good people are usually very forgiving."

NO PLACE LIKE HOME

Jennings makes it sound like cooking is mostly common sense, that any mere mortal can whip up a masterpiece in his/her own kitchen simply by adhering to these standards. But Jennings has spent countless hours refining his skills, has traveled the world for years in search of the greatest chefs and emerging trends from a variety of cultures, making notes and asking volumes of questions along the way. Guests who dine at Elaine's, which is named after an old family friend, would never guess that this is his first attempt at preparing his own dishes that were nurtured in his heart.

Jennings grew up in Altavista, Va., a small town nestled in the Appalachian foothills, surrounded by a family rich in the culture of food. "Mealtime was always a big deal at our house," he says. Once he grew old enough to strike out on his own, Jennings gathered a few of the family's recipes, specifically dishes treasured by his mother and grandmother, and headed for college at North Carolina State University. He was graduated in 1991 with a degree in business with a concentration in advertising and entered one of the worst job markets in almost a generation. But he had maintained his roots in cuisine by busing tables during college.

Eventually, Jennings' talent in the kitchen began to blossom, and he was offered a salaried position by the restaurant's chef. Within two years he had gone

from busboy to running the kitchen at Raleigh's Glenwood Grill, the popular inside the belt-line bistro. But his ambitions to run his own kitchen were growing. He decided to leave the "Grill" to become a sous chef at another Raleigh restaurant, an experience he doesn't care to discuss in detail. "I leave it off my resume now," Jennings says. "It was more institutional and a complete clash of styles."

When Jennings was offered an opportunity to cook in Ben Barker's kitchen at the Magnolia Grill in Durham, he jumped on it. And that, he says, is when he began to realize that cooking, which had always been one of his biggest passions, would become his life's work. "I probably left the Magnolia Grill a little early, too, but there was a great opportunity for me to travel through Mexico and Europe," Jennings says. "I did that and studied a lot about regional foods during that time, mostly in Paris and in Spain. I was slightly disappointed, though, to find that my skills were slightly above average due to my experience working with Ben, compared to all the cooks I met. And I thought that a lot of the food was below average compared to similarly priced restaurants in the U.S. The whole experience just increased my standards and the desire to produce the best product possible."

Jennings returned to the U.S. and accepted a position as a chef at Washington, D.C.'s Kinkead's, one of *Gourmet* magazine's top 50 restaurants in the country, and home to master chef and owner Bob Kinkead. He stayed for a year before returning to the Triangle and another short stint at the Magnolia Grill.

With Barker's encouragement, Jennings decided to open Elaine's in November 1999. He

had established much of the groundwork needed to procure the fresh ingredients he insists on using in his dishes. But what he didn't realize was that there is a lot to the restaurant business that is not as enjoyable as preparing a meal. At Elaine's, Jennings tends to all of the business aspects, hires the staff, tends to the bookkeeping, works with a publicist for all of the restaurant's promotions, prepares all of the food, develops the menu, adds last-minute changes, and purchases all of the food and wine personally.

WINING AND DINING

Selecting the perfect wine to pair with one of his personal dishes is a favorite pastime for Jennings, and he has become so adept at the skill that *Wine Spectator* magazine presented Elaine's with the 2001 Award of Excellence for developing one of the best wine lists in the United States.

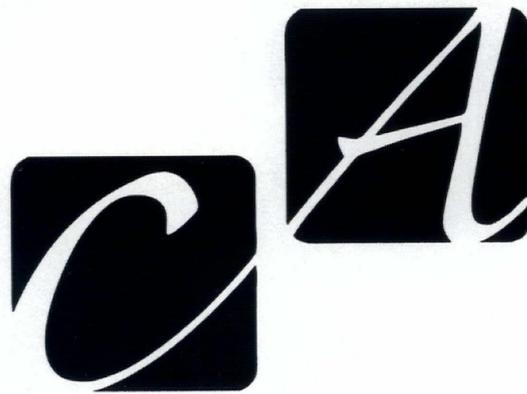
"There are no rules to pairing wine with a particular dish, and you'll make a mistake by telling someone they shouldn't pair red wine with fish, or white wine with pork," Jennings says. "You have to be careful not to invade people's personal preferences or to insult them by telling them they don't know what they're doing. But you should try to convince people to try new things by reinforcing the fact that, as chef, you have a reason for doing everything. It's a lifetime endeavor to learn about wine, and you'll never learn everything. It's totally personal preference, and I can only hope that what I like will be liked by a majority of the people I serve."

Jennings takes pride in introducing his diners to dishes that may not have been served at restaurants around the Triangle. At the same time, he acknowledges that it is becoming more

difficult to create an original recipe, simply because there have been so many great chefs and so many culinary movements over time that many ideas have already been exhausted. And although there are a large number of highly educated people in the region, the area is not known as a culinary destination, such as Northern California.

But he also sees people throughout the region becoming better educated about culinary traditions, and he sees them beginning to expand their tastes and try new dishes.

"I think that, happily for me, we are gaining a little more of a European approach to food where each region of the country has a little more confidence and history," he says. "We are feeding off of that right now. But it's important for chefs to believe in what they are doing, and to believe in the people who are helping you produce your dishes. It is a culinary culture we live in right now, and it's a big thing that is coming around. Chefs are being looked at as role models and being elevated to these crazy levels. I think California cuisine was instrumental in revolutionizing this approach, especially in relation to specialty produce—locally grown foods. That was shaped by Alice Waters, pretty much. She used only what was fresh, and the result was that there were only one or two items on the menu each night. You got what was fresh that day. California cuisine isn't Wolfgang Puck and his pizzas or cafés, although that's what a lot of people focus on. Personally, I don't like fusion, and I think it's on the way out. Not that California is on its way out, but I think it's being covered up more now with more regional types of thinking." 



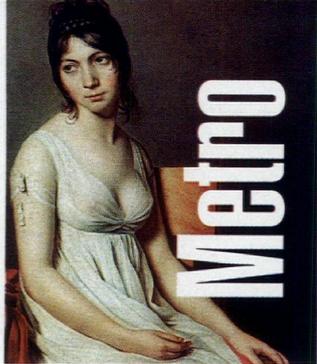
"Chef Stewart Woodman's easy-to-read menu is indicative of a palate less inclined toward the neighborhood norm -- randomness posing as originality -- and more fearlessly in favor of dominant seasonings and smart variations on the familiar."

New York Magazine 2001
-Hal Rubenstein

CAFE ATLANTIQUE

welcomes...

Chef Stewart Woodman



Style

by Kimberly Kyser

I THINK OF SNOW

On the third day of the new year a heavy blanket of snow covered Chapel Hill. In one monochromatic moment my edgy world was muffled in dreamy softness.

Snow in the South is a rare and purifying phenomenon that brings everything to a halt, and this year it was especially meaningful, almost biblical, after a frightening fall.

Now it's spring and a blizzard of white dresses and pantsuits are on the market as *The* new look. It is quite romantic of me to connect fashion to the weather, but after September 11, I, like so many other Americans, long for any sign of peace.

I grew up around style and glamour. In fact, I was "born in a trunk" in Hollywood and spoon-fed fashion from the start. My mother is the former supermodel, Georgia Carroll, the Cindy Crawford of 1939, who left New York for Hollywood and contracts with Warner Brothers and MGM.

There she met my father, Kay Kyser, the bandleader and star of NBC's *Kollege of Musical Knowledge*. My parents appeared together in several films, and Mother sang for Daddy's orchestra during World War II when they toured with

TOP LEFT PHOTO: MADAME HAMELIN, C. 1800 BY JACQUES-LOUIS DAVID ©NATIONAL GALLERY OF ART, C. DALE COLL.



FRENCH FASHION Aristocracy before the French Revolution...



...after the French Revolution

the USO shows.

My parents' careers exposed me to a world of fashion, so when I grew older, it was easy to decide on a career of my own. I became a painter and fashion designer. Clothes are my passion, but in these times of war and abstemious living, the last thing I want to be is on high alert for the hottest fashion attack. I told myself that

this year's vogue could not possibly be compelling and that I should visit the leaning tower of unread books beside my desk instead of Saks Off Fifth.

But fashion magazines have flooded my post office box, so I began perusing them for insights into the garment industry's response to a changed America. As a student of art history and costume history, I have

learned that violent political upheaval can transform not just the spirit of humankind, but also the shape of a chair leg and the cut of clothing.

For instance, after the French Revolution of 1789 and the beheadings of Louis XVI and Marie Antoinette in 1793, executions and political turmoil guaranteed quick and radical changes in clothing

styles. Before the Revolution, strict dress codes had differentiated the classes: upper-class men wore white wigs, colorful and elaborate silk coats and waistcoats, tight knee breeches and stockings; peasants wore long, loose pants with rough wool coats.

To walk the streets of Paris unnoticed and avoid the

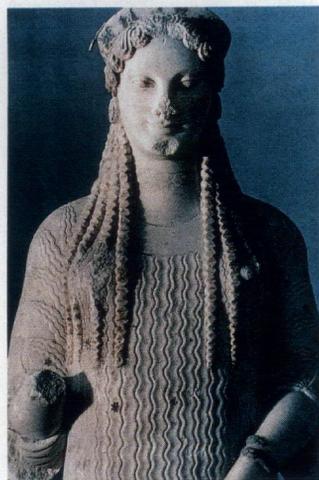
cinched waists and foundation garments. A sheer, white muslin chemise dress inspired by the Ionic Greek chiton was the rage, even scandalous when some matrons wore it in public with no underwear at all.

Windblown hairdos for both men and women imitated classical statuary and emphasized that *natural* was in. Greek

went up. During the Vietnam War, the already healthy economy was bolstered by military spending, and hemlines rose higher than ever as evidenced by the miniskirt and the micro-mini. Also in this period of social and sexual revolutions, hair, shoes and clothing (or the absence thereof) were used as weapons against tradition.

chic for royals (they were a favorite of Princess Diana) and high-society types alike.

Radical changes in dress in the '60s made clothing more individual and casual, more erotic and exotic. Although the feminist movement was for the liberation of women, men gained greater variety in fit and materials and the freedom to



COURTESY OF KIMBERLY KYSER

GREEK CHIC Often made of crinkled fabric, usually white linen or light-weight wool, the sixth century Ionic chiton is held together with fibulae, or pins, at the arm and shoulder to make a draped sleeve

guillotine, aristocrats traded breeches for the lower-class long pants and plain coats. By 1800, everyone wore trousers. This was the beginning of a new look for men that would be the standard for the 19th century and, with modifications, endures to this day as the business/professional uniform.

Less striking were the changes in women's clothes. Society ladies abandoned the decadent grandeur of tall wigs, corsets, and ruffled, beribboned, bejeweled gowns of taffeta and brocade for the freedom of looser casual clothes that revealed the body. Gone, at least for several decades, were



PHOTO BY TONY DRABBLE FROM DENIM BY IAIN FINLAYSON

FROM RAGS... California gold miner, 1849, in the very first application of denim—Levi Strauss jeans

art, architecture, philosophy, and classical imagery was reinterpreted for its ability to evoke emotion and appreciated for its sincerity, purity, honesty and simplicity. Thus, the Age of Romanticism unfolded.

In the last century, wars and the economy have directly affected the rise and fall of hemlines. After the Crash of 1929, they fell. In periods of prosperity, like World War II, they

And similar to revolutionary France, cataclysmic political events of the '60s transformed existing styles and all but dissolved dress codes. Blue jeans, formerly the uniform of miners and farmers, became de rigueur for intellectuals and student protesters. At first the anti-establishment uniform, jeans and denim have since been formalized from blue collar to blue-blooded high style, sought-after



PHOTO BY TONY DRABBLE FROM DENIM BY IAIN FINLAYSON

...TO RICHES Even royalty took to the new uniform—Princess Diana in jeans

choose. To the traditional wardrobe of the three-piece suit was added the Nehru jacket, tight leather pants, bell-bottoms, straight legs or hip-huggers, boots, and the flamboyant slim-cut Edwardian velvet suit. Even the waistcoat made a brief comeback.

At the end of the decade, a new escapist romantic look for women took America by storm. A highly individualized

approach to dressing embraced an eclectic, exotic, ethnic aesthetic. The result was an international grab bag of styles—the Indian saris, the Moroccan caftan, gypsy dresses, Afghan coats and jewelry (an Afghan wedding necklace is one of my favorite treasures from this period), ruffled English milkmaid dresses with little puffed sleeves, and the Neo-classical high-waisted chemise from France. In 1970, my sisters wore pale blue satin versions of this dress as bridesmaids in my wedding.

Now in Spring 2002, romanticism, with its stress on feelings and escaping into the past, has made a dramatic and timely reappearance. Many elements of the '60s are back

with a vengeance, displaying the casual, comfortable and exotic among today's top trends.

Some styles that used to be strictly for cocooning, for staying safely at home and pulling the covers over your head, are stepping out: nightgowns for private and public events, a pajama-style evening jacket; clothes that look cozy, homey, handmade; clothes that are quilted, crocheted, appliqued, embroidered. Speaking of quilts, patchwork is à la mode.

Exotic elements from the '60s like the caftan, the peasant dress, hippie skirts, puff sleeves, and innumerable elements from other decades and other centuries are new again: Victorian corsets, ballet shoes,

ruffles and lace. Even the Greek chiton reappears as a sheer whitewashed silk poncho dress by Donna Karan. Brides want the traditional ball gown skirt and styling that refers to history, to the comfort and wisdom of generations past.

And then there is white. A snowstorm of white.

By nature I am a self-rejuvenating innocent and a romantic, albeit recovering, and I have designed some age-of-innocence, all-white lace dresses in my day. I am well aware that the newest fashion collections were off the drawing board and into production long before 9–11. And I am impressed by the amazing speed with which patriotic novelty items hit department

and specialty stores in late September.

But, unlike some of my peers in the fashion world, I do not subscribe to the theory that designers, like artists, are prescient—that they knew we would need the comfort of soft whiteness after such a horrible tragedy.

Regardless of how it happened, though, winter white is Spring's greatest hue. Lightness in color and construction, and soft silhouettes of fabric, are said to hearken a new age of innocence and project purity, serenity, hope. "Clothes of quiet inspiration" and "white magic," says *The New York Times*. Others say the look of peace.

I think of snow. MM

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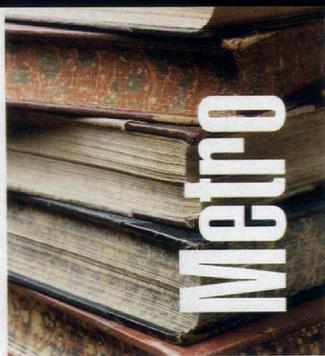
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Books

by George C. Leef

Riding the waves

HOW HISTORY HAS PROVEN THE VALUE OF A STRONG NAVY

John Lehman, as Secretary of the Navy under President Ronald Reagan, was chiefly responsible for the building up of U.S. naval power after years of decline. In *On Seas of Glory*, he has written a crackling good book about the U.S. Navy that blends general historical narrative, political insight and detailed eyewitness accounts of critical engagements. The book is that rare achievement, a good history and a zesty read.

Lehman writes from a distinctive vantage point. He comes from a family with a tradition of naval service, and the author himself has seen active service as a pilot flying jets off aircraft carriers. Combine that background with his Pentagon experience and first-class writing ability, and you have the ingredients for a book suffused with passion. There have been many histories of the U.S. Navy by expert historians such as Samuel Eliot Morison, but this book does more to give the reader the taste of salt spray and the smell of gunpowder than any nonfiction work I have read before.

The author has a larger purpose than simply recounting commanders, ships, battles and results. Overarching the whole sweep of American naval history is Lehman's conviction that the Navy has been the key to our success as a nation. No, he doesn't disparage the other

branches of the armed service, but Lehman makes a good case that had it not been for our comparative strength in naval warfare, dating back to the age of sail and continuing on through the world wars and to the present time, we would have had a much less commodious history.

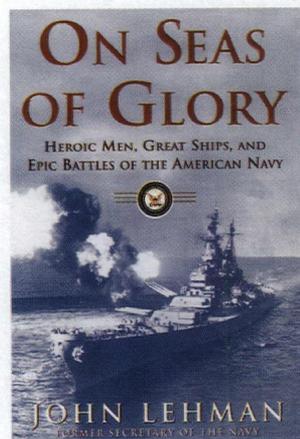
Lehman begins his story, naturally, with the Revolutionary War. We are accustomed to thinking of that war as almost exclusively one of land engagements: Lexington and Concord, Saratoga, Yorktown and many other familiar names, with a nod to John Paul Jones sometimes added. To ignore the role of sea power is, however, a serious error. Lehman observes that well before the time of the Revolution, Americans were known as exceptionally good shipbuilders, surpassing the products of European shipyards. Why? "Without the bureaucracy of admiralty oversight, they had long been competing one with the other to build the fastest and best all-around ships for discriminating shipowners. They had drawn on and improved the techniques and designs from France, Holland and Britain, while inventing a good many of their own."

Although the American rebels had nothing like the huge ships-of-the-line of the British navy, they did have excellent vessels, experienced captains and

seamen, high morale (in contrast to the British crews, most of which had been impressed) and thus, Lehman writes, "they could raid commerce like no one else." Initially striking at the British with privateers, which is to say, free enterprise harassers of enemy shipping, and later founding the Continental Navy, the patriots' use of sea power became a decisive factor in winning independence, according to Lehman.

The privateers wrought havoc on British merchant shipping, capturing 15 percent of the British merchant fleet and sending insurance rates soaring. Eventually the cost of the war upon British businesses would be a crucial factor in the crown's decision to make peace. The Continental Navy was also instrumental in victory. Although greatly outnumbered, Lehman writes that it "forced severe operating restrictions on the Royal Navy and drew disproportionate numbers of combatants to the North American station, setting the stage for France's entry into the war."

The War of 1812 was largely a debacle on land for American forces. Had it not been for the magnificent performance of the Navy, the war would have certainly had a much different outcome. The famous battles of Lake Erie and Lake Champlain were both cases of inferior U.S.



On Seas of Glory—Heroic Men, Great Ships, and Epic Battles of the American Navy

by John Lehman

Free Press, 2001, 436 pp.

fleets defeating British opponents with courage and guile, thereby stopping land offensives from proceeding further. But the best-known naval victories were won in the Atlantic by the frigates the new nation had built in the 1790s. Meticulously designed by Joshua Humphreys and built with the best timber of the new nation, those ships had first seen action against the Barbary pirates in 1803. At the time, England's great admiral Sir Horatio Nelson had fretted that they would one day cause trouble for the British. How true that proved to be.

The best known of the American frigates was and still is the *USS Constitution* ("Old Ironsides," now moored in

Boston). But rather than recount again the exploits of that ship, Lehman instead details the battle between the *USS United States* and *HMS Macedonian* in October 1812. The result was fearful pounding for the *Macedonian* by the longer range and heavier American cannon,

served expertly by well-drilled crews. Lehman gives an account written by a 14-year-old ship's boy, Samuel Leech, who was aboard the *Macedonian*.

A strange noise such I had never heard before, next arrested my attention; it

sounded like the tearing of sails, just over our heads. This I soon ascertained to be the wind of the enemy's shot. The firing, after a few minutes cessation, we commenced. The roaring of the cannon could now be

heard from all parts of our trembling ship, and, mingling as it did with that of our foes, it made a most hideous noise. By and by I heard the shots strike the side of our ship; the whole scene grew indescribably confused and horrible; it was like some awfully tremendous thunderstorm, whose deafening roar is attended by incessant streaks of lightening, carrying death in every flash, and strewing the ground with the victims of its wraths; only, in our case, the scene was rendered more horrible than that, by the presence of torrents of blood which dyed our decks....

Lehman continues his history, through the Civil War, World War I, World War II, the Korean War and Vietnam. Throughout the latter half of the 20th century, the Navy not only had to fight (and be ready to fight) foreign foes, but was also beset by its own government. On the latter score, Lehman has a lot to get off his chest.

During Vietnam, for example, many pilots were lost because of President Johnson's decision to conduct the war in a diplomatic fashion. Vital targets remained off limits. Pilots could only attack their designated targets on a mission; if a new target were to present itself, permission had to be sought from higher command to attack it. Even if that permission was secured, it was usually too late to do any good. Lots of young American pilots and other servicemen died because of the administration's refusal to allow the Navy (and other service branches, too) to fight with both hands.

Following Vietnam, President

NEW AND NOTEWORTHY

by Art Taylor

FIRST IN FLIGHT. The centennial of the Wright brothers' flight is still a year and a half away, but UNC Press is getting an early start on the festivities by taking a unique look at the state's contributions to aviation. *First to Fly: North Carolina and the Beginnings of Aviation* by Thomas C. Parramore, a professor emeritus at Meredith College, studies stories of aeronautical exploits dating back as far as the early 1700s when reports claim a Chowan Indian named Roncommock took "a Reed about two Foot long in his Mouth...open'd his Arms, and fled over [Salmon] Creek, which might be near a quarter of a Mile wide or more." Though Parramore also samples North Carolina poetry and fiction about flying machines as well as reports of UFOs, his emphasis is on the "legion of Tar Heel artisans [who] built airplanes, flying boats, helicopters, and dirigibles from at least 1873 to 1923." Expanding our horizons beyond the Wright brothers' triumphs, the author introduces us to airmen and airwomen whose legacies are now largely forgotten—and even his chapter about that fateful day in 1903 is entitled "As the Surfmen Tell It," focusing as much on the Outer Banks residents as on Orville and Wilbur themselves. In the process, Parramore argues persuasively that North Carolina's contributions to the history of flight go far beyond Kitty Hawk and Kill Devil Hill.

A SIXTH SONG. It's been more than 30 years since Maya Angelou first made her literary mark with the memoir *I Know Why the Caged Bird Sings*. This month, Angelou comes full circle with a sixth autobiographical volume, *A Song Flung Up to Heaven* (Random House). Angelou's writing has never been less than frankly honest, and in this latest work, she turns her attention to a pivotal period of her life and of African American history with a candid first-hand account of the mid- to late-'60s. This slim new volume begins with Angelou returning from a four-year stay in Ghana to work in the U.S. with Malcolm X, only to dis-

cover soon after arriving home that her friend has been assassinated. The book ends with her writing the first words to *I Know Why the Caged Bird Sings*. In between, it charts her friendships and working relationships with figures including Martin Luther King Jr. and James Baldwin, her eyewitness account of "the uproar in Watts" and the emerging perspectives of this powerful poet.

STILL DELIVERING. While we're on the subject of autobiographies, another North Carolina author has recently published what promises to be an engaging memoir. Henry Petroski, a professor of engineering and history at Duke University, is perhaps best known for books including *The Evolution of Useful Things* and *The Pencil*, but his new book—*Paperboy: Delivering the Press in the Fifties* (Knopf)—shifts his attention away from his often minutely detailed examinations of everyday objects and turns his focus inward for a look at his own childhood in Eisenhower-era New York. The title comes from his boyhood job delivering copies of *The Long Island Press*, but the book aims to consider much more than his paper route; instead, it offers a look at the path a curious boy took in becoming a respected civil engineer and noted author. If you enjoyed *The Evolution of Useful Things*, you'll likely find much to admire in this "evolution of an intellectual" as well.

LETTERS IN FULL BLOOM. In March 1958, 62-year-old Katherine S. White, wife of E.B. White and an editor in her own right at *The New Yorker*, first published her column "Onward and Upward in the Garden." Soon after, 52-year-old Charlotte resident Elizabeth Lawrence, also a garden writer, sent White a fan letter, and a two-decade-long friendship was born. The correspondence of these two women is now collected in *Two Gardeners: A Friendship in Letters*, edited by Winston-Salem author and educator Emily Herring Wilson and published by Beacon Press. Whether looking for seeds of wisdom in the women's exchanges

on gardening or simply enjoying the flowering of a great friendship, fans of garden writing will likely find much to enjoy in this elegant epistolary offering.

TWO FROM ALGONQUIN. Two of Algonquin Press' widely praised writers are returning with new books this spring, and returning to the Triangle area for readings and signings in that regard. Novelist Carrie Brown—whose works include *Rose's Garden*, *Lamb in Love* and her award-winning 2001 novel, *The Hatbox Baby*—this time offers smaller-scale storytelling with the short fiction collection, *The House on Belle Isle*, with seven stories ranging in setting from a Tidewater Virginia inn to a remote village in the mountains of Spain. Meanwhile, the main character of Jim Grimsley's new novel *Boulevard* travels only from Alabama to New Orleans, but chances are that the moral journey is more interesting than the physical one in this case, with the boy from Alabama getting a job at a pornographic bookstore and entering the dark nightlife of the Big Easy.

BAR-HOPPING. While lacking the publishing pedigree of Algonquin's authors, one more book has recently come to the attention of *Metro's* editors and boasts a curious enough history to merit some mention here. Clayton resident Augustus Schoen-Renotto spent four months traveling bars up and down the East Coast, asking various people he met to write down their most closely held aspirations. The result is *Bar Dreams: The Hopes, Goals and Aspirations of 132 Semi-Random People*, published by locally based Renotto Press. Whether the book is a successful project or simply an interesting idea is for the reader to judge, but for a sample of the finished product, visit www.bardreams.com.

Many of the authors above will be offering readings and signings of their respective books at area bookstores this month. Check *Metro's* "Author Sightings" column in "MetroPreview" for specific information. **MM**

Carter allowed the Navy to slide badly into decline. Morale was terrible, budgets were slashed and the administration brought in new naval thinkers who were convinced that large ships were obsolete. To those strategists, the U.S. Navy would be adequate with a small fleet of light ships. The idea of *supremacy* was regarded as old fashioned. President Carter even vetoed an entire defense bill because it contained appropriations for a new Nimitz class carrier rather than one of the small carriers favored by his planners. Lehman argues convincingly that reliance on such smaller carriers would have been foolish because they are much more prone to accidents during take off and landing, and because they are far less able to withstand battle damage. The losses suffered by the light British

ships in the Falklands War help to make his latter point.

During his stint as Secretary of the Navy under President Reagan, Lehman had to joust repeatedly with a Pentagon bureaucracy that was more interested in social engineering than fighting capability. He was able to overcome the bureaucracy with the aid of a couple of friends in high places, Reagan and Defense Secretary Caspar Weinberger. Funding was secured for his program to build up to the 600-ship Navy he thought it would take to ensure U.S. control of the oceans in the event of hostilities with the still ascendant Soviet Union. Over a period of six years, he was able to build and refit the Navy with something almost unheard of in military procurement: cost underruns.

The strengthened Navy was

instrumental in causing the Soviet government to back off from its aggressive designs. Lehman writes that "the Reagan defense strategy was to instill in Soviet decision-makers the realization that American weakness in the 1970s was an aberration; they could never achieve the military advantage they had pursued in the preceding decade. Their vast military building program was like their vast, centrally controlled economy, an abject failure." The switch from the adequacy theory of the Carter years to supremacy in the Reagan years first caused the Soviets to change their naval strategy from one geared toward offense against the West to defense of the Russian homeland and later to bow out of the arms race altogether.

Alas, history tends to repeat

itself. Following the Persian Gulf War, Congress and the Clinton Administration were happy to let the Navy atrophy. The number of ships fell from 592 to 317. Useful platforms such as the Iowa class battleships were mothballed or turned into floating museums. Worse yet, the social engineers were again allowed to reign. Lehman quotes Clinton's Assistant Secretary of the Navy as saying, "We are in the process of weeding out the white male as the norm. We are about changing the culture." Lehman responds that elevating political correctness over preparedness and esprit de corps is going to make the Navy weaker. "Some would say that this price is worth paying; a historical tour of the costs of weakness would say otherwise."

An elegant, timely book. **MM**

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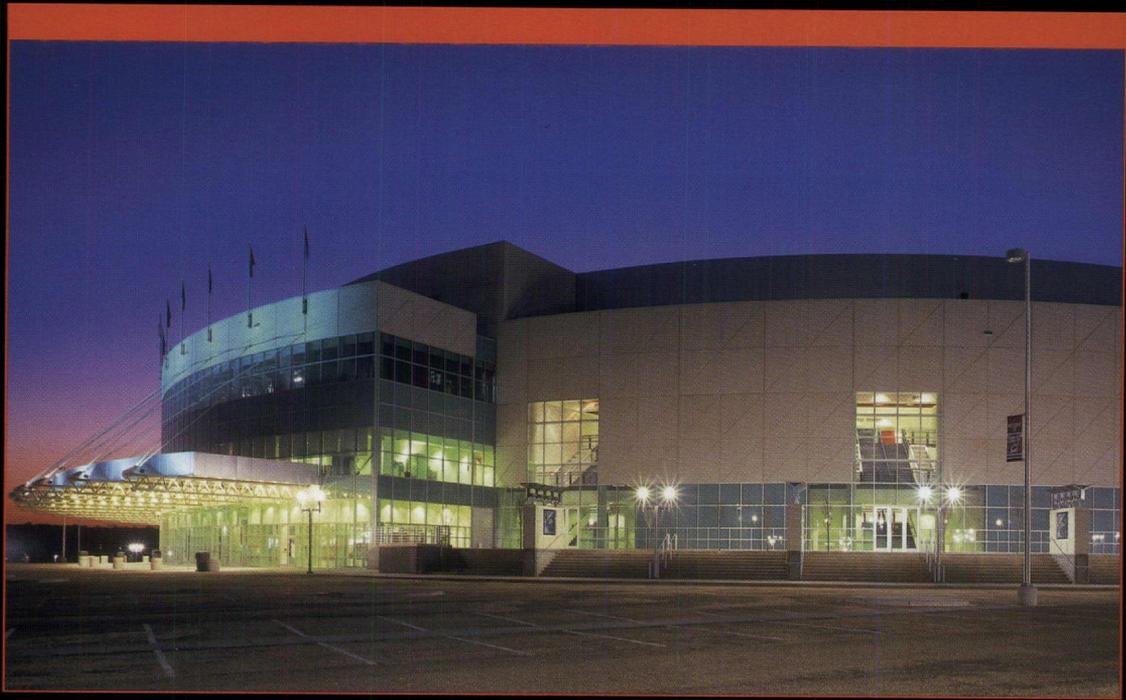
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after.com

by Rick Smith

A trend-setting project

SHOULD RTP CLONE CANADIAN CONSORTIUM TO EXPLORE PHOTONICS?

The Hurricanes were honoring Hall of Famer Ron Francis on the ice, and up in a private luxury box in Raleigh's Entertainment and Sports Arena, the guests were yelling and clapping between bites of barbecue and sips of an adult beverage.

But the VIPs weren't there as much for hockey on that cold February night as they were for business. And a lot of that concerned high-tech.

Havrey Schmidt, head of the Greater Raleigh Chamber of Commerce, people such as Jim Nichols of the state Department of Commerce and a host of other folks were entertaining a delegation of visitors from sister city Ottawa. The hockey game capped a trip filled with discussions about economic cooperation and related issues between the two cities.

Between slap shots and checks, the best idea I heard being bandied about was the immigration of an Ottawa initiative to Research Triangle Park. You see, in Ottawa, government and private industry have put together a partnership to exploit opportunities in high-speed networking called photonics.

Duke University and N.C. State are exploring photonics in a big way. Ed Kekas, executive director of the networking insti-

tute at NCSU, was on hand to hear what the Canadian Photonics Corporation is all about. He talked with Ray Novokowsky, a former Nortel exec who runs the group. Novokowsky grew excited as he talked about all the research-and-development power gathered in RTP.

Caspian Networks was represented at the gathering. So was

Cisco. Cronos, which was absorbed by JDS Uniphase, is in RTP. So is Nortel, among others.

A key question is whether these companies and universities might be brought together to form an organization that benefits all as the Canadians seem to have done with the Canadian Photonics Corporation.

The bioinformatics consor-

tium recently put together by MCNC, the N.C. Biotech Center, for one local example, seems to be a good precedent to follow. If egos and competitive pressures can be left at the door, a trend-setting project such as the forthcoming N.C. Biogrid could be the result.

Such an organization would be good news for RTP and the state.

VC FUNDING IS STARVING START-UPS

If the vice-like grip venture capitalists are keeping on start-ups continues, we're not going to see many new ventures launched in North Carolina—or elsewhere—this year.

The burst of the dot com

bubble hammered a lot of VCs in this state. Mitch Mumma, of Intersouth Partners in Durham, said at a recent conference his colleagues were still "scared."

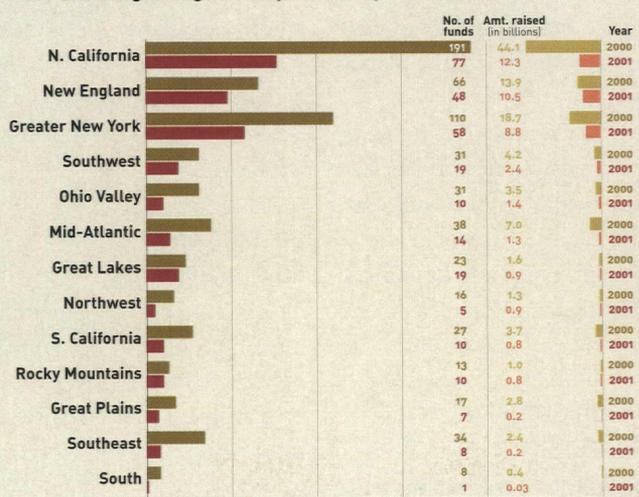
In 2001, the National Venture Capital Association reports that a mere 11.4 percent

of venture raised went to first-round and early stage companies. That's down from 13.3 percent in 2000, when people started getting scared, and a whopping 50 percent drop from the 24.2 percent sunk into startups in 1999.

Making the figures worse is the fact the total VC amount around dropped substantially as well. In 1999, the new guys drew \$14.395 billion. The next year they got \$13.934 billion, but the total is a bit deceptive. VCs set a record for money in 2000, but the percentage sent to new companies declined 11 percent.

North Carolina start-ups are gasping for breath even harder because VC is scarcer in the Southeast. After 34 funds raised \$2.4 billion in 2000, some eight firms raised only \$200 million in 2001.

Here are the grim figures as provided by the NCVA:



JOB LOSSES, SHUTDOWNS, DOT COM BOMBS ROCKED

RTP was especially hard hit by the dot com bombs and the high-tech slowdown. The telecom sector's woes (see more in items below) devastated Cisco, Nortel and other companies. But as the economy rebounds a bit, perhaps 2002 will be better.

"The worst is behind us," said Wachovia's star economist, Mark Vitner, during a recent stop in Raleigh. But Webmergers.com, which tracks what's left of the dot com and related high-tech industries, has documented just how the *worst* was.

In December, 21 dot coms shut down, pushing the total for the year to 537. That was more than double the 200 total. The dot coms also shed 101,000 jobs, which was two-times the previous year's total.

RTP casualties such as Total Sports and Koz (which later morphed into MediaSpan Technologies) were symbolic of the trend. A total of 190 content-related sites went down the toilet, along with 325 e-commerce firms (like BuildNet), 71 access providers, 130 infrastructure providers, and 46 professional services companies.

Interestingly, surveys also are showing that e-commerce soared 68 percent in 2001 and will top \$1 trillion this year.

Unfortunately, the growth was not enough to keep many dot coms around.

INTERNET POPULATION TOPS 50 PERCENT

If you had any doubt that children in schools today are the Internet generation, think again.

Nine of 10 kids between the ages of 5 and 17 are now online,

either at home or at school, according to the FCC. *Nine of 10!* (Need more proof? AOL recently reported that 81 percent of 6700 teenagers 12 to 17 it surveyed send e-mail and 70 percent use instant messaging.)

Overall, the FCC said 54 percent of Americans are now online, an increase to 143 million as of Sept. 2001. The total was 117 million in 2000, according to *Newsbyt*. Those most likely to be using the Internet among adults are whites and Asians, those who hold bachelor's degrees and whose household income tops \$75,000.

GAME COMPANY WINS TOP AWARD

Funcom, an international game developer that recently opened a customer support and marketing office in Durham, walked away recently with a major award from *PC Gamer* magazine. It named Funcom's Anarchy Online game as the "Best Massively Multiplayer Game." In other words, Anarchy is a wildly popular game played online by multiple players at the same time. Players can take on specific roles in a science fiction setting as they fight for control of the planet Rubi-ka.

The game charges a \$12.95 monthly subscription fee. For information, visit www.anarchy-online.com. Funcom was formed in 1993 and has offices in Switzerland. Its development team is based in Norway.

IS YOUR NETWORK PROTECTED?

Riptech, an Internet security firm, has a warning for companies who maintain networks:

Check your security.

According to Riptech, 300 of its clients suffered 128,678 attacks between July and December of 2001. "This report should clearly illustrate that the Internet security threat is real, pervasive and perhaps more severe than previously anticipated," the company said.

The Washington Post reported that the federal government has confirmed 52,658 security breaches and attacks in 2001. That's an increase of 50 percent over 2001.

FIXED LINES WILL SOON BE THE MINORITY

By the end of this year, there should be more mobile phones in use than land-line phone service. Traditional phone companies are also suffering from decreasing costs for long distance and high-bandwidth data services. According to the FCC, in the United States there are 131 million cell phone users compared to 102 million homes with standard phone lines. Of course, more than one person uses a home phone. But if you want to get an idea of how bad things are for traditional phone companies, check out the Feb. 7 issue of *BusinessWeek* ("The Tidal Wave Bearing Down on Telecom") at www.businessweek.com.

HOLDING ON IN ROANOKE RAPIDS

The picture may be brightening for Roanoke Technology, a publicly traded high-tech company whose stock has recovered from being virtually worthless to several cents a share. The stock is traded over-the-counter on NASDAQ (symbol RNKE)

for less than a dime a share. But that's far better than its 52-week low of 0.009 cents. Roanoke Technology has traded as high as \$1.97 in the past year.

The company announced sales increases of 15 percent in December and 20 percent in January after reducing its work force and reassigning other employees internally. It has three core products: Top-10 Promotions (www.top-10.com) which positions client Web sites on search engines; RFQHosting (www.rfqhosting.com) an online market; and TRCHosting (www.rtchosting.com), which helps people build Web sites without technical training.

BROADBAND, WIRELESS SALES TO SOAR

You may want to reevaluate the telecom stocks you hold if you believe new projections that show which companies are best positioned to exploit broadband and wireless growth. In line with the *BusinessWeek* story are recent statistics from Forrester Research which show long-distance, local and dial-up revenues declining significantly over the next four years while broadband and wireless revenues will climb.

By 2006, Forrester says broadband revenue will reach \$23.3 billion, up from \$6 billion in 2001. Wireless revenues will hit \$85.1 billion, up from \$46.5 billion.

Long-distance, meanwhile, will fall to \$15.6 billion from \$18.9 billion in the same time frame. Local service revenues will drop to \$34.5 billion from \$40.8 billion. And dial-up revenues will slide to \$5.4 billion from \$8.6 billion. **MM**



PvV

by Philip van Vleck

Tight alternative rock

RODEO BOYS RIDIN' HIGH

The Wilmington band Rodeo Boy released an album at the end of January titled *The Pine and Promise*. It's their first new record in nearly four years. The band's last album, *How Is It Where You Are?* drew positive reviews from CMJ, Option and Magnet, and chalked up a good deal of airplay via college radio.

As bassist Charles Brookshire explained, the band members were getting a little too busy in 1998.

"At some point we got consumed by everything," Brookshire said. "We began to realize how much time it took to do this. After a while, you're wondering 'where's my life?' So we took a little time to regroup and collect ourselves."

No one in Rodeo Boy had any intention of quitting, but it was a couple of years before they even began to work on a new record.

"We took about a year to do the new record," Brookshire noted. "We have to reintroduce ourselves to the music market. A lot of people are probably like, 'we didn't know you guys were still around.' That's what it took to find our way, however. Now I think we're all at the level where we respect the industry and aren't too eager to bite off



THE RODEO BOYS ARE ROPIN' IT IN The group is getting tight with their new album, *The Pine and The Promise*

more than we can chew."

Brookshire's bandmates include James Reardon (guitar/vocals), Jeff Reardon (drums), and Jason Caperton (lead guitar).

"I play bass and sing backing vocals," Brookshire added. "On the record I do a little bit of guitar work, and some organ and piano."

The members of Rodeo Boy make their homes in Wilmington, but only Brookshire grew up there. James and Jeff Reardon were raised in a military family—one brother was born in Germany, the other in Ohio. Jason Caperton is from Whiteville, N.C.

As a creative unit, Rodeo Boy does the cooperative songwriting thing, as far as the music is concerned. Brookshire explained that James Reardon is Rodeo Boy's lyricist, as well as the band's lead singer.

In speaking about *The Pine and Promise*, Brookshire stated: "On the new album we kind of strayed away from the typical verse-chorus, verse-chorus, songwriting to more like parts and progressions. We wanted to make the song structures more dynamic, more like a breathing item than traditional patterns. We mainly did that for selfish reasons. You know, you get tired of doing the formula. We

wanted to reinvent that and make it more interesting for ourselves.

"We cut the album at two different studios," he continued. "Here in Wilmington we worked at Blue Studios with a gentleman named Chad Heye. We did the majority of the record with him. Then we did two songs with Mike Holland at Big John's, his studio in Chapel Hill. And there's a song on the album that we cut a year before the other stuff for a Yep Roc compilation album. We ended up recording that one in a garage—it's called 'Wrong About Winter.' Brent Lambert, at Kitchen Mastering in

Carrboro, mastered the album for us. Brent's always been real attentive to our sound, and he does a wonderful job."

Asked if he could pick a couple of songs from *The Pine and Promise* that define the Rodeo Boy sound, Brookshire named "The Wanting Bird" and "Oh the Pageantry."

"Those are two very definitive songs," he said. "They're what we are and what we're into writing. With 'Wanting Bird,' I don't know if it's a result of the time we spent on the song or if it's just the way it's laid out and where it takes you. 'Oh the Pageantry' was done in the studio real loose, almost live. We put the drums in a vocal box and just went for it. The sound that came out is almost ad libbed."

The Pine and Promise is a collection of straightforward rock tunes. Rodeo Boy has an elemental feel for the genre. The group's music is alt.rock shorn of bells and whistles and any other pretension that distracts from the simplicity of the tunes. James Reardon's voice is more plaintive than melodic, but it's the right voice for Rodeo Boy's material. The songs on *The Pine and Promise* are delivered via tight, ensemble playing. More alternative than pop, Rodeo Boy's new album sounds like a natural for college radio.

Delving into the band's back story, Brookshire began by pointing out that: "Initially we were a three-piece." He also noted that, initially, he wasn't in Rodeo Boy.

"James and Jeff and my old roommate were playing music together," Brookshire said. "I

was originally a guitarist. I realized that my roommate wasn't working out for them on bass, and then they had a falling out, so I stepped up and said, 'hey, I think I can play bass for you guys.' We did one practice and I've been the bass player ever since. This all happened six or seven years ago."

Speaking of early influences on the band members, Brookshire cited Pavement, Built to Spill and Sebadoh.

"As we've progressed, I think we're all on the same page, in that we're influenced by a lot of late '60s bands like the Rolling Stones and Neil Young," he stated. "We've gotten a couple of reviews that mentioned that Neil Young/Crazy Horse feel. We kind of fell in love with Gram Parsons. The Beatles were always a favorite of mine, and I listened to The Kinks. I think these influences show up in our production of the record too. We're true to tape and analogue and leaving the outboard effects to somebody else."

Once Brookshire was involved with Rodeo Boy, they began picking up gigs in Wilmington.

"Then we met up with this gentleman who owned a couple of CD stores, and he was interested in starting up a record label," he said. "He wanted to put out a 7-inch for us, and then it just kind of turned into a full-length record [*And the Streets Did Shrink*]. We ended up recording that at Wavecastle in Hillsborough. We put that out and decided to try building some kind of credibility through touring and doing shows while we tried to learn what the business was all

about. We didn't look for a record deal.

"Then we met some key people, like the guys in The Godrays and started doing some shows with them," he added. "We eventually did a split 7-inch with them. We did another album in '98 called *How Is It Where You Are?*"

Not long after this record was released, the band members decided they needed to take a break, reassess what they were doing and solve the mystery of their disappearing personal lives.

They came back together with the idea of producing a new record, and they also decided to turn their trio into a quartet. Brookshire explained that they decided to add another guitarist in hopes of expanding Rodeo Boy's musical horizons.

"We went from a three-piece to a four-piece because we just realized there was so much more you can do with two guitars," he said. "It frees up James to concentrate on vocals and the rhythm section. We tried out a couple of people, but Jason was the one who totally matched-up with us and our music. He had a really good feel for what we were looking for, which was not heavy solos and stuff."

The Pine and Promise was released January 15, and when Brookshire and I talked, it was still too early to gauge the album's reception, either in retail or in radio. The main thing, however, is that Rodeo Boy is back with an ambitious record and, as Brookshire noted, "we're cranking up the touring machine." **MM**

MUSIC FOR SALE

Stan Getz:
**Getz Plays Jobim:
The Girl from Ipanema**
(Verve)



MAJOR BUZZ

Verve is in the process of issuing a number of Getz CDs in celebration of what would have been the saxophonist's 75th birthday, and this title is an appropriate starting point. Getz got into the bossa nova sound in 1962 and cut five such records for Verve in the 1960s. *Getz Plays Jobim* collects 14 tracks from that quintet of albums, providing a solid summary of Getz's highly influential take on the music of Antonio Carlos Jobim. Awesome moments include instrumental and vocal versions of "Desafinado" [guitarist Charlie Bird plays on the instrumental version], "One Note Samba" (vocal and instrumental versions), "Corcovado," "Vivo Sonhando," "Outra Vez," and, of course, the most famous of Jobim's bossa nova tunes, "The Girl from Ipanema," featuring vocalists Astrud Gilberto and João Gilberto. Nothing captures Getz's ultra-cool sax sound like his Brazilian-inspired work. Tom Jobim is the man who caught the samba vibe and created bossa nova from it, but it was Getz's Verve albums that turned-on U.S. jazz fans to this unique tropical sound.

Music for Sale, continued

Nine Inch Nails:

And All That Could Have Been
(Nothing/Interscope)



Given Trent Reznor's obsessive/compulsive style of record producing, it's amazing that he decided to do a live album, and doubly amazing that he released it. These tunes were recorded during the Fragility v2.0 tour, which Rolling Stone magazine dubbed "Best Tour (2000)." Fans of Nine Inch Nails have every right to be thrilled and certainly should run right out and buy this album. The tracks have the kind of spontaneity that one just doesn't get from Reznor's studio work, which makes the maximum crunch of this music all the more immediate. What you get for your money includes "March of the Pigs," "Sin," "Head Like a Hole," "Suck," "Closer," "The Wretched" and "The Great Below." The total is 16 tracks of wrapped-too-tight, claustrophobic, vaguely threatening, hardcore rock. A companion CD (nine songs), titled *Still*, is available either packaged with *And All That Could Have Been* (the deluxe package) or via www.nin.com.

Hot Rize:

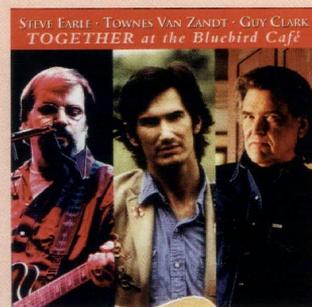
So Long A Journey
(Sugar Hill)



Hot Rize was one of the best bluegrass outfits ever. Comprised of Tim O'Brien, Pete Wernick, Charles Sawtelle and Nick Forster, Hot Rize came together in 1978 and pretty much blew everyone away until they called it quits in 1992. They did a reunion tour in 1996 and, unbeknownst to the other band members, Charles Sawtelle had their Boulder concert recorded. The tapes were subsequently lost; then Forster's wife found them in a closet (way to go, Helen!). *So Long A Journey* had quite a journey itself, from Boulder to a closet to this Sugar Hill CD. The record contains a whopping 20 tunes, but it won't take 20 songs to figure out that this was a helluva reunion gig and that the late Charles Sawtelle did his bandmates and bluegrass fans a giant favor in making sure this concert was taped. Anyone who's into bluegrass music is advised to secure a copy of this outstanding album.

Steve Earle, Townes Van Zandt, Guy Clark:

Together at the Bluebird Café
(American Originals)



On the evening of September 13, 1995, Earle, Van Zandt and Clark got together at the Bluebird Café in Nashville and swapped tunes. The event was organized as a benefit for the Interfaith Dental Clinic in Nashville. While the concept of an Interfaith Dental Clinic is elusive, to put it mildly, there's nothing obscure about what's going on here musically. This is three brilliant songwriters and three guitars. Earle delivers "My Old Friend the Blues,"

"Copperhead Road," "Valentine's Day," "I Ain't Ever Satisfied" and "Mercenary Song." Clark offers "Baby Took a Limo to Memphis," "Immigrant Eyes," "Dublin Blues," "The Cape" and "Randall Knife." Van Zandt checks in with "Katie

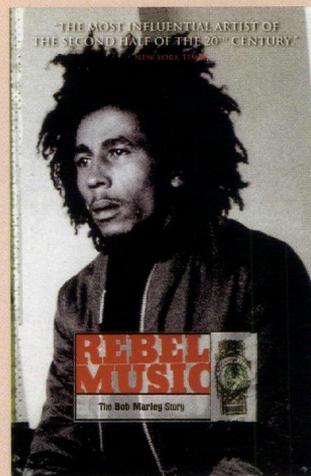
Bell," "Ain't Leavin' Your Love," "A Song For," "Pancho and Lefty" and "Tecumseh Valley." What's not to love here? This storied threesome was in fine voice that night, and sober enough to make it very real.

VIDEOCENTRIC

Rebel Music: The Bob Marley Story
Palm Pictures. 89 mins. DVD
Documentary

This superb documentary has been nominated for a Grammy Award in the Long-Form Music Video category. Given the fact that during Bob Marley's lifetime he was ignored by the Grammy clique—Marley was never even nominated for a Grammy in any music category—this accolade is too little, too late. So, despite the fact that this film is nominated for a Grammy Award, it's an outstanding documentary that chronicles the life and music of the man *The New York Times* rightly dubbed: "The most influential artist of the second half of the 20th century."

This film was produced and directed by Jeremy Marr. He does a fine job of explicating Marley's background, his move to Kingston with his mother and their life in the slum that is Trenchtown, his emergence as a rude boy and accompanying success in ska music, the impact of Marley's reggae sound, and the importance of his acceptance of Rastafarian teachings. First-hand commentary comes from Marley's wife, Rita, as well as Chris Blackwell—founder of Island Records (and Palm Pictures) and the label owner who brought Marley and The Wailers to the attention of



the U.S. audience (also the first label owner who didn't rip-off Marley and his bandmates). We also hear from original Wailers Peter Tosh and Bunny Wailer, as well as longtime Marley bassist Aston "Family Man" Barrett and Marley's girlfriend Cindy Breakspere. The documentary is graced by an abundance of Marley tunes. "Stir It Up," "Africa Unite," "Exodus," "Simmer Down," "So Much Trouble," "I Shot the Sheriff," "No Woman No Cry" and "Redemption Song" are a few of the many songs excerpted in the film, constantly reminding us that Marley's music was all about dignity, love and hope. 'Nuff respect. **MM**

Metro INDEX

Name of thuggish-looking character used by Harvard University professor Richard Santana, a specialist in teen psychology, to focus on handling potential gang members at a recent "diversity training" program for Wake County teachers: Mr. Chocolate

First responses of Wake County teachers when asked how they feel about gang members: fear, violence, thieves, guns and drugs

Why the same teachers believe a student would join a gang: family, love, pride, support, power, protection, respect, belonging

Number of students bused each day to Lillington's STAR Academy, Harnett County's "alternative school": 50

Number of guns found on STAR Academy buses within a week's period in February: 2

Number of potential "health scenarios"—including heart attack, septic shock and collapsed lung—that Stan and Stan Jr., two "human simulators" recently acquired by the UNC School of Nursing, are capable of inducing: 70

Number of months it takes to complete UNC's "second degree bachelor of science in nursing": 14

Number of surgeries performed in the first 18 months of N.C. State's "mobile veterinary hospital": 2000

Number of surgeries performed by some third-year students at N.C. State's vet school: 100

The national ranking of North Carolina as a wine-producing state during the Civil War: 1

National ranking of the state as a wine producer today: 14

Number of gallons of wine produced last year by North Carolina grape growers: 550,000

Number of North Carolina vineyards in 1991: 68

Number of Tar Heel vineyards today: 250

Number of people served a "gourmet meal" at UNC's School of Social Work's Seventh Annual Hunger Banquet: 15

Number of people at the banquet who got only rice—and had to sit on the floor: 55

Decrease in severity of incontinence among "older rural women" who used "behavioral management interventions" like drinking less coffee and muscle exercises for more than six months: 61 percent

Increase in incontinence among women who did not use the techniques: 184 percent

Number of Americans, most of them women, who report incontinence problems: 16 million

Number of years mankind has been living in North Carolina proper: 12,000

North Carolina's rank among turkey-producing states: 1

State rank among pickle-producing states: 2

State's ranking when it comes to small business innovation grants: 22

SOS

continued from page 12

six-year tenure in the Senate in 1975. Soon thereafter he became a member of the board of the National Portrait Gallery, a part of the Smithsonian, and later chaired it. Though no longer a member of the Smithsonian's Board of Regents, he still serves on the Smithsonian's Audit and Review Committee, with notables such as Sen. Bill Frist of Tennessee and Transportation Secretary Norman Maneta, and sits on the Portrait Gallery Board.



The Carolina Courage, a charter member of the Women's United Soccer Association (WUSA) and located in Raleigh-Durham, has just unveiled its new logo, signaling a new chapter in the history of the organization. "We've got a brand-new home, some exciting new players and now a bold, new logo that reflects the professionalism and promise of the Courage organization," reports Heather Kashner, vice president of marketing. The new logo was created by award-winning graphic artist Michael Doret. The WUSA is owned by a unique partnership that unites Time Warner Cable, which operates the Carolina Courage, and the New York Power, with several other major players in the cable industry.

Another North Carolinian, Frank Daniels Jr. of Raleigh, now heads the Smithsonian Associates, the national "friends" organization that publishes the popular *Smithsonian* magazine.

Morgan and Small clashed head-on when Small gave his blessing to a space grab that would have allowed the Museum of American Art to take a sizable portion of the Portrait Gallery's space (the museums are housed in the same building). Morgan said Small was motivated by the promise of a huge private gift. Morgan wrestled him to the ground, making a powerful presentation to the Board of Regents and enlisting the aid of Senator Jesse Helms and staff assistant Joe Lanier when Small was on Capitol Hill for appropriation hearings. Other substantial allies in the fray included Daniels and fellow Portrait Gallery board members, Roger Mudd and Joan Mondale.

Morgan—ever the "little *d* democrat"—also is blistered about Small's crassness in selling naming rights to the Smithsonian's existing public buildings, allowing wealthy contributors to call the jig for major Smithsonian exhibitions, and promulgating rules that require that members of all boards and commissions at the Smithsonian either make major contributions or be able to influence people who will.

Small named the building on the Mall that houses the National Museum of History "The Beherens Center" after an \$80 million contribution by the owner of the Seattle Mariners. He also offered other naming rights to major corporations, scuttled ongoing research and planned exhibitions, and agreed to a permanent exhibition whose contents were to be dictated by a contributor offering \$30 million to fulfill a personal, lifelong dream. After cries of outrage from within the scholarly community and the national media, that contributor withdrew her offer.

As a member of the Senate, Morgan repeatedly helped secure funds for Smithsonian initiatives and special purchases. He also has prevailed upon personal friends to provide support for the Portrait Gallery. For example, Morgan's life-long

friend, Bragg McLeod, a Charlotte trucking magnate and Duke University alumnus, purchased the only extant portrait of James Buchanan Duke after Doris Duke refused to do so, and contributed it to the gallery.

However, Morgan now has let Small know that as a matter of principle, he will not make a personal contribution to the Portrait Gallery, on whose board he sits, even if it means losing his seat.

"The founders of this nation would be appalled at the thought of institutionalizing wealth and privilege so flagrantly," said Morgan. "It is outrageous to tell 99.9 percent of the people of this nation, and put it in writing, that they cannot aspire to sit on a board or commission of the Smithsonian—one the world's greatest popular institutions—because they are too poor. This is plutocracy at its worst."

—Carroll Leggett

Magnolia's magic

PLEASING A SKEPTIC AND MAKING CULINARY NEWS

I got tired of my friends up North saying, "You mean you live in North Carolina and haven't eaten at the Magnolia Grill," so I did it, thinking then I could say disdainfully, "Yeah, I've eaten there, and it's not half as good as you say!"

I've had the Magnolia Grill experience. I ate rockfish on 9th Street, but I am eating crow now.

Magnolia Grill is every bit as good as my friends have said... and more. It "exceeded expectations," as the ad guys like to say.

Frankly, I had expected another "new Southern cuisine" restaurant with a chop jammed artfully into a pile of garlic mashed potatoes and "sides" of stuff like my momma cooked—but with a twist—foisted upon me. Oh, and a wait person with attitude.

Instead, we got attentive and polite service; foie gras from Heaven (that may be a slight exaggeration); oysters with the edges

just curling in a light and tasty sausage gravy over a split biscuit; broiled rockfish—crisp and brown on the outside, moist and flaky inside—topped by oyster fritters; a thick, juicy, glazed, grilled pork chop that, thank goodness, was not displayed on a mound of garlic potatoes; and desserts like banana pudding cake, homemade coconut ice cream with fresh pineapple, and nut bars. Prepared by pastry chef and co-owner Karen Barker, they bore witness to her expertness and national reputation.

Folks, chef Ben Barker didn't win the James Beard Award for finding interesting ways to present collards and black-eyed peas. There's a wizard in the kitchen at Durham's Magnolia Grill. Sure wish he could do something to make this crow taste better.

—Carroll Leggett

...

Chad Blackwelder, *sous chef* at Magnolia Grill, also recently become First Resident

Chef at Celebrity Dairy, a bed & breakfast and goat dairy owned by Fleming Pfann in Chatham County. Blackwelder presides over the kitchen for Celebrity's new dinner service on Friday and Saturday evenings. Having grown up in Sanford, he has Southern tastes that are now augmented by country French and Italian flavors. Blackwelder is continuing Celebrity Dairy's custom of cooking with seasonal ingredients and using the fresh produce from organic and sustainable agriculture farms in the area.

The dinners at Celebrity will follow the dairy's tradition of serving four- to five-course fixed menus at 7 p.m., limited to 30 people by reservation. Celebrity's third-Sunday-afternoon dinners that began with Fleming Pfann 10 years ago will continue also.

Pfann says Blackwelder's arrival will allow him more time—to concentrate on a long-promised cookbook, to add additional goat cheeses to the Celebrity Dairy

cheese list and to spend more time with guests at his bed and breakfast.

Singing their hearts out

WAKE COUNTY SCHOOL CHORISTERS VIE FOR TOP HONORS

Young singers will lift their voices at the 4th annual Raleigh Fine Arts Society Choral Celebration April 23 and 24 in Meymandi Concert Hall in downtown Raleigh.

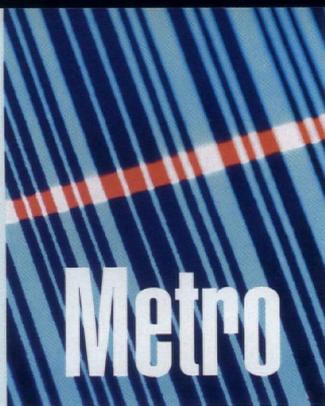
Sponsored by the Raleigh Fine Arts Society and Zaytoun Orthodontics, and open to the public, the choral extravaganza allows Wake County elementary school choristers to share their skills and compete with other schools in front of a panel of judges and a large and enthusiastic audience. Call the BTI Center at 919-831-6060 for more information. **MM**



Tift Merritt, country singer from Raleigh who is climbing to the top of the charts, sends word that **her first album, *Bramble Rose*** will be coming out June 4. There will be a record-release party in the Triangle (watch for more later). She also expects soon to film a video, *No One Can Warn You*. **U.S. Senator John Edwards** of North Carolina, who received a law degree with honors from **UNC-Chapel Hill**, will deliver the university's spring **commencement address**, May 19, in Kenan Stadium. **The N.C. Aquarium at Fort Fisher** has just opened its new **84,000-square-foot facility** where exhibitions lead visitors from freshwater rivers and swamps to reefs and the open ocean. The centerpiece, **Cape Fear Shoals**, is a 235,000-gallon tank with sharks, barracudas, loggerhead sea turtles and more. The new aquarium is triple its original size. **Oakmark Development Company**, developers of a town-home community in Wake Forest, the **Villas at Wake Forest Golf Club**, are working with the local DAR to protect and landscape the Revolutionary War era gravesite of **Col. Ransom Sutherland**, one of Wake County's most important founding fathers and owner during Revolutionary times of

ing as the odds-on favorite to defeat **Dan Blue** and **Elaine Marshall** in the **May Democratic primary** and move on to conquer Republican candidate **Elizabeth Dole** in the **general election**. Check out the candidate at erskinebowles.2002. **U.S. Senator John Edwards** of North Carolina, who received a law degree with honors from **UNC-Chapel Hill**, will deliver the university's spring **commencement address**, May 19, in Kenan Stadium. **The N.C. Aquarium at Fort Fisher** has just opened its new **84,000-square-foot facility** where exhibitions lead visitors from freshwater rivers and swamps to reefs and the open ocean. The centerpiece, **Cape Fear Shoals**, is a 235,000-gallon tank with sharks, barracudas, loggerhead sea turtles and more. The new aquarium is triple its original size. **Oakmark Development Company**, developers of a town-home community in Wake Forest, the **Villas at Wake Forest Golf Club**, are working with the local DAR to protect and landscape the Revolutionary War era gravesite of **Col. Ransom Sutherland**, one of Wake County's most important founding fathers and owner during Revolutionary times of

2500-acre **Wakefield Plantation**. **Dr. Joseph C. Porter** has been named chief curator at the **N.C. Museum of History**. Before joining the museum staff, Porter served as assistant professor of history at UNC-Chapel Hill. He has worked as a consultant for **The Real West**, the highest-rated program on the Arts & Entertainment TV Network in 1994 (now on the History Channel) and for **Ken Burns' Insignia Film Productions**. **Cline Design Associates**, PA (CDA), a Raleigh-based architectural and planning firm, has formed a new firm in Wrightsville Beach by acquiring the local firm of **Synthesis Architects Inc.** CDA was recently ranked the **second largest** firm in the Triangle Area and the 12th largest in the state by a local business newspaper. **Librarians at UNC Chapel Hill** in 1996 first posted a few writings by blacks enslaved before the Civil War on the worldwide Web. Six years later, UNC's **Academic Affairs Library** is celebrating the milestone of 1000 titles posted on what became their ambitious Web collection **Documenting the American South**, located at <http://docsouth.unc.edu>. **MM**



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My Usual Charming Self

by Bernie Reeves



WEATHER REPORT

You don't need a weatherman to see which way the wind is blowing. Windssocks are filling up with a prevailing breeze blustering with revelation after revelation that the once trusted sources for information used to make political and cultural decisions are corrupt. It is an ill wind indeed for politicians, academics, the mass media, book publishers and pressure groups. For the rest of us, it is a freshening and wholesome change in the political weather.

Just a few recent examples make the point, starting with the revelations by Danish scientist Bjorn Lomborg. In his recent book, *The Skeptical Environmentalist*, the quiet statistician has blown the lid off the green lobby by using actual science rather than rhetoric to demonstrate that the litany of eschatological propaganda from environmental activists—global warming, disappearing species, declining human health, overpopulation, pollution scares—does not hold up under objective investigation. The good news is that his book is a bestseller in the Amazon.com “Nature and Ecology” category. The bad news is that the radical academic hardliners won't allow him to speak on college campuses. But that's okay since their opposition verifies that he is on target with his accusations.

Another recent example is the exposure

of authors Stephen Ambrose and Doris Kearns Goodwin as plagiarists. The decline of traditional scholarship on campus has spilled over to these quasi-academics, who write popular history books and spread their views on television, where they appear regularly as experts on most anything political or historical. Both authors share the same publisher, Simon and Schuster, and the same editor at the publishing house, Alice Mayhew, obviously a gal with an agenda who ignores fact-checking and originality to make the larger politically correct point. I wondered why Ambrose's otherwise decent book *Undaunted Courage*, about the Lewis and Clark expedition, was peppered with unrelated remarks, such as stating that Lewis' family grew tobacco knowing that it was a health risk (this is the 1790s remember), or, if the two chauvinist explorers had listened to the female Indian guide Sacajawea they could have reached the Pacific earlier, or that both men drank alcohol realizing its risks. Under the regime now ascendant in the wake of consolidations in American book publishing, the drama of factual history is merely another avenue for modern moralizing, relative values, diversity propaganda and the enforcement of the politically correct creed. Allowing writers to copy verbatim the work of other scholars is small beer when you are out to create a new world order.

Then there is the revelation that the author of *Arming America: The Origins of a National Gun Culture*, by Michael Bellesiles, a professor at Emory, doctored the records and distorted statistics with the goal to undermine the supposition that gun ownership is a historical American doctrine. Like all righteous utopians, Bellesiles earnestly believes that the facts don't mat-

ter when it comes to issues he fervently embraces, an all too common thread in the litany of junk history published today to cover up political agendas. Naturally, the book was reviewed exultantly by the usual co-conspirators, including the big-city dailies, the *New York Review of Books* and the *Atlantic*. An indication of how deep and wide is the mediocrity of objectivity in scholarship lately, *Arming America*, riddled with errors and third-rate research, was awarded the coveted Bancroft Prize for history writing.

The next example is bigger than a book; in fact, it is a gigantic World Health Organization report based on a global study that measured the effects of passive smoke on the health of non-smokers. The study, pushed by the anti-tobacco lobby in the U.S., discovered that there is no measurable detrimental effect. London's *Sunday Telegraph* newspaper carried the results on the front page, yet not one report appeared in the American press. Why? Because, before the report was issued, editors and broadcast executives fell for and pledged allegiance to unsubstantiated bulletins from “researchers” at the Center for Disease Control (in league with anti-tobacco activists including Rep. Harry Waxman, former HEW Secretary Joe Califano and FDA director David Kessler), who inundated the airwaves and wire services with the dangers of passive smoke with absolutely no evidence to back up their claims. These scare tactics, trumpeted hourly in the media, caused a rash of morally indignant “awareness” programs and legislation, local and federal, forbidding cigarette smoking in public places. After this onslaught of news coverage, followed by passage of truly draconian laws against

smoking, suddenly there has been a deafening silence on the issue now that the WHO evidence is in. Yet the laws are still in place and, to date, there has been no coverage of the study in the American media.

Naturally, the authors and activist groups who concoct these false initiatives have a point to make and, in a free society, they can. By default, therefore, the blame for this spiraling decline in the accuracy of public information can only lie at the feet of one group: the media. Allegedly the honest brokers that give the public the facts—the so-called free press—have become advocates of selected agendas, holding in contempt the ability of the reading and viewing public to make its own decisions.

Happily, Bernard Goldberg's new book *Bias* has come along at just the right time. The veteran CBS-TV newsmen lays low his former employer with page after page of direct evidence of what everyone pretty much knew anyway: The mass media in America are decidedly tilted to the Left in their doctrines and coverage. But it's worse than just that. The network news producers (and the powerful egomaniacal "anchor" stars) are ignoring the facts of most matters, omitting coverage that does not suit their view of America as a racist, chauvinistic and homophobic society. Instead they select news to cover that dramatizes the "victimized" and demonizes the ordinary virtues of everyday life in a free society, subtly blaming the rest of us and the American system for everyone's else's problems.

Goldberg focuses on the sham coverage of the homeless and the Aids epidemic, biased coverage of abortion, women, gays and blacks, the denigration of white males, and the politically correct straitjacket that smothers honesty and free speech in newsrooms. One point above others Goldberg makes is truly important: Television news takes its lead and most of its coverage data directly from the printed word. Since TV news personalities are actually "presenters," not reporters, they use the daily papers to set the coverage agenda and supply the basic news story. That's because dailies assign beats to actual journalists who take notes, research their facts, make it readable and

pass it on to editors who assure the process is accomplished factually and fairly.

At least that's the theory. What Goldberg has latched onto is the sad reality that, while there are fewer and fewer daily newspapers in America, they wield unusual power as the progenitors of broadcast news. And it is in the newsrooms and editorial offices of the major dailies, most notably the *New York Times* and the *Washington Post*, where the politically correct—the-hell-with-the-facts—point of view is most dominant. Seeing news through the prism of victimization, racism and oppression has taken hold like an incurable virus that is spread in pandemic proportions through the ubiquitous reach of television. Now, the entire national news organism has been infected, exposing all of the nation's institutions to the disease, from government to business to the sanctity of the home. Manipulating the news, which most people take as factual, so it can be used as a social and moral bludgeon has created a form of societal behavior control in which violators are censured for saying what they think or even thinking outside the politically correct box. Ironically, that's what happened to Goldberg after he blew the whistle. He has been ostracized and vilified by the news industry for reporting the truth.

But Goldberg fails to go beyond his recognition of the power of the dailies to the college campuses where recruits have been propagandized and infected before they are plucked and processed into the political cells that now run daily newspapers. Politicized by radicals in the 1960s, academia allows the diversity virus to breed freely with no inoculations of reality from the world outside. Journalism schools live in the host, pick up the virus and send carriers out to breed in the monopolistic hothouses of daily newspapers. That is where the virus becomes virulently infectious. Newspapers are unchecked by competition in their ability to pass on their infected views to television news departments, who literally broadcast the spores into every nook and cranny of the republic.

In a glaring omission, Goldberg also fails to cover the critical reality of the licensing

process required for local television stations. This appears to be an anachronism in today's global, high wattage cable and Internet driven media environment, but it is germane to his thesis that the U.S. was the only nation with early broadcast technology that allowed private licensees to operate the powerful propaganda machinery of radio and television. In the American regulated broadcast system, local stations operate under the principle that the airwaves are a public trust licensed to them to serve the public interest. The local TV channels in our market could risk their license if they carried network programming that is deemed inappropriate or inaccurate. Yet they do so out of fear of reprisals by the activists who set the news agendas.

Since Goldberg proves that most of what comes down to the affiliates from the network news organizations is biased and propagandistic, CBS, NBC or ABC (and now Fox) could, theoretically, put the licenses of local stations at risk for providing news programming that does not serve the "public interest." Consequently, Goldberg fails to include the famous lawsuit brought by Vietnam-era General William Westmoreland against CBS News and its slanted magazine news program *60 Minutes*. Westmoreland's lawyers proved that *60 Minutes* spliced tapes of interviews over 10 years to have him contradict himself on the air and say what the producers wanted him to say in interviews completely out of context—clearly unethical and criminally libelous behavior. So they forced CBS to own up and pay by suing CBS's O&O's, or "owned and operated" local television stations. The Westmoreland case demonstrates the underlying reality that local stations are at risk for carrying biased and untrue network news programming. The case also underscores Goldberg's main point, that network producers are unscrupulous. Yet, Goldberg left this significant example out of his book, indicating that even mass media whistle blowers are afraid to give us the entire tune.

But all in all, it's been a good few months for truth, justice and the American Way. **MM**

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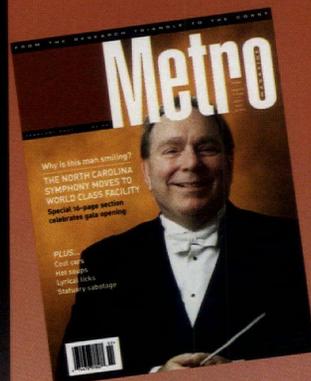
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