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John Coffey

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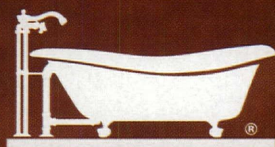
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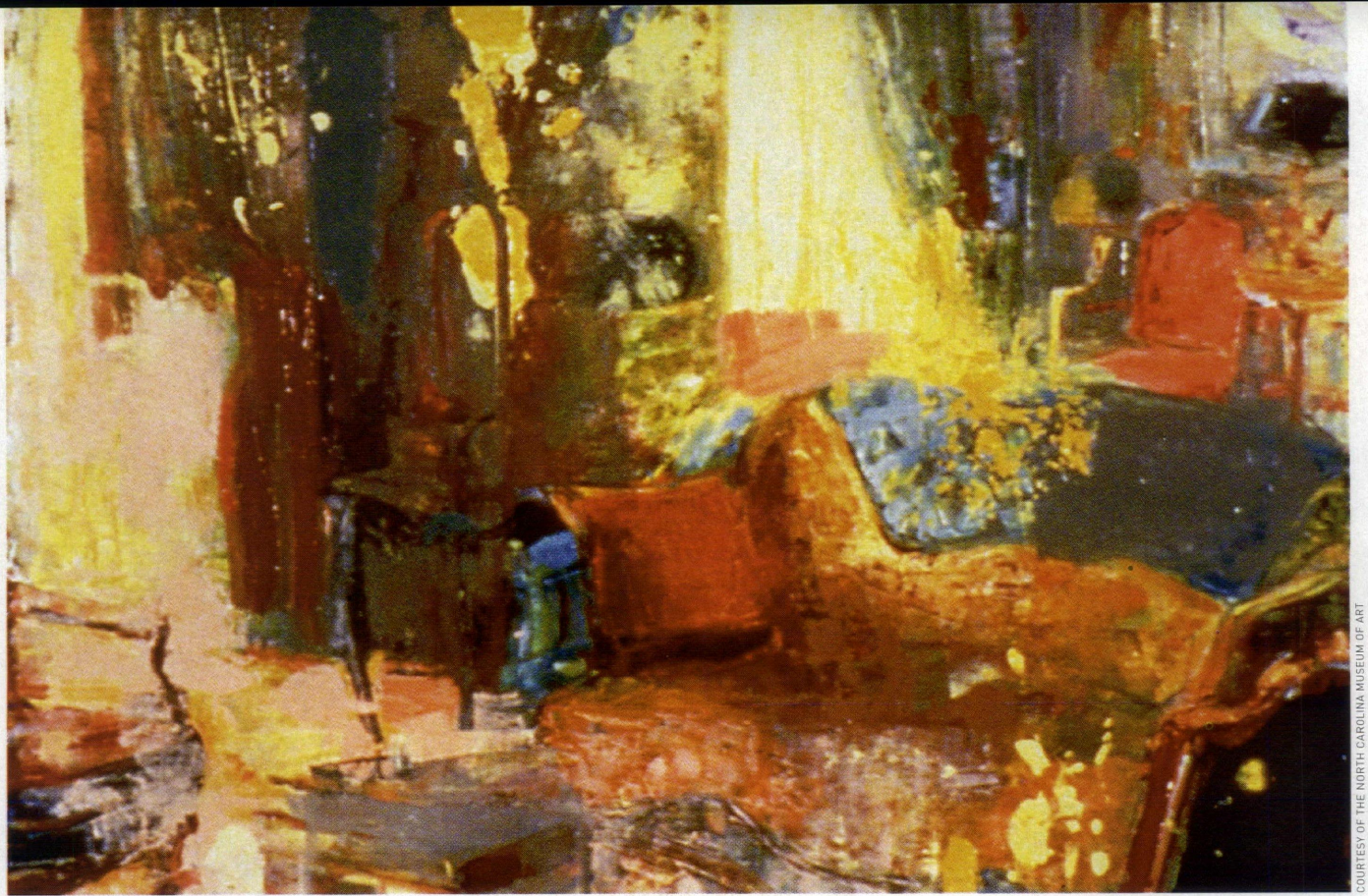
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SEASONAL PLEASURES

In London, it's June. In Rio, it's February. In Paris, it's April. But in Raleigh, Research Triangle and Eastern North Carolina, "The Season" starts in September. And *Metro* is right on top of it.

Events editor Frances Smith has led a team of *Metro* contributors to pull together the plethora of activities scheduled from Labor Day to the Christmas holidays. Whatever your interests, whatever your tastes, you'll find abundant options in our special fall preview section, The Metro Season.

But that's not all. Patrik Jonsson has opened the vault to North Carolina's greatest treasures, the paintings and sculpture and objet d'art housed in the beautiful North Carolina Museum of Art, situated on 162 acres near the intersection of Wade Avenue and Blue Ridge Road in Raleigh.

Jonsson creates an impressive balance sheet cataloguing the priceless assets owned by the people of the state and interviews the curators responsible for making our museum of art one of the top cultural assets in the world. You have to read it to believe it.

Our regulars return with exciting and new insights and information for your enjoyment. PvV remembers the rock band that launched the Triangle's music scene in the 1970s and early '80s, Diane Lea describes the building boom at UNC-W, Nancie McDermott offers up a really tasty feature on the genealogy of the lowly apple, while Arch T. Allen provides a great example of the theory of unintended consequences.

Senior editor Rick Smith goes where no man has gone before in his always informative after.com column, and Secrets of State returns with more tidbits that keep you up to date on what's going on when you're not looking.

And me, I'm my usual charming self at the back of the book.

—Bernie Reeves, *Editor & Publisher*

Correspondence

VOICE OF REASON

I'm writing to congratulate you on your editorial article in a recent Metro ("Lord help us," July/August 2000). Those of us who are concerned about the headlong rush of our culture over the cliff of permissiveness are often handicapped by a lack of ability to clearly express our concerns in language that conveys those concerns without being overly strident.

You have that gift, and the perspective of one who is a serious student of history. With the accelerating pace of technological innovation, where each new gizmo is obsolete on the day it hits the market, we tend to view our core values, generated over thousands of years of accumulated wisdom, as equally disposable. We have allowed Hollywood, that

It amuses me that Hollywood's ability to produce movies or television shows that glorify stories of moral courage, religious faith, strength of character and self denial is exceedingly limited, while the production of shows glorifying the devil, ghosts, reincarnations, out-of-body experiences and mindless violence knows no bounds.

Mecca of throw-away marriages, perverse lifestyles, drug abuse, and "if it feels good, do it!" morality to steal from the religious world the role of instilling in our youth the values that undergird our civilization.

It amuses me that Hollywood's ability

to produce movies or television shows that glorify stories of moral courage, religious faith, strength of character and self-denial is exceedingly limited, while the production of shows glorifying the devil, ghosts, reincarnations, out-of-body experiences and mindless violence knows no bounds.

It is clear that Hollywood believes in the devil, but not in God. The forces on the other side are very powerful and vocal. Yours is an all too rare voice of reason and sanity. Thank you again for your trenchant article.

*T. John F. Becker
Edenton*

MIXED UP

First, kudos to your fine magazine. It's always a joy to read. I am writing to make a comment on the MetroBravo awards (June 2000) and make a small correction.

I am the general manager and director of golf at the Duke University Golf Club. We were honored to be mentioned, albeit incorrectly, in your award section. Our golf shop is located inside the Washington Duke Inn and our golf course is located next to the Washington Duke Inn. We have a marvelous relationship with the Inn. But we are the Duke University Golf Club, not the "Washington Duke Inn Golf Course," as your listing states.

Additionally, we are not "mostly private" as mentioned in your article. We feature all the amenities and services of a private club, but we are open to the public every day of the year with the exception of Christmas Day. We are not sure why the Triangle in general has this misconception about us.

We'd like to invite everyone to come over and enjoy our classic Robert Trent Jones layout, which will be hosting the

NCAA Men's Golf Championship in June 2001.

*Ed Ibarguen
Durham*

CLOSER LOOK

I just received your July/August issue and am impressed with the quality of content and design of your magazine.

But after reading your article, "Metro's High-tech 100" (July/August 2000), I was very disappointed to find that a company called Interadnet had not been included in your list, given that it's one of the fastest-growing organizations in the Raleigh/Durham area.

Had you investigated further, you would have learned that Interadnet is a cutting-edge technology/service firm that has experienced client and revenue growth of well over 200 percent in just one year. Interadnet's capabilities and services have attracted many new clients that are industry leaders in pharmaceuticals, biotechnology, online gaming, retail, business-to-business and advertising. These companies have quickly learned how we can further assist them in generating a positive return on their Internet investment.

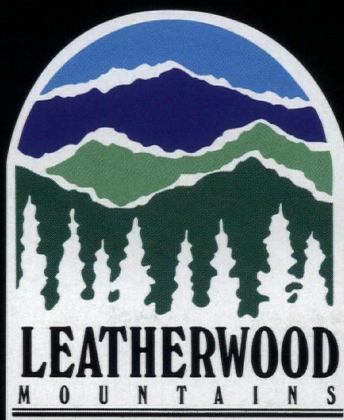
Interadnet was founded in 1995 in an old schoolhouse near Jordan Lake. It has since grown to more than 80 employees located in Cary, New York, San Francisco and Chicago. A London office is scheduled to open by year's end. The company recently presented at the 17th Annual Research Triangle Venture Capital Conference in May.

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I invite your readers to take a closer look at Interadnet and see that we're not only a different kind of company, but a very successful one that calls North Carolina home.

Stephanie Herold
VP Interadnet
Raleigh

MANNERS, ANYONE?

Today, our nation is experiencing our greatest peacetime economic expansion, yet something is still seriously wrong. A profound crisis seems to have settled over our land. It's a moral crisis. The basic values that have been America's foundation throughout the life of our republic seem to be under constant attack by popular culture.

That's why I want to bring you up to date on an important legislative initiative.

In North Carolina, we have taken the lead in introducing character education. It works because it teaches children to view the world through a moral lens and to grow up to be not only successful students, but good citizens and decent human beings, as well.

I have introduced important legislation that will authorize the U.S. Education Department to provide grants to local school systems to promote character education. The bill contains no new federal spending and will require no new taxes.

Examples abound of the need to strengthen moral values. Recently, a Florida teenager shot and killed a teacher

over a minor disciplinary action. Sports pros seem to spend more time in jail or in courtrooms than on the playing field. Entertainment moguls peddle sex, violence and drugs to immature audiences. In this time of peace and prosperity, we must return to basic American character.

In North Carolina, we have taken the lead in introducing character education. It works because it teaches children to view the world through a moral lens and to grow up to be not only successful students, but good citizens and decent human beings, as well. I would appreciate any feedback you may wish to provide me about HR 3681 and character education.

Congressman Bob Etheridge
Washington, D.C.

EAST, BUT NOT EASTERN

I've enjoyed your magazine since the premiere issue and hope to continue doing so for a long time to come. It's very attractive, with a nice format, good color and interesting articles. I'm also glad to see the growing proliferation of national sponsors, which clearly indicates a degree of corporate confidence and growing public acceptance.

However, I would like to remind writer Alan Hall that the great institution of eastern North Carolina is, in fact, East Carolina University, same as the summer theater, not Eastern Carolina University, by which name he referred to it in his article, "Thespian Secrets at ECU" ("MetroPreview," June 2000). We, as proud alumni, have been rightly called East Carolina Teacher's College, East Carolina College and finally, East Carolina University, but never, ever, to the best of my knowledge, Eastern Carolina University and I would just like to set the record straight on this point. I could understand this happening in a publication from outside the area but from a

"local" periodical, which contends to know and cover the "Triangle to the Coast"? Come now.

This oversight notwithstanding, I hope you continue the good work and wish you all the best. I might suggest a slightly higher degree of editorial diligence and oversight to avoid similar situations occurring in the future.

L. E. Cox
East Carolina University, Class of '83
Raleigh

Editor's note: Believe me, we know it's East Carolina University. Sorry for the mistake.

WRONG ADDRESS

I am the marketing director to www.terraserver.com—Aerial Images' satellite imagery website. We were thrilled to see that we had made your list of companies to watch in the Triangle! ("Metro's High-tech 100," July/August 2000) Unfortunately you seem to have gotten our URL wrong. There still is a perfunctory web site for us at www.aerial-images.com, but the real content (the stuff your readers will be interested in) is at www.terraserver.com.

David Mountain
Raleigh

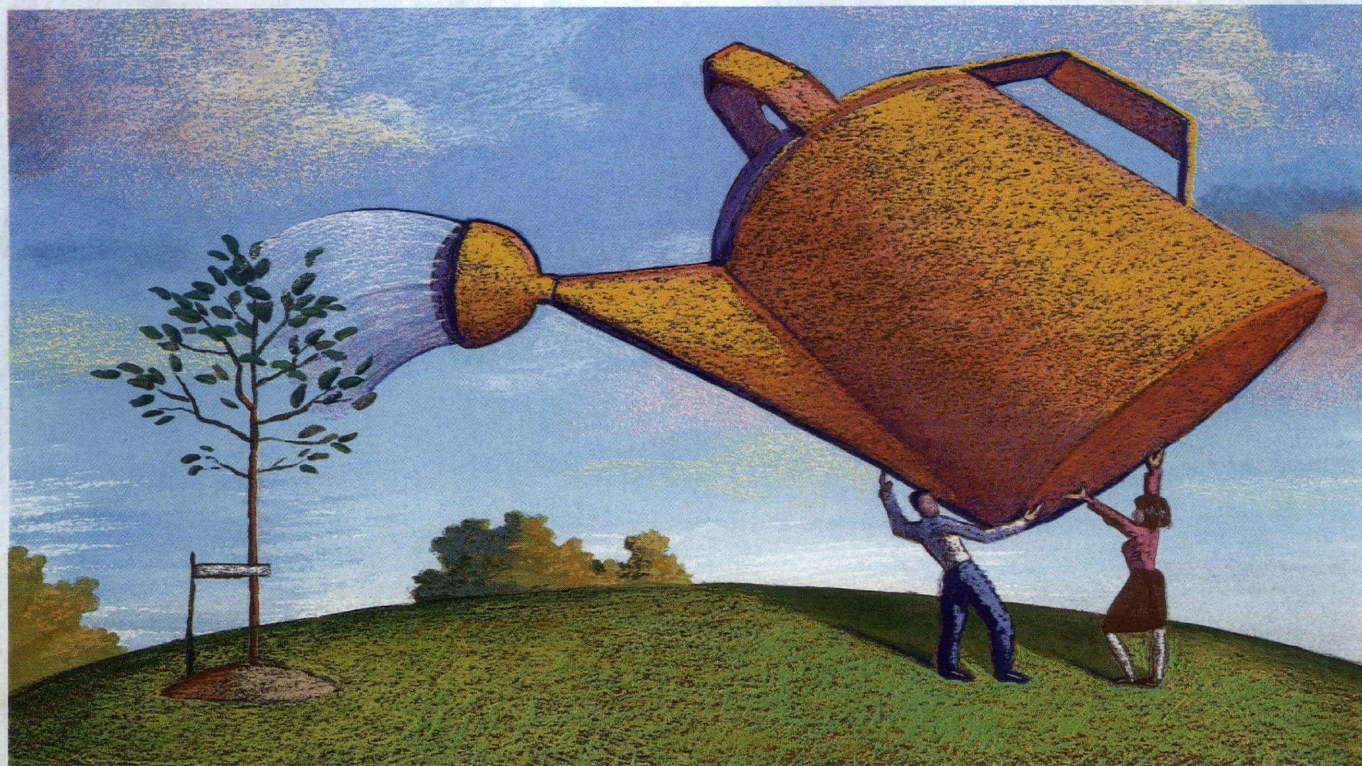
CORRECTIONS

Metro misidentified a sailfish in its April issue, calling it a swordfish.

MM

WRITE US: *MetroMagazine* seeks to keep the record straight. Please write us and include your full name, hometown, and daytime phone number. Address correspondence—as well as corrections or clarifications of fact—to: Editors, *MetroMagazine*, PO Box 6190, Raleigh, N.C., 27628, or e-mail the magazine at email@metronc.com.

There are times when everything counts on choosing the right partner.



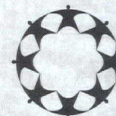
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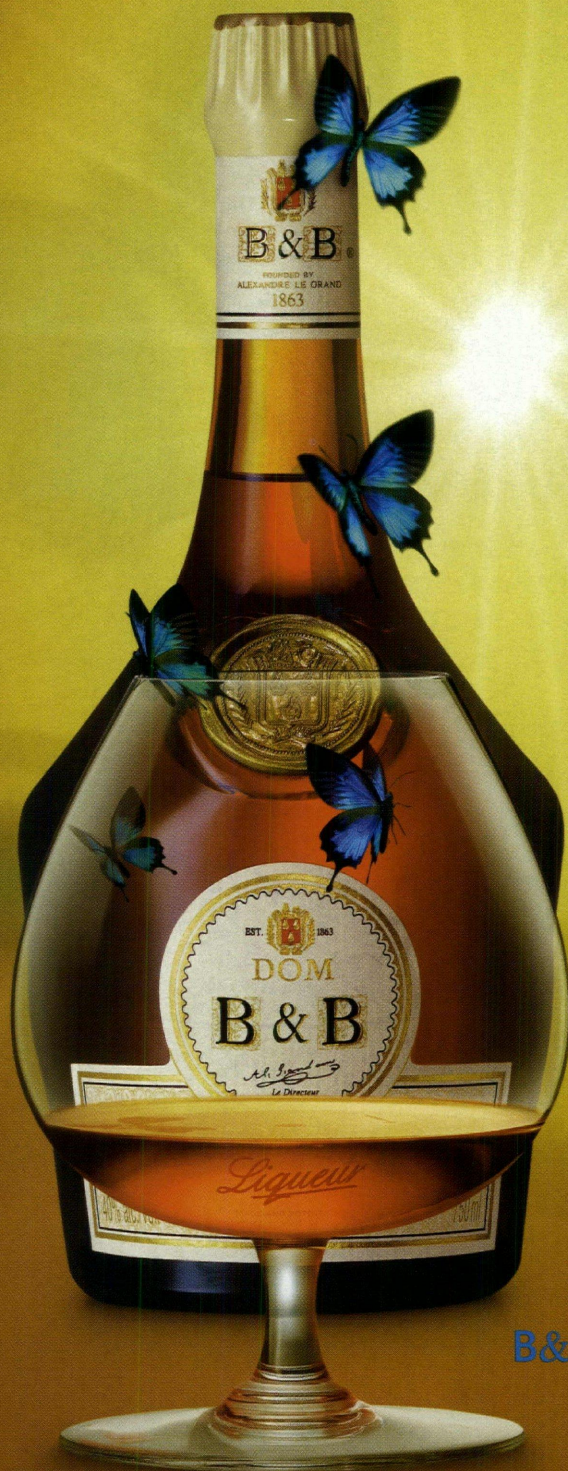
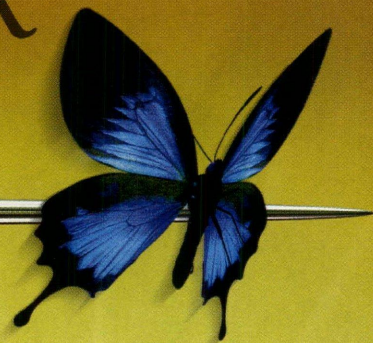
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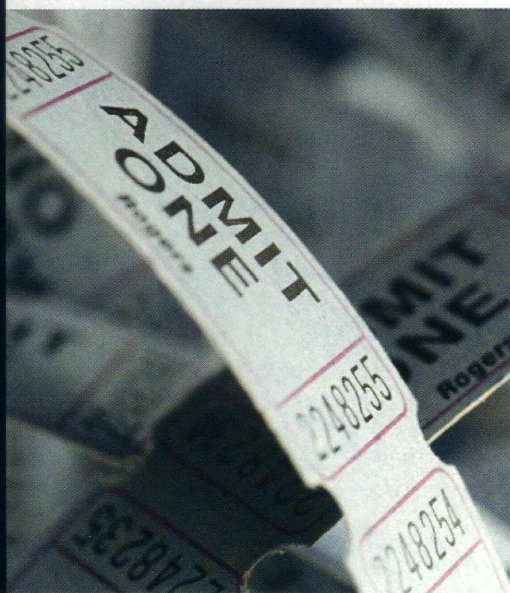
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Metro

Raleigh ■ Research Triangle ■ Eastern North Carolina

Volume 1, Number 7
September 2000

COVER STORY...

12 PEOPLE'S TREASURE

Known lately for big, blockbuster shows, the NC Museum of Art's permanent collection of treasures is renowned among the world's art elite—and the regular folks of the state who actually own it. *by Patrik Jonsson*

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14 COURAGEOUS CURATOR

Leading a team of crack curators with "an innate knowledge of each other and the collection," NCMA chief curator John Coffey supervises the museum's collection—while promoting a distinctive modern edge.

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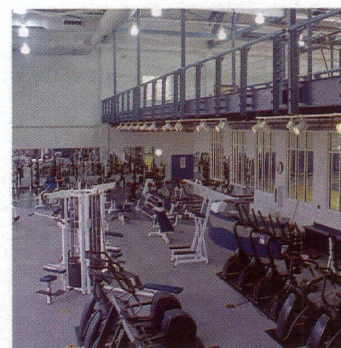
Events editor Frances Smith called on Metro writers and editors to join her in compiling all the activities set for 'The Season' in our region—which runs from Labor Day to the Christmas holidays. The cultural and entertainment activities on tap are what set us apart.

54 SPREADING OUT

With its spacious and elegant new recreation facility, UNC-W demonstrates that it's the fastest growing campus in the state. Diane Lea takes a tour in MetroDesign.

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Follow the genealogy of a Southern apple orchard down through the history of a Tar Heel family. Nancie McDermott offers recipes and stories of the ubiquitous apple in MetroGourmet.

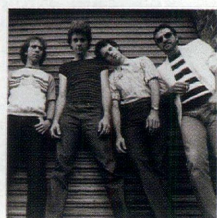


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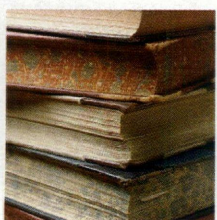


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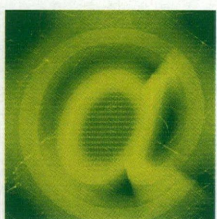
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In MetroBooks Arch T. Allen examines the laws of unintended consequences in social policy. It can happen here.

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Gestapo-style roadblocks outside New Bern, Raleigh's colorful "starter 'hoods," and our own Bernie Reeves on the BBC—SOS has the scoop. Eyes Only: Penny Cox's big brush with Tipper, and Len Garment's unmasking of Deep Throat.

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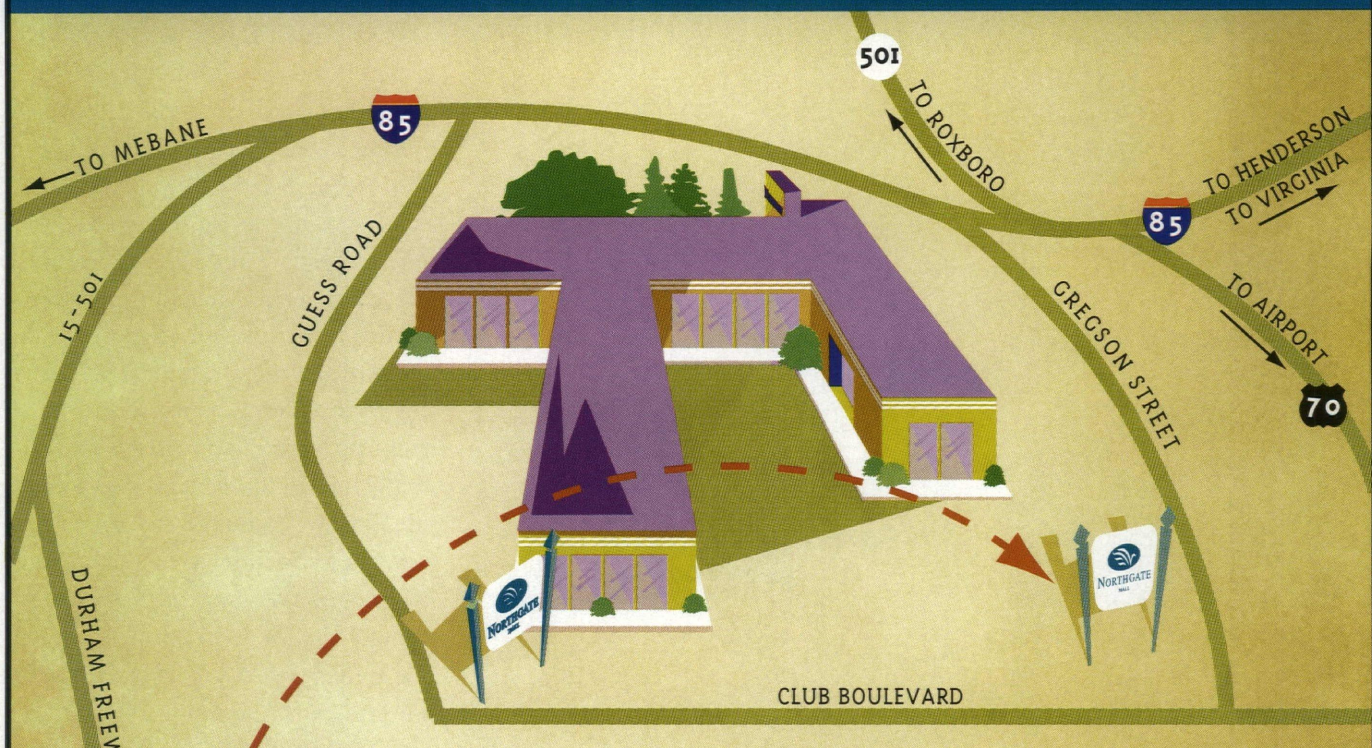
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'ABUNDANCE OF RICHES'

Art treasures define state's cultural rise—and investment portfolio

by Patrik Jonsson

For half a decade now, a team of state comptrollers has dug through millions of receipts, titles and stock options in order to come up with an inventory that properly reflects the state's cash worth. Almost done? Given the Goliath size of the job, these dark-suited Davids aren't even close. Still, as Treasurer Harlan Boyles ponders the state's myriad investments—including geographical drawing cards from the mountains to the tip of the Outer Banks—he has trouble recounting a greater investment coup than the 5000 masterworks currently held in the vaults and exhibits at the North Carolina Museum of Art—especially at a time when key investors and bond salesmen are increasingly enamored with the art world's ballooning valuations. “Aside from our investments in educational institutions, the NCMA has become one of our most productive investments,” Boyles says. Adds NCMA registrar Carrie Hedrick: “It's hard to imagine a more valuable single state holding than this collection.” That revelation is all the more surprising because North Carolina is not where people have traditionally come to find fine art. Tobacco and cotton, perhaps, but not Giotto and Monet. But that's quickly changing—especially as evidenced by the quarter-millionth visitor in 2000 walking through the door on August 9. Indeed, the then-bold and controversial \$1 million appropriation in 1950 that made possible the purchase of the founding Kress Collection has turned into what could be a \$1 billion treasure trove—enough to finance two more Mars Rover missions. The total holding includes some of the finest European and Old Masters pieces in the world—not to mention 162 acres of prime real

PRECIOUS 'PERUZZI': Perhaps the most valuable of the public treasures at NCMA, this 14th-century Giotto altarpiece inspires a simple “Wow,” from many visitors.

WORKS OF ART COURTESY OF THE NORTH CAROLINA MUSEUM OF ART



estate and an Edward Durrell Stone/Holloway Reeves-designed museum set for a \$70 million retrofit and expansion in the next five years or so. "This abundance of riches is just a thrill," says Director Larry Wheeler, often credited with turning a once elite institution into a populist destination. Just how wild is the art market today? It puts the NASDAQ to shame. The Pieter Aertsen *Meat stall* painting, for instance, bought

in 1993 for \$171,000, is now worth \$2.5 million—a 427 percent windfall in just over five years. In the same time period, Wall Street investments, in a rough average, have merely doubled. Even the work of living artists is in a value frenzy: The museum's Anselm Kiefer painting has appreciated about 100 percent since it was acquired in 1994, and is now worth roughly \$1.25 million. And for a real knock-about investment, consider

'The Giotto'

HUMANITY OF THE SAINTS

The Peruzzi Altarpiece, about 1310–15
tempera and gold leaf on panel
Giotto di Bondone (and assistants),
Italian, about 1266/76–1337
Bought for \$500,000 in 1960
Now estimated at \$15 million

Perhaps the museum's most priceless treasure, the Giotto altarpiece is one of only four or five in the U.S., and undoubtedly the grandest and most complete. One of the world's most influential painters, Giotto is credited with blowing life and humanity into the flat, antiseptic look of the work that preceded the Italian Renaissance—which Giotto helped fuel with his careful study of nature and form. The altarpiece was once dismantled, but NCMA benefactor Samuel Kress reunited the four side panels with the central Jesus figure when he acquired them in 1947. "You can't come in here and see that Giotto and not go, 'Wow,'" says museum director Larry Wheeler.

'Bragging rights'

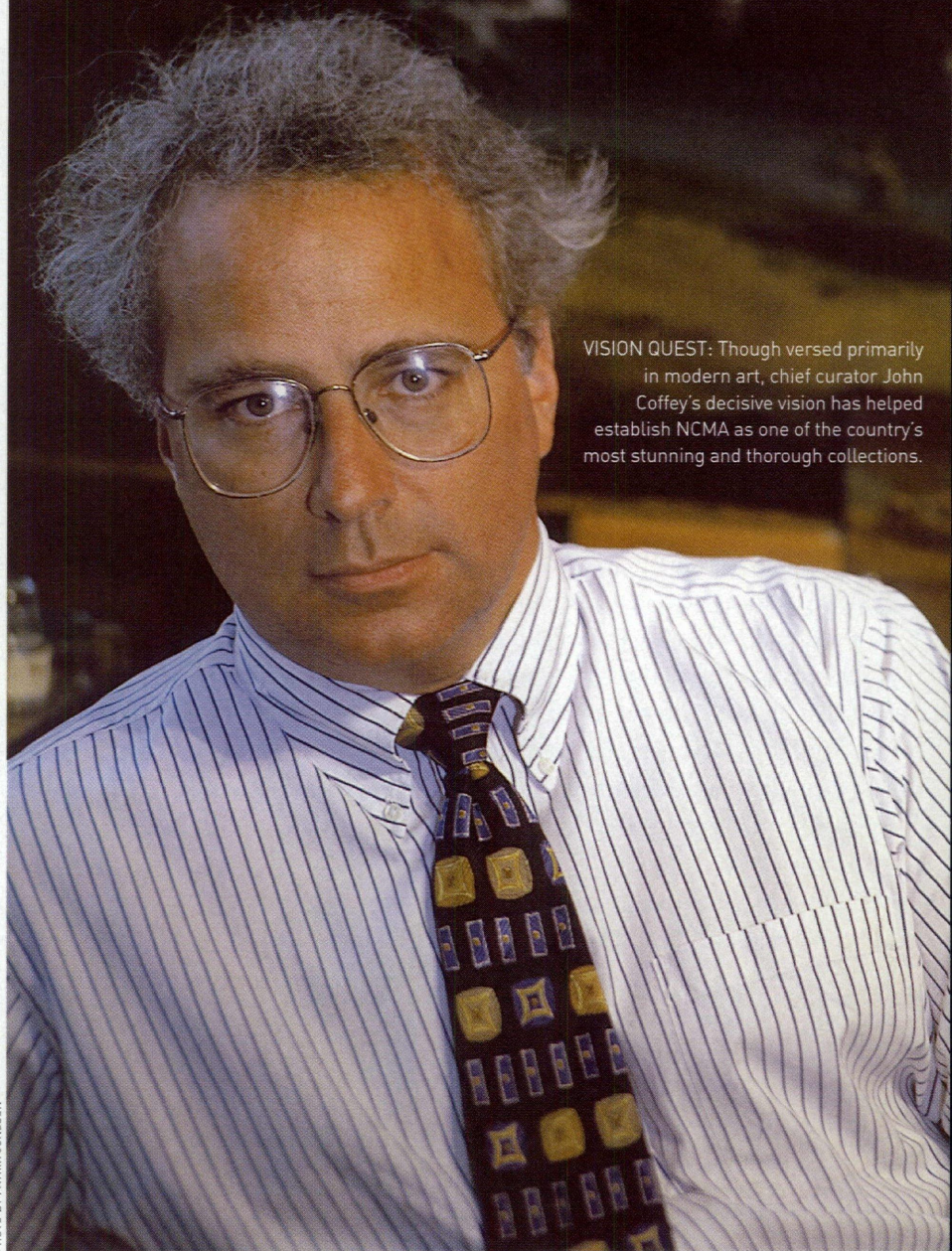
DIRECTOR LARRY WHEELER ON THE NCMA CORE COLLECTION'S IMPORTANCE TO RALEIGH AND THE STATE:

"You've got to face the fact that it is one of the best European collections in the United States. Without question, it's the finest collection of Old Master paintings in the Southern United States. And people aren't prepared—without that orientation to that idea—they're really not prepared for what they find here, which is always a thrill for us, because we love it when people see it. They say, 'Wow, you know, this is a collection of international quality. And I had no idea that these treasures were in North Carolina.' ...I think an art museum has the potential for defining a community, defining a city. The major cities have as their core defining cultural institutions great art museums. And I think that is true here, as well. I think the art museum helps to define the level of sophistication, the commitment to quality that exists in the Triangle and in North Carolina, without question. And I think that the popularity of it also shows that the community shares its values. And that they use it—they use it for entertainment, they use it for education, and corporations even use it as bragging rights to attract people to the area."

the museum's stunning Giotto *Peruzzi* altar piece. Bought for \$500,000 in 1960, the gold-plated litany of saints may now be worth as much as \$15 million. 🐉 But that wild-riding market has made the work of the NCMA's curators more difficult. No longer can they pick up 17th-century art "for a song," as the museum did in the '50s and '60s. So, a mixture of Chandleresque sleuth work and Buddha-esque patience is required to make the museum's modest endowment and art accessions pay off. 🐉 In fact, the NCMA has had to sell millions of dollars worth of paintings (including a set of Rembrandt copies) and a variety of lesser works to cull enough funds to "build bridges" over obvious gaps in the collection. 🐉 When Sotheby's last appraised the museum in 1979, they valued the collection at \$32.5 million—a figure that in today's market seems humorously naive. Dismissing the land and building, the collection alone may be worth more than \$500 million today. But as appraisers and pundits struggle to put a price tag on the state's holdings, Boyles notes that value exists not just in the ledger books, but in the minds and imaginations of the state's people. Spending billions on universities, he says, seems trivial when you consider the end result: the state's emergence as one of the world's great high-tech capitals, a trend that is filling the state's revenue coffers at an unprecedented pace. Likewise, he says, the NCMA collection is not only a priceless people's treasure, but also a cultural beacon, drawing renewed attention to an agrarian state's emergence as an international player. 🐉 "Discounting the huge increase in monetary value of the collection," Boyles says, "I think one of the biggest advantages the museum brings to the people of our state is a heightening of our cultural quality of life." **MM**

PHOTO BY PATRIK JONSSON

MetroProfile



VISION QUEST: Though versed primarily in modern art, chief curator John Coffey's decisive vision has helped establish NCMA as one of the country's most stunning and thorough collections.

John Coffey CURATOR WITH COURAGE

John Coffey has no qualms about commandeering not just his colleague David Steel's office, but also Steel's cushy swivel chair. "We're more than colleagues around here, we're good friends," the NCMA's shock-haired chief curator

explains, as the ousted Steel leans against a table, arms crossed, grinning at his boss. Behind them, on the glass of the huge picture window in Steel's office, are Scotch-taped dozens of brilliant art slides, suffused by the sun.

Coffey's simple act of friendly insouciance may not seem so bad—unless, of course, you know how most art museums work. Often manned by prim intellectuals who jealously guard their periods, genres and turfs, many museum

bureaucracies are better known as battlefields where the pursuit of subjective "art" bests human interplay and coolly planned exhibits.

The chemistry among the NCMA's curatorial sextet—which includes Coffey, Steel, Rebecca Nagy, Huston Paschal, Mary Ellen Soles and Dennis Weller—has indeed jelled over nearly two decades of working together, to the point "where we have an innate knowledge of the collection and each other," Coffey says. But since arriving here from Bowdoin College in Maine in 1988, Coffey, the museum's only Raleigh-born curator, a Broughton High grad, and the next to the last one of the current crew hired, has led an acquisitory charge that has converted the NCMA's already impressive permanent stock into one of the New South's top collections. The group has added a notable modern edge to a trove of European and Old Masters works acknowledged to rival many international collections.

In the process, Coffey, the curator of modern art, has promoted a communal intuition among the six curators—guided chiefly by an 'organic' collection review revised every few years by all the curators, as well as an easy manner that promotes after-hours haggling and debating in the top offices of the NCMA. Moreover, Coffey has supported a populist revolution at the institution that has resulted in its becoming one of the best-narrated museums in the country, with detailed, provocative commentary on nearly every piece.

Blessed with the 71-piece primarily Italian and French Kress Collection, bequeathed in 1947 and sent to the museum in 1960, and a number of important subsequent acquisitions, the collection has in fact changed dramatically since former Director Edgar Peters Bowron took over when the new Edward Durrell Stone/Holloway

The curators

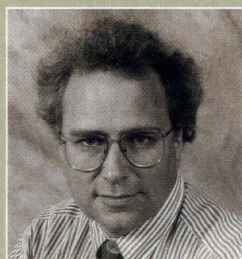


Rebecca Martin Nagy
Curator of African Art

Art History degree from
UNC-CH

Dissertation: "Wild men
and moors in the castle
of love: The castle-siege
tapestries in Nuremberg,
Vienna and Boston"

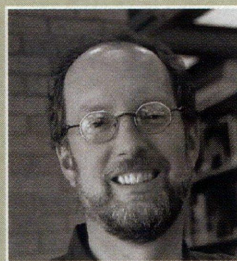
Joined NCMA in 1985
Notable exhibits include
"Sappho in Galilee:
Crosscurrents of culture
and Yoruba Art: A living
tradition"



John Coffey
*Curator of American
and modern art*

Williams College
Came to NCMA in 1988

Exhibits include
"Closing: The life and
death of an American
factory: Photographs
by Bill Bamberger"
and "Louis Remy
Mignot: A Southern
painter abroad"



Dennis Weller
*Associate curator
of European art*

Studied under Arthur
Wheelock Jr. at
University of Maryland

Thesis: "Jan Miense
Molenaer: The life and
art of a 17th-century
Dutch painter"

Started at NCMA in 1995
Exhibits include "Like
father like son?
Portraits by Frans
Hals and Jan Hals"
and "Sinners and
saints, darkness and
light: Caravaggio and
his Dutch and Flemish
followers"

Huston Paschal
*Associate curator of
modern art*

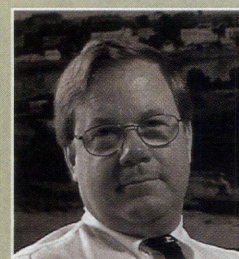
Harvard University
Joined museum in 1976
Exhibits include "Sacred
and fatal: The art of
Louise Bourgeois"
(with Lucy Daniels
Inman) and "New York,
New York, recent
cityscapes: Paintings
by Martha Diamond,
Jane Dickson, Yvonne
Jacquette and David
Kapp"



Mary Ellen Carr Soles
Curator of ancient art

Yale University

Thesis: "Aphrodite at
Corinth: A study of the
sculptural types"
Joined NCMA in 1982
Exhibits include "Island
ancestors: Oceanic art
from the Masco
Collection" and "Man
and myth in Classical
Greece: Red-figure
vases from the
Walters Art Gallery"



David Steel
Curator of European art

Bryn Mawr College
Dissertation: "The mural
decoration of the
Chiostro dei Carracci"
Joined NCMA in 1982
Exhibits include "Rodin:
Sculpture from the
Iris and B. Gerald
Cantor collection" and
"Signs and Wonders:
Outsider art inside
North Carolina"

Reeves-designed museum on Blue Ridge Road opened in 1983. After going through a process of 'professionalization'—growing from one curator to six and going from Art Society management to a paid administrative staff, at the Museum of History—curators have pushed hard to fill gaps in the collection while divesting pieces with faulty attribution and of sub-par quality.

"A really important goal has been to try to identify the deficiencies in the collection, while expanding it and rein-

stalling and reinterpreting the whole of the collection," Coffey says.

A MODERN EDGE

In 1994, with the arrival of director Larry Wheeler, a former North Carolina deputy secretary of cultural resources and assistant director at the Cleveland Museum of Art, the museum boards also finally got serious about modern art. In fact, colleagues credit the Wheeler-Coffey duo's tangible dynamism for bringing back a penchant for modern once harbored by founding

director Bill Valentiner, but lost through many of the subsequent administrations.

"We really missed the boat in the '50s, '60s and '70s, when we should have been buying pop art—there's no reason there shouldn't be an Andy Warhol, shouldn't be much more of the abstract expressionists in the museum, any of the later art styles, that we just didn't have the political will, more than anything, to acquire," says Coffey. "That's all changed. It's a different culture within that museum community. Boards are much



'The Kiefer'

SCORCHING CREATION

Untitled, 1980–86

oil, acrylic, emulsion, shellac, lead, charcoal and straw on photographic print, mounted on canvas; with stones, lead and steel cable

Anselm Kiefer, born 1945

Purchased for \$596,000 in 1994

Now estimated at \$1.25 million

Certainly one of the NCMA's most controversial acquisitions, this untitled Kiefer is also one of its most dramatic. Scratched, scorched and scroddled, the scene may well depict the aftermath of a World War II battlefield, bathed in the drizzle of gray, bilious mythology. Employing references to alchemy and biblical snakes, Kiefer took six years to complete this disturbing treasure—melting lead on it, pasting straw to it and setting it ablaze, tormenting the canvas with terrible angst. Born amidst the ashes of the Third Reich, Kiefer is now known as one of the world's most important living artists, making this the cornerstone of the museum's increasingly vibrant modern art collection.

Painting the aftermath

CURATOR JOHN COFFEY ON GERMAN ARTIST ANSELM KIEFER, WHOSE 'UNTITLED' NOW ANCHORS THE NCMA'S CONTEMPORARY COLLECTION:

"Kiefer's childhood was spent in the rubble, a childhood spent trying to assimilate the knowledge of the Second World War, the received guilt of the Holocaust. How is the German imagination supposed to function in the wake of Hitler? What does Hitler and the reality of Hitler teach you about human reality and condition? Given what's in Kiefer's head and memory, it may be hard to paint pretty pictures. ...In fact, he still has very problematic feelings about painting, whether it's worth it or not, what's the role of an artist? He has somewhat settled on the idea that the artist is a magician, somebody who creates meaning out of or beauty out of ugly objects and ugly ideas and transmutes them into something that is wholly unexpected."

more willing to address contemporary art, modern and contemporary art, than they were in the past."

Indeed, the purchase of an Anselm Kiefer triptych in 1994 for \$596,000 marked a new beginning for the museum—and it immediately bonded Wheeler and Coffey, both of whom have similar intuitions about what sets apart the work of modern artists. Though Wheeler goes with his gut and Coffey often with the art's historical importance, the two usually head for the same works when they go to exhibitions together. When it came to the Kiefer, they were indeed of one mind.

As Wheeler tells it: "In the case of the Kiefer, you know, John came to me and he says, 'Now, what would you be interested in?' I said, 'I want a kick-ass contemporary picture. I'd love to have a great Kiefer.' He says, 'I would, too.' Two weeks later, he comes with the auction catalog from Christie's, and he says, 'You're not going to believe this, but look what's coming up.' And I said, 'Well, let's get it.' He says, 'The board will never let you.' I said, 'They have to, because I'm brand-new.' I called the chairman of the board and I said I needed a million dollars to go to auction to buy a picture by an artist nobody in North Carolina probably has ever heard of, and they're going to be appalled because of the complexity of the abstract. He says, 'We'll do it.' I got guarded consent. But it was a very bold thing to be able to do, and it changed the spirit of the place, and so it was good."

Furthermore, works such as the Argentine Guillermo Kuitca's shocking *People on Fire* and Brit Tom Phillips' *The Calligrapher Replies*, have further reworked the NCMA's once meager modern collection into a captivating and renowned assemblage.

'SQUEEZING IN SOME SHOPPING'

Though the museum's modern acquisitions and Wheeler's penchant for big,

flashy shows like the recent Monet and Rodin exhibits have served to change its image from a stodgy, conservative institution to a happening one, there has been plenty of room for expanding other collections, as well, curators point out. The oceanic, New World and sub-Saharan collections have since grown, as have the European, Egyptian, Judaic and American collections.

"Curators have gotten to know the collections really, really well, and have been able to parlay that information into some amazing acquisitions that we would never have made earlier," says Coffey.

Rebecca Nagy, who curates the oceanic and New World collections, recently bought a rare, 1500-year-old 'Nok' idol figure from Nigeria. A recent trip through Ghana, though mostly for



'The Aertsen'

LIFE STILL AND GRUESOME

A meat stall with the Holy Family giving alms, 1551

oil on oak panel

Pieter Aertsen, Netherlandish, 1507/8–1575

Bought for \$171,971 in 1993

Now worth approximately \$1.5 million

A companion piece to the Flemish painter Frans Snyder's *Market scene on a quay*, Aertsen's masterpiece actually came about 100 years earlier, and is in fact believed to be the first still life of food stuffs—in this case, the gory, yet appealing beginnings of a medieval European feast. First thought to be a copy of a painting that hangs in Uppsala, Sweden, most experts now agree that the NCMA's piece is Aertsen's original. Among the clues? A missing peg holding up the pretzels in the upper left corner (it's believed that reproductionists fixed the mistake in the Uppsala painting). Of further interest, also note the required religious scene in the background—Mary offering bread to a boy and his father, a rare sight in art of any period. Aphrodisiac oyster shells strewn in the background additionally invest this treasure with "erotic overtones."

research, also yielded some treasures—specifically, rare ceremonial fabrics. “I was able to squeeze in a little shopping,” Nagy says.

But Coffey says the museum’s greatest coup was engineered by Steel in 1992, when he traveled the world in search of a Pieter Aertsen masterpiece. Not only would it fill an obvious lack of 16th-century still lifes in the museum, but, as it turned out, it also resulted in the museum’s snagging what may be one of

the first still lifes ever produced—at a bargain basement price. When four versions of Aertsen’s gruesome *Meat stall* painting suddenly surfaced in the early ’90s, Steel quickly became the only person in the world to have studied all four up close. At auction, the price was suppressed because of confusion and wariness among the other buyers, Coffey says.

EUROPEAN EARTHINESS

“Living with it has not discouraged us in

seeing that what we bought is probably one of the most important still-life paintings of the 16th century,” Coffey says. “I consider it probably one of the most important acquisitions since the Kress, the single most important acquisition. And it’s a good example of where having really good curatorial insight can compensate for the lack of money.

“It’s a very rude painting, and that was one of the most attractive parts of it. Before the Aertsen, our collection was very nice, but very polite, and this is a very impolite painting, and it contains a lot of that sort of earthiness of European imagination that is often sanitized in public collections—the jarring juxtaposition of a religious scene of Mary giving alms collides with the scene of a brothel. It’s talking about all the sins and pleasures of the world. What you ought to do is focus on the boring scene in the background—that’s where salvation is—instead of the carnality of the brothel. It’s intended as a sermon, a great moral lesson to be learned visually. To us moderns, it just shows you how foreign the past is; I think it’s really important for us to have those kinds of pictures, if you really want to be honest with history.”

But past curatorial decisions have also been wise, says Steel. In the ’50s and ’60s, former directors such as Valentiner and others picked up larger 17th-century pieces that would fill the walls—and now provide the extra exhibition drama infused by big, bold, colorful paintings. “They got a lot of acreage for the dollar back then,” he says.

Promenading breezily through the breathtaking European collection, Steel easily rattles off the histories and mysteries around the NCMA’s fine examples of Gandolfi, van Dyck, and Melendez. Inspecting Pompeo Girolamo Batoni’s *The Triumph of Venice*, for example, Steel describes its political importance at a time when Venice’s future seemed uncertain. In another, he points out the first-known



'The Brueghel'

LAY OF AN ANCIENT LAND

Harbor scene with St. Paul's departure from Caesarea, 1596

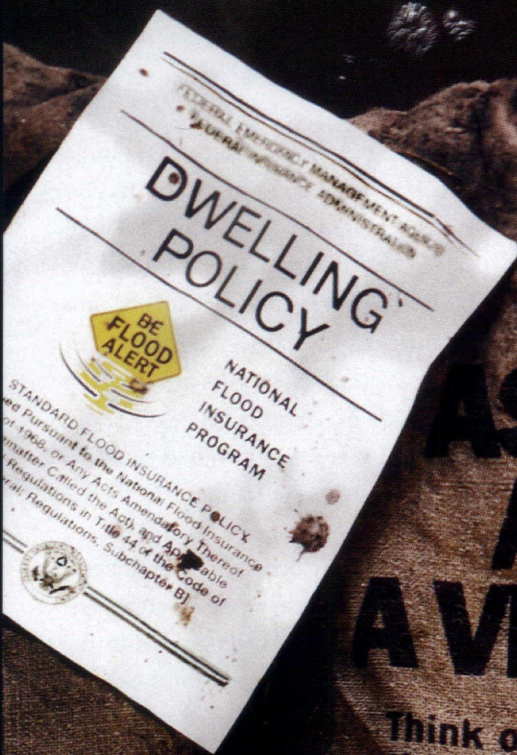
oil on copper

Jan Brueghel the Elder, Netherlandish, 1568–1625

Bought in 1952 for \$3000

Now worth approximately \$2.5 million

Preceding the great landscapes of the 17th century, Jan Brueghel the Elder, famed son of Pieter Brueghel the Elder, pulls off a major coup with this detailed depiction of the legendary city of Caesarea founded by Herod the Great in late first century B.C. His method is the precise laying of dark oil paints on copper, creating a crystalline clarity even amidst the encroaching gloam. The brisk fish trade and regatta-in-waiting overpower the apparently token depiction of St. Paul, pushed to the corner as a bit player in this larger landscape drama. This masterpiece also shows the great diversity of ancient ports, as turbaned men make deals with well-dressed Europeans.



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documentary of a transplant operation.

It's out here among the great works that Steel gets the goose-bumpy rush that brought him to art in the first place. "I don't mind the rest of the job, but this is still how I get my thrills," he says, gazing at Aertsen's meat stall.

THE NEW CURATORS

Indeed, as the collection's complexity has increased, so has the job description for

curators. For them, the NCMA's collection has enough depth and future promise to provide nearly an ideal workplace, as evidenced by the crew's longevity in their jobs—they've all been there well over a decade. But there are changing demands on curators, who once were known to scribble, notate and request from behind the walls of their various curatorial expertise. "You can't lock yourself in the ivory tower anymore," explains

Dennis Weller, associate curator of European art.

Although scholarly research is still a big part of the job, today's curators also conduct tours, do community talks, prepare exhibitions and scour the world for undiscovered treasures that will fit into the museum's designs—and not break the bank. Aside from gifts and the sale of works of art, curators have only about \$250,000 a year to work with as far as the interest on the key Robert F. Phifer endowment.

Though now defining the curator's job for the next generation of art lovers, NCMA curators still sometimes miss the days when it was just they and the art, without interruptions. Weller, for instance, spent a year holed up doing research at the Met. "That's where I love being," he says.

As for Coffey, he doesn't miss his old digs as much. A former curator of collections, he describes his unfortunate warren in the basement of the arts building at Bowdoin College in Brunswick, Maine, as having one small window in the upper corner of the room—unluckily, with bars on it.

In contrast, the curator's nest at the top of the NCMA building affords panoramic views of the surrounding pines, and on a recent day allowed gray-tinged light to settle on Steel's busy desk. Suddenly, a rainstorm broke through and the curators looked outside, mesmerized. "I feel sorry for the curators at the new natural sciences museum," Coffey says. "They stuck them all in the basement. At least the architects set us up."

SCHOLARLY PURSUITS—WITH HEART

Big shows such as Monet, Rodin and the upcoming Ansel Adams exhibition are the rage now, and key to the museum's record-breaking attendance numbers. Still, the goal is not to "dumb the museum down," as Wheeler says. In fact, aside from input on modern



'The Molenaar'

DOWN TO EARTH MASTERY

The dentist, 1629

oil on panel

Jan Miense Molenaar, Dutch, 1610–1668

Bought in 1952 for \$4500

Today worth \$375,000

Raucous, humorous, evocative and cynical (notice the suspicious glance at the rosary as the dentist yanks), Molenaar epitomizes the Dutch golden age of painting. Emotions ranging from mirth to cruel concentration flash across the canvas as Molenaar leads the Dutch and the world toward down-and-dirty realism—tinged, of course, with the religiously symbolic (in this case a dig at Catholicism by the Protestant Dutch). These lasting pictorial trends were born in Molenaar's hometown of Haarlem at the same time as Dutch traders began to dominate the world's sugar and slave routes.

art, he mostly stays out of the curators' way, allowing the development of scholarly exhibits as well. Weller, for instance, is putting together a contemporary photography exhibit that will include Cindy Sherman and William Wegman. Recent scholarly shows

include Paschal's *Interiors*; Soles' *I Claudia: Women in Ancient Rome*; and Nagy's *Designing in Raffia: Kuba Embroideries from the Democratic Republic of the Congo*.

Coffey's ethos—blending art for the heart with art for the mind—is obvi-

ously working. Just count the hundreds of thousands now pressing through the NCMA's doors.

"Museums around the world have known about us for quite a while," Coffey says. "But now the public is finally starting to discover us." **MM**



'The Gandolfis'

MYTHICAL ANATOMIES

Mercury lulling Argus to sleep

and *Mercury about to behead Argus*, both about 1770–75
oil on canvas

Ubaldo Gandolfi, Italian, 1728–1781

Bought for \$50,000 each in 1983

Probably worth \$1.5 million each now



The last breath of the dramatic and precise Bolognese school of Italian painting, these two paintings are companions in the telling of Mercury's mythical quest to free Jupiter's lover, Io, from the giant Argus. Remarkably vivid and statuesque, the human forms conspire with the artist's evening light to mesmerize the viewer. Mercury's hush to the audience adds yet more intrigue to these already masterful treasures.

Secrets of Madonna

LOOTED FAMILY HAILS NCMA'S HANDLING OF DISPUTED CRANACH



The tragic 20th-century tale of a stolen 16th-century *Madonna and child in a landscape* painted by the famous German artist Lucas Cranach the Elder came to a joyous resolution as it returned to Raleigh.

Stolen by the Nazis in 1940, the painting, once hunted for by the FBI, came circuitously to hang as a centerpiece of the North Carolina Museum of Art's European collection. Returned briefly to the two elderly Viennese sisters whose great-uncle, Philipp Gomperz, originally

owned the piece, the crated masterpiece arrived back at the NCMA in late August.

At a time when American museums face pressure from Congress, special art recovery commissions and their own associations to cough up Nazi looted masterpieces, the tale of the return of the Cranach is already legendary in art circles, even as the tender, colorful portrait of Madonna feeding grapes to her child awaits being hung as part of a new exhibition that will tell its art historical importance—and its 20th-century dramas.

Though it took almost a year before

the museum last spring acknowledged that its Cranach was indeed the stolen one, the top brass at the museum worked with Monica Dugot, an investigator with the Holocaust Claims Office of the New York Banking Commission, to negotiate the possible return of the Cranach. For \$600,000—roughly half its estimated value—the deal was struck in June. It became the first and only such negotiation to end without a lengthy court battle, Dugot said.

“We were very, very happy and very grateful to NCMA for taking the sisters’ claim seriously and helping them resolve this 50-year battle to get their stolen works back,” says Dugot. “It’s incredible how much can be done if you sit down, look at the documents and just have a reasonable dialogue. Plus, the sisters are now seeing justice done in their lifetime, and they told me that their great-uncle would have been thrilled. It renewed their faith in the human spirit.”

The Seattle Art Museum, for example, took another tack, demanding payment for a \$2 million painting by French impressionist Henry Matisse, and instead ending up having to return the painting wholesale. The Met and the Minneapolis Institute of Arts are among a handful of other museums facing claims on art works. Dugot’s office is now investigating 5000 claims for insurance monies, bank accounts and art. But after 50 years of searching, many claimants are growing old. She hopes the Cranach negotiations will serve as a model for other negotiations.

“Unfortunately, most of our claimants are in their 80s,” she says. “What we’re very aware of is that time is of the essence. With the mortality rate of a claimant, a week in this office makes every day matter, every day count. Litigation often takes too long. If we can come to settlements quickly, as happened with the *Madonna*, it makes all the difference.” **MM**



NO MISTAKES: Conservator Bill Brown carefully reworks the famous Bellotto *Hofkirche* at the NCMA's regional conservatory.

PHOTO BY PATRIK JONSSON

Dresden rising NCMA CURATORS PIQUED BY THE AMBUSH OF TIME

When the Germans rebuilt a destroyed Dresden after World War II, they followed painter Bernardo Bellotto's lead as depicted in the Italian master's famous *Views of Dresden*. Bellotto completed the two sweeping panoramic views of the gorgeous river city in 1747 and 1748, displaying its arched stone bridges, stately cathedrals and bucolic waterfront—perfect (and now almost priceless) templates for the post-Hitler reconstruction.

But now those precious prototypes for today's Dresden are themselves under siege, by a more formidable force than even the great Allied aerial assault:

the haughty ambivalence of time.

While curators expand the NCMA's collection and pontificate on the masters' works, museum conservators David Findley and Bill Brown are in the process of preserving not just Bellotto's artistic genius—but also the astounding prices that could be fetched by these and the rest of the state's impressive trove of cultural treasures. Bought by the NCMA for \$10,000 each in 1952, the two Bellottos are now believed to be worth \$10 million a piece—together, they are worth even more than the museum's single most valuable piece, the Giotto *Peruzzi* altar piece now estimated at about \$15 million.

Moreover, today's art repairmen try not to simply paint over ravaged sections as their predecessors did, but instead use their hard-won expertise in chemistry and classical materials to rebuild the paintings from canvas up.

"The public often wonders how

museums are able to collect so many paintings in such good condition, but that's not the reality of the situation at all," says Findley, who oversees a staff of six conservators.

Now under the cool lights of the NCMA's spacious conservatory, the two paintings have undergone a tedious reconstruction that Findley describes as one of the most challenging he's ever done, right up there with a James Whistler painting suffering from a punctured canvas.

Wrecked by water seepage, botched past restorations and a reframing where a third of the sky section of the canvases were folded over, the two Bellottos are indeed classic examples of the painstaking daily grind required to maintain the historical and cash values of the state's treasure chest.

White-gloved, Brown daubs carefully on the *Hofkirche* piece, with its scaffolded cathedral and missing figures. Propping his hand on a Mahl stick,

Findley lays down the fresh layers on the *Frauenkirche* painting, blending the sky to match the artist's original colors.

As part of a thorough pre-conservation testing regimen, sensitive X-rays found that past conservators had in fact repainted the entire sky—in different shades from the original. New studies on the lead-based Prussian blue used for the sky have also

yielded new methods for blending areas faded by photo-degeneration.

Additionally, on the *Hofkirche* painting, Brown is using photos from a second set of *Dresdens* to repaint figures lost to peeling paint—including a boy on the riverbank watching his friend snag a lamprey.

"Everything diminishes with age, so

the primary thing we try to combat is the effect of time on materials," Findley says. "But a conservator can do only so much. It's impossible to return an art work to as pristine a condition as it was. But that's not really the objective today, but rather to try to bring about a greater sense of what the art work may have looked like when it was created." **MM**



Sky repairs

CONSERVATOR DAVID FINDLEY ON THE STATE OF THE NCMA'S TWO BELLOTTO MASTERPIECES:

"These paintings had been worked on many times prior to coming to the museum. To correct [variations in fading] the skies were overpainted. Not only did that alter Bellotto's conception for the paintings, but also it diminished the sense of lightness and aerial perspective that Bellotto was able to convey. The paintings were diminished from an aesthetic standpoint. So when all that was cleaned away, overpaint and varnish, that earlier damage of faded sky was once again revealed. That's what we were faced with, primarily, was to integrate the two areas of the sky together, so that when they're viewed, one can have a better appreciation for the original aesthetic integrity of the piece."

BEFORE THE BOMBS:

View of Dresden with the Frauenkirche at left, 1747

and View of Dresden with the Hofkirche at right, 1748

oil on canvas

Bernardo Bellotto, Italian, 1720–1780

Purchased for \$10,000 each in 1952

Now worth around \$10 million a piece



The Metro Season

Standing in Awe of Autumn

At the end of August, our minds begin to grope for crisper, more vital endeavors. Then autumn blows in carrying a scroll of activities stretching from September to December. So fold up the hammock, put on your shoes, take a deep breath and swing into action. A new season has come!

Among the riches that autumn inspires and encourages are top-ranking classical music stars and concerts, such as the popular soprano Renée Fleming on Duke's Artists Series; a production of *Coppelia* by Carolina Ballet; and area-wide performances by the North Carolina Symphony, many with special guest stars.

On stage the curtain will soon go up on first-class productions such as *Steel Pier* by North Carolina Theatre and a new rendering of *Dracula* by the Raleigh Little Theatre.

On the pop music scene look for the fabulous Dixie Chicks and famous Tina Turner at the Raleigh Entertainment and Sports Arena. Counting Crows and Live will be at Alltel Pavilion and over at East Carolina University, you can herd 'em up with the singing cowboys, Riders in the Sky.

The praiseworthy work of talented local artists will be on view at many small outdoor art shows around the area. And in the larger museums, masterful exhibitions will be opening, such as the woodcuts of Albrecht Dürer at the Ackland in Chapel Hill and a display revealing thematic similarities between Bob Timberlake and Andrew Wyeth at St. John's in Wilmington.

Books are the things we curl up with when fall fires are

burning in the fireplace, and recommended new titles from our region are impressive. Three important anthologies will contain the work of many of your favorite writers, and promising novels by Charles Price, Armistead Maupin and many others will soon arrive at bookstores. Fred Chappell and Robert Morgan have new volumes of poetry coming out and you won't want to miss Tim McLaurin's nostalgic personal journey or essayist Hal Crowther's study of the southern landscape.

Fall festivals are colorful, lively and fun. Whether you attend the Durham Blues Festival, Chicken on the Cashie down in Bertie County, Oktoberfest in Raleigh or the beautiful Chrysanthemum Festival at Tryon Palace, you'll come away feeling warm and happy.

Fishing tournaments, golf tournaments, horse shows and rodeos will get you outside and into the swing of fall sports, and a cross-state bicycle tour, Cycle North Carolina, will set you wheeling from Boone to Wilmington with stops at friendly towns along the way.

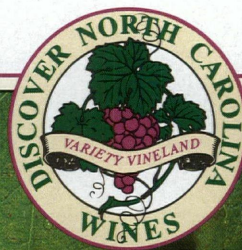
Fall conferences and celebrations abound in our area. The first Government Technology Conference Southeast will be held in Raleigh; the N.C. Museum of History is having a Native American Celebration; and there are Halloween and Thanksgiving events as well as two antiques fairs.

We've only mentioned a smattering of what lies ahead. We'll be listing Christmas activities in a later issue. Until then, the calendar is brimming with endless opportunities for cultural enrichment and good fun.

—Frances Smith, editor Art Taylor, co-editor

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Beauty for the Ear

CLASSICAL HITS THE HIGH NOTES

The New Millennium has arrived and classical music—despite grim forecasts to the contrary—is as alive as ever in North Carolina.

Remember 2001, *A Space Odyssey*? O.K., so robots may eventually replace on-site laborers in the workplace, but in the arts, the necessity for human contact remains an essential ingredient to the theatre experience. It is encouraging to note that this—coupled with unilateral interest in new works and equal emphasis on the old—appears to be the recipe of choice for Tar Heel concert halls as the new century gets underway.

As always, the North Carolina Symphony has a starry statewide presence this season, with the added bonus of famous soloists sweetening the mix on independent concert series near and far. All of this offers further proof that as 2000 is up and running, North Carolina is—in more ways than one—the “state of the arts.”

As evidence, here is a sampling of the star-studded evenings awaiting music lovers from the Triangle to the coast this fall:

Music Director Gerhardt Zimmermann will lead the **North Carolina Symphony Orchestra** in an **Orchestral**

COURTESY OF ECU DEPARTMENT OF UNIVERSITY UNIONS



All the color, music and pageantry of the legendary Black Watch will be on parade at East Carolina University

Showcase in UNC-Wilmington's Kenan Auditorium, Sept. 8, spotlighting four members of the orchestra. Repeated the following evening, Sept. 9, in Durham's Carolina Theatre. Call 800-732-3643 in Wilmington; 919-733-2750, Symphony headquarters in Raleigh.

The Black Watch—a Highlands extravaganza—will flaunt its pipes and drums on Sept. 17 as the season's opening event in East Carolina University's annual S. Rudolf Alexander Performing Arts Series. This specialty affair falls under the stewardship of Charles, Prince of Wales, who invites you to bring your tartans, kilts, and haggis to Minges Coliseum in Greenville for an evening of Scottish at its very finest. Call 800-328-2787.

The **New Century Saxophone Quartet** will open the N. C. Symphony's “home” season in Raleigh's Memorial Auditorium on Sept. 22-23 with the premiere of Peter

Schickele's *New Century Suite*. Better known, perhaps, as the jolly PDQ Bach—his bearded, bespectacled alter ego—Schickele composed his newest “serious” work for this quartet of artists, who were all North Carolina School of the Arts-trained. As befits a world premiere, he will be in the theatre to discuss his composition an hour before curtain time each evening. Call 919-733-2750.

Susan Dunn, Grammy Award-winning soprano, who joined Duke University's music department several years ago, will give her **fall faculty recital**, with pianist David Heid, in Duke's Nelson Music Room on Sept. 23. Dunn, who brings a wealth of experience to her position from the opera capitals of Europe to New York's Metropolitan Opera, will focus her attention this evening on American composers. Not to be missed! Call 919-684-4444.

The **N. C. Symphony's 2000-2001 Pops Series** will open as **Roger Williams**, the best-selling pianist in recorded history, celebrates his 76th birthday by playing some of his numerous chart-topping hits from Memorial Auditorium's stage, Sept. 29 & 30. His popular “Name it and I can play it” game—in which he takes audience requests and then reinvents the music—is sure to be a highlight. Also, Symphony Assistant Conductor Jeffrey W. Pollock will lead the orchestra in light classics by Rossini, Verdi, Offenbach, Johann Strauss Jr. and others. Call 919-733-2750.

The first of several world-premiere programs to be given this year by the well-known Triangle ensemble, **The Ciompi Quartet** of Duke University, will be held on Sept. 30 in the Nelson Music Room. The concert will feature the debut of rising composer J. Mark Searce's **Quartet Y2K**, along with complementary works by Haydn and Dvorak. Also, The Ciompi will appear in Wilmington's Thalian Hall on October 15, sponsored by the Chamber Music Society of Wilmington. Call 919-684-4444 at Duke; 800-523-2820 at Thalian Hall.

Meredith College Opera will premier **Felice**, on Oct. 5-8 in Jones Auditorium at Meredith College. The second opera to be written expressly



BARBOUR PHOTOGRAPHY

Melissa Podcasy and Timour Bourtasenkov will star in Carolina Ballet's production of Coppelius

for the Capital City girls' school, *Felice* is a fully rounded North Carolina project. With music by Benton Hess of UNC-Greensboro and libretto by Raleigh dramatist Roy C. Dicks, the opera is based on Tar Heel Angela Davis-Gardner's novel of the same name and dramatizes the progress of a young nun in resisting temptation. The project should have mass appeal! Call 919-760-8600.

Methodist College in Fayetteville will host the N. C. Symphony in Reeves Auditorium on Oct. 10. Led by **Associate Conductor William Henry Curry**, the program will include Beethoven, Copland, and Enesco's *Roumanian Rhapsody*. Call 919-733-2750.

The dueling **Kavafian sisters**, Ani (violin) and Ida (violin

and viola), will join **Gerhardt Zimmermann** and the N.C. Symphony orchestra on Oct. 13 in UNC-W's Kenan Auditorium in Wilmington for music of J.S. Bach, Mozart and Beethoven. Repeated the following evening, Oct. 14, in UNC-Chapel Hill's Memorial Hall. Call 919-733-2750.

You've seen him in Rolex Ads and heard him jamming with Bobby McFerrin.

Now you have the opportunity to witness first-hand the genius of **Yo-Yo Ma**, the Juilliard-trained cellist who is equally at home with the classics or in a jazz club. Presented on Oct. 16 by the Carolina Union in Chapel Hill as the fifth **Virtuoso Benefit Concert** to raise funds for the renovation of UNC's Memorial Hall, Ma's presence is certain to bring in music lovers from near and far with a program that is sure to please. Call 919-962-1449.

British guest conductor **David Lockington** will hop the pond to lead the N.C. Symphony Orchestra for the second time in a program of orchestral works by Vaughan Williams, Beethoven, and Adolphus Hailstork at Raleigh Memorial Auditorium on Oct. 20 & 21. Described elsewhere as being "part Leonard Bernstein, part Flo Ziegfeld and part Laurence Olivier," Lockington puts on a good



PHOTO BY DECCA/JOHN SWANNELL

Renée Fleming, acclaimed soprano, will perform on Duke's Artist Series

show and leaves the audience wanting more. His return visit to Raleigh should be a triumph. Call 919-733-2750.

On October 26-29, **The Carolina Ballet** will offer audiences a rare opportunity: to see Leo Delibes' full-length ballet *Coppelius* in performance by a young resident company that has garnered praise locally as well as in the pages of *The New York Times*. With live accompaniment provided by the N. C. Symphony, the mechanical doll of the title will whirl

and pirouette throughout Raleigh's Memorial Auditorium until her springs break. Call 919-303-6303.

Renée Fleming, soprano, the most talked-about singer in the business, will make her local debut on Nov. 1 in Page Auditorium at Duke University in Durham under the auspices of Duke University's 70-year-old Artists Series. Fleming's recent CD recordings—all best sellers—proclaim titles such as *The Beautiful Voice*. Come hear what all the fuss is about! Call 919-684-4444.

ECU's Wright Auditorium in Greenville will host the N.C. Symphony Orchestra, **Gerhardt Zimmermann** conducting, on Nov. 10 for music by Kurt Weill, Bernstein, Ravel and Gershwin—these last two with pianist **Norman Krieger**. Repeated the following evening, Nov. 11, in UNC-Chapel Hill's Memorial Hall. Call 919-733-2750.

The New York-based **Ballet for Young Audiences** will bring its condensed, narrated version of Tchaikovsky's beloved holiday story, **The Nutcracker Ballet**, to the Mainstage of Thalian Hall in Wilmington on Nov. 16 & 17 for two performances, under the auspices of ArtventuresFamily Theatre. Your little sugarplum fairy will love seeing the real thing on stage! Call 800-523-2820.

In Greenville, **Tafelmusik**, a much-lauded original-instruments ensemble, will continue East Carolina's Alexander Performing Arts Series in the school's Wright Auditorium on Nov. 16. But if you miss this unique opportunity to delve into the musical past, never fear: **The Scholars of London**—another fine exponent of the early music revival—will visit Wright on December 14 for an a cappella Christmas program. Call 800-328-2787.

The **Raleigh Oratorio Society**, a local institution for the past 59 years, joins the N.C. Symphony in Memorial



Tafelmusik, a world-class Canadian orchestra, performs baroque music on baroque instruments at East Carolina University

Auditorium on Nov. 17 & 18 for a much-anticipated performance of J.S. Bach's **Magnificat**. Written for the Christmas season of 1723, this 12-section composition derives its title from the familiar Latin text, "My soul doth magnify the Lord." With Alfred E. Sturgis directing the Bach and William Henry Curry leading a Copland symphony afterwards, the ears of local music-lovers will sound with the glory of our state orchestra at its very finest. Call 919-733-2750.

Gerhardt Zimmermann and the N.C. Symphony will set their sights on First Baptist Church in Clinton for an annual holiday pops concert on Nov. 21. Call 919-733-2750.

Metropolitan Opera soprano **Priscilla Baskerville** joins the N.C. Symphony and the **Concert Singers of Cary** for a pops program of holiday delights at Raleigh Memorial Auditorium on Nov. 24 & 25. Among these will be NCSO

bass trombonist Terry Mizesko's **Hanukkah Suite** and Associate Conductor William Henry Curry's **Snow is Falling Here**, conducted by the composer. Call 919-733-2750.

"Tis the season," and all that, but—as any Durhamite will tell you—Christmastime doesn't officially arrive each year until the strains of **Handel's Messiah** fill Duke Chapel on the school's west campus in Durham. This traditional outing, with the **Chapel Choir, soloists, and orchestra** led by Rodney Wynkoop, is a "must-hear" on Dec. 1-3. But be forewarned: tickets are as rare as hen's teeth, so call early. Call 919-684-4444.

On December 2, **Jeffrey W. Pollock** will conduct the N. C. Symphony Orchestra in a holiday pops program in West Carteret High School's Auditorium in Morehead City. Call 919-733-2750.

The Jacksonville High School Auditorium is the

location and again the N.C. Symphony's Assistant Conductor **Jeffrey W. Pollock** will conduct a program for the holidays, this one on Dec. 3. Call 919-733-2750.

The **Wilmington Symphony Orchestra**, led by Steven Errante, invites all area music-lovers to dust-off their **Messiah** scores (or purchase one at the door) and join the **Walk-in Messiah** in UNC-W's Kenan Auditorium on Dec. 3 in a sing-along of this famous holiday oratorio. Or if you prefer, simply come and listen. The following evening, Dec. 4, the Wilmington Symphony will reappear in Kenan for their annual **Holiday Concert**, featuring the Christmas portion of **Messiah** (with the augmented UNC-W Concert Choir this time) and songs for Hanukkah and Kwanzaa. However you choose to celebrate, the Wilmington Symphony offers two great ways to get into the spirit of the season. Call 800-732-3643.

Robeson Community College of Lumberton will host the **N.C. Symphony** in a traditional evening of holiday standards on Dec. 8. Call 919-733-2750.

And on December 12, Assistant Conductor **Jeffrey W. Pollock** and the **N.C. Symphony** will play a holiday pops concert in Grainger-Hill Performing Arts Center in Kinston. Call 919-733-2750.

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a play by Ketti Frings based on the novel by Thomas Wolfe

An O. Henry Christmas

adaptation, music & lyrics by Peter Ekstrom

Side Man

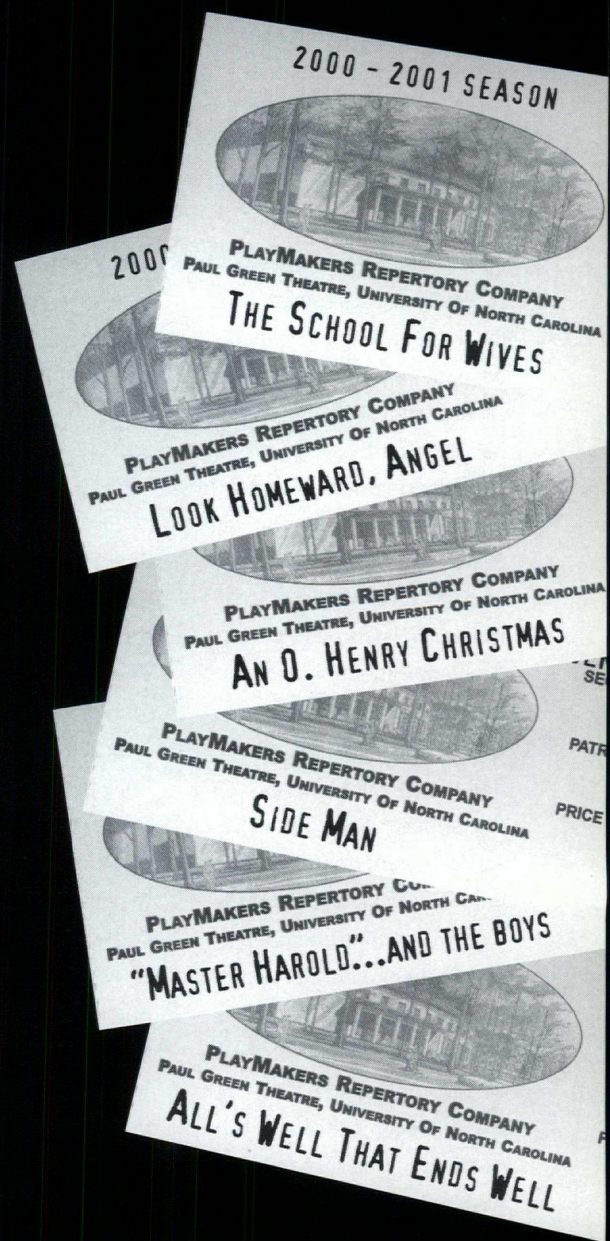
by Warren Leight

"Master Harold"...and the boys

by Athol Fugard

All's Well that Ends Well

by William Shakespeare



PlayMakers
Silver Anniversary Season

Paul Green Theatre, Chapel Hill

Choir and **Girls Choir**, with almost 100 children's voices combined, will offer its second annual holiday concert, led by Sandy Errante, on Dec. 16. The location is The Forum, an upscale retail space on Military Cutoff Road in Wilmington and the event is free and open to the public. A great way to relax while shopping for the family's holiday gifts!

Carolina Ballet will perform **Messiah**, the ballet, in Raleigh again this Christmas, Dec. 21-27. Until director Robert Weiss brought his Carolina Ballet to downtown Raleigh several years ago, no one here had thought of dancing to Handel's Christmas music. Since the work's recent debut, Weiss' innovative vision has scored high with critics and audiences alike. Where else could you see a futuristic battle scene, a chorus line of sheep, or a golden angel of the Annunciation, all under the heading of Handel's masterpiece? With the N.C. Symphony in Memorial Auditorium's pit, Weiss' *Messiah* will dazzle once again. Call 919-303-6303.

—Carl J. Halperin

Drama, Comedy, Tragedy

THE SEASON SETS THE STAGE

Theater in our region is exceedingly diverse, with theaters thick from here to the coast and fare that runs from

the musical to drama, from comedy to tragedy. Whether it's a university theater, a professional company, or a local community group, the caliber of stage work in North Carolina theaters is first rate.

Here's just a sampling of what's available to you this fall. And all of these houses have other works this season, as well. Ask about them when you call.

From Sept. 1-17, Burning Coal Theatre Company presents the North Carolina premiere of Conor McPherson's **The Weir** in Raleigh Memorial Auditorium's Second Stage. In a rural Irish pub, the locals tell ghost stories to impress a pretty young lady from Dublin. But the one *she* gives them is the granddaddy of them all. Call 919-388-0066.

Also at Raleigh Memorial Auditorium, North Carolina Theatre presents **Steel Pier** Sept. 8-17. A pilot wins a raffle to get a kiss from "Lindy's Lovebird," but he's killed in a crash before he can collect his prize. He gets three weeks to come back and collect, and falls in love. The production is set in 1933, when dance contests filled the steel piers of Atlantic City. Call 919-831-6941 or TicketMaster at 919-834-4000.

Long Leaf Opera opens its second season with **Susannah**, the quintessential masterpiece by Carlisle Floyd, on Sept. 28 and 30 and Oct. 1 at



A famous star, a famous Broadway classic. Tom Selleck is coming to Duke in *A Thousand Clowns*

COURTESY OF DUKE THEATRE PRESENTS

Durham's Carolina Theatre. Set in Appalachian Tennessee during the Depression, and filled with religious passion, *Susannah* will be the first full-length presentation by the company. Call 919-560-3030.

Before their work on *Jesus Christ Superstar*, Tim Rice and Andrew Lloyd Weber first collaborated on **Joseph and the Amazing Technicolor Dreamcoat**, the Biblical story of Joseph and his jealous brothers, who sell him as a slave when he receives a "coat of many colors." Cape Fear Regional Theatre in Fayetteville mounts a production of *Joseph* from Sept. 29-Oct. 15. Call 910-323-4234.

From Oct. 5-10, East Carolina Playhouse in

Greenville presents **Gypsy**, the story of Gypsy Rose Lee, who invented the strip-tease, and her mother Rose, the Director's Nightmare of a stage mother. The musical includes such songs as "Small World" and "All I Need Is the Girl." Call 252-328-1192.

Thalian Hall in Wilmington is the place to be for **Brigadoon** from Oct. 12-22. An enchanted village teaches a cynical man about love and then gives him the chance to keep it, in this magical musical by Lerner and Lowe, with a definite and romantic Scottish lilt. Call 910-343-3664.

From Oct. 13-29, Sanford's Temple Theatre offers **The Uneasy Chair**, a literate Victorian Drawing Room comedy, poking fun at the people and the times. Call 919-774-4155.

Just in time for Halloween, Raleigh Little Theatre presents **Dracula** Oct. 13-31. When a child is struck by a mysterious illness, can it be possible she is the victim of a vampire? Taken from the novel by Bram Stoker, this thriller promises ghoulish fun in the grand manner of melodrama. Call 919-821-3111.

From Oct. 25-29, **The Darker Face of the Earth** by Pulitzer Prize-winning poet Rita Dove will be presented in the Bryan Center at Duke University. Directed by Jeff Storer, *The Darker Face of*



David zum Brunnen as Dickens muses about writing his Christmas classic

the *Earth* is a retelling of the Oedipus myth, set in pre-Civil War South Carolina. Call 919-684-4444.

Also in late October, tickets go on sale for Duke's **A Thousand Clowns**, which will be performed Feb. 6-25, 2001, in Reynolds Theatre on the Duke campus. A remounting of the famous Broadway classic, this production will star Tom Selleck in the role of Murray. For further information, visit the Web site at www.duke.edu/web/drama/selleck.

From Nov. 2-12, University Players present August Wilson's **Fences** at N.C. State's Thompson Theatre in Raleigh. Winner of the Pulitzer Prize, Tony Award and Drama Critics Circle Award, *Fences*

plays out the story of a black family's crisis in the wake of revelations about the father's actions. Call Ticket Central at 919-515-1100.

Kiss Me, Kate, a hilarious musical version of Shakespeare's *The Taming of the Shrew*, is on stage at the New Bern Civic Center, Nov. 3-18. The musical features such memorable songs as "Brush Up Your Shakespeare." Call 252-633-0567.

The holiday season begins Nov. 28-Dec. 2 with **The Night Before Christmas Carol** by Dickens scholar Elliott Engel at the Sunrise Theatre in Southern Pines. A one-man show telling how Charles Dickens might have come up with his Christmas masterpiece, this production stars

Triangle actor David zum Brunnen as Dickens. Call 910-692-3340.

From Nov. 30-Dec. 17, Raleigh Little Theatre presents the 17th season of its annual Christmas classic, **Cinderella**, a slapstick musical comedy sure to delight the entire family. Call 919-821-3111.

Two O. Henry stories—"The Gift of the Magi" and "The Last Leaf"—are adapted by Peter Ekstrom for PlayMakers Repertory Company's **An O. Henry Christmas**, Nov. 29-Dec. 22, in Chapel Hill. Both tales address the selfless love that causes one person to sacrifice something of his own for the happiness of another. This production is directed by Peter Schaffner. Call 919-962-PLAY.

The ArtsCenter Community Theatre (ACT) presents **The Canterbury Tales**, Dec. 1-10 in Carrboro. A modern adaptation of Geoffrey Chaucer's Middle English masterpiece, *The Canterbury Tales* was adapted and directed by Derrick Ivey. Call 919-929-2787.

Finally, Ira David Wood III reprises his role as Ebenezer Scrooge for Theatre in the Park's adaptation of **A Christmas Carol**, Dec. 5-13, at Raleigh Memorial Auditorium. This cleverly twisted reinterpretation of Charles Dickens' classic is now in its 27th season. Call 919 831-6058.

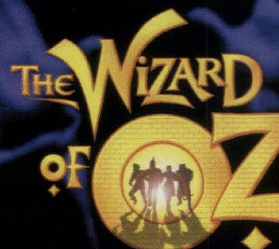
—Alan Hall

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Kooldest Kats

POP MUSIC MAKERS DEFINE THE BEAT OF THE SEASON

The fall season always brings a marked increase in pop music bookings in North Carolina (and everywhere else), and the fall of 2000 will not be an exception. For everyone who supports live music, this preview will pinpoint some of the great music that we will be hearing between September and Thanksgiving at various regional venues.

Let's start with a pair of upcoming bookings at the Raleigh Entertainment and Sports Arena. On Sept. 15, the hottest act in country music, **Dixie Chicks**, will be in concert at RESA, with reborn bluegrass sensation Ricky Skaggs opening. As of this writing, the Chicks' second album, *Fly*, still sits atop *Billboard's* Top Country Albums chart, where it debuted 48 weeks ago. This will be a monster show from one of the most credible Nashville major label acts. These are, after all, the women who returned the banjo to country music.

The seemingly ageless **Tina Turner**, one of the great artists of her generation, is in the midst of her farewell tour. She will be appearing at the Raleigh Entertainment and Sports Arena on Oct. 8, with special guest Joe Cocker opening. Anyone who has not seen this woman light up a concert



PHOTO COURTESY OF SONY MUSIC

The Dixie Chicks

stage had better seize this opportunity. Anyone who has caught Tina's live thing knows enough to buy tickets ASAP.

Turning to another huge venue, Raleigh's Alltel Pavilion continues its summer season into the fall, as usual, with bookings that run into October. **Sting**, with the young blues sensation **Jonny Lang** opening, will take the stage at Alltel on Sept. 8. This booking will provide a compelling sonic variety, between the ever-sophisticated groove that is Sting and the young-boy blues/rock of Lang.

On Sept. 12, Alltel will host one of the current princesses of pop as former Mouseketeer **Britney Spears** arrives to shake her moneymaker. If you have any young teens currently held under the spell of the multi-platinum Ms. Spears,

get ready to get your pocket picked over this gig. Just remember, for your young Britney fans, the price you pay for their ticket will be worth it. They'll have a great time at this show.

On a much different note, the **B.B. King Blues Festival** will stop off at Alltel Pavilion Sept. 22. This should be an extraordinary blues concert, featuring the living legends B.B. King and Buddy Guy, as well as sterling up-and-comers Corey Harris and Susan Tedeschi. Blues fans will want to mark this date on their calendars.

In what looks like Alltel's final booking of its 2000 season, the rock acts **Counting Crows** and **Live** will take the stage on Oct. 17.

Blues fans will also want to make note of the upcoming

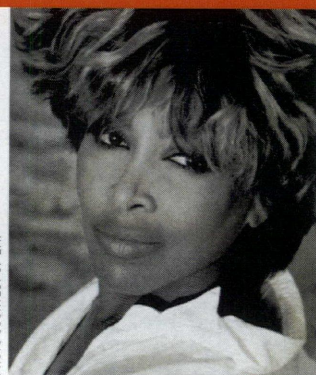


PHOTO COURTESY OF EMI

Tina Turner

Keb' Mo' concert, scheduled for Oct. 12 in Stewart Theatre on the campus of North Carolina State University in Raleigh.

On a smaller, but certainly no less exciting, scale, Carrboro's storied music venue, Cat's Cradle, has a number of excellent bookings coming this fall. Let's start with the deeply punk vibe of the **Mr. T Experience**, slated for Sept. 11. Fans of actual country music will be pleased to learn that **Junior Brown** returns to the Cradle on Sept. 15. The following night, Sept. 16, the estimable rock outfit **Cracker** arrives in Carrboro, and the night after that, Sept. 17, the inventive sound of **Yo La Tengo** will hold sway. Cajun music fans will delight in the news that one of the great acts of traditional Cajun, **Balfa Toujours**, plays Cat's Cradle on Sept. 22. Five days later, on Sept. 27, reggae star **Buju Banton** arrives at the Cradle.

A couple of advanced Cat's Cradle bookings of note include a **Levon Helm** concert on Nov. 9 and an appearance by folk/rocker **Dar Williams**

the following night, Nov. 10.

Frank Heath, owner of Cat's Cradle, is also presenting rock artist **Ben Harper** at The Ritz in Raleigh on Nov. 12.

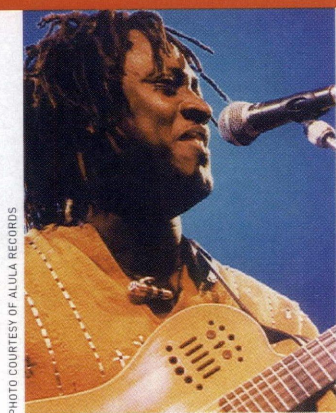
Fans of spiritual music will be pleased to learn that **The Fisk Jubilee Singers** will be performing on Nov. 18 in Duke University's Baldwin Auditorium.

Our opportunities to hear top world music artists in Triangle venues have certainly increased in the last few years, thanks in large part to the Duke University Institute of the Arts and the North Carolina Museum of Art.

This fall Duke has booked several outstanding world music artists. On Sept. 22, the Haitian group **Boukman Eksperyans** will be in concert at Duke U.'s Reynolds Theater. Their sound is an exotic combination of Voodoo jazz, Haitian traditional, Zairian soukous and reggae.

The Moroccan ensemble **Nass Marrakech** will perform in Duke U.'s Nelson Music Room on Oct. 7. They work a very intricate combination of Gnawa trance music, Afro jazz and North African traditional music, using an impressively wide variety of instruments to augment mesmerizing vocals.

Olodum, a group from Salvador de Bahia in Brazil, will perform in Duke's Page Auditorium on Oct. 11. Olodum, which is also a cultural group, works a heavily



Habib Koité

percussive sound in combination with Brazilian samba, creating a music that has been dubbed samba reggae in Brazil.

The "Voices of Mali" concert features vocalist **Oumou**

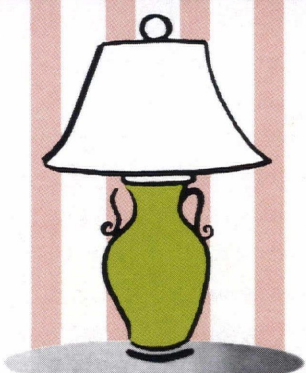
Sangare and **Habib Koité** and **Bamada**. This event takes place on Nov. 2 in Duke's Reynolds Theater. Sangare and Koité are internationally recognized artists whose music is nothing less than a slice of the Malian cultural heritage. The chance to see these two together, plus Koité's band, Bamada, makes this a choice ticket.

Meanwhile, for something a lot more Cuban, try **Compay Segundo**. This featured performer on Ry Cooder's *Buena Vista Social Club* album will be in concert on Sept. 8 at the North Carolina Museum of

Art's Bryan Museum Park Theater. The man is about 94 years old and he's still a sublime singer. He's the history of 20th-century Cuban music and one of the greatest treasures ever produced in the province of Santiago. I'm so there it's not funny.

Country music fans will get their fill at the 2000 North Carolina State Fair. Opening day of the fair, Oct. 13, will find **Montgomery Gentry** performing in the acoustic nightmare known as Dorton Arena. Oct. 16 will bring country legend **George Jones** to the fairgrounds. **Yankee Grey** appears

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Oct. 17, and on the following evening, Oct. 18, the super retro country outfit **Asleep at the Wheel** will be in concert at Dorton. **Lila McCann**, who has finally graduated from high school, will perform at the fair on Oct. 19. And Oct. 21 will herald the arrival of one of the hottest new artists in Nashville, **Brad Paisley**. The fair and its concert series conclude Sunday, Oct. 22, with a visit from the incomparable **Willie Nelson**. Not to be missed.

For these State Fair concerts, the Dorton Arena doors open at 6 p.m. and the music starts at 7 p.m. The rule is concert seating, which means first ones in the door get the best seats.

Call the following telephone numbers, or visit the web sites noted for ticket and other information at the venues above:

- **For Duke U. events:** Duke box office, 919-684-4444
- **For Alltel Pavilion:** 919-834-4000 or online at www.sfx.com or www.cel-lardoor.com
- **For RESA concerts:** 919-834-4000 or www.sfx.com
- **N.C. Museum of Art box office:** 919-715-5923
- **Stewart Theatre:** 919-515-3927
- **Cat's Cradle:** 967-9053

In addition to bookings at these large venues, pop music will echo through the fall air at smaller locations all over the region.



COURTESY OF ECU DEPARTMENT OF UNIVERSITY UNIONS

"Riders in the Sky," come down to earth at East Carolina University

The **American Music Jubilee** offers a full calendar of programs from now until Christmas at the Rudy Theater in Selma: Sept. 1-2; 8-9; 15-16; 22-23; 29-30 & Oct. 6-7; 13-14; 20-21; 27-28. Their Christmas shows are scheduled for: Nov. 23-25; 30 & Dec. 2; 7-9; 14-16; 18-23. Call 919-202-9927.

Gospel fans will want to be at the Gospel Park (8 miles north of Hertford, 8 miles south of Elizabeth City on highway 17) for the 13th Annual **Gospel Singing Convention** on Sept. 15-17. It's a three-day, outdoor event, sponsored by the Albemarle Gospel Singing Association. Call 252-264-2079.

A couple of country bookings are coming up in Fayetteville. **Rascal Flatts** is scheduled for Sept. 22 at The

Palamino and the **Clay Walker** concert is slated for Oct. 20 at the Cumberland County Civic Center. Call 910-323-8877.

And for a taste of zydeco at the beach, **Buckwheat Zydeco** will be appearing at UNC-Wilmington on Sept. 23. Call 910-962-3500.

The Outer Banks Forum will present the widely recognized **N.C. Repertory Jazz Orchestra** on Oct. 9 in Kitty Hawk. Call 252-255-0284.

Two very noteworthy pop music events are coming up in Greenville at East Carolina University's Wright Auditorium. **Riders in the Sky**, singing cowboys, will rope you in on Oct. 6, and the **Marcus Roberts Trio** will offer music from jazz, Broadway tunes and other pop genres on Oct. 20. Call 252-328-4766.

And speaking of music and

state fairs, on Nov. 4, **The Kinleys**, **Trace Adkins** and **Wade Hayes** will be performing at the Lenoir County Fairgrounds.

The Temptations, featuring lead singer Dennis Edwards, will perform in the Crystal Coast Civic Center, Morehead City, on Nov. 4. Call 888-899-6088 or 252-247-3883. Heading a few miles west, they will be at the auditorium in Smithfield on Dec. 5. Call 919-209-2099.

Lovers of the Latin beat won't want to miss **Oscar Lopez** in Concert on Nov. 4 in Thalian Hall, Wilmington. This Chilean-born guitarist is flamenco-influenced and performs Latin, jazz, classical and pop. Call 800-523-2820.

The following month, Wilmington's popular venue, Thalian Hall, will present **Rhythm & Brass—A Salute to Duke Ellington & Louis Armstrong**, Dec. 15-16. Call 800-523-2820.

—Philip Van Vleck

Brush, Palette and Chisel ARTISTS RE-CREATE THE SEASON

Autumn—a nip in the air, a crunch at our feet. The pace quickens as summer fades into fall. The tempo also picks up in the art world. There's a plethora of exciting exhibitions and events in the area this fall.

An exhibit of works by legendary photographer Ansel Adams will be at the North



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NORTH CAROLINA

Museum of Art

ABOVE: Ansel Adams (1902–1984), *The Teton and the Snake River*, Grand Teton National Park, Wyoming, 1942, University of Arizona, used with permission of the Ansel Adams Publishing Rights Trust.

(919) 839-6262 www.ncartmuseum.org

Carolina Museum of Art in Raleigh. A special exhibit with paintings by Bob Timberlake and Andrew Wyeth will be on view in Wilmington, and sculpture by art faculty from North Carolina's universities will be on display in Greenville.

Regional organizations are sponsoring juried shows or spotlighting artists and their works with gallery and studio tours. New galleries are cropping up with fresh talent, while established galleries garner new generations of fans.

This fall, fit some art into your schedule. The English essayist Walter Pater remarked, "Art comes to you proposing to give nothing but the highest quality to your moments as they pass." Not a bad proposal.

On Oct. 8 the **North Carolina Museum of Art** will present the work of Ansel Adams, one of the most talented of American photographers. Entitled "In Praise of Nature," the exhibit includes more than 60 of Adams' photographs, most of them from the American West. The exhibit also highlights other photographers working between the years of 1860 and 1960. The photographs of Carleton Watkins, Eadweard Muybridge, Alvin Langdon Coburn, Edward Weston and Imogen Cunningham portray nature's intense spiritual influence on photographers of this era. "In Praise of Nature"

COURTESY OF N.C. MUSEUM OF ART



White House Ruin, 1942, by Ansel Adams

will run through Jan. 7, 2001. The North Carolina Museum of Art is located at 2110 Blue Ridge Road, Raleigh. Call 919-839-6262.

Another North Carolina Museum of Art exhibit, "Interiors," will run Sept. 17 through Dec. 3. This exhibit of paintings, photographs, prints and sculpture portrays the different kinds of space, whether physical, mental or spiritual. The modern art exhibit includes interiors as diverse as an abandoned house and a Polish concentration camp.

"Interiors" features 32 works by 12 artists. Many noted North Carolina artists are in the exhibit, including Stephen Aubuchon of Raleigh, Donald Furst of Wilmington, Jeffrey Goll of Durham, Alex Harris of Durham, Page Laughlin of Winston-Salem, Andrea Mai Lekberg of Durham, Elizabeth Matheson of Hillsborough and Brad Thomas of Davidson.

Lewis Carroll fans will be interested in the **Ackland Art Museum's** newest offering. "Lewis Carroll Centenary

Exhibition," which will run from Sept. 10–Oct. 29, features vintage photographs, drawings and manuscripts of Alice, the White Rabbit, the Mad Hatter and other timeless characters created by author and illustrator Lewis Carroll. The exhibit offers insight into the extraordinary imagination of one of the greatest children's tales, *The Adventures of Alice in Wonderland*.

On Sept. 10 the Ackland also will open "Mass and Masterpiece: Celebrating the Eucharist in the Renaissance and Baroque." The exhibit includes works from the Ackland's permanent collection and provides a close look at the celebration of the Eucharist and how the church shared the doctrine of redemption.

The Ackland will open "Dürer and the Apocalypse" on Nov. 12, focusing on 15 of German painter and engraver Albrecht Dürer's woodcut illustrations. Included in the exhibit is the Ackland's famous *Four Horsemen of the Apocalypse*. The woodcut, which has not been on display for a number of years, was created around 1498. The exhibit will also feature prints and drawings by other artists on apocalyptic themes.

The Ackland Art Museum is located on the UNC-CH campus on the corner of Franklin and Columbia streets. Call 919-966-5736.



The Apocalypse (title page), 1498, by Albrecht Dürer at the Ackland Museum in Chapel Hill

Artspace in Raleigh will offer a Christmas shopping alternative—"C.O.U.C.H." (Contemporary Objects and Utilitarian Crafts for the Home). This juried selection will include some furniture but will primarily offer sculpture, lamps, jewelry, glassware, metal work and other creations. The display and the shop will run from Nov. 24-Jan. 6. Artspace is located at 201 E. Davie. St. in Raleigh. Call 919-821-2787.

A significant restoration project has helped save art and photographs at several African American colleges. A new exhibit, "To Conserve a Legacy: Artwork Collections from Six Black Colleges," showing the results of this project will open Oct. 15 and run through Dec. 3 at the **Center for Documentary Studies** at Duke University in conjunction with North Carolina Central University and the Duke University

Museum. The Addison Gallery of American Art and Studio Museum in Harlem coordinated the restoration project. Newly restored vintage photos show campus life at Tuskegee Institute, Hampton University and other African American universities. Also in the exhibit are old paintings belonging to the universities. The exhibit will be in the Center for Documentary Studies' Juanita Kreps Gallery of the Lyndhurst House, 1317 W. Pettigrew St., Durham. A portion of the exhibit will also be at North Carolina Central University's Art Museum, 1801 Fayetteville St., and at the Duke University Museum of Art on the East Campus. Call 919-660-3663.

The **Durham Art Guild's** juried arts show keeps getting bigger and better. This year's event, which will run from Oct. 29 through Nov. 26, features more than 100 local and statewide artists. A nationally known juror, to be announced at the show, will designate prizes. Visitors will view ceramics, paintings, sculpture, fiber work and more. The 46th Juried Arts Show of the Durham Art Guild will be in the Royall Center for the Arts, 120 Morris St. Call 919-560-2713.

Come the holiday season, more than 50 artists will be showing off their talents during the **Chatham County Arts Council Studio and Gallery Tour**. Visitors can drop in on

pottery at their wheels or talk to sculptors about their inspiration. Painters, woodworkers and many other artisans will participate. Of course, this event dovetails perfectly with the holiday shopping season. The Chatham County Arts Council Studio and Gallery Tour will run from Dec. 2-4. Call 800-468-6242 or 919-542-0394.

Cedar Creek Gallery in Creedmoor will celebrate its 33rd annual Fall Kiln Opening on Oct. 7 & 8 and Oct. 14 & 15. Visitors can stroll around watching craftspeople blowing glass and making pottery. Works by more than 250 craftspeople will be on display. Cedar Creek's Museum of American Pottery will also be open. Cedar Creek Gallery is located at 1150 Fleming Road, Creedmoor. Call 919-528-1041.

The small **Collective Arts Gallery** is relatively new in Raleigh, but is gaining attention for innovative works. This fall the gallery will be putting the spotlight exclusively on Triangle talent. Holly Fischer's sculpture will be on display from Sept. 2-28, Stephen K. Nilson & Kath Nilson's pottery and jewelry from Oct. 4-30, Richard Daniel Adams' etchings from Nov. 3-30 and Chris Campbell's works in clay from Dec. 2-23. The Collective Arts Gallery is located at 8801 Leadmine Road. Call 919-844-0765.

The **Arts Council of Moore County** will sponsor "Something Moore VI" from Sept. 29-Oct. 1. The biennial tag sale will include paintings, antiques, china, silver, crystal and much more. The sale benefits ACMC's programs and services. There'll be a Friday night preview party before the general sale on Saturday. Bargain hunters can check out the clearance sale on Sunday. The event will be located at the old Peebles Building in the Town & Country Shopping Center in Aberdeen.

The ACMC's **Campbell House Galleries** will spotlight the sculpture of Doris Ringenbach in October, the oil paintings of Mary O'Malley in November and the Impressionist oils of Jesse MacKay in December. The Campbell House Galleries are at 482 E. Connecticut Ave. in Southern Pines. Call 910-692-4356.

Bob Timberlake has always acknowledged that Andrew Wyeth's rustic landscapes influenced his work. An exhibit at **St. John's Museum** in Wilmington will bring the two artists' works together under one roof. "Andrew Wyeth and Bob Timberlake: Painting on Familiar Ground" will run from Sept. 15-Oct. 22. More than 45 landscape paintings and illustrations by the popular Lexington, N.C., artist and the renowned Chadds Ford,

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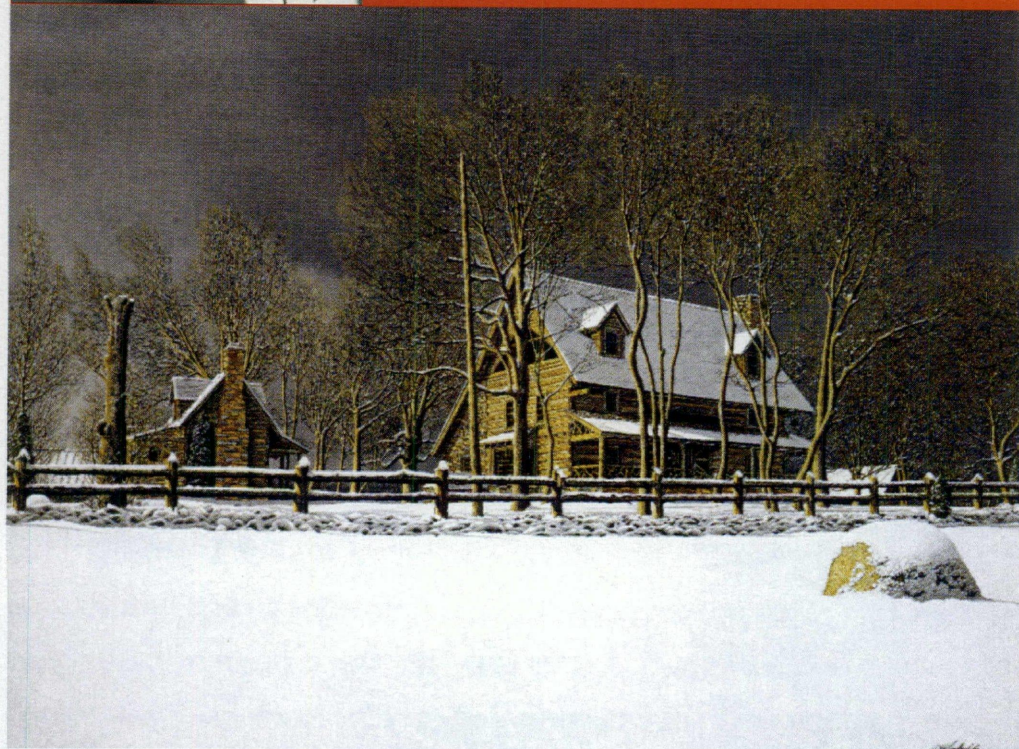
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COURTESY OF THE ST. JOHN'S MUSEUM OF ART

First Light, by Bob Timberlake

Penn., painter will be exhibited in the Hughes Gallery of St. John's Museum, 114 Orange St., Wilmington. Call 910-763-0281.

Each year the **School of Art at East Carolina University** hosts an exhibition of works by university art faculty throughout North Carolina. This year the focus is on sculpture. "Sculpture 2000" will contain diverse works by some talented professors who practice well what they preach. The exhibition will run Oct. 6-25 in the Welling-ton B. Gray Gallery on the ECU campus in Greenville. For more information call 252-328-6336.

The **Rocky Mount Art Center** is in the process of moving to a new facility after

its building was destroyed last year by the great flood. Meanwhile, the Art Center is opening an intriguing exhibit "The Sculpture Salmagundi IV" on Sept. 1 outside the Rocky Mount City Hall. This is a juried exhibition of 12 varied sculptures, most of marble or steel. The Best of Show award went to Hanna Jubran, whose red and blue steelwork is entitled *Sun Dance*. This outdoor sculpture show will remain at City Hall at the corner of Nash and Franklin streets through June 8, 2001. Call 252-972-1163.

Fans of fine glass will want to check out **Fayetteville Museum of Art's** new exhibit, "Dale Chihuly: Seaforms." This glass artist designs delicate sculptures of creatures

of the sea. Over 20 glass sculptures as well as 10 drawings by Chihuly will be on display from Sept. 9-Nov. 3. From Nov. 18-Jan. 21, the museum will spotlight some of Charlotte's leading contemporary artists. This is the third in a series of exhibitions showcasing art works by North Carolina artists. The Fayetteville Museum of Art is located at 839 Stamper Road. Call 910-485-5121.

—Nell Yates

Turning a New Leaf

NORTH CAROLINA WRITERS DELIVER A CORNUCOPIA OF FALL RELEASES

As fall leaves begin to turn a radiant array of colors and wend their way earthward, fall readers may be turning

another set of leaves—the pages of one of the latest books from this season's bounty of new releases.

Lovers of regional literature should be thankful for this cornucopia of titles, spanning the genres from fiction and poetry to memoirs and even essays. Many authors with new publications are also making stops throughout the Triangle and eastern North Carolina for readings and signings. And a handful of special events for both readers and writers help make the fall's fine harvest complete.

Three anthologies are certain to make headlines in coming months—chief among them, the collection *This is Where We Live* (UNC Press, September). Edited by **Michael McFee** as a companion volume to 1992's story collection *The Rough Road Home* and 1994's poetry anthology *The Language They Speak Is Things to Eat*. *This is Where We Live* features short fiction by 25 of the state's contemporary writers, including **Ellyn Bache, Sarah Dessen, Tony Earley, Philip Gerard, Marianne Ginger, John Kessel, Lawrence Naumoff, June Spence, Daniel Wallace** and **Marly Youmans**, just to name a few.

Tony Earley, who has recently found even more success with his novel *Jim The Boy*, is recognized in another collection, *New Stories from*

The South 2000, edited by **Shannon Ravenel** (Algonquin Books of Chapel Hill, September). Now celebrating its 15th anniversary of presenting the cream of the crop in each year's fiction, *New Stories 2000* features several other writers with North Carolina ties, including **Wendy Brenner**, **Clyde Edgerton**, **Allan Gurganus**, **John Holman** and **Romulus Linney**.

Also celebrating an anniversary this year—its 10th, in fact—is the Novello Festival of Reading, sponsored by the Public Library of Charlotte and Mecklenburg

County. In honor of the occasion, editors **Amy Rogers**, **Robert Inman** and **Frye Gaillard** have produced *Novello, Ten Years of Great American Writing* (Down Home Press/John F. Blair, October). The roster of writers is impressive: **Fred Chappell**, **Pat Conroy** and **Gail Sheehy**; **Clyde Edgerton**, **Jill McCorkle** and **Lee Smith**; **Jerry Bledsoe**, **David Halberstam** and **Tom Wolfe**; **Walter Cronkite** and **Charles Kuralt**. Even those who may not have heard of Novello can't fail to recognize these names.

For those who prefer

longer works to collections of shorter pieces, North Carolina prose writers have produced a wide spectrum of novels this fall. Three hotly praised titles are already in bookstores: North Carolina native **David Payne's** *Gravesend Light*, a love story set on the Outer Banks; former *DoubleTake* associate editor **Leah Stewart's** debut novel, *Body of a Girl*, about a murder in Memphis; and Duke graduate **Eric Martin's** first novel, *Luck*, about Duke students, tobacco farms and the abuse of Mexican migrant workers (it's got romance and intrigue as well).

While on the topic of love stories... New Bern remains the home of a man considered one of the best male writers of romantic fiction in the country; in an attempt to maintain that distinction, **Nicholas Sparks** has published a fourth novel, *The Rescue*, about a volunteer firefighter in Edenton, the single mom he falls for, and her learning-disabled son, whom he saves from a near-fatal car accident.

Two highly respected novelists are also delivering new works this season. **Charles F. Price**, who won the Sir Walter Raleigh Award for *Freedom's*



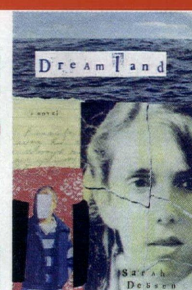
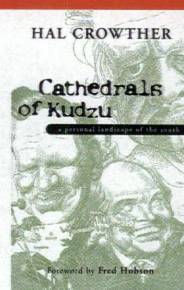
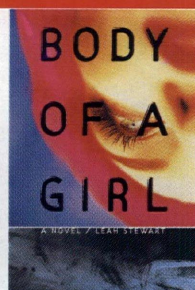
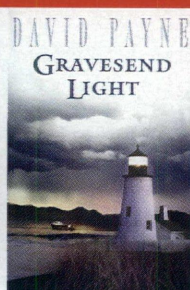
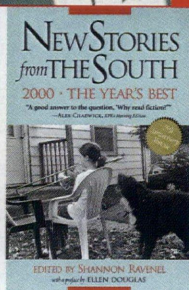
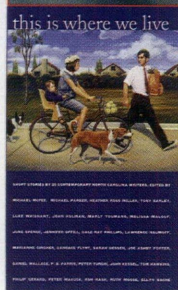
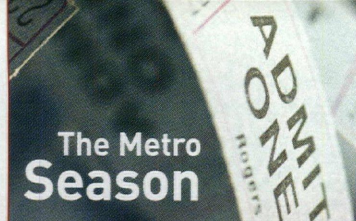
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Altar in 1999, explores cock-fighting and moonshining in his third novel, *The Cock's Spur* (John F. Blair, October). And Raleigh native **Armistead Maupin**, who won great fame with his *Tales of the City*, returns with *The Night Listener*, in which a gay novelist becomes enmeshed in the plight of a sexually abused 13-year-old boy.

Two other well-known and well-loved writers of fiction are also great poets, and they're both concentrating their energies on the latter genre this fall. **Fred Chappell**, the state's fourth and current poet laureate, presents *Family Gathering* (LSU Press, October), which sketches with both humanity and humor a series of characters from a family get-together. And **Robert Morgan**, whose fame grew exponentially earlier this year when Oprah chose his *Gap Creek* for her book club, delivers *Topsoil Road* (LSU Press, November), which explores Western North Carolina history, including stories of the Cherokee and more personal tales related to the author's own Welsh ancestry.

A trio of local memoirs promises to run the genre's

full gamut. Already in stores, **Wallace Kaufman's** *Coming Out of the Woods: The Solitary Life of a Maverick Naturalist* (Perseus Publishing) charts one man's evolution from taking an idealistic journey "back to nature" to experiencing something entirely anti-Thoreauvian.

Personal journeys are also at the heart of two other autobiographical tales. **Tim McLaurin's** *The River Less Run* (Down Home Press/John F. Blair, September) follows the author, his mother, his children and both a brother and a brother-in-law on a trip Westward by Winnebago and inward, looking at relationships and family. And **Joe Martin** and **Ross Yockey's** *On Any Given Day* (John F. Blair, September) charts how Martin, a high-ranking executive with North Carolina National Bank, was diagnosed with Lou Gehrig's disease in 1994, was given 20 months to live and yet found the hope and determination to both survive and thrive even to today.

Robert Inman's *Coming Home: Life, Love and All Things Southern* (Down Home Press/John F. Blair, October)

straddles two genres—autobiography and essay—with stories stretching back to his boyhood in Elba, Alabama. Another noted essayist, **Hal Crowther**, surveys the region with *Cathedrals of Kudzu: A Personal Landscape of the South* (LSU Press), already in bookstores. And Raleigh's **Jim Dean**, former editor of *Wildlife North Carolina*, has fished through his previously published outdoors essays to produce *The Secret Lives of Fishermen* (UNC Press, September).

Several of North Carolina's leading authors of young adult fiction or children's picture books have long since proven that their works are worthy of older readers' attention as well. **Sarah Dessen** is a master of the young adult novel, and her newest, *Dreamland* (Viking, September), delivers a provocative tale of high school romance gone wrong—wrong to the point of physical abuse. Two illustrated books promise to be less thematically intense: **Jackie Ogburn's** *Magic Nesting Doll* (her *Reptile Ball* is a gem of a kids' book) and **Suzanne Tate's** *Oozey Octopus: A Tale of a Clever Critter*.

While authors with ties to the state are certain to be making the rounds for book signings, North Carolina has also become a popular touring destination for other writers across the region and across the nation. Several authors are going to be making stops in the Triangle or Eastern North Carolina, including **Terry Kay** (*Taking Lottie Home*), **Jane Mendelsohn** (*I Was Amelia Earhart and Innocence*), **Sena Naslund** (*Ahab's Wife*) and **Howard Owen** (*Harry and Ruth*). And as a special treat for fans of *Southern Living*, two former editors at the magazine, **John Logue** and **Gary McCalla**, will visit North Carolina promoting their new book, *"Southern Living": A Sort of Memoir* (LSU Press).

Other events include the **North Carolina Writers Network's Fall Conference** in Raleigh (Nov. 10-12), featuring keynote speakers Lee Smith and Jill McCorkle on "Driving Miss Daisy Crazy" (919-967-9540); UNC-Chapel Hill's **Second Sunday Readings Series**, including Sept. 10 readings by novelist Daniel Wallace and poet Julie

Readings and Signings

While bookstores throughout the region may offer occasional signings or readings, the following are noted for their usually busier schedules. A selection of noteworthy events is featured below; for complete information, please contact the individual bookstores.

- **Barnes and Noble, Raleigh**, 919-782-0030
Call for schedule.
- **Barnes and Noble, Cary**, 919-467-3012
Nicholas Sparks, Sept. 22; Tom Hawkins, contributor to *This Is Where We Live*, Oct. 11; Keith Flynn, Oct. 17; Judy Goldman, Nov. 7.
- **Barnes and Noble, Durham**, 919-419-3012
Hal Crowther, Sept. 12; Marianne Gingher, Sept. 19; an author from *This Is Where We Live*, Oct. 8; Nancy Peacock, Oct. 27.
- **Barnes and Noble, Wilmington**, 910-395-4825
Call for schedule.
- **Bristol Books, Wilmington**, 910-256-4490
Call for schedule.
- **Dee Gee's Gifts and Books, Morehead City**, 252-726-3314
Sarah Shaber, Sept. 2; Clyde Edgerton, Oct. 28.
- **Manteo Booksellers, Manteo**, 252-473-1221
Suzanne Tate, Nov. 24.
- **McIntyre's Fine Books, Pittsboro**, 919-542-3030
Wallace Kaufman, Sept. 9.
- **Quail Ridge Books, Raleigh**, 919-828-1588
Tim McLaurin, Sept. 3; Leah Stewart, Sept. 6; Hal Crowther, Sept. 17; Sarah Dessen, Sept. 24; Robert Inman, Sept. 25; Howard Owen, Oct. 1; Sena Naslund, Oct. 14; Jackie Ogburn, Oct. 22; Terry Kay, Nov. 2; Armistead Maupin, Nov. 14; John Logue, Dec. 3; Robert Morgan, Dec. 8; Fred Chappell, Dec. 10; Michael McFee, Dec. 17.
- **The Regulator Bookshop, Durham**, 919-286-2700
Leah Stewart, Sept. 5; Hal Crowther, Sept. 7; Jane Mendelsohn, Sept. 15; Shannon Ravenel, Sept. 28; Michael McFee, Oct. 3; Tim McLaurin, Oct. 5; Sarah Dessen, Oct. 14; Robert Inman, Oct. 25; Judy Goldman, Nov. 16; John Logue and Gary McCalla, Dec. 2; Fred Chappell, Dec. 8; Robert Morgan, Dec. 11.

Fay and Nov. 12 readings by fiction writer P.B. Parris and poet Stephen Knauth (919-962-3461); and a **lecture series at the Weymouth Center** in Southern Pines, whose Sept. 24 event boasts mystery writer Margaret Maron (910-692-6261).

—Art Taylor

Celebrating life

FALL FESTIVALS LET THE GOOD TIMES ROLL

The invigorating weather and colorful landscape are all it takes for folks to get together and romp in parks and streets for fall festivals. Dozens of events are on the outdoor entertainment schedule around the region. Choose from the colorful palette of a Chrysanthemum festival, the mouth-watering dishes of a seafood festival, the rhythmic sounds of a blues festival or the pre-season glitter of a Christmas festival. You'll find it hard to pick a favorite when you browse through the activities described here because people in this region can put the icing on a festival.

The 23rd annual **Piney Woods Festival** will brighten the season on Sept. 2 & 3 at Hugh MacRae Park in Wilmington. Sponsored by the Arts Council of the Lower Cape Fear and New Hanover County Parks Department, the event will feature 34 juried artists, 12 craft demonstrators, a children's hands-on art

area, entertainment on two stages and a food court featuring ethnic and traditional favorites. Diverse entertainment will include creek dancers, harp music, cloggers, pipes & drums, a flamenco guitarist and more. Call 910-762-4223.

The mournful sounds of the Mississippi Delta and the ragtime exuberance of the Piedmont Blues will vibrate through historic Durham Athletic Park on Sept. 8 & 9 when the 13th annual **Bull Durham Blues Festival** takes center stage. The event will feature national, regional and local Blues artists such as Odetta, called Queen of American Folk Music and one of the most influential of all African-American folk singers, and Bernard Allison, son of the late Blues great, Luther Allison. Related events will be held in many Durham locations in the days preceding the main festival. Call 919-683-1709.

A parade of authentic antique cars, trucks and farm machinery will chug down Main Street in Bennett for the **Flatwoods Festival and Parade**, Sept. 8 & 9. A pottery auction and live music will open the event on Friday at the Hussey farm. The downtown parade will follow on Saturday. After the parade, activities will continue at the Hussey Farm: pottery demonstrations, local artists

painting, pony rides, demonstrations by the Special Forces from Fort Bragg and bluegrass music. Old favorite foods such as homemade ice cream will be on sale. The U.S. Post Office will make a special cancellation of the antique John Deere A. Call 336-581-3677.

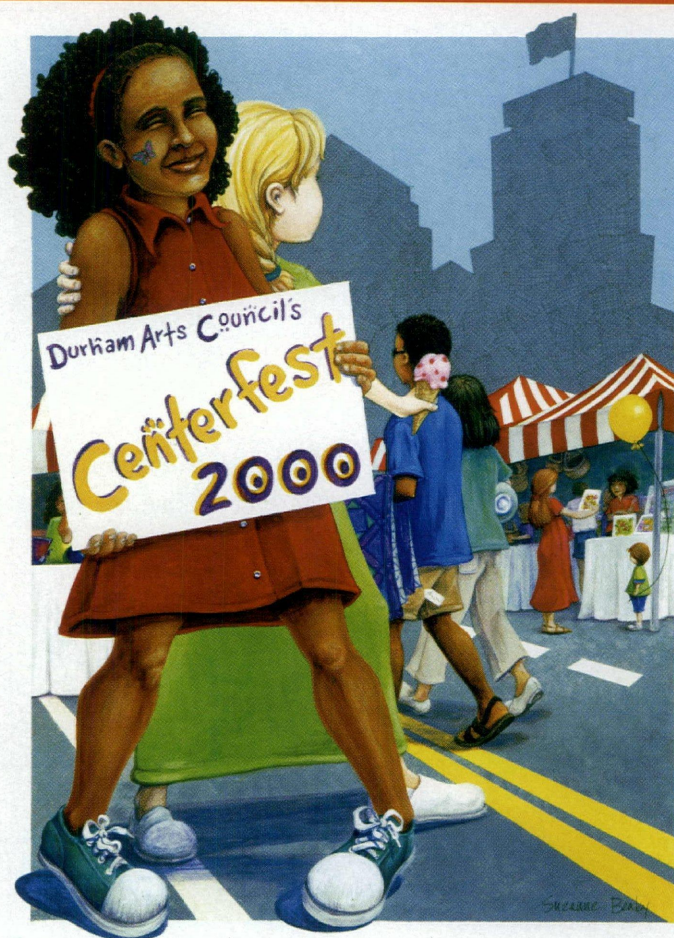
The Greeks are throwing a party! In the Kerr-Scott Pavilion at the N.C. State Fairgrounds in Raleigh, the 21st annual **Grecian Festival 2000** will be celebrated on Sept. 15, 16 & 17. The Opa event (fun in Greek) will offer authentic Greek food, including their legendary pastries; a live Bouzouki Band, dancing, cooking demonstrations, a silent auction and shopping in the new air-conditioned tent Gift Shop. The event is sponsored by the Holy Trinity Greek Orthodox Church with a portion of the proceeds going to benefit Habitat for Humanity. Call 919-781-4548.

The streets of downtown Durham will be jammin' Sept. 16 & 17 when **Centerfest**, one of the state's oldest and largest street-arts fairs, spreads out and tunes up on Five Points Plaza. According to official count, 100,000 attended last year. More than 30 musical groups—including The Basics (who recently opened a recording studio in Durham) and The Sons of steel—will perform on three stages, and 130 juried artists

from across the Southeast and beyond will show their work. Food and fun will add to the mix. Call 919-560-2723.

Down Windsor way, the 10th annual **Chicken on the Cashie—Bertie Style!** will send up the sounds of music, the aroma of fresh-cooked chicken and the airy sight of soaring golf balls on Sept. 20. The popular chicken festival, featuring a golf tournament, music by The Embers and a variety of savory chicken dishes cooked up by members of the Bertie County Volunteer Fire Departments, will be held near the banks of the Cashie River at the Cashie Golf and Country Club in Windsor. Proceeds go to participating volunteer Fire Departments and the Windsor/Bertie County Chamber of Commerce. Call 252-794-4277.

For the 20th year, **Oktoberfest** will bring a little bit of Germany to Raleigh, Sept. 21-24, in an open air Bavarian Beer Garden where the aromas of grilled knockwurst, German potato salad, strudel and the Oom-Pah rhythm of The Little German Band and Dancers will dominate the atmosphere. From 10,000 to 14,000 people gather annually to enjoy the four-day event, to be held this year at North Hills Mall in Raleigh. Oktoberfest is the annual fundraiser for Hospice of Wake County Inc. and is staffed by



volunteers who support its program of care for terminally ill patients and their families. Call 919-676-2620.

Benson Mule Days, rated as one of the top 20 festivals of the Southeast, will hold a preliminary event on Sept. 15 with the 13th Annual Tee-Off Golf Tournament at Reedy Creek Golf Course. The main festival will begin on Sept. 21 with carnival rides and an outdoor concert at Benson Singing Grove, featuring Billy Joe Royal. The mule judging competition, a mule race and a wagon train, composed of buggies, wagons, horses and mules, will take place on

Friday and the 51st annual Benson Mule Days Parade is scheduled for Saturday. Benson Mule Days rodeos will be held on all three festival days. Call 800-441-7829 or 919-894-3825.

A reenactment of Civil War troops encamped in a meadow will be one of the authentic historic features at the **Malcolm Blue Farm Festival**, Sept. 29-Oct. 1, at the Malcolm Blue Farm, Route 5, Aberdeen. A puppet show, folk and country music, craft demonstrations, Farm animals and country cookin' will add to the intergenerational atmosphere of the

occasion. Call 910-944-7558.

To pay tribute to America's builders, the **Festival of the Building Arts** will be held Sept. 30 at the historic Bellamy Mansion, 503 Market St., Wilmington. Over 20 building crafts people will demonstrate traditional and contemporary building arts—from brick masonry and plastering to computer-aided drafting. Call 910-251-3700.

Clam chowder, shrimp burgers, calamari, charred mullet and sea urchin on a stick—these are only a few from the big catch of seafood dishes you can sample from almost 100 booths at the **North Carolina Seafood Festival** in Morehead City, Oct. 6–8. Four stages will feature nationally known recording artists, local country-music groups and the traditional music of the Menhaden Chanteymen. From the "Chowder Cook-off" on Friday night to the "Blessing of the Fleet" on Sunday Morning, this festival is a real Down East experience. Call 252-726-6273.

Animals will have their day in court at the 15th annual **International Compassionate Living Festival**, Oct. 6–8 at Four Points Hotel Raleigh Crabtree, 4501 Creedmoor Road in Raleigh. A full roster of speakers on animal rights will include Tom Regan, professor of Philosophy at NCSU, speaking on "Understanding Animal Liberation," and Matt Ouellett from the University of

Massachusetts at Amherst on "Why Doesn't Everyone Agree with Me?" The Festival will have an opening event on Friday night at Quail Ridge Books, 3522 Wade Ave. in Raleigh, where authors Steve Wise and Joan Dunayer will read from their acclaimed books on achieving animal rights. Call 919-782-3739.

The popular **Festival of the Autumn Moon**, a celebration of local artists sponsored by the Alliance for Historic Hillsborough, will decorate the landscape on Oct. 7 at the Burwell School, a Historic Site located in the Historic District



of Hillsborough. Artists will display their work and talk with visitors. Lively music, vendors and other entertainment will add to the pleasures of the day. (Rain date, Oct. 8.) Call 919-732-7741.

Flowers will reign at Tryon

Palace in New Bern when thousand of blossoms decorate the gardens with color for the fall **Chrysanthemum Festival**, Oct. 13–15. On the South Lawn, the Brigade of Guards will be encamped and in the Crafts and Garden Shop, historic plants will be for sale. The festival will spill out into New Bern for a city-wide family celebration with crafts, entertainment, dances, rides and games. The palace gardens will be open free to the public. Call 800-767-1560 or 252-514-4737.

At the **Mill Creek Oyster Festival**, Nov. 4, you may want

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October 13 -15, 2000

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30 dealers from more than 10 states offering the finest in antique furniture, porcelain, silver, paintings, and jewelry. Introducing garden furniture, urns, planters, art, orchids and unique plants, birdhouses, and other fun garden accessories.

Call 919-231-4006 for more information and tickets.

to head inside for the all-you-can-eat steamed oysters option, or you may not get past the tantalizing aroma outside without tucking into a plate of fried shrimp, fried fish or fried oysters, served up with coleslaw, hush puppies and pork n' beans. This benefit for the local volunteer fire department will take place at Mill Creek near Morehead City. Call 252-726-0542.

The Southern Pines Festival of Trees will welcome the holiday season on the weekend before Thanksgiving, Nov. 16-19. Choirs will sing and decorations will sparkle, as community spirit creates a festival to benefit the Sandhills Children's Center for children with impairments and developmental delays. Designers, schools, church groups, civic organizations and individuals will decorate trees, make wreaths and stockings, and create a unique menorah display. Judges will award prizes for the best decorated trees, and on Nov. 21, after the festival is over, public bidding will open for trees, wreaths, stockings and wine. Call 910-592-3323.

Over 200 arts and craftsmen from nine states will be featured at the 25th annual **Eastern Carolina Craftsmen's Christmas Festival** in Fayetteville, Nov. 24-26. Among those setting up booths will be the noted artist William Rogers from Florida. The



COURTESY OF TRYON PALACE HISTORIC SITES & GARDENS

The incredible beauty of autumn will soon be unfurled at Tryon Palace

festival will be located in the Charlie Rose Agro-Expo Center, a part of the Cumberland County Coliseum Complex in Fayetteville. Call 910-483-2040.

At Swan Quarter, near Lake Mattamuskeet in Hyde County, the **Swan Days Festival** will celebrate the return of the Tundra Swan and other waterfowl to the storied lake on Dec. 2 & 3. The event will feature wildlife tours, handmade arts and crafts, historic presentations and displays, wildlife writing and photography workshops,

and this year a slide show on colonial water birds. Located at the Mattamuskeet National Wildlife Refuge and centered at Mattamuskeet Lodge, which is on the National Register of Historic Places, the festival will benefit the Friends of Mattamuskeet Lodge to help with its restoration. Call 252-926-9311.

Decoys have become collectors' items and decoy carving a favorite craft in recent years, making the **Core Sound Decoy Festival** a popular yearly event. This year's festival, December 2 & 3,

overlaps with the **Core Sound Waterfowl Weekend**, Dec. 1-3, at the new Core Sound Waterfowl Museum on Harkers Island. The Decoy Festival, at Harkers Island School, will feature a show and sale of decoys carved by members of the Core Sound Decoy Carvers Guild. The fun will escalate with the "music" of the loon-calling contest and other entertainment. Call 252-726-3164.

When do festivals turn into Christmas celebrations? (No research available.) But Southport and Oak Island will bridge that changeover with a **Christmas by the Sea Festival**, featuring a series of events that will span the first half of December. Starting Dec. 1 with a parade on Oak Island, the festival will continue until Dec. 17 with tours of decorated homes in both locations, a Christmas flotilla in Southport harbor and a Marine band concert benefiting Toys for Tots. Call 800-457-6964 or 910-457-6964.

—Frances Smith

Cheap thrills

SPORTS FANS CHEER A ROBUST SEASON

Whether you like fighting mackerel for money down at the beach, lying back on a lazy Sunday afternoon to watch polo at the track in Pinehurst, or wincing at bodies crashing when the NHL comes to town, you're in the right part of the

country. Now you're also in the right season. After the struggle of braving the steaming Carolina summer, cool fall weather beckons the athlete—and sports fan—in all of us.

It's hard to imagine a richer mix of sports, games and activities than can be found in any season from Raleigh to the coast. But the sports scene truly comes alive in September, with the arrival of the first cool breath of Canadian air. From kayak classics to century rides, you can meet hundreds of Tar Heels participating, playing, competing—and working hard for usually little or no pay to organize events that in the end are almost always about good times, not money. (Though it's possible to make out pretty well if you have a good day at a fishing tourney like the Fall Surf Fishing classic at Carolina Beach in October.)

So in that vein of fun and cheap thrills, MetroSeason Sports offers a few editor's picks of sometimes irreverent, but always fun ideas for fall excursions and competitions. Now step aside. Watch this cast.

If you're going mackerel fishing up and down the North Carolina coast, get ready for the fight of your life. It's not for the weak of heart. When the schools hit, the action is frantic—and fun. Along with over 60 total fishing tourneys in North Carolina each year,

many of them, like the **Hardee's Atlantic Beach King Mackerel Tournament**, Sept. 7–10, focus solely on the blue-backed king mackerel. This one is the country's largest all-cash tourney. Call 252-726-1804. The **Wrightsville Beach King Mackerel Tournament**, Sept. 21–23, is another good bet. Call 910-256-6550. If you're not into boats, the 12th Annual **Carolina Beach Fall Surf Fishing Tournament**, Oct. 20–22, is a must. Registration fees are charged. Call 910-458-5400.

You can get your own slice of golf heaven this season because there are hundreds of golf tournaments and courses to choose from in North Carolina, one of the great golf states. But if you're a serious golfer on a budget, the **Carolina Golf Association's** many local tournaments are a good bet for a weekend of fun. With 40 tournaments a year, there's sure to be one around your hometown, with events at the **Foxfire Resort**, in Whispering Pines and the **Plantation Golf Club** at Pinehurst among those scheduled this fall. A CGA card is required for entry, but most clubs provide these at low cost. Registration fees are dirt cheap. Call the CGA at 910-673-1000.

From polo to rodeo, North Carolina is heavy into horse play this fall. The most genteel



Hard-hitting fast-moving Hurricanes put their moves on a new season

activity we can recommend is polo—except if your intention is to get up on those horses and play the game, that is. The **Pinehurst Polo Club** holds matches every Sunday afternoon at 2 p.m. throughout the fall. Players and fans are welcome—and there's no charge. The first two events of each month are played in Pinehurst; the last two take place at a track near Rougemont, about 20 miles north of Durham on 501. Call 910-949-2106. For a rowdier atmosphere, there are plenty of horse shows and rodeos, too. The **Annual**

Stampede in the Park Rodeo at Martin Community College, Sept. 30–Oct. 1, should be a blast. Call 252-792-1521. Or try the **Sunny Side Open Horse Show** at the Eastern Agricultural Center in Williamston, Sept. 30–Oct. 1. Call 252-792-8530. Then plan to be at the same location for the **SRA Rodeo Finals**, Nov. 10–12. Call 252-523-2610.

The state finals of the **N.C. Senior Games** are sure to inspire athletes of all kinds in Raleigh, Sept. 25–Oct. 1, promising more of the action seen in various regions during

the qualifiers last spring. Over 2000 seniors will participate in running, painting, swimming, dancing and cheering at various locations all over Raleigh. Call 919-755-9757.

Professional sports events around the area are not expensive and not bad. Besides a little grumbling here and there, one thing has become obvious: The new **Raleigh Entertainment and Sports Arena** is a great—and often cheap—place to watch national sports. Nosebleed seats are less than \$25 a pop now for both the **Carolina Hurricanes** and **Carolina Cobras**, the area's own Arena Football team. Thanks to smart design, the top-level seats offer a different and not entirely unpleasant perspective on the field or rink below. Moreover, though not yet champs, both local pro teams exhibit plenty of guts and blinding speed—and of course, often play host to great teams from Boston, Dallas and New York and elsewhere on a regular basis. And don't forget the **Mudcats** at the renovated Five-County Stadium or the **Durham Bulls** on their home diamond—both of those teams still have some games to go.

The cross-state bicycling journey, **Cycle North Carolina**, is an unbeatable bet for outdoor fun. For \$125 bucks, you'll get treated like a king or queen as you make your

way on the back of a bicycle from Boone to Wilmington, Oct. 7–14. Chronicled in a series of *News and Observer* articles last year, bicyclists from 32 states took two weeks to criss-cross this rather broad state from Murphy to Manteo—800 miles in all. This year, the trip is only a week, covering 420 miles, and where hundreds of bicyclists—many who let organizers in vans take their luggage and tents—will spend a night in Southern Pines, Lumberton and Albemarle on their way to Wilmington. The demographics are older riders using the trip as a vacation get-away. Though some sleep in hotels, most camp. "It's all about doing it at your own pace—and having fun," says Cycle North Carolina spokesman Mick Kulikowski. Call 919-361-1133.

—Patrik Jonsson

Potpourri:

MUSEUMS, MEETINGS & MERRYMAKING

We tried to herd the season's events into a few categories, but a number of mavericks kicked the traces and broke free. We managed to rein in a few of these. Among the pleasures you'll find here are a traveling dinosaur-sculpture exhibit, a madrigal dinner, a Native American celebration, two antiques fairs, Halloween fun, and a hint of Christmas. But before

the Christmas season bursts full speed upon us, we have a wonderful season to enjoy. Have a wonderful time.

MUSEUMS

Far from Homeland: A Collection of Children's Art From Around the World, is a touring exhibition featuring refugee children's artwork from the London International Gallery of Children's Art on display at Exploris of Raleigh until Oct. 1. While at Exploris, **Far from Homeland** will also feature artwork from local refugee children, members of the Lutheran Family Services World Club Program, who are now settled in the Triangle area. Exploris, an interactive museum about the world, is located at 201 E. Hargett St. in Raleigh. Call 919-834-4040.

You might call it a dinosaur family reunion. America's largest traveling dinosaur exhibit, **The Dinosaurs of Jurassic Park: The Lost World**, is coming to the North Carolina Museum of Natural Sciences, Oct. 7–Jan. 15, 2001. Produced by Dinosaur Exhibitions, LLC, the exhibit will use props from Steven Spielberg's films *Jurassic Park* and *The Lost World* and sculptures of rare dinosaurs such as *Giganotosaurus*, the largest meat eater ever discovered, and a *T. rex* baby in a nest—plus 15 full skeletal casts and other artifacts. Special programs will tie in



COURTESY OF NCMNS

Butting heads was a way of life for Pachycephalosaurs—among the enormous dinosaur sculptures at the N.C. Museum of Natural Sciences

the traveling exhibit with the valuable dinosaur fossils permanently displayed in the museum. A highlight of the exhibit will be a lecture on Nov. 14 by Michael Crichton, renowned author and dinosaur enthusiast.

Is Halloween just for black cats, ghosts and witches? Not when you can celebrate at NCMNS' **Natural History Halloween** on Oct. 28. In addition to live animals, games and activities, this Halloween event will offer hot cider, cold drinks and home-baked goodies.

Fossil Fair, a special event dedicated to fossils from North Carolina and around the world will take you back in time at NCMNS on Nov. 11. You can bring your own fossils for expert identification. When you enter the Paleo Zone, you can hunt for a shark tooth in the fossil dig. In the museum auditorium specialists will give live prehistoric presentations.

The N.C. Museum of Natural Sciences is located at 11 West Jones Street in Raleigh. Call 919-733-7450.

At the North Carolina Museum of History's Music of the Carolinas series on Sept. 10, you'll find it hard to stop your toes from tapping to the traditional bluegrass and old-time music of **Virginia and the Carolinians**. This Chatham County-based acoustic band features guitar, banjo, fiddle, bass and close vocal harmonies. PineCone cosponsors the performance.

George Servance, an accomplished wood-carver from Thomasville, will be carving at the Museum of History's Artist at Work series on October 18-22. You can watch George and chat with him as he creates dancing dolls, walking sticks, Biblical figures, and other pieces.

Louise Bightman Maney, a Cherokee potter and North Carolina Folk Heritage Award winner, who traces her pottery lineage back to the late 1700s, will be the Museum of History's Artist at Work on Nov. 15-19. You can see her making pottery and hear her tell stories about her people. Maney will be one of many Native Americans performing at the museum for the Native American Celebration on Nov. 18. The day will celebrate North Carolina's Native American heritage with activities, crafts, music and foods.



COURTESY OF NC MUSEUM OF HISTORY

Savor the aura of colorful native dress, dancing and storytelling at the Native American Celebration at the N.C. Museum of History.

Some of the state's most talented Native American performers will entertain you and introduce you to their talents and customs.

Author **Jerry Bledsoe** will bring **Christmas Stories** to the Writer's Block series at the Museum of History on Dec. 2. Bledsoe will read from his stories in *The Angel Doll* and *A Gift of Angels*. A book signing will follow the program.

The N.C. Museum of History is located at 5 East Edenton St. in Raleigh. Call 919-715-0200.

If you wish to have your antique pieces appraised or auctioned, you'll want to be at the Joel Lane Museum House in Raleigh on Sept. 30 for the second annual **Antiques Appraisal Fair**. The featured appraisers, Bob Brunk and Bob Ruggerio, work with Sotheby's and will provide auction estimates on items brought in for their review and will give information on history, craftsmanship and estimated value. If interested, call the Joel Lane Museum House to schedule an appointment

with the appraisers. Everyone who visits with the appraisers will receive a free guided tour of the Joel Lane Museum House, directed by a costumed docent. The house is located at 728 W. Hargett St. in Raleigh. Call 919-833-3431.

MEETINGS

The joint meeting of Preservation North Carolina's year 2000 Annual Conference and the North Carolina Main Street Program's 20th Anniversary Conference, **Partners in Smart Growth: Main Street and Preservation**, will be held September 14-17 in New Bern. The N. C. State Historic Preservation Office joins these two organizations as a sponsor of the three-day gathering, which features Thomas Hylton, a Pulitzer Prize-winning journalist and author of *Save Our Land*, *Save Our Towns: A Plan for Pennsylvania*, and Philip A. Morris, editor-at-large of Southern Progress Corporations, publishers of *Southern Accent*, *Southern Living* and *Coastal Living*. Call 919-832-3652.

Dr. Mary Pipher, clinical psychologist and author of best-selling self-help books, will speak before the **Raleigh Professional Women's Forum** on Sept. 14 at Sister's Garden on Millbrook Road in Raleigh. Dr. Pipher is known for her "penetrating insights and practical solutions" to problems for

today's families. Her latest book, *Another Country: Navigating the Emotional Terrain of Our Elders*, will form the backdrop for her speech. Call 919-821-1172.

N.C. Knowledge Nova: Energizing Tomorrow's IT (Information Technology) Workforce conference is scheduled for Sept. 26-27 at the Raleigh Convention and Conference Center. Subjects and items on the agenda include the proposed national IT skills standards and the release of NCEITA's statewide workforce survey. The conference is presented by the North Carolina Electronics and information Technology Association, ExplorNet, the N.C. Department of Commerce, the Department of Public Instruction and the N.C. Community College System. For more information, visit NCEITA's web site at www.nceita.org.

Raleigh will be the site of the first **Government Technology Conference Southeast** from Oct. 24-27 at the Raleigh Convention and Conference Center. The event, which is being put on by *Government Technology* magazine and North Carolina State government, is expected to draw government and high-tech representatives from around the South. *Government Technology* sponsors other events around the country, drawing between 3000

COURTESY OF THE PINEHURST, S. PINES, ABERDEEN AREA CONVENTION & VISITORS CENTER



Rocking horses from days gone by are corralled at the Cameron Antiques Fair

and 22,000 attendees. E-government initiatives will be a primary focus of the conference. Call 919-928-9780.

MERRYMAKING

At the **Cameron Antiques Fair** in Moore County, more than 300 dealers will display their antiques and fine collectibles in village shops and along Main Street. The all-day event will be located in the historic district of Cameron on Oct. 7. Call 910-245-7001.

Wilmington's grand riverboat the *Henrietta II* will embark on a fall series of six-hour nature cruises, Oct. 23 & 30 and Nov. 6 & 13. A true sternwheel paddleboat, the *Henrietta II* will depart from the dock at the Wilmington Hilton Riverside on North Water Street and wind her way up the Cape Fear River to the mysterious Black River. Miles of scenic wilderness, narrated plant and wildlife interpretations, breakfast,

lunch and live entertainment are in store for passengers. Call 800-676-0162.

Graves, apparitions, bumps in the night—a ghoulish jaunt through Wilmington's is in store for those who participate in the 7th annual **Halloween History-Mystery** tour on Oct. 28 & 29. Sponsored by the Bellamy Mansion Museum, the tour invites you to see the sites and hear the stories of beasts and specters from yesteryear. Tickets go on sale Oct. 1. All proceeds benefit the continuing restoration of the Bellamy Mansion, one of North Carolina's historical treasures. Call 910-251-3700.

And for small goblins, the **Halloween Ghost Trolley**, horse drawn and decorated for the occasion, will move through downtown Wilmington, Oct. 26-31, while an eerie voice tells stories of Halloweens past, tailored for young children. Call 910-251-8889.

The **New Bern at Night Ghost Walk** pageant is the city's 10th and will showcase the Best of Ghost Walk on Oct. 27 & 28. Celebrated ghosts will relate history as they lived it while visitors tour beautiful historic homes and walk through New Bern's Cedar Grove Cemetery. Call 252-638-8558.

Elizabeth City will offer a **Taste of Thanksgiving** at the local Farmer's Market on Nov. 17-18 when a bounty of homegrown products will be prepared and presented for the holiday season. Call 252-338-3954.

It's a sellout every year—the popular holiday event, **Madrigal Dinner**, held each year in the ballroom at N.C. State University's Stewart Theatre. The show features an elegant Elizabethan dinner, period costumes and period entertainment of dancing, juggling, singing and storytelling. Dates this year are Nov. 29 & 30 and Dec. 1-4. Tickets will go on sale by mail in early September, by phone and walkup in late Sept. Call 919-515-1100. **MM**

—Frances Smith

EDITORS NOTE: Send information about your area's upcoming events (with color photos or slides) to: Frances A. Smith, events editor, *MetroMagazine*, 5012 Brookhaven Drive, Raleigh, NC 27612. Email address: frances33@earthlink.net. Entries for October should arrive by September 7.

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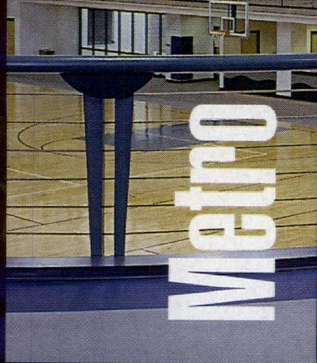
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Body and soul

RECREATION CENTER GRACES WILMINGTON CAMPUS

Stately pillars and serpentine walls define the entrance to the campus of the University of North Carolina at Wilmington (UNC-W). The buzz of traffic along one of Wilmington's busiest streets quickly fades along the gently curving roadways of this thriving univer-

sity community. Tall Carolina pines alongside the campus drives shade red brick buildings in neo-traditional Federal and Georgian architectures, carrying the names of benefactors and scholars who have helped shape this 53-year-old university.

The newest building on the UNC-W campus, the 64,000-

square-foot Student Recreation Center, formally opened on April 11, 2000. The Center characterizes UNC-W's successful program of campus planning and its effort to build facilities that enhance the total living and learning environment of students.

"The idea for the Student Recreation Center came about

in 1992 when Chancellor (James R.) Leutze asked me, 'What would it take to develop the best comprehensive recreation program in the state?'" said Patricia Leonard, vice chancellor for student affairs. "The Student Recreation Center reflects his and the University's commitment to providing our students with



an environment where they can grow personally and academically."

UNC-W is one of the most prominent institution of higher learning in southeastern North Carolina, a region defined by small towns, burgeoning tourism, golf course communities, and a fragile coastal ecosystem. It is also the fastest-growing campus in the state's 16-school UNC network and the fourth most academically competitive campus in the system. This standing is the result of a decade of effort and innovation on the part of the UNC-W community, headed by Leutze, a recognized traditional scholar and educator. A

close-knit team of academics, administrators, students and trustees has linked goals for greater intellectual and educational achievement with the careful planning, expansion and enhancement of the UNC-W physical plant. That commitment places the Wilmington campus in the forefront of the state's universities in technological advances and, in the process, the creation of handsome and functional buildings.

The new recreation center fits right into that mold, says John Murray of BMS architects in Wilmington, one of two firms selected to design the Student Recreation Center. "The planning stages of this

project involved representatives from all over the campus community."

Murray's firm teamed on the Center with the Chapel Hill firm of Corley Redbone and Zack, which had recently completed a recreation building for East Carolina University. "Together we combined special expertise with local knowledge and daily oversight," says Murray.

He notes that the initial plans for the building outstripped its budget; the final project cost was \$8 million. "What is included says a lot about the philosophy of the Chancellor and the University," says Murray. "We have a facility that provides three

multi-purpose courts for basketball, volleyball and badminton. There's a fitness center and aerobics room, a 30-foot climbing wall, a three-lane running, jogging and walking track and spacious locker rooms."

But, he adds, a great deal of thought, physical space and money went into a Wellness Services Center to help students with nutrition, sexual health and other health issues. Most of the west wing of the building is devoted to a Discover Outdoor Center where students can check out camping equipment, including canoes and kayaks. A special room with desks and computers is set aside for students to plan their trips.

SPREADING OUT The new 64,000-square-foot UNC-W recreation center is part of the school's rapidly growing campus.



Photos by Bryan Regan



CLASSIC ENTRANCE The Center's welcoming forecourt gently guides visitors from the expanse of the out-of-doors into the intimacy of the indoors.

The Center, located on the east side of the 650-acre campus, gives a new architectural take on the familiar theme of Federal/Georgian revivalist architecture. Here handsome red brick, a mandated campus building material, sheathes a more horizontal structure that settles nicely into the level landscape. It gives a sense of being separate from neighboring campus buildings, of occupying a large space with importance, but without compromising the scale of the other buildings nearby.

The Center's configuration follows Georgian symmetry,

with west and east wings flanking a tall front-gabled central block. This symmetry is enlivened by the building's welcoming forecourt, a curving brick walkway framed by a freestanding arched wall, almost a loggia, which complements the tall arched windows forming the entrance to the vestibule. The space between the arch and the entrance offers an opportunity to experience the enjoyable contrast between the building's hard edges and the softened colors and textures of its materials. Three tall pairs of doors adorned by

transoms and sidelights reflect the Carolina-blue sky while the mellow tones and texture of brick create a feeling of intimacy and anticipate what lies within.

Inside, the two-story atrium lobby soars to a coffered ceiling supported by flanking tiers of Ionic columns. Sculptural sconces light this graceful contemporary interpretation of the

into the lobby and reception area by the strikingly patterned floor of buff-colored Italian porcelain tile accented and trimmed in a muted teal. Past the access gates and curving reception desk, the view is of the three multi-use courts. On this hazy summer day all are in use, separated from each other by tall, partially transparent curtains. There is a basketball camp in



NEO GREEK REVIVAL Columns and railing supports, and a coffered ceiling continue the exterior's classical motifs into the two-story atrium lobby.

classical forms. The same combination of soothing color and texture within sharply defined spaces, which highlights the exterior, is carried

progress, and high school students from all parts of the country are being hosted by the UNC-W men's basketball team. (An NCAA Division I

team, the UNC-W Seahawks captured the Colonial Athletic Association's tournament last March and, as a result, earned a trip to the NCAA post-season basketball tournament.)

Tim McNeilly, Associate Director of Campus Recreation, began a tour of the building with an explanation of the computer data system that monitors all the Center's technology. "I can raise the

facility. We can open and close the pass-through gates which students access with their activity cards. And, in case of an emergency, we can open all the fire exits."

When complimented on the amount of light available within the building, McNeilly points out the clerestory windows that ring the upper walls of the first level and a ridge line of windows above the

as functional."

McNeilly's favorite is the Fitness Center, a 6000-square-foot exercise area in the east wing of the Center. Filled with rows of state-of-the-art exercise equipment designed for strengthening and limbering, the Fitness Center also helps in treating certain sports injuries.

The Fitness Center and a 2366-square-foot Aerobics

confined to Hanover Gym and Trask Natatorium.

McNeilly credits Rex Pringle, the director of campus recreation, for much of the research and testing necessary to produce the up-to-date building and equipment.

"Rex visited recreation centers on university campuses around the country," says McNeilly. "He knew what we needed and he was



ROOM TO PLAY The three multi-use courts can be separated by computer-controlled curtains for individual games or left open for large events.

curtains between our three multi-use courts from a central computer terminal. The terminal also allows the staff to control lighting and other equipment throughout the

running and jogging track on the second level. "On a bright day, we'll only need about a quarter of the lights available," says McNeilly, "so the building is energy efficient as well

Room are available to students and faculty, as is the rest of the athletic facility, for 17 hours a day—more than twice the time available when all campus recreation was

able to communicate that to the designers and other members of the Chancellor's advisory committee, who reviewed every aspect of this building while it was being



FAST TRACK The Center provides a new rubber-surfaced track for year-round running conditions complete with a view of the courts and climbing wall.



BREATHLESS VIEWS The Fitness Center offers a wide range of state-of-the-art equipment, plus rows of large windows that offer people working out views of both the courts and the campus.

planned and built."

Joined now by Vice Chancellor for Student Affairs Patricia Leonard and architect John Murray, McNeilly paused by the almost completed 30-foot rock-climbing wall, "lit by a separate skylight. The wall ascends to the Center's second level, so runners on

the track can watch the climbers," says McNeilly. "The wall has paths, ranging from those which a beginner can climb easily to those which simulate the equivalent of climbing Mt. Mitchell."

From the climbing wall we turned to the Outdoor Program Resource Center, a

spacious storage area with an outside garage-door entrance. Here camping and recreational equipment is stored and available for nominal rental fees to UNC-W students. Racks of brightly colored kayaks stand in the center of the room and the walls and open lockers are neatly hung with sleeping bags, cooking equipment, tents, and other gear for interacting with nature.

after college. Research indicates that people who start exercising and taking care of their health early tend to keep those habits." To help accomplish this, the Hundley Health Education Resource Center provides health related CD-ROMs, videos, and audio tapes for headsets which can be worn while exercising.

Health Educator Rosemary Ferguson stresses the importance of peer counseling for the college-age group and notes that the Student Recreation Center employs around 150 students. "These students assist with everything from checking out towels and exercise mats to working one-on-one with their peers in classes."

The UNC-W Student Recreation Center's \$8 million price tag was met primarily by private donations with some funding from student activity fees. This elegant, yet utilitarian, structure is the product of a lengthy development process that involved educators, administrators, students, two architectural firms, a general contractor and five subcontractors. The Center took 19 months to build during a time when Wilmington experienced two back-to-back hurricanes and an unseasonable snowfall. As a symbol of the spirit of the university campus, it is architecturally, functionally and educationally a worthy achievement. **MM**

Tim McNeilly's tour moved on to the Wellness Services area and the Hundley Health Education Resource Center. With obvious pride, Vice Chancellor Leonard describes the Hundley's purpose. "We want students to develop a healthy lifestyle which will stay with them

Metro Gourmet

Family Trees

SOUTHERN APPLES HAVE A GENEALOGY ALL THEIR OWN

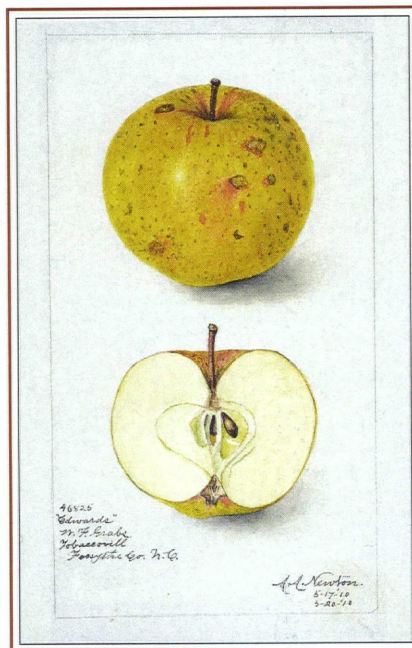
My interest in home-grown Southern apples took root some five years ago, during an afternoon visit with my mother's first cousin, Hazel Lloyd, at her home in the Orange County community of Orange Grove. As we lingered under the shade trees outside her house, I commented on her vegetable garden, thriving in the late summer sunshine. Lamenting that age had taken its toll on her ability to garden at full throttle, she apologized for the garden's smallness, though I judged it to be about the size of a tennis court.

Next to the garden, under a small grove of pecan trees stood a long row of makeshift tables, covered with thinly sliced apples scattered on screen-wire trays, drying for use the following winter. The sight made me hungry for fried pies, a confection I had always associated with the North Carolina mountains. There my good friends Lily and Maxine Nichols turn dried apples into fried pies so tasty that I'd hike all the way up to Sparta to get a batch.

Last fall I found terrific fried apple pies at the Durham Farmers' Market on Miss Emma's table of mighty fine

into a blaze of curiosity this past winter, when Beth Velliquette of the Herald-Sun wrote about Creighton Lee Calhoun Jr. This Pittsboro resident is a man on a gentle mission, to seek out and preserve heirloom varieties of southern apples before they vanish from our soil.

Calhoun and his wife Edith bought land south of the Haw River in Chatham County 20 years ago, after he retired from military service. Hearing a local gentleman reminiscing about the apple trees on his old homeplace, Calhoun decided to seek out a few old southern varieties to plant on their land. Discovering that local nurseries had none to offer, he began exploring the countryside, seeking out old apple trees and asking questions whenever he found one. Few people knew the varieties of trees even on their own property, but those who did gave him a name and obliged him as well with a twig from the heirloom tree. This he grafted onto rootstock for nurturing in his home nursery, and from this beginning a small orchard and a mighty passion grew.



Edwards apple drawing

baked goods. I truly meant to ask her all about the dried apples she used, but by the time the thought formed, my mouth was already full of pie.

These embers of interest flared up

REPRODUCTION COURTESY OF NATIONAL AGRICULTURAL LIBRARY SPECIAL COLLECTIONS

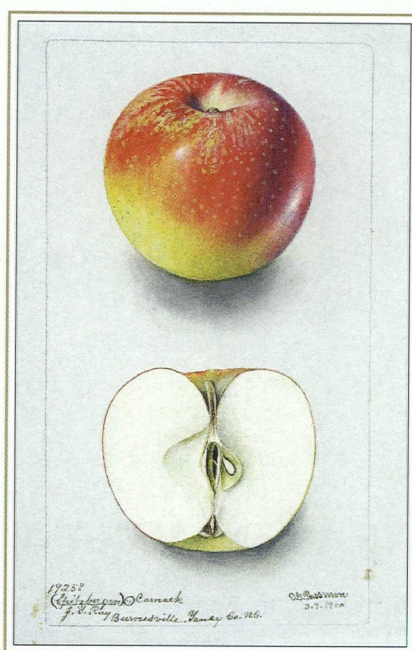
The Calhouns began an expedition through libraries, used bookstores, old agricultural journals, nursery catalogs, newspapers, letters and the memories of many an elderly Southerner. They found that southern apple varieties had never been comprehensively documented: The major texts on pomology tended to ignore or even disparage southern apples, while the distinguished southern pomologists had never written definitive works. Culling and sifting, pondering and digging further, they gathered and gleaned information that over the next decade blossomed into a splendid book. *Old Southern Apples*, published in 1995, is the first comprehensive work on the subject and an inspiration to anyone interested in the traditions of southern country living and cooking.

Calhoun defines an old southern apple as a variety dating back before 1928. By then, subsistence farming had nearly disappeared, in large part due to the rise of the railroad, which had made grocery stores possible. This ended a period of 300 years during which apples were a mainstay of the southern farm and table.

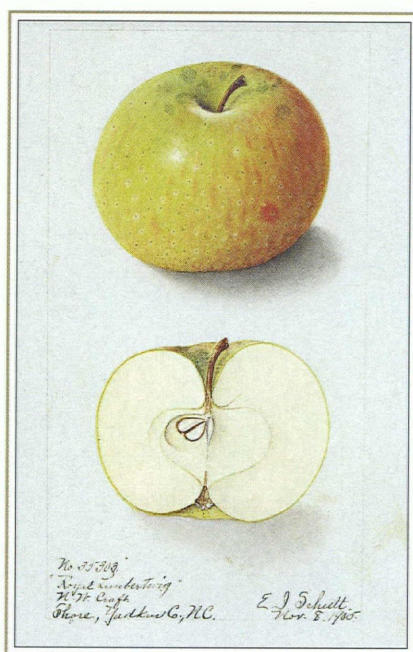
He notes that today about 80 percent of the apples grown and sold end up as healthy snacks; 100 years ago only 20 percent were grown for eating out of hand. From a typical farm orchard of 40 to 60 trees, southern families turned their apples into a year's worth of food. Calhoun catalogs 1600 southern apple varieties in his book, of which only about 300 are available today. Each southern farm family planted numerous varieties, because each kind of apple had its star qualities.

Some were for drying and some for putting up apple butter, jelly and preserves; others were for cider and vinegar, and some for feeding the hogs; some were for stewing and applesauce

since they soften quickly, others for apple pies since they stay firm through cooking. Making apple butter meant long hours of peeling, chopping and



Camack apple drawing



Limbertwig apple drawing

stirring the pot, so friends and families often gathered as they did for barn raisings, quilting bees and Brunswick stew sessions, to share the work and pass the time in good company.

Planting different varieties also ensured that some trees ripened in midsummer, others in late summer and still others during the fall. Southerners stored apples for the winter in "pits," digging out a broad, shallow hole in the ground, piling the apples in a conical heap, covering them with layers of straw, dried cornstalks or leaves, and then with layers of dirt. They also stored apples in tobacco barns, and in unheated rooms, gently perfuming the house and eliminating the need to dig out apples on a wintry day.

Since I have a refrigerator and handy grocery stores and farmers' markets, I will not be filling an apple pit this fall, but I do plan to stoke the fires of my own case of apple fever by following some of the Calhouns' simple directions in their book for drying apples and for making apple butter and vinegar. For those of you who might wish to try your hand at making apple cider, they recommend recipes from *Sweet and Hard Ciders* by Annie Proulx and Lew Nichols, Garden Way publishing. As soon as it gets cold enough, I'm planning to put some easy old-time apple comfort food on my table: apple-sauce, Waldorf salad, and fried apples with sausage and biscuits.

The Calhouns maintain a small nursery of old southern apple varieties, and offer a list of other sources in their book. Planting time is November and December and though I don't have room for even a dozen trees, I hope to plant one, and to keep my eyes peeled for elderly apple trees for which someone still remembers the name. When I find one, and if you find one, contact the angels of old time apples, Lee and Edith Calhoun, who are delighted that now and then a reader lets them know of an apple which they can move from the "considered extinct" section to the "extant" section of *Old Southern Apples*.

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REPRODUCTION COURTESY OF NATIONAL AGRICULTURAL LIBRARY SPECIAL COLLECTIONS

Apples A-B-C

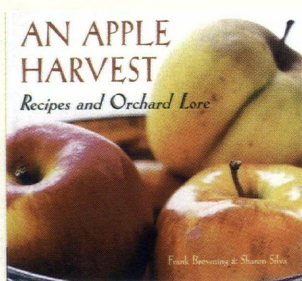
For apples on the hoof, meander on up the Blue Ridge Parkway to the Orchard at Altapass, between Boone and Asheville near Milepost Marker 328. Stroll through a 90-year-old apple orchard, lovingly restored by the Carson/Trubey family. They've revived the 3000 trees they found there and planted more, so pick an apple, count the Monarch butterflies, or just drink in the fine vistas of autumn leaves across McKinney Gap. The Orchard at Altapass is open daily through October, with traditional mountain music on the weekends. Call 888-765-9531, or visit www.altapassorchard.com.

HORNE CREEK LIVING HISTORY FARM

Located at Pentical, N.C., about 25 miles north of Winston-Salem. This farm is re-creating rural life circa 1900. Lee Calhoun has already planted 200 of the 800 heirloom apple trees that will make up the orchard.

Call 336-325-2298 for information and directions.

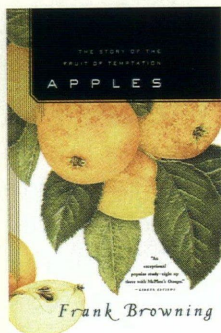
For armchair apple explorations, curl up with these three core volumes, but plan on an apple-infused eating experience within a fairly short time:



An Apple Harvest: Recipes and Orchard Lore

by Frank Browning and Sharon Silva

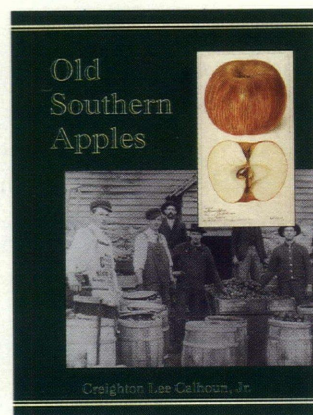
Ten Speed Press, 1999



Apples: The Story of the Fruit of Temptation

by Frank Browning

FSG/Northpoint Press, 1998



Old Southern Apples

by Creighton Lee Calhoun Jr.

McDonald and Woodward Publishing Company, 1995

Three things:

A QUOTE, TREE SOURCES, AND A CALL TO ACTION

A quote from *Old Southern Apples* by Creighton Lee Calhoun Jr.

From page 3, Introduction:

"It is good for the belly and the soul to stew apples for supper and fry them for breakfast, to make a batch of applesauce or apple butter, to make cider and vinegar and to store some apples in the bottom of the refrigerator for winter eating. The only way to appreciate the full palate of old apples is to make the effort to use them in the varied ways they were intended originally."

Sources for Heirloom Apple Trees

The Calhouns run a small nursery, and the planting time for old southern apples in our region is November and December. Their book lists other sources for old southern apple trees, and they kindly shared information on a new nursery, David C. Vernon's Century Farm Orchard, as well.

Lee and Edith Calhoun

295 Blacktwig Road

Pittsboro, NC 27312

919-542-4480

Send \$1 for catalog

David C. Vernon

Century Farm Orchards

1614 Rice Road

Reidsville, NC 27320

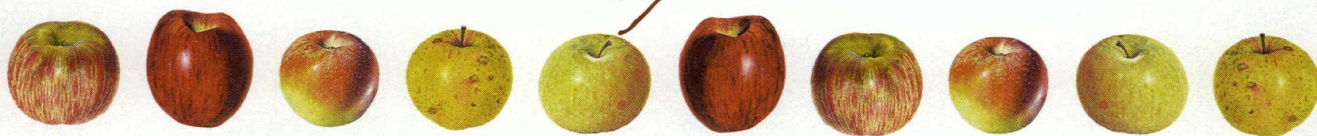
336-349-5709

Free catalog

Join the All-Volunteer Old Southern Apple Rescue Brigade:

The Calhouns would welcome a call or a letter from readers who have leads on any of the apples currently listed as extinct in their book, *Old Southern Apples*. Unidentified apples or branches themselves are virtually useless, due to the similarities between apple varieties. What they urge us to do is to ask our elderly neighbors, friends, grandparents and other relations if they know of any old apple trees that can still be identified with a name. Then contact the Calhouns at the address listed above, with as much information as you have regarding any of the old southern trees that are listed in their book as extinct.

Recipes



MAGNOLIA GRILL'S SPICY GREEN TOMATO SOUP WITH CRAB AND COUNTRY HAM

Chef Ben Barker serves this soup chilled as well as hot, and varies the garnishes. Omitting the country ham and seafood and using vegetable stock will make this a vibrant vegetarian soup. Look for Ben and Karen Barker's cookbook, *Not Afraid of Flavor: Recipes from Magnolia Grill*, due out this fall from UNC Press.

Soup:

- 5 oz. country ham, cut in bite-sized pieces
- 1/2 cup vegetable oil
- 2 medium onions, peeled and sliced thin
- 6 cloves garlic, sliced
- 2 jalapeño chilis, stemmed and sliced
- 4 green Anaheim chilis, stemmed, seeded and sliced
- 2 green pasilla chilis, stemmed, seeded and sliced
- 2 bay leaves
- 3 1/2 lb. firm green tomatoes, cored and cut into eighths
- 1 1/2 qt. chicken stock
- A handful of fresh basil leaves, about 1 cup
- 3 tbsp. lemon juice
- 1 1/2 tsp. Tabasco, or to taste
- 1 tsp. salt

Garnish:

- Country ham (see above)
- 1 lb. crabmeat, or 1 lb. shrimp, cooked and cut in 1/4 inch pieces
- 1 cup sour cream, thinned with 2 tbsp. milk
- 2 ripe tomatoes, seeded and chopped, about 1 cup
- 1/2 cup green onions, thinly sliced crosswise

To prepare the soup, cook country ham in vegetable oil until crisp and golden; remove the ham and set aside, leaving the oil in the pan.

Over medium heat, cook the onions in the oil until softened but not browned. Add garlic, jalapeño, Anaheim and pasilla chiles, and bay leaves, and cook 5 minutes.

Add green tomatoes and chicken stock and bring to a boil. Reduce heat and simmer for 15 minutes, until the tomatoes soften.

Remove bay leaves, add the basil, and puree in a blender or food processor until smooth, working in batches if needed.

Season the soup with the lemon juice, Tabasco and salt, cool to room temperature, cover and chill until just before serving time.

To serve, gently reheat the

soup over medium heat, tasting it and adjusting the seasoning as needed. Place crabmeat or shrimp in warm bowls. Ladle the soup into the bowls, and garnish each serving with sour cream, chopped ripe tomatoes, country ham and green onions. Serves 8.

MAGGIE GIN'S APPLE-NUT CAKE

This simple, comforting cake comes from *An Apple Harvest: Recipes and Orchard Lore*, by Frank Browning and Sharon Silva (Ten Speed Press). Their friend Maggie Gin's advice is well worth heeding: "Don't forget the scoop of vanilla ice cream with every slice." Ideal apples for this cake are Rome Beauty, Jonathan, Newtown Pippin, or Granny Smiths. You'll need cold strong coffee so brew an extra cup the morning of the day you bake the cake.

- 4 cups peeled, cored apples, cut in 1/2 inch dice
- 1 cup coarsely chopped pecans or walnuts
- 1/2 cup unsalted butter, at room temperature
- 1/4 cup corn oil
- 1 1/2 cups sugar
- 3 eggs
- 1/2 cup cold, strong brewed coffee

- 3 cups all-purpose flour
- 2 tsp. baking powder
- 1 tsp. baking soda
- 1 tsp. ground cinnamon
- 1 tsp. freshly grated nutmeg
- 1/4 tsp. ground ginger
- 1 tsp. grated orange zest

Grease a 12-cup bundt pan and heat oven to 350 degrees, or to 325 degrees if using a dark pan.

In a large bowl, toss together the apples and nuts. In a medium bowl, combine the butter, corn oil and sugar, and beat until smooth. Add the eggs and coffee and beat until creamy.

In another medium bowl, sift together the flour, baking powder, baking soda, cinnamon, nutmeg, ginger, and orange zest. Add the flour mixture to the butter mixture in three batches, mixing well. The batter will be very thick.

Pour batter over the apple-nut mixture and stir well. Turn into the prepared pan.

Bake for 50 to 60 minutes or until the cake springs back when pressed gently with your fingertips. Place on a wire rack and cool in the pan for 10 minutes. Then turn out onto the rack to cool. Serve warm or at room temperature. Serves 8 to 12.



PvV

by Philip van Vleck

Back for more

LEGENDARY ROCKERS REUNITE

Last June the five members of the Chapel Hill rock band Arrogance—Don Dixon, Robert Kirkland, Rod Abernethy, Marty Stout and Scott Davison—staged a pair of 30th anniversary concerts. The first show, at ArtsCenter in Carrboro, was a sold-out acoustic concert. The finale, a thoroughly plugged-in gig at the Bryan Theater in the Museum Park in Raleigh, drew thousands of fans.

During the 1970s, and into the early '80s, Arrogance was the most popular band in North Carolina. Many people who were in college in the state (and surrounding areas) during the decade of the '70s remember the band with a special fervor. The June reunion concerts obviously struck a chord with a number of fans who still live in the Tar Heel state. As word of the reunion concerts spread, people who no longer lived in the region returned to the Triangle just to catch one last Arrogance concert.

The impetus for the reunion concerts came from Don Dixon, one of the founding members of Arrogance.

Though Arrogance was never able to crack the big time and create a national audience, the experience Dixon gained during the '70s kept him in the music business as a producer, songwriter and musician. Since 1983 he has produced albums for REM, The Backsliders, The Smithereens, Kim Carnes, The Connells, Tommy Keene, Marti Jones, James McMurtry, Chris Stamey and Emmet Swimming. His songs have been recorded by hundreds of artists, including Joe Cocker and Counting Crows. Dixon has also appeared on numerous albums as a musician, including Mary Chapin Carpenter's *Stones in the Road* and *Shooting Straight in the Dark*.

When we spoke recently, Dixon, who currently resides in Ohio with his wife, Marti Jones, explained how the Arrogance reunion came to pass.

"Basically, what happened was that in 1998 I was work-

ing on a lyric book, picking my favorite 101 songs that I'd written," he said. "In conjunction with the lyric book I was going to offer a limited CD that had versions of all the songs. There were several songs from my Arrogance days included. I began trying to find the best master tapes, so I'd have good versions of the songs included in the lyric

Death,' and it was released as a single that summer. I thought it might be fun to make CD copies of our albums available to the public. In talking with the other guys in the band about the best way to release these CDs, we thought, 'well, let's play.' So then we went through several versions of what we should do. We considered doing a

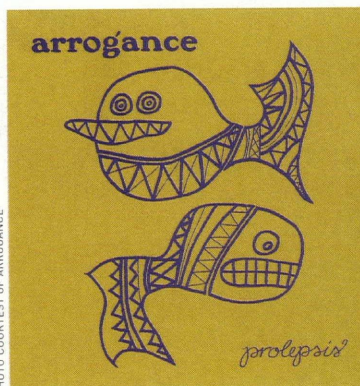


PHOTO COURTESY OF ARROGANCE



THE WAY WE WERE Early Arrogance

book. In the process I'd found all the Arrogance master tapes and I'd made CDs of some of the old Arrogance records for the guys in the band, just so they'd have them.

"It occurred to me that our 30th anniversary was coming up," he continued. "We made our first record as Arrogance on January 24, 1970. We recorded a song called 'Black

show for each record, for instance, but that complicated things. I mean, I didn't have that much time, and neither did anyone else. We finally realized that the band's career could loosely be broken down into the pre-Rod and post-Rod versions [lead guitarist Rod Abernethy]. So we decided to do it that way. An acoustic show that would go

through the third album, *Rumors*, which we'd do in Chapel Hill where the band was based during that period. And then we'd do a rock show in Raleigh at a bigger venue."

The reunion concerts were a smashing success and *Arrogance* sounded great. In talking about rehearsing for the ArtsCenter and Museum Park Theatre gigs, Dixon remarked that: "We had to work harder to get the acoustic show together, because that material was considerably distanced from us. Some of that stuff we hadn't played in 28 years. The rock show songs were more familiar to us; it was stuff we'd played at the end of the band's career. We really only rehearsed the rock set three times. We rehearsed the acoustic stuff twice that long."

Prior to the reunion, Dixon remastered all five *Arrogance* albums and used the new masters to produce 1000 CD copies of each record. Those five titles are *Give Us a Break* (1973), *Prolepsis* (1975), *Rumors* (1976), *Suddenly* (1979) and *Lively* (1981).

The newly available *Arrogance* CDs sold well at both concerts, but copies are still available. This is a limited release, however, so prospective buyers should step lively. The albums are available through Redeye Distribution's Web site: www.redeyeusa.com. **MM**

Insights? Comments? Press releases? Philip Van Vleck can be reached at vanvleckl@nc.rr.com.

Everyman's blues

R&B CLASSICS HEAD UP BULL CITY MUSIC FEST

It's September, and that means that Durham's St. Joseph's Historic Foundation (recipient of the most recent W.C. Handy "Keeping the Blues Alive Award" for Promoter of the Year) is ready to knock down another Bull Durham Blues Festival. The 13th annual event, the premier blues

Friday night we'll also see blues harp player Billy Branch and The Sons of Blues, Durham's own Scott Ainslie, working the country blues he knows so well, and the Triangle area blues group JABB (Just Another Blues Band), with Stacy Strickland handling the vocal chores.

You'll find R&B great

Algia Mae Hinton, from Johnston County, N.C., will give the crowd a taste of Tar Heel blues and buck dancing, accompanied by the multi-talented Lightnin' Wells. Triangle blues crew Mel Melton and the Wicked Mojos will open the Saturday festivities, adding the distinctive sound of Louisiana



PHOTO COURTESY OF ROUNDER RECORDS

The venerable Ruth Brown

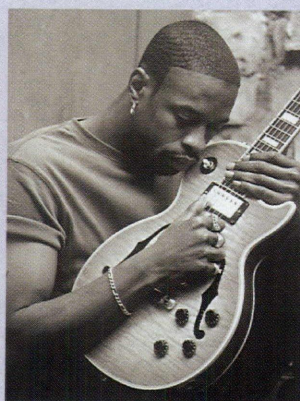


PHOTO COURTESY OF TONE-COOL RECORDS

Bernard Allison



PHOTO COURTESY OF TONE-COOL RECORDS

Toni Lynn Washington

event in North Carolina, is happening Friday and Saturday, September 8–9, at the historic Durham Athletic Park in downtown Durham.

This year the Friday night headliner will be the storied Neville Brothers, masters of the Big Easy R&B sound. Also appearing on the Friday night bill is Odetta, quite possibly the most influential vocalist in the history of American folk music. Odetta's most recent album, *Blues Everywhere I Go*, finds this extraordinary artist singing the blues once again.

Ruth Brown (and friends) at the top of the Saturday night lineup. A W.C. Handy Award winner and Grammy nominee, Brown still commands a wonderful voice at age 70. Don't miss blues guitarist Bernard Allison, son of the late Luther Allison, who will also be on stage Saturday night. He's one of the most important players among the next generation of blues stars, as is Tone-Cool recording artist Toni Lynn Washington, a potent vocalist and a native of Pinehurst, N.C. Blues traditionalist

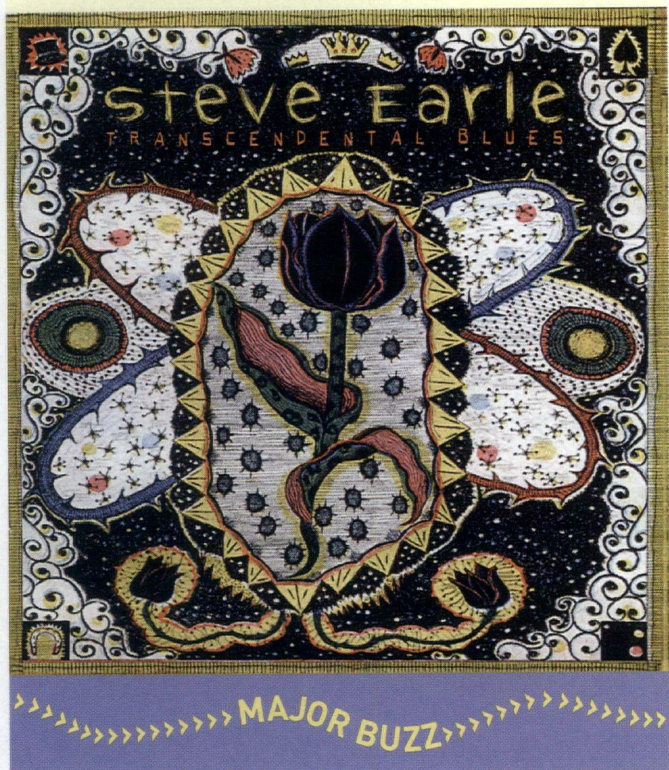
blues to the music mix.

Did I mention the food vendors at the Bull Durham Blues Festival? Killer grub, so don't make the mistake of eating before you arrive at Durham Athletic Park.

Tickets are \$20 per night until September 7, then the price goes up to \$25, so don't mess around. Call (919) 834-4000 or (919) 683-1709 or 800-845-9835 for tickets. Gates open at 5 p.m. both days and the tunes start at 6 p.m. Lawn chairs and blankets are cool, but coolers are not. **MM**

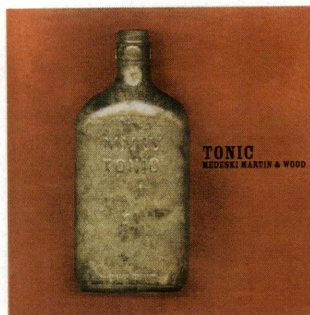
MUSIC FOR SALE

Steve Earle:
Transcendental Blues
E-Squared/Artemis



This album is the most gloriously raggedy-assed piece of work Earle has released since his return from junkieland in 1995. The master mix is loud, the arrangements are bruising, and the songs dart back and forth from rock to country to bluegrass—in other words, a perfect Americana album. Earle has released seven albums (including this one) since '95 and every one of them is a solid piece of work. No one in American music is presently enjoying the kind of winning streak that Earle is riding. He can make anything happen, whether it's a blowsy Irish song like "Galway Girl," a lyrical ballad like "Halo 'Round The Moon," the bluegrass lament "Until The Day I Die," the blurry, window-rattling roots rock of "All My Life," "Another Town" and the title track, or the joyful cacophony of the anthemic "Steve's Last Ramble." Earle's so sure of his touch that he can end *Transcendental Blues* with "Over Yonder (Jonathan's Song)," a tune as gentle as the opening songs are riotous. He's right, too. These days Earle's muse is infallible.

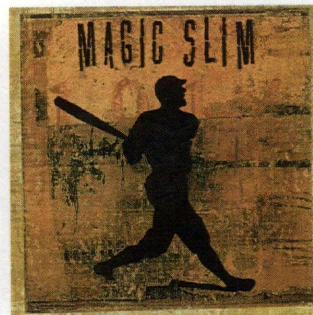
Medeski, Martin & Wood:
Tonic
Blue Note



This improvisational trio is the only current jazz act to capture completely the attention of the legion of alt.rock fans out there in twenty-something land. They've done it with a free-form, unpredictable combination of funk, jazz, rock and, on their last album, *Combustication*, hip-hop. Keyboard wiz John Medeski has spent most of his time on organ during recent album outings, but *Tonic* finds the happy trio working an acoustic sound in a live situation—at Tonic, a jazz joint on New York's Lower East Side. The tracks are all very avant jazz, thoroughly improvised, and hardly fare for the faint-hearted. The adventures run from "Your Lady," in which a theme is actually stated (and pursued), to "Seven Deadlies," where MM&W chase about as many speculative lines as any three musicians can in 10 minutes.

This is a delightfully gonzo set of tunes aimed at people who like a large degree of unpredictability in their jazz.

Magic Slim & The Teardrops:
Grand Slam
Rooster Blues



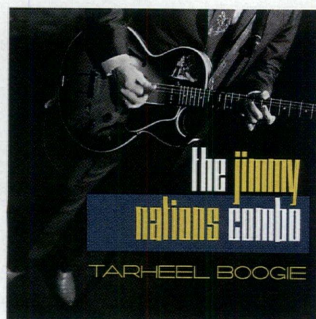
The magic man has been working a fundamental Chicago South Side blues groove since the mid-'60s, amassing a zillion-song repertoire while garnering a reputation as guitarist/vocalist who, with his band The Teardrops, takes his blues straight-up. *Grand Slam* is a feast of covers and originals that caters to our need to hear some undiluted electric blues now and then, just to keep life in perspective. Slim can slow it down—"Just To Be With You"—maybe once, but as the listener will hear, he keeps the tracks moving at a steady clip. "Slammin'," "Rough Dried Woman," "Give Me Back My Wife," "Fannie Mae," "Make My Dreams Come True" and just about everything else on this CD come at us like the opening set of a club gig. The band is super-tight and Slim's such a fine guitarist that he doesn't show off much. He works the groove, keeping his tunes lean and mean and nowhere in-between.

MUSIC FOR SALE, continued

The Jimmy Nations Combo:

Tarheel Boogie

Rubric Records

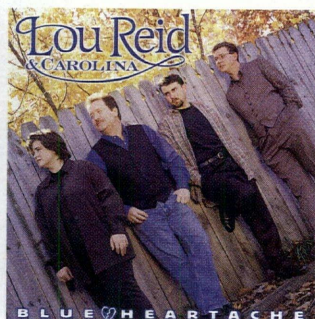


Jimmy Nations is a North Carolina native who used to front the rockabilly band the Burnley Bros. He headed out for New York City, pulled together his combo and got himself a Rubric Records deal. Nations had the good sense to head back to North Carolina when it was time to record *Tarheel Boogie*, working with producer Byron McCay at Jag Studios in Raleigh. The album is a dozen tracks (mostly original) of pure country honk, informed by Nations' very real feel for swing and rockabilly. Check the beautiful cover of "Wishful Thinking," the jazzy retrocentricity of "Hayride In Hong Kong" and the quaint Tex-Mex flavor of "I'll Never Feel That Way Again," and you'll have an idea of this guy's range. The heart of the album, however, is the hillbilly vibe that rules tunes like "Hollywood Party," "Tarheel Boogie," "Way Beyond That" and "New City Rock." Real country music for real country fans.

Lou Reid & Carolina:

Blue Heartache

Rebel



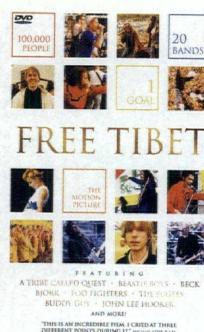
Mandolin player and vocalist Lou Reid recently rejoined the bluegrass group Seldom Scene, following the untimely death of John Duffey. Reid continues to lead his group Carolina, however, and this new release is an outstanding project. Gena Britt, a stalwart on banjo, also contributes some great lead vocals, i.e., "I Stood And Watched You Go," "Living In Our Country World" and "Memories Don't Die." Bassist Jeff Deaton and guitarist Brian Sutton also sing, and the quartet does a convincing job in ensemble singing situations. The song selection shows a willingness to travel between traditional bluegrass and a more progressive sound, and the feel we hear on Bill Monroe's "Letter From My Darlin'" is matched by the band's version of progressive numbers such as "The Hobo Song" and "Living In Our Country World." Carolina is a promising bluegrass outfit. We'll see if Reid can meet his Seldom Scene commitments and keep Carolina working at the same time.

VIDEOCENTRIC

Free Tibet

Palm Pictures/Mammoth

Pictures; 88 mins. Doc. DVD



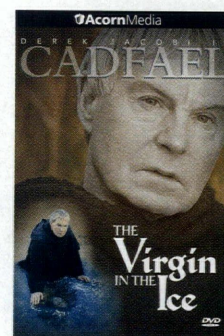
This DVD is part concert video and part agitation-propaganda film. The concert portion documents the 1996 Free Tibet concert in San Francisco, featuring performances by Björk, Beastie Boys, Rage Against the Machine, Foo Fighters, The Fugees, Beck, Red Hot Chili Peppers, Sonic Youth, The Smashing Pumpkins and others. The agit-prop part delves into the current state of affairs in Tibet, a sovereign nation overrun by Chairman Mao's troops in 1959. The music is cool, but this is about the persecution of Tibetans by the communist government of China—a regime that is as far out of touch with the concept of human rights as any on earth. Why the Clinton administration has extended favored nation trading status to China, in light of China's continuing criminal activities against the Tibetans, is a question worth asking.

Let some light into your head—view this DVD. Also, check out www.milarepa.org. You're either part of the problem or part of the solution.

Cadfael: The Virgin in the Ice

Acorn Media; 75 mins.

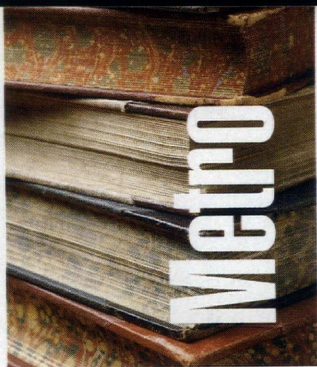
Made for TV. DVD



The Virgin in the Ice, the first offering presented by Acorn Media of PBS's Mystery's adaptation of Elis Peters' Brother Cadfael novels, is a classic Cadfael whodunit. Derek Jacobi plays Brother Cadfael, a Benedictine monk living in 12th-century Shrewsbury, England, during the civil war of that era (1141-1144), who is something of a pre-modern forensic detective (and an awesome herbalist).

A young novice, Oswin, a nun, a teenage girl and her brother, all lost in a blizzard, get this tale off and running. Cadfael finds the nun frozen in a stream and determines that she has been murdered and defiled. Suspects abound, including bandits and young Oswin, but Cadfael adds up his forensic evidence and unearths the real murderer. In the bargain he receives an unexpected gift from his days as a crusader and his love affair with a Muslim woman.

Brilliantly written, designed and performed, the Cadfael series is a must for mystery lovers. **MM**



Books

by Arch T. Allen

THE KUDZU EFFECT

As any observant Southerner knows, kudzu strangles other plants. The fast-growing vine, imported from Japan in the 1930s to help control soil erosion, now grows out of control, blanketing large swaths of the Southern landscape. It has come to symbolize the effect of unintended consequences.

In *"That's Not What We Meant To Do"—Reform and its Unintended Consequences in Twentieth-Century America*, Steven M. Gillon expounds on five examples of Federal social reform legislation and their unintended consequences. His five examples are:

- The New Deal's Federal welfare policy, and its ironical consequences of trapping generations in poverty.
- The Community Mental Health Act of 1963, and the disastrous consequences of its "politics of deinstitutionalization" of the mentally ill.
- The Civil Rights Act of 1964 and its noble effort to end racial discrimination, and the "strange career of affirmative action" that resulted.

- The Immigration Act of 1965, and the unintended consequences for our population.
- The Federal Election Campaign Finance Reform Act of 1974, and its unintended loopholes yielding a clamor for yet more "campaign finance reform."

In his introduction, Gillon summarizes broader treatments of the phenomenon of unintended consequences. He notes Adam Smith's classical explanation of how the "invisible hand" of free markets combines the selfish actions of individuals into unintended societal wealth. He also notes the modern-day observation of economist Milton Friedman that the good intentions of many governmental social-policy interventions with the free market frequently trip on the "invisible foot" of unintended consequences.

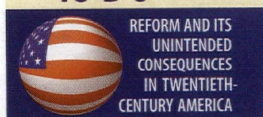
An academic historian of modern American liberalism, Gillon recognizes but rejects some conservative, neo-conservative, and libertarian criticisms of modern American liberal social policies and their unintended consequences. Notably, he ignores philosopher Richard Rorty's recent

plea, in his book *Achieving Our Country: Leftist Thought in Twentieth-Century America* (1998), for more leftist social policies. Unfortunately, he also ignores Thomas Sowell's recent explanations, in his books *The Vision of the Anointed* (1995) and *The Quest for Cosmic Justice* (1999), why we need neither more of Rorty's leftist policies nor more Gillon-style modern liberalism.

While avoiding Rorty's leftist dreams and Sowell's rightist realism, Gillon explains how many unintended consequences came from a policy swing to the left in the 1960s and a "dizzying array of social experiments." Indeed, he acknowledges the War on Poverty in the '60s as "the poster child of unintended consequences." A "conservative backlash" followed. "For better or worse, Americans enter the 21st century more suspicious of politicians, more skeptical about government, and more cautious about the possibilities of reform."

Ignoring skepticism about social-reform promises, Gillon hopes that with more "humility" and faith in "idealism" Americans may somehow allow the social reformers "to plot better and wiser courses."

"That's Not What We Meant To Do"



Steven M. Gillon

"That's Not What We Meant To Do"—Reform and its Unintended Consequences in Twentieth-Century America

by Steven M. Gillon

W. W. Norton & Co., 2000

288 pp.

He must be dreaming. As George Will deflated Rorty's plea for more leftist social policies as wishful "Waiting for Lefty," Sowell bursts even the more modest balloons of Gillon's "better and wiser" modern liberalism.

Despite Gillon's political perspective, he succeeds in showing the unintended consequences of his chosen examples of good intentions gone awry. His accounts of these social reforms and their unintended consequences are authoritative.

To extrapolate broader principles for evaluations of future reform proposals, however, readers should find

Gillon's call for less hubris and more humility encouraging but unpersuasive. Those interested in the broader phenomenon of the reoccurrence of the social reforms by the governing elites and their unintended consequences for their benighted subjects should read Sowell's *The Vision of the Anointed* and *The Quest for Cosmic Justice*.

In any event, awareness of the consequences of past social reforms suggests at least caution if not outright cynicism about new social initiatives. For instance, here in North Carolina the State has embarked upon Smart Start, a program for early-childhood intervention by the state into the lives of underprivileged children. The State is spending approximately a quarter-billion dollars a year on Smart Start, without any significant testing of its results so far and without any reported consideration of potential unintended consequences. Meanwhile, some political leaders and opinion makers in the State advocate another catchy-phrase program, Smart Growth. Smart or not, the proposed program would supplant some of our local zoning and land-use planning with state planning, apparently oblivious to the known consequences of past experiences with state-controlled central planning.

Social programs such as Smart Start and central-planning proposals such as Smart Growth start with abstract

ideas. Their initial consequences are intangible and difficult to visualize. Ultimately, of course, Smart Start affects actual people and their lives, and Smart Growth would affect their homes and workplaces. The consequences then become tangible and can be seen. The trick is to foresee most of the consequences before the unintended ones do harm.

Tangible examples help us visualize consequences. Had someone foreseen the spread of kudzu, perhaps it would not have been imported and

planted. Had someone foreseen the scenes of tens of thousands of worn tires washed up on North Carolina beaches by Hurricane Fran, perhaps the State would not have dumped them offshore to create artificial barrier reefs. With overgrown kudzu and washed-up tire images in mind, let us hope that Smart Start does not become an out-of-control kudzu of unintended state entanglement into children's lives, or that Smart Growth, should it be enacted into law, does not become an unintended pile

of worn tires, a washed-up wished-for barrier reef, blocking our way not only to growth, but to private decision making about our homes and workplaces.

After all, despite the social reformers' overarching dreams, the underlying dreams for most Americans combine individual freedom with individual responsibility. Most Americans can accept the consequences of their own dreams. It's the unintended consequences of the reformers' dreams that cause us to pause. **MM**

Make that move to MetroMagazine

The screenshot shows a web browser window with the MetroMagazine website. The page has a yellow header with the 'Metro' logo. Below the logo, there's a section titled 'Subscribe Now!' with a small image of the magazine cover. To the right of the image is a subscription form with fields for Name, Email, Address, City, State, and Zip. There are also checkboxes for different subscription rates (12 issues for \$22.00, 24 issues for \$40.00, 36 issues for \$55.00) and a 'Subscribe Now and Save 50% More!' button. At the bottom, there's a phone number: 1.800.567.1841.

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Technocrats, unite

SEN. ERIC REEVES A CATALYST FOR CROSS-ATLANTIC TECH FLOW

State Sen. Eric Reeves (D-Wake County), who has established himself as a leader on high-tech issues at the general Assembly, will be thinking about a great deal more than reelection this November. Reeves also is planning a trip to Europe to study the European Community as an Eisenhower exchange fellow. And the trip has a high-tech focus.

Reeves recently learned he was selected for the prestigious fellowship based on his plan to study the EU's strategy for countering the yawning digital gap between Europe and the United States. "They've been getting their clocks cleaned by us," Reeves said in an interview at his Senate office. He will spend six weeks at EU headquarters in Brussels after the election, meeting with various European leaders to discuss how they plan to counter U.S. tech dominance.

And Reeves sees a parallel between this mission and North Carolina's high-tech fight to compete with Silicon Valley. "If California is to North Carolina, then the United States is to the European Union," he explained.

"We might learn a lot from the EU strategy for competing in the new economy."

The Eisenhower leadership program, which is based in Philadelphia, annually selects business leaders for international study. Foreigners are selected to visit the United States, and a select few Americans are sent overseas. Only 11 Americans were picked in 1999. The EEF seeks to promote "international understanding and productivity through the exchange of information, ideas, and perspectives among emerging leaders throughout the world." Henry Kissinger, George Bush and Gerald Ford are among the many heavyweights associated with the program. On the board of directors are Brent Scowcroft, Colin Powell and H. Ross Perot Jr.

"My Dad asked me how I got mixed up with all those Republicans," Reeves said with a laugh. "I told him they evidently liked my ideas."

The group will pay Reeves' expenses and arrange meetings for him, but he receives no compensation. "I have to shut down my law office," he said, "and since I

am a sole practitioner, this will be expensive. But it will be worth it.

"None of this is ceremonial," he added. "You talk to people, the decision-makers. This is not a pleasure cruise. At the end, I have to kick out a report."

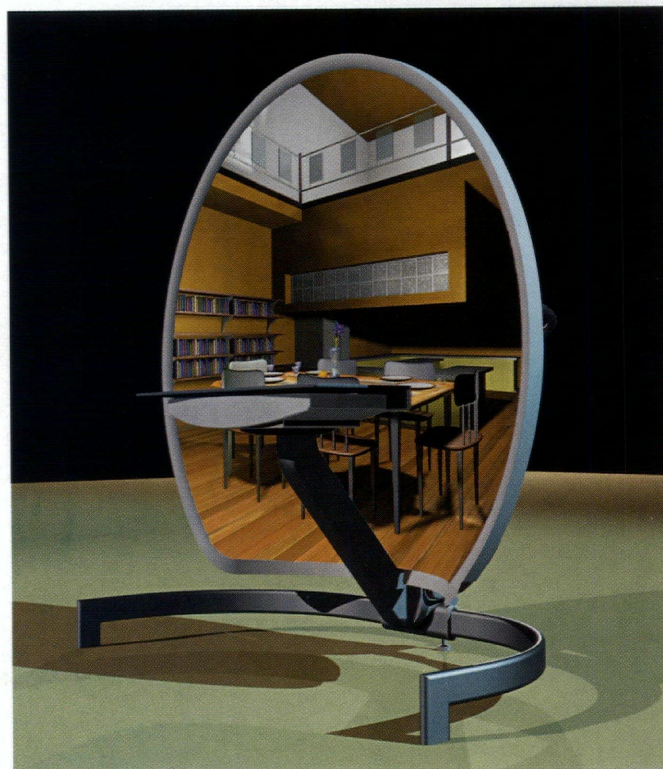
Reeves helped push through the North Carolina state government's online strategy and forthcoming state Internet portal. He also sponsored and pushed legislation

to form a public-private commission to encourage high-speed Internet access across the state. And he was a big supporter of the state's "Vision 2030" project.

Holodeck affairs

NEW GADGETS MAKE VIRTUAL CONCEPTS REALITY

All those Star Trek episodes offering interactive fantasy cruises are a bit closer to reality today because Cary based Elumens Corporation, which



Cary-based Elumens Corporation 3-D VisionStation: re-creating "virtual reality."

recently changed its name from Alternate Realities, has unveiled its amazing "VisionStation" product.

Users sit at a workstation and peer into a half-dome structure behind a keyboard. A 3-D image spanning 180 degrees is projected in the dome, resulting in a virtual reality immersion far beyond the experience with 3-D goggles or other devices. For example, the VisionStation makes you feel as if you are actually in an F-14 Tomcat fighter cockpit, flying supersonic but without the "g" forces.

But the primary purpose of "VisionStation" isn't for games. It's to help designers through the creative process, making more realistic models or concepts. And since it's portable, engineers and sales people can take the futuristic device on the road to make presentations filled with a "wow" factor. Said Elumens CEO Mike Odell: "VisionStations provide amazingly realistic experiences and boost the fun level of reviewing design, instructing and learning."

Elumens wrapped up \$6 million in venture capital funding in April, then unveiled "VisionStation" along with IBM and Epson as partners at the SIG-GRAPH trade show in New Orleans on July 26. The company, a spin-off from the non-profit Microelectronics Center of North Carolina in Research Triangle Park, has a

variety of other, larger products already available called "VisionDomes." These create a mind-boggling 360-degree experience that can make the most experienced roller coaster rider scream for help.

After.Com had a chance to examine a small version of the Elumens' core technology—the lens which projects a seamless image wider than the natural eye can see at one time. Handed a joystick and instructed to fly, I attempted to guide an F-14 through a whole series of intricate maneuvers in a believable environment. (Having flown in an F-15E fighter out of Seymour Johnson Air Force Base, I can attest to the believability of the Elumens environment.) Said Gordon Galloway, Elumens' vice president of marketing: "There is a dramatic increase in situational awareness."

Amen to that.

For information, check out www.elumens.com.

North State portrait

NEW ATLAS REVEALS THE CARTOGRAPHY OF SUCCESS

The startling, and continuing, transformation of North Carolina from rural-agrarian to metropolitan-technological is the subject of an impressive new book from UNC Press entitled *The North Carolina Atlas: Portrait for a New Century*. Technology certainly receives its due, as the authors examine closely the crescent that has developed

from the Triangle to the Triad and on to Charlotte.

Edited by Douglas Orr and Alfred Stuart, the book is a collection of the latest demographic and economic data on the state as well as 275 full-color analytic maps from the UNC-Charlotte cartography lab. Its purpose, the authors say, is "to analyze longer-term trends, to consider the factors that drive them, and to determine what their implications are for now and for the future."

The large book, which runs 460 pages, also includes a series of essays on the state's environment, history, population, urbanization, its economy, agriculture, manufacturing, transportation, trade, government, air quality, water resources, crime, public education, health care, higher education and much more. Also included are essays by Tom Wicker, Charles Kuralt, Doris Betts, Ray Gavins and Bill Friday.

We are not alone

IF COLLABORATION IS THE FUTURE, US IS HURTING

William Dunk, consultant par excellence whom Metro profiled in its High-Tech 100 issue, firmly believes collaboration between businesses is the wave of the future. But he wonders if the social and business climate in the year 2000 is conducive to partnering.

In his Global Province assessment of the state of business, Dunk wrote scathingly:

"...we have the technological basis, but not the social climate, for collaboration. Not since the 1930s has the United States been so polarized, probably an outgrowth of irresponsible media, particularly electronic, and morally starved national leadership. The conditions of trust that formed the basis of productive economic activity well before the Internet have been corroded in virtually every institution in the society.

"The potential of our collaborative technology is very much at odds with the divisions in our community—already evident in the violations of privacy which permeate the Internet today." For more on Dunk, visit www.globalprovince.com.

Messin' with Texas

MEBANE TELECOM FIRM GETS HANDLE ON THE PANHANDLE

Madison River Communications of Mebane recently received approval from the Public Utility Commission of Texas to begin offering telecommunications services, including high-speed data, conventional voice, and long-distance services there. The company already offers services in Illinois, Georgia, Alabama, Florida, Mississippi, Kentucky, Louisiana and Tennessee. Madison River also hopes to expand to six other states in the near future. Plano, Texas, is the new home for the company's

national service center.

Madison River is owned by affiliates of Madison Dearborn Partners Inc.; Goldman, Sachs & Co.; Providence Equity Partners; and members of management.

The valor beneath

NEW BOOK FEATURES RED STORM'S EX-SUBMARINER LITTLEJOHNS

Doug Littlejohns, the former star submarine commander in Britain's Royal Navy, is featured in a new book about the undersea service. Noted naval historian and author John Winton included two stories from Littlejohns in his *The Submariners: Life in British Submarines 1901-1999* (Constable).

Littlejohns, best friend of author Tom Clancy and head of Clancy's Red Storm Entertainment in Morrisville, offers up stories about a "Diving Debacle" and "Crabology." The first deals with a new, know-it-all officer who managed to bungle a dive despite repeated warnings from old hands. Said Littlejohns: "...the new man was not receptive to advice."

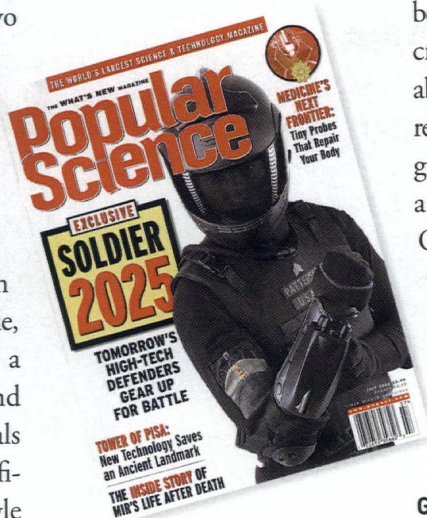
The second deals with an over-zealous bloke at naval headquarters who wanted Littlejohns' tired crew to exercise with a Royal Air Force aircraft as they returned from a two-month submerged mission. Littlejohns was not pleased, and he worked out some mechanical "problems" with the pilot. "I told him of

our predicament and hinted that if he developed a defect and returned to base he might find, coincidentally, a bottle of whiskey in the next post. In less than a minute his radar failed."

Tomorrow's soldier

82ND TO TEST NEW INFANTRY TECHNOLOGY AT FORT POLK

A select few members of the Fort Bragg based 82nd Airborne are to be wearing new futuristic gear during war games at Fort Polk, La. in September,



according to *Popular Science*.

As ADC has discussed before, the new "Land Warrior" system is designed to give U.S. soldiers a technological grip on the high ground in future conflicts. *PS* points out that the paratroopers will be equipped with a helmet-mounted video display, M-4 rifles equipped with thermal and video sights, radios linked to Global Positioning System satellites,

and small computers for encrypted data transmission.

Check out www.popsci.com for more details.

Ospreys hover again

AFTER CRASH, N.C. DEPLOYMENT CAREFUL AND QUIET

The Marines at New River Marine Air Station are now working with four of the vertical take-off and landing aircraft known as Ospreys. Four of the new aircraft, which are to replace aging Marine helicopters, recently were declared operational.

But the deployment has been very quiet. Following the crash that killed 19 Marines aboard an Osprey in Arizona recently, the craft were ordered grounded. Also canceled was a big, public unveiling of the Ospreys at New River. No word yet on when the media and public will be invited in for a "look-see."

Perfect storms

N.C. STATE CLIMATOLOGISTS TO MEASURE BREADTH OF FALL STORMS

Climatologists at N.C. State are prepared to help the state deal with hurricanes in 2000 through the state's ECO Net, which is short for Environmental and Climate Observations Network.

Utilizing 18 stations that are part of the state's AgNet, plus weather data stations operated by the National Weather Service, U.S. Forest Service and the N.C. Division of Aviation, the State Climate

Office at NCSU will gather information on meteorological pressure, wind speed and direction, air temperature, humidity, precipitation, solar radiation, soil temperature and soil moisture.

By collating this data, the SRO believes it can help agencies better understand a storm's impact, predict its arrival and determine when conditions are safe for rescue operations.


For more information, check out www.nc-climate.ncsu.edu

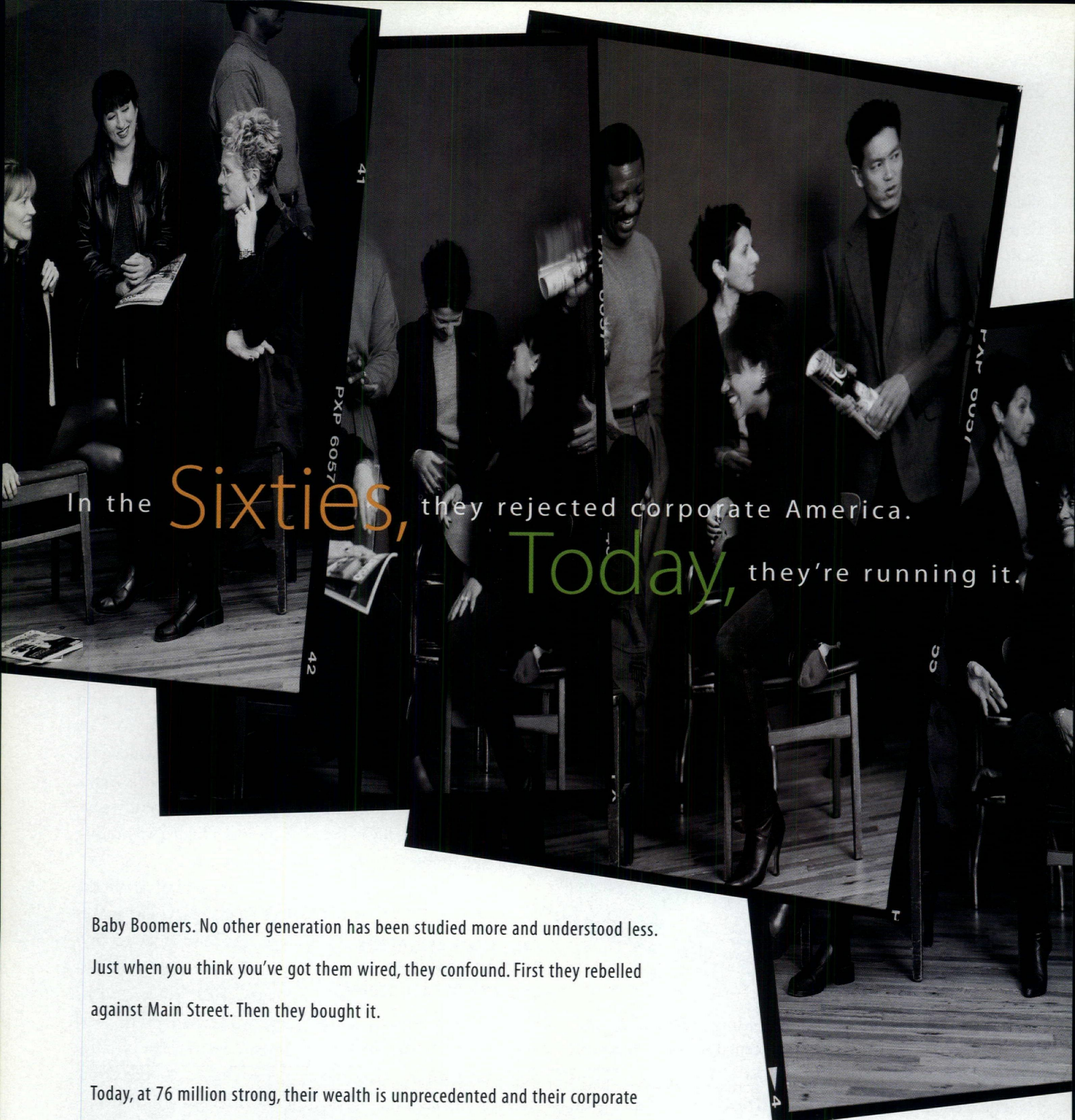
Talking heads

RALEIGH FIRM PIONEERS ELECTRONIC VIDEO-MAIL

Summus Limited, which is based in Raleigh, is getting positive feedback for its MaxxNote v.252, which creates video e-mail. ZD Net, a web news site, recently gave Summus a high 4-star rating for MaxxNote.

"Video e-mail is all the rage lately. MaxxNote makes it easy to send video to anyone who can receive attachments," ZD Net said in its review. The software costs \$9.95 and is available on a free 15-day trial basis. MaxxNote doesn't record your video e-mail but works with your PC's video input to compress the video to a manageable size. Video is a high bandwidth eater, and compression technology is crucial to make these images usable over slow Internet modems.

For information, check out www.summus.com. 



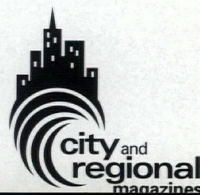
In the **Sixties**, they rejected corporate America.
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Metro MAGAZINE

Raleigh ■ Research Triangle ■ Eastern North Carolina



Metro INDEX

Number of times a Cleveland County, N.C., dog named Parker Carroll has been a write-in candidate for mayor: Two

Number of tries it took Parker Carroll's owner, the son of a former election precinct official, to get the dog registered to vote: One

The increase in RDU passenger count during 1999: 24 percent

Increase at Washington Dulles Airport, the nation's fastest-growing, the same year: 26 percent

Decrease in air fares over the same time period: 20 percent

Average annual snowfall in Raleigh: 2.3 inches

Snowfall in Raleigh so far in 2000: 22 inches

Harnett County's Godwin Manufacturing Company's share of the nation's total snow removal equipment market: Two-thirds

Office workers who claim they sort and straighten their desk on a daily basis: 78 percent

Workers who admit to having a desk that's out of control: 4 percent

Total attendance for North Carolina Museum of Art in 1998-99: 252,654

Attendance at the museum for 1999-00: 351,662

Number of vehicles effectively erased from the air quality picture for every 100 that purchase a new kind of low-emission gas: 6700

Number of North Carolina gas stations now offering the new product: 4

Number of years to go before the gas must be offered at all stations: 3

Amount the tobacco trade balance fell in 1999: \$1 billion

Percent decrease in U.S. smokers in the same period: 7 percent

Increase in cigar smoking and chewing tobacco: 2 percent

Total North Carolina clam harvest a year: 700,000 pounds

The harvest's market worth: \$5 million

Number of teens giving birth last year was lower in the United States than in 1999: 1939

Decline in births to black teen mothers since 1991: One-third

Current U.S. ranking among industrialized nations when it comes to teens giving birth: 1

Tinnie's

Steak House & Tavern

"We could have easily been somewhere along Mulberry Street in Italy...the voice of Frank Sinatra drifts through the smokey haze of the bar and mixes with the noises of glasses tinkling, lots of talk, lots of laughs."

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Secr

Roadblocks deployed

STATE AGENTS EMPLOY GESTAPO TACTICS TO SNAG KIDS

Hidden on overpasses and peeping through high-powered military periscopes, dozens of county, state and military agents staked out I-70 near New Bern in Craven County recently, reportedly busting mostly kids coming down the highway.

"We're doing anything we can to fight the war on narcotics," says Ken Fillingame, a division captain with the Craven County Sheriff's Department. "[Drugs are] touching so many people and so many people's lives, not only the selling but people using drugs. It affects family members associated with them; it affects everyone."

Hoping a sign that said "drug checkpoint" would spook drugged drivers and make them "act erratically," intelligence officers hidden along the road and in the woods then pinpointed suspicious cars and pulled them over.

There were 100 arrests, but officials acknowledge the actual take was paltry. But if state agents didn't take a big bite out of drugs, they certainly took aggressive police

actions to a whole other level, says Raleigh-born UVA law professor John Jeffries, one of the country's leading constitutional authorities.

"This action seems a very dramatic thing for law enforcement to do," Jeffries said. "I've never heard of it before."

Jeffries says cops often use "trickery" to get close to drug dealers to make busts. But he said the use of high-powered scopes and officers in the woods were unorthodox. Some eyewitnesses also reported the presence of video cameras, but police deny that.

Yet these kinds of ambush drug interdictions are becoming increasingly popular, said Fillingame, the Craven County deputy. Several North Carolina counties have already conducted such actions—and locals recall seeing them on I-95, as well.

Police say the stops are legal because they basically are done under the auspices of existing interpretations of DWI laws, which allow checkpoints—often advertised ahead of time. Fillingame says, however, that last month's checkpoints outside New Bern involved many more agents than usually seen at DWI checkpoints.

Fillingame would not reveal the extent of the searches at the

s of State

New Bern drug stop, saying that he can't comment on open cases at the Craven County Courthouse.

Despite police assurances that the stops are kosher, Jeffries says there seem to be subtle differences between DWI and drug stops that could make a difference in how a court might interpret military surveillance-style checkpoints. Either way, drug stops ratchet up the stakes on how far the government can go to spy on its citizens.

First, the U.S. Supreme Court doesn't allow targeted checks, but will allow checkpoints as long as they're systematic—every third car, for instance. But eyewitnesses report that the New Bern stops seemed targeted, and said that they saw mostly cars full of teenagers pulled over. The Supreme Court has upheld roadblocks for use in DWI enforcement and to enforce motor vehicle licensing.

Secondly, a recent Supreme Court decision ruled that "flight from seeing the police" is not in itself reasonable suspicion for a search. Still, the court said that flight could be one of a number of factors that may constitute a search.

So by observing "actual behavior that tends to incriminate," i.e., probable cause and reasonable suspicion, the police may be on solid ground. But if the subjects don't turn and run, and don't throw anything out the window, but merely react, police could be in the wrong if they search and arrest, Jeffries says.

'Promised land'

BRITS TRACK CHUCK BERRY LYRICS TO RALEIGH

BBC Radio 2 interviewed *Metro* editor and publisher Bernie Reeves for a series that ran this summer in six Saturday installments throughout Great Britain about black rock singer Chuck Berry's song/odyssey, "Promised land." In the famous 1964 song, Berry recreates a journey from Norfolk, Virginia, to California with stops along the way—including Raleigh, North Carolina.

BBC producer Andy Kershaw interviewed Reeves at the legendary Mecca Restaurant in downtown Raleigh to ascertain what the city was like in 1964. Reeves discussed the musical scene of the era, remembering the many nightclub and concert appearances of the leading black musicians

who, as the song says, "rolled into Raleigh."

The *Metro* publisher explained that racism was not a visible problem in Raleigh due to its gentility, its lack of industry and unions, and the large population of college-age students attending area universities and colleges.

Said Reeves: "Of course I remember the black and white water fountains, the separate entrances to movie theaters, but back then we didn't know it was wrong. But now we know it wasn't right."

Reeves also remembered "young, white music lovers going to black nightclubs and going to see black entertainers at the many clubs that existed in Raleigh—including the Cat's Eye, the Embers Club, the Frog and Nightgown—and attending concerts at Memorial Auditorium and Dorton Arena, where as many as 15 acts would appear on the same bill."

According to Reeves, "We didn't know we were part of an important part of musical history. Chuck Berry was one of many who made Southern music the lasting cultural heritage it has become in America."

In other news relating to *Metro*, U.S. Senator Jesse

Helms read the piece by Patrik Jonsson on Raleigh's emerging tennis superstar Ally Baker that appeared in our April issue and had it entered into the *Congressional Record* in July. The 14-year-old Miss Baker recently won the 16-and-under national clay-court championships in Virginia Beach in straight sets. Also, word reaches us that a professor of journalism teaching in Paris, France, mentioned to his class that "*MetroMagazine* in Raleigh, North Carolina, is the best new publication to be published in America in the last 10 years." We agree.

Shocking news

TRIANGLE RIGHT BEHIND ISRAEL IN HIGH-TECH RACE

Wired magazine has ranked the Research Triangle region as the fifth most important developing high-tech region in the world. Coming in at number one was Silicon Valley, Calif.; number two, the Boston area; number three, Stockholm; number four, Israel.

While the Research Triangle has succeeded in attracting high-quality and diverse high-tech industries, it has lacked population critical mass and venture capital



Confederate giants

LOCALS SEEK \$600,000 FOR BURNS-STYLE PROJECT

It took two all-out amphibious assaults by a combined force of Union sailors, soldiers and marines to finally bring Ft. Fisher to its knees in early winter, 1865, but once that was accomplished the vital port of Wilmington, a few miles to the north, fell several weeks later. With the fall of the last seaport still accessible to blockade runners, it was a mere three months before the Civil War was over.

Fast-forward 135 years to the Confederate Goliath Documentary Film Project reception held recently at Grouper Nancy's restaurant overlooking the Cape Fear River in Wilmington. The heart of the night was a 10-minute trailer for the documentary

Confederate Goliath filmed over four days this past January with 60 volunteer reenactors and 10 crew members, gathered to entice would-be investors in the \$600,000 project, both individual and institutional.

It's a renewed assault of sorts involving the fabled fort, titled after Rod Gragg's 1991 account of the battle but also drawn on the work of historians Chris E. Fonvielle Jr. (*The Wilmington Campaign: Last Rays of Departing Hope*) and William Trotter (*The Civil War in North Carolina, Vol. III: Ironclads and Columbiads*). Writer Clyde Edgerton, who narrated the trailer, will be one of many northern and southern writers lending their voices to the Ken Burns-styled documentary filled with journals, letters, period music and reenactments. Director Matthew

Arkins has completed over 15 documentary films for the Discovery Channel.

Additionally, three universities, UNC-Chapel Hill, UNC-Wilmington and the North Carolina School of the Arts are sponsoring paid interns to help with the project, while educational outreach programs are planned during filming and afterward.

Executive producer Edward Tyndall is passionate about the subject and confident the project will be a success. "What drew me to this was the human drama of the story, its the Civil War version of the Iliad," he said. "You have all the elements dramatically of an epic—this huge armada and fortress, and families on hand watching loved ones in battle. This whole episode was very personal."

funding. *Wired*'s ranking indicates that growth and the abundance of venture capital have coupled with the existing qualitative dimensions of the market to catapult the region into the top of the world rankings. Congratulations, everybody.

Sweet 16s

TAR HEEL TEENS NOW BETTER DRIVERS

It made so much sense, it just had to work. Now there's proof: In three years, graduated licensing for 15- and 16-year-olds has cut down on the number of teen accidents and fatalities by nearly a third.

North Carolina was the second state after Michigan to impose much stricter demands on 16-year-old drivers, 23 years after UNC researcher Pat Waller suggested states look into teen driving reform. Restrictions on nighttime driving and the number of passengers may have been the two most successful gambits in the new North Carolina law.

By simply acknowledging the facts of life at 16, the laws go to the heart of statistics that show that 1 out of 4 teens will have an accident in their first year of driving, says UNC researcher Rob Foss.

More than any other age group, teens are involved in single-car crashes—usually on a curvy road and with lots of passengers. They also usually get little adult supervision

after they turn 16—plus, they usually end up driving older family cars.

Add that to 16-year-olds' natural disdain for authority and propensity for reckless activities, and "it's really been dereliction on the part of adults that we didn't get around to [passing new laws] decades ago," says Foss.

Thirty-seven states have now followed suit, and are closely analyzing the new statistics coming out of North Carolina.

"It's still early, but it's obvious that these laws are working and that states continue to look into how they can do this," says Melissa Savage, a policy specialist at the National Conference of State Legislatures in Denver.

Dolo-might

TUNEFUL RALEIGH ROCK INCLUDES OLD PRO

Dolo, the hot new rock group, made its debut in early August at the Brewery in Raleigh, featuring former Fabulous Knobs bass guitarist Jack Cornell, with lead vocalist Bill Guandolo on acoustic and electric guitar, Neil Chapman also on acoustic and electric, Fran Dyer on drums, and Doug Wilson on keyboards and sax.

The tight, eclectic and tuneful sound of Dolo is produced by John Custer. Their new record, "Dolo," is available by calling 919-266-4606 or on-line at www.dolo.com.



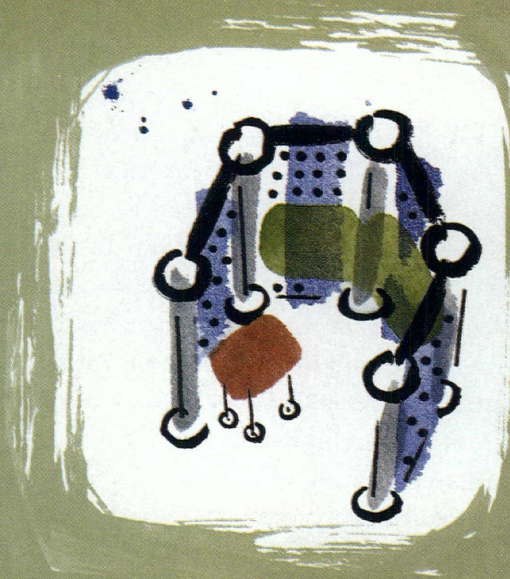
Tipper Gore needed **make-up help** while vacationing in August at Figure Eight Island near Wrightsville Beach before the Democratic convention in LA. Through a tip from a local margarita machine deliveryman, the Gores invited Wrightsville Beach's own **Penny Cox** out to the private resort. Two days before Gore's keynote speech at the con-

vention, Cox, a make-up artist at the Head to Toe spa, got another call: **Come to LA** and do Tipper's and her daughters' make-up for the convention finale. Cox and Head to Toe owner Lynn Keeter both went. **The result?** Several national reporters commented how nice Tipper looked. ■■■ As *Metro* was going to press, the Carolina Hurricanes' training ice, the IcePlex on Raleigh Boulevard, filed for bankruptcy. ■■■ *Metro's* Bernie Reeves spoke recently with well-known Cambridge professor and **Cold War expert** Chris Andrew, author of several books on espionage in the 20th century and most recently *The Sword and the Shield: The Mitrokhin Archive*. After the fall of the Soviet Union, this compilation was secretly smuggled out by a KGB archivist who had access to the most **secret files** locked in the basement of the Lubyanka KGB headquarters since 1917. The second book in the "Mitrokhin" series will not be available to scholars and interested readers for perhaps **two more years**, according to Andrew, and will concentrate on KGB Third World activities. More later... ■■■ Remember Eyes Only told you in February that a new book by former **Nixon aide** Leonard Garment was coming out, naming "Deep Throat"? Well, the book, *In Search for Deep Throat*, is out, and made the cover of the *New York Times* Sunday Book Review section in mid-August. And **who is Deep Throat?** Garment maintains, after investigation and process of elimination, that the source that **felled a government** is John Sears, a disaffected Republican activist. ■■■ 'We're all **tournament out**,' said fishing tourney organizer Paul Dunn, announcing that the Annual Saltwater Light Tackle Fishing Tournament on Atlantic Beach, the first of its kind in the state, is no more after seven years—apparently problems with sponsors hurried the surprise decision. ■■■ Carolina-style **hurricane action** will be one of the first features on the Weather Channel's first original programming, *Atmospheres* that debuted on August 23. ■■■



FLYING HOME: The \$22.5 million Airborne & Special Operations Museum in Fayetteville is open. The only museum of its kind, it contains dioramas and exhibits that tell the development of the unique special ops troops and their adventures in WWII, Korea, Vietnam and Desert Storm.

COURTESY OF THE AIRBORNE & SPECIAL OPERATIONS MUSEUM



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My Usual Charming Self

by Bernie Reeves

REVENGE OF THE NERDS; SONIC REGICIDE.

The Bobos are coming, the latest marketing label making rounds, and like “boomers” and “yuppies” it attempts to capture in one word or phrase the behavior of a segment of the population. The new catch-phrase is an acronym for Bohemian Bourgeoisie, the emerging class of IPO-wealthy dot com and high tech professionals with money to burn.

Bobos aren't acting like their predecessors. Boomers and Yuppies bought Volvos, purchased comfortable homes in stable neighborhoods, organized soccer leagues for the kids and generally behaved predictably enough, buying products and services compatible to their status. Bobos, however, buy Boxters, build huge homes, take the kids bunji jumping and behave unpredictably, at least so far in their early acquisitive years. Demographers and marketers don't know what they will do next so the rush is on to classify and snare them before they run out of money. But first they must be studied and understood.

From the available data, this much is known. They come from the broad center of the middle class, not the working class or the upper middle class. Their parents may have college degrees, but not necessarily. They didn't grow up deprived but they were not rich. In school they weren't part of the social scene. Instead they excelled in the sciences and engineering while pursuing

their lifestyles outside of the mainstream, thus the label “Bohemian.” With their new wealth, they have become a new Bourgeoisie, the French/Marxist term for the wealthy upper middle class.

Bobos created, behind closed doors and often alone, what is now called the New Economy, the barely visible

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miniature world of silicon chips and high-speed communications. It's their world, a separate antiseptic place with its own language, its own myths and its own behavior. Their sudden visibility

out of the anonymity of isolated and high security labs and suburban office parks and into the mainstream marketplace makes them the Vikings of the new Millennium, suddenly appearing out of the mist of rampant technology to conquer a world unprepared for their weaponry and skill.

Since Bobos developed into adults quite recently and outside the norm in

**What killed the Concord
was activist environmental
policy in the United States
during the disastrous
Jimmy Carter Administration
from 1976 to 1980.**

their secret world, how they spend their newly bestowed wealth is not only mysterious, it's important. There's a lot of disposable income suddenly in the pipeline and it's not just the products they may or may not purchase; it's what they will invest in the charitable and cultural needs of the community. Will Bobos pony up like the old economy corporations, such as IBM, that have become a critical part of the quality of life of most cities?

Not so far, it seems. Bobos live globally, not locally. What they do is instantaneously connected to the rest of the world. High tech folks don't have to be physically located any place permanently to do their work. They can telecommute from anywhere there is a phone line and a cell tower. They are mobile and self-sufficient and nearly oblivious to their physical surroundings. They have no need in their business day to interact with the local

community. They work odd hours, buy online, and travel to remote places when they please, hardly cognizant of the local scene. Why drive to the coast here when Borneo is just a jet ride away? Why do business with locals so they'll do business with you when your customer is just as likely to be in Hong Kong as Raleigh? Why support the symphony or the ballet or the museum when you can download the arts from New York or Paris?

There's another dimension to Bobo behavior. They were not brought up in families who made it a tradition to support certain institutions or activities. That's why they have no stake in the past, just in the future. They aren't interested in the activities pursued by the rich kids they resented in college. And that goes for social life too. The marketing people are concerned that Bobos are remaining Bohemian. They dress as they did in college, choose chili joints over gourmet restaurants and prefer to hide in gigantic houses where they can be just like they always have been, except now they have money to insulate them even further from the interactions of community.

This is not true for all Bobos, nor are all of the new-economy rich Bobos at all. But they are a phenomenon that has the experts scratching their heads. And around here, named recently the fifth most important high tech market in the world by *Wired* magazine, the Bobos have indeed landed.

GROUNDING BY STUPIDITY

And speaking of technology and those who make it happen, I am sad the majestic Concord has been grounded after an accident in France in August. I flew aboard a British Airways flight from Heathrow to Dulles in 3 hours and 26 minutes in 1985, the year the

British/French consortium that developed and built the supersonic passenger plane wrote off the start-up costs and offered low fares to grab public acceptance.

The sleek craft took off like a rocket to its cruising altitude of 60,000 feet, zipping along at mach 2.3, about 1500 miles per hour with no turbulence above 40,000 feet. I visited the cockpit where the captain asked me to lean my head and look up out of the small cockpit windows. "That's outer space up there," he said, "you leave the earth's atmosphere at 90,000. We're only 30,000 feet away." I have to say it's a thrill to look up from blue/white skies into the black abyss beyond the earth's atmosphere, the closest most of us will ever come to glimpsing the frontier of outer space.

What killed the Concord was activist environmental policy in the United States during the disastrous Jimmy Carter Administration from 1976 to 1980. The greenies—usually wrong but never in their own minds in doubt—maintained that sonic booms, created when the plane speeds past the sound barrier, would upset milk cows in Nebraska. The Carter administration weaklings capitulated and Concord lost the critical American market for its supersonic service, dooming it to production of only 12 planes—some of which had to be cannibalized for parts to keep the others flying since no new orders were forthcoming.

The technology was abandoned for spurious political agendas resulting in its final demise 20 years after its debut. If time is money then not developing supersonic passenger service in America has cost us plenty. I hope the environmentalists are pleased they were able to destroy one of the most majestic of human achievements. **MM**

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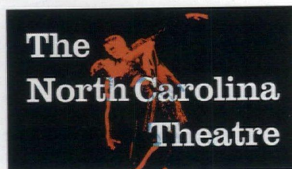
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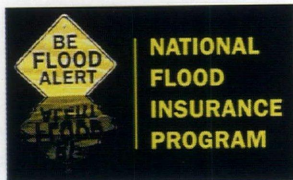


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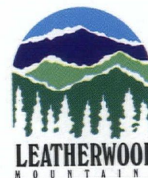


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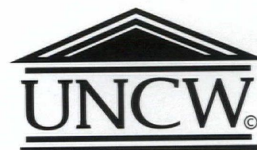
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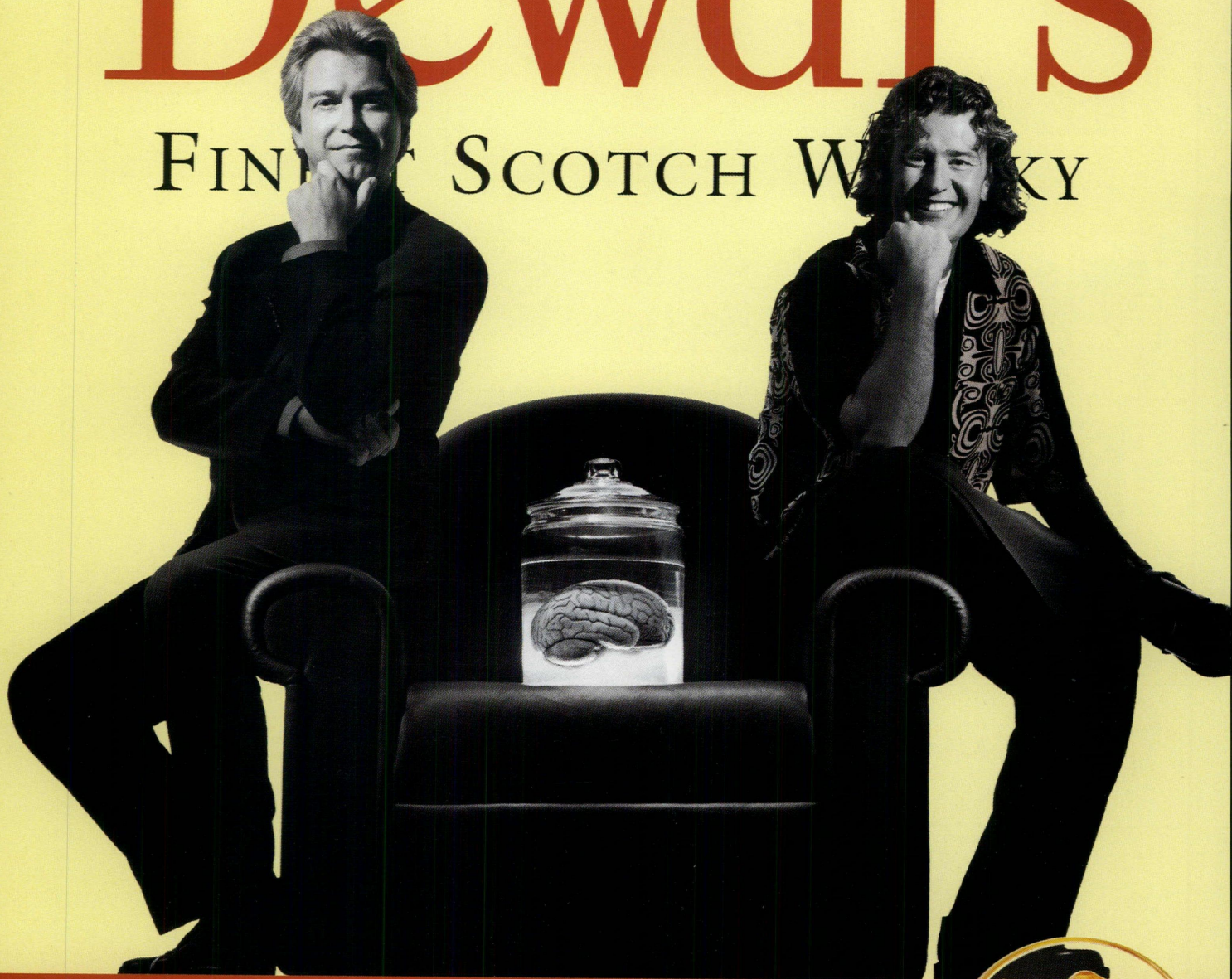
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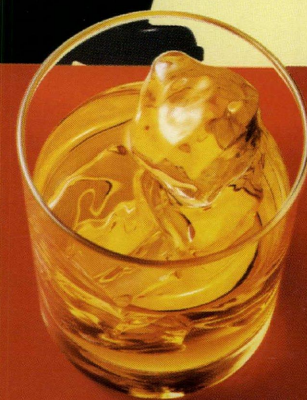


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