

Metro

MAGAZINE

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North
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FEBRUARY 2001

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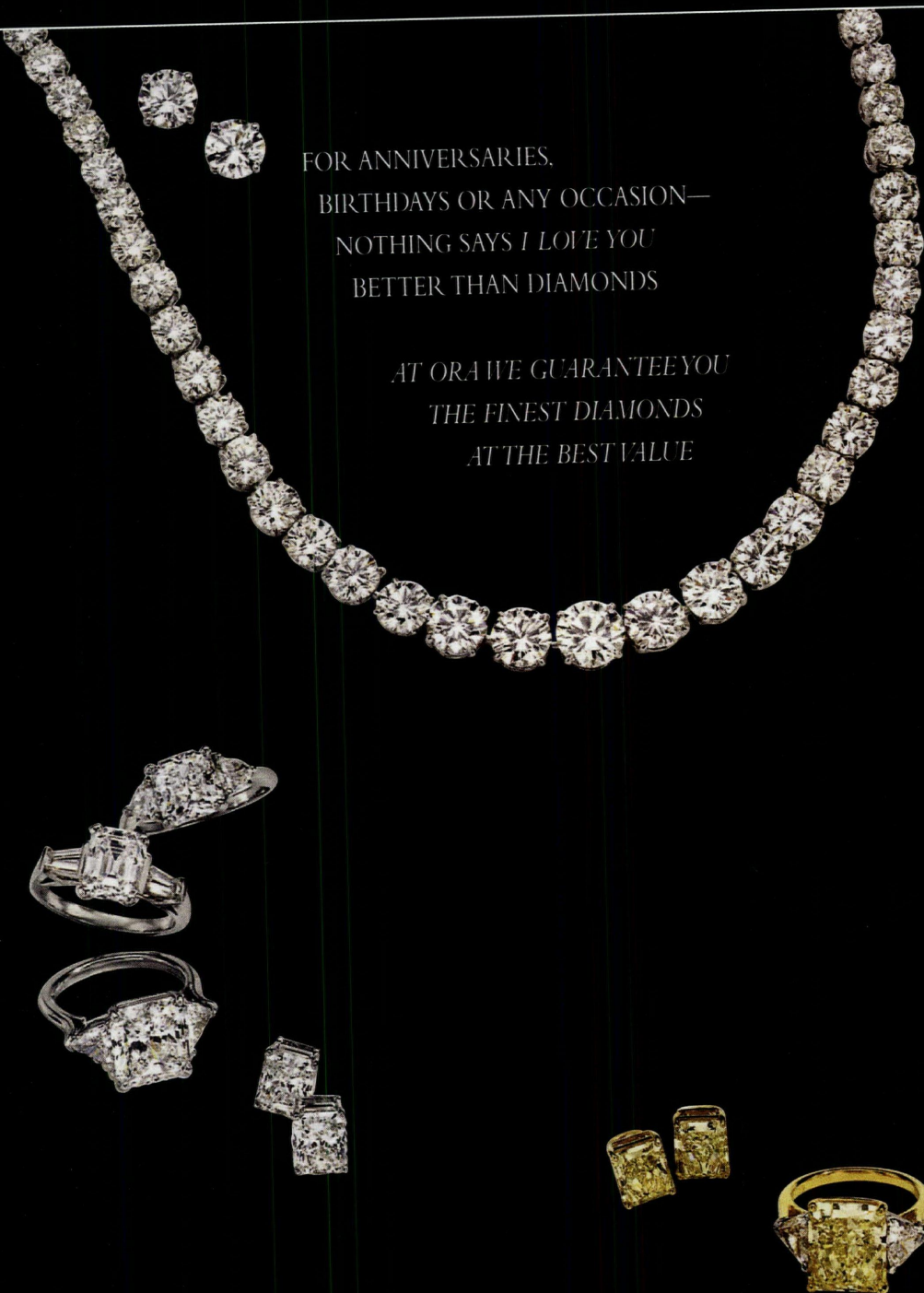
Hot soups

Lyrical licks

Statuary sabotage



*Gerhardt Zimmermann, Conductor
The North Carolina Symphony*



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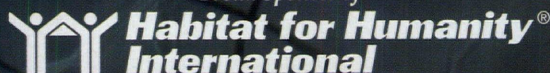
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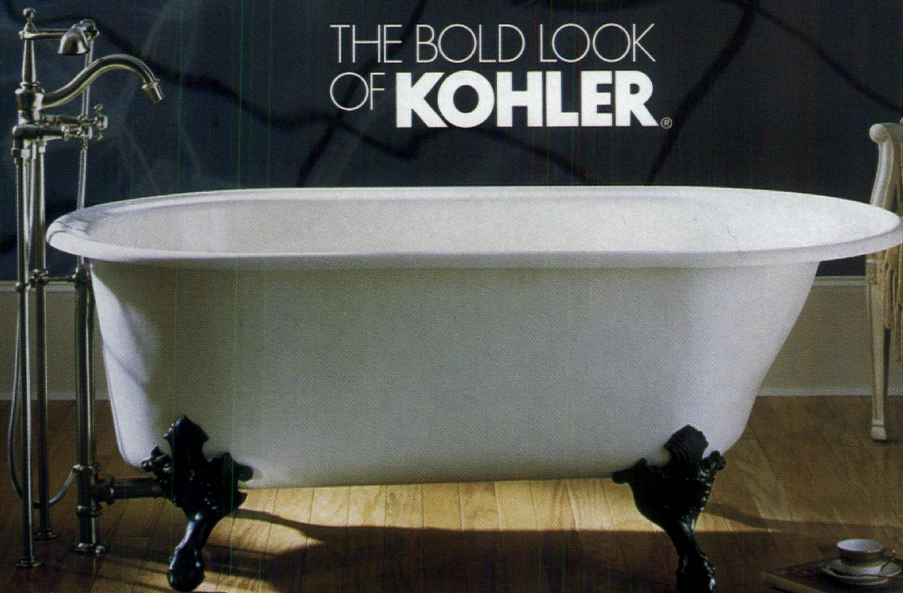
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COURTESY OF THE NORTH CAROLINA SYMPHONY

TOOT YOUR HORN

I took for granted that I was exposed to classical music growing up in Raleigh. It was just there. And later I realized why: The North Carolina Symphony, that's why. Little did I realize what a heroic enterprise it was then and the sacrifices made by its founder, Benjamin Swalin, the musicians, and just as heroically, its supporters who fought and scratched with scant and reluctant support to take the music to the people.

The people back then lived primarily in rural areas. Not until 1970 or so did more people in North Carolina live in towns than in the country. In the 1950s Raleigh was the fifth largest town in the state, behind Charlotte, Greensboro, Winston-Salem and yes, Durham. Things have certainly changed in the past 30 or 40 years, but in no area more dramatically than the cultural renaissance

that has rocketed the Raleigh/Triangle region into world class status in terms of technology and quality of life.

I doubt seriously that IBM, Burroughs-Wellcome and the other great companies who moved their people here as part of the then nascent Research Triangle Park would have come had there been no cultural life. And the cultural life here was anchored rock-solid by the existence of the North Carolina Symphony.

Now the Symphony has its first permanent home since it started out in 1932 by truck and bus from town to town, tobacco warehouse to rural gymnasium, achieving well beyond its mission and lighting the inner creative light in thousands of Tar Heels, young and old. And what a home it is: beautiful, acoustically magnificent and well deserved.

Metro is indeed proud to present to our readers and to posterity the architecture, the music, the people, the fabled history and coverage of the gala surrounding the grand opening of our Symphony's new home, Meymandi Concert Hall. The following evening, on the opposite side of the BTI Center for the Performing Arts, the A.J. Fletcher Opera Theater will present itself to the public in another gala grand opening. Two grand events will resonate with music and announce to the world that we are for sure the leading cultural region in the South. Tune in to our 16-page special section commemorating this special event and see for yourself. You'll be impressed.

—Bernie Reeves, *Editor & Publisher*

Correspondence

BEING BETTER

I've just read the essay on Eastern North Carolina (by Carroll Leggett, in "My Usual Charming Self," December 2000). As a native daughter of Scotland Neck, N.C., I thought it was a delightful. As a journalist, I've spent much of my career covering the stories of Eastern North Carolina, trying to show Triangle residents that there is life beyond the

I've spent much of my career covering the stories of Eastern North Carolina, trying to show Triangle residents that there is life beyond the Beltline, to the east. Sadly, until hurricane Floyd, most of my neighbors had no idea of the North Carolina that exists outside the Triangle.

Beltline, to the east. Sadly, until hurricane Floyd came around, most of my neighbors had no idea of the North Carolina that exists outside the Triangle.

I know it well, and what Carroll Leggett says is true: We DO know we're better than everybody else!

I've had the opportunity to reacquaint myself with the wonderful people of Eastern North Carolina as I've spent the last two years traveling the back roads interviewing many families for my first book, *Nags Headers*, a narrative and oral history about the "unpainted aristocracy" (to be published in July by John F. Blair).

*Susan Byrum Rountree
Raleigh*

NOT IN MY MAILBOX

Please cancel my subscription to your magazine.

After having read Bernie Reeves's "My Usual Charming Self" (December 2000), I concluded that it was either a poorly written parody or just drivel, and not very charming drivel at that.

According to your article, the country was "plung[ed]...into crisis and strife," following the presidential voting in Florida and the subsequent recount and court challenges. How so, Mr. Reeves? What crisis was created by challenging the voting and going to court to seek a remedy? The country sat by, as I recall, and waited for the process to work its way through. The Joint Chiefs were not called out. Where is the strife?

My main objection, however, was to the rest of your article.

A "left wing" "activist clique" of Democrats, according to you, descended on Florida, for the purpose of what? Causing mischief? Apparently so.

This unidentified, unnamed "clique," you say, was nothing less than the modern-day incarnation of Freedom Riders, "free speech protestors," agents of the Soviets demonstrating against the Vietnam War, and "agent provocateurs" in manipulating college curricula? College curricula? Are you writing this tongue-in-cheek? No way!

This same insidious "clique," you contend, "labored to free mental patients ...in order to stick the 'homeless' in the face of prosperous and free market America." (Are the mentally ill synonymous with homeless?)

But, wait, there's more. This same "phalanx" of left-wing Democrats, on its way to establishing the dreaded "regulatory federalist system," snuck onto the O.J. Simpson jury, nullified the trial, and went straight to Florida to nullify the election! Outrageous! This "clique," I dare say, must indeed be stopped.

Mr. Reeves, if you really believe what you write, you are paranoid and need

professional help. There is no empirical data to back up the notion of any such historically driven organized "clique" drawing swords in Florida to undermine the American way of life—and, of course, you cite none. If you don't believe what you write, then it is just so much sophomoric pandering to every base instinct brought to the surface over the last 40 years, and not worth the print.

At any rate, cancel my subscription.

*T. Murphy
Raleigh*

WIDELY READ

I have read the last two issues of *Metro* and am overwhelmed with the topics, the clarity and the depth of the articles. The article captioned "North Carolina's U.S. History Texts Tarnish America's Gilded Moments" (October 2000) was excellent and deserves much wider circulation.

The subjects contained in the last two "My Usual Charming Self" were fantastic and deserve wide distribution.

You are a breath of fresh air. I have enclosed my check for a year's subscription. Keep the faith!

*L.B. Larkin, Jr.
Chapel Hill*

NOD TO THE EAST

A friend tore out an article for me from your December 2000 *Metro* issue, knowing I would enjoy Carroll Leggett's take on what makes folks from Eastern NC better than others. Indeed I did enjoy his essay and immediately felt he had hit a real chord about one of the things I have always loved about being from this area. Hats off to Carroll!

I read the article to a group of women I have lunch with each Monday and got

continued on page 8

PERHAPS ONE DAY YOU TOO CAN SWING

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A
Girl.*

It's a tall order, but with a lot of practice—and a little luck—you could approach the best golfers in the world at the U.S. Women's Open.

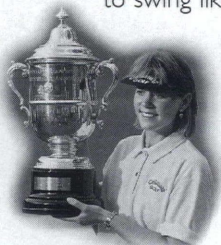
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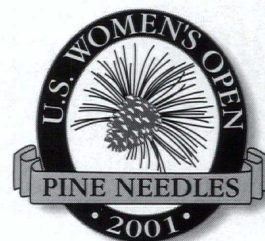
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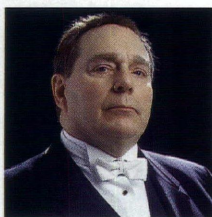
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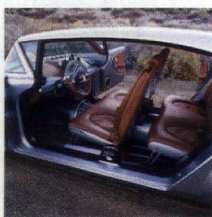
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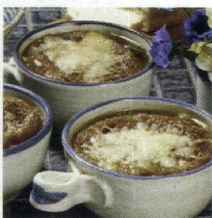
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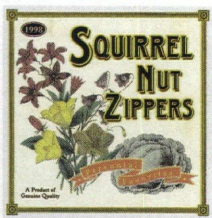
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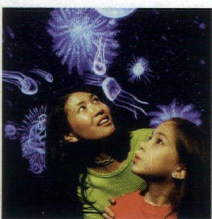
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SPECIAL SECTION...

HOME AT LAST

- 25 The baton is raised. Let the music begin at the gala grand opening of the new home for the North Carolina Symphony, the Meymandi Concert Hall, a state-of-the-art orchestral facility, and the A.J. Fletcher Opera Theater, that will put Raleigh and the surrounding region on the cultural map. Acoustically marvelous, the hall marks a major milestone in the development of the country's first state-sponsored orchestra.

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- 10 The next generation of cars will merge home, office and travel into the cockpit of ever more futuristic designs. *Metro's* auto editor Jeff Taylor reports from Detroit.

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immediate requests for copies—for which I obliged. It was such a big hit that interest in your new magazine has been stirred.

Keep up the good work!

Martha Daniel
Rocky Mount

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, P.O. Box 6190, Raleigh, N.C., 27628, or e-mail the magazine at email@metronc.com.

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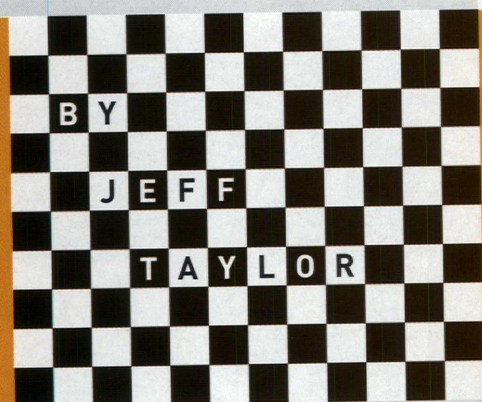
ARENA

Hot Wheels

DETROIT SHOWCASES AUTOMOTIVE TRENDS

The just concluded North American International Auto Show in Detroit is the showcase where the automotive giants strut their stuff and gauge public opinion on their show cars and production vehicles.

So why is *Metro* at the North American International Auto Show? Well we have a significant connection to this show that you are probably unaware of. The southeastern corner of the US is linked to this



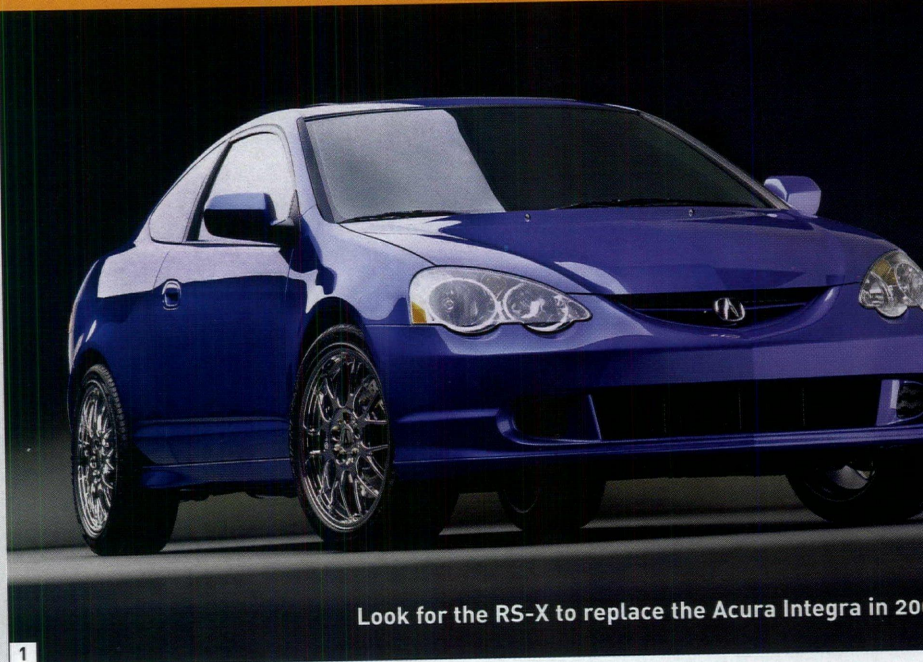
show by three US automotive corporate headquarters (SAAB, Porsche, Panoz), and several more manufacturing plants (Mercedes Benz, BMW, Saturn), not to mention the huge number of suppliers ringed around these manufacturing plants. Our region is becoming quite significant in the automotive landscape, employing thousands, and contributing over a billion dollars to the region's economy. In this focus on the North American International Auto Show we've highlighted some of the significant introductions at the show to give you an idea of the cars and technology you may see in a dealership in the near future. So "buckle up." We're about to cruise the show.

1 **Acura** introduced a revised 3.2 TL Type-S sport model, the new 2002 RL flagship sedan and the RS-X prototype, which is a thinly disguised replacement for the Integra. The TL Type-S features a 260 horsepower V-6, and a Sequential SportShift 5-speed transmission. The RL features revised bodywork, a boost to 225 horsepower, and an Acura/Bose Music System with 6-disc CD changer, OnStar communications system, and an automatic climate control system. The RS-X has a hot 2.0-liter, 16-valve DOHC engine producing approximately 200 horsepower and is mated to a close ratio *six-speed* manual transmission.

2 **BMW** took a tag team approach to the show. First they introduced a hot M3 convertible with a 333-hp. engine,

performance suspension and wide 17-inch tires. Then, in response to Mercedes' ML55 AMG SUV, BMW displayed their potent X5 4.6si. The X5 features a hi-po, 4.6-liter V8 with 347 horsepower, revised body cladding, new step boards and an upgraded interior. The BMW group also introduced to the U.S. an all new Mini Cooper. When it goes on sale in March 2002 the Mini will carry a base price of \$18,000, deliver go-cart like handling, and feature no less than six air bags.

3 The **Buick** Bengal is concept roadster with a few tricks up its sleeve. The Bengal is a hot little number with front wheel drive, a supercharged V6, two seats...except that it can seat four. A retractable tonneau cover over the



1

Look for the RS-X to replace the Acura Integra in 20

rear seats slides back (hi-tech rumble seat) and a third door on the driver's side admits two more passengers. A pair of custom golf bags also fit into the rear compartment. The wheels extend out to the corners for better handling and ride quality. The Bengal stands a good chance at challenging the likes of the Mercedes Benz CLK.

4 **Cadillac's** big news in Detroit was the 2002 Escalade EXT SUV/pickup truck. The EXT features a 6-liter Vortec V8 with 345 horsepower and an electronically controlled four-speed automatic for outstanding towing. A handy Midgate opens up the truck bed into the interior to increase the standard bed from 5 feet 3 inches long to a full 8 feet 1 inch. A rigid, weatherproof three-piece cargo cover, folding 60/40

rear seats, and a lockable tailgate increase flexibility. In keeping with the Cadillac reputation the interior features the full leather treatment, wood accents and power everything. Expect pricing in the low- to mid-\$40,000 range.

5 **Chrysler** unveiled some exciting concept cars and the new replacement for Cherokee—the Liberty SUV. The Dodge Super8 Hemi's pays homage to the legendary sedans of the 1950s, featuring a vertical "A" pillar and wraparound windshield. The concept's interior and ornate instrument panel recalls the era's characteristic shapes while adding sophisticated and high-tech appeal.



The X5 concept previews a new styling direction for BMW.

2



The Buick Bengal features a modern day "rumble seat" that allows two- or four-passenger seating.

3



The Cadillac SUV is a combination truck/SUV with innovative features and Cadillac luxury amenities.

4

6 At **Ford** the Thunderbird is coming back with a scheduled summer release. The 2002 T-Bird will seat two, be rear-wheel drive, and be powered by a 252-hp., 3.9 liter V8. It will feature styling cues from Thunderbirds of 1955-57 and 1961-62. Color selection will also feature a pallet sprinkled with hues from the past. Don't expect this car to go up against a Corvette; the T-Bird is strictly a cruiser. The base price will be \$35,495.

7 **Land Rover** introduced the 2002 Freelander, which will be available this fall. Freelander will come to the U.S. as a five-door model equipped with a V6 engine, permanent all-wheel-drive, a five-speed Steptronic automatic transmission, and all-terrain anti-lock brakes as standard equipment. Both a cloth and

leather interior trim package will be offered and prices are expected to start below \$30,000.

8 **Lexus** rolled out the production version of the 2002 SC 430 hardtop convertible. Available in March, the folding hardtop convertible features a 300-hp, 4.3 liter V8, 18-inch wheels, and seating for four. Also shown were an IS 300 SportCross wagon and a Sport Sedan. Both cars feature the latest in airbag safety, ABS, traction control, and DVD satellite navigation systems.



The Chrysler Super8 Hemi is a modern-day interpretation of the powerful and expressive sedans of the late 1950s.



Ford's Thunderbird captures the romance of the classic 1950s models.



The Freelander will be Land Rover's entry model in the U.S.

9 Mercedes Benz continued its engine and model offensive by unveiling the new C-Class wagon, the C32 AMG sedan, the SLK32 AMG roadster in addition to the C-Class coupe from Los Angeles. The C230 coupe and C320 wagon will be available this fall, powered by a 2.3 liter supercharged and a 215-hp, 3.2-liter V6 engine respectively. The C32 AMG and the SLK32 AMG are both powered by a new 349-hp, 3.2-liter supercharged and intercooled V6 Kompressor engine. Earlier, Mercedes Benz also announced that it will begin importing the rugged and ultra-luxurious \$115,000+ G-wagon super SUV to the U.S.

10 Porsche used the Detroit show to display its new 2002 911 GT2. This new addition to the line will be the most powerful production Porsche has ever offered

in North America. An astounding 456-hp, 3.6-litre twin-turbo "boxer" engine will be the centerpiece of this car. Porsche estimates a 0-60 mph acceleration time of about four seconds and a top track speed of 196 mph—we'll take their word on that.

There were many more cars and technological advances on display than we can mention here. On the horizon there are some technical advances that will change and hopefully improve the way we drive and how we use our cars and trucks. We can take pride in knowing that our region will be well represented in this "technology on wheels" revolution. **MM**



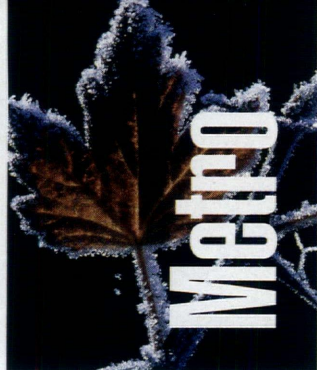
The 2002 Lexus SC 430 will be available for summer cruising.



The C320 wagon will take on BMW's 3-Series wagon for entry-level bragging rights.



Speeding towards a dealer near you will be Porsche's highest horsepower U.S. model.



Preview

Fuel for winter fires

A LOG OF PERFORMANCES TO WARM THE COLD SEASON

It's mid-winter now and, except for a few nice days, colder than usual in our region, with sieges of drab and soggy days that fade into windy, frigid nights. This atmosphere makes most of us yearn for good things to do that will engage and warm us. So here's a wish-fulfilling lineup, beginning with an impressive array of top-quality music events.

The big happening is the opening of the grand additions to the BTI Center for the Performing Arts: the Meymandi Concert Hall and the Fletcher Opera Theater in Raleigh. See the 16-page special section in this issue to see for yourself the story behind this long anticipated cultural event. The new theaters will provide the area with two of the finest performance venues in the South.

A smashing gala will introduce the Meymandi Concert Hall, centered by a performance by world-renowned pianist André Watts and the first sounds of the North Carolina symphony in its new home. The following evening will celebrate the opening of the Fletcher Opera Theater



Polished and ready, Meymandi's box seats await excited music lovers. Let the performance begin!

with a performance by sensational vocalist Dawn Upshaw.

Definitely the cultural event of the new year, it will be two nights to remember for music lovers, people watchers and the folks who worked so hard to make it all happen. *Metro's* special coverage of the gala opening includes articles on the architecture, acoustics, people and history of this historically significant event. Also included is a full calendar of upcoming attractions at the center.

And there's more. The celebrated Bolshoi Symphony orchestra will perform at East Carolina University in Greenville; the Boston Pops will bring its Esplanade Orchestra to the Entertainment and Sports Arena in Raleigh; and the Opera Company of North Carolina will present a concert of operatic arias.

But February offers an outstanding agenda in all areas of arts and entertainment. On stage you'll find classics—*Les Misérables* and *Twelfth Night*,

family favorites—*Anne of Green Gables* and *Wizard of Oz*, modern dance groups and more.

The galleries are hanging unique and diverse exhibitions such as the work of the "No Boundaries Art Colony," a display from the estate of the late Robert Broderson and the 23rd Annual Artists Exhibition, sponsored by the Raleigh Fine Arts Society and Meredith College.

Displays and exhibits at the museums are exceptional this

month and will undoubtedly have wide appeal. The N.C. Museum of Natural Sciences will open a traveling exhibit on deep-sea exploration called "Extreme Deep." The N.C. Museum of Art will present "Is Seeing Believing?" an intriguing look at modern photography that explores new methods photographers use to achieve unusual effects.

In keeping with the inaugural theme, the N.C. Museum of History has brought out its popular exhibit "First Families of North Carolina," which contains ball gowns, photographs, memorabilia and artifacts from the lives of the state's leaders. St. John's Museum in Wilmington will open an exhibition called "The Human Factor... in American Art" and the N.C. Maritime Museum in Beaufort will make "Hurricanes and Heroes" the theme for their annual Family Day.

Our Potpourri section previews a calendar of eclectic events, including an exhibit of winning posters in the "International Peace Poster Contest" at Exploris in Raleigh; a lecture series in Chapel Hill, the "UNC Mini-Medical School," on the latest developments in medical science; a flower-lovers treat, the "51st Tidewater Camelia Club Show" in Wilmington; and a celebration of the 225th anniversary of the "Battle of Moore's Creek Bridge" in Currie.

In addition, we are beginning this issue a monthly listing of author readings and signings, compiled by Metro's fiction editor Art Taylor.

Is winter cold and drab? Some days you could say that, but not many—because there are so many wonderful things to do. Mark your calendars.

—Frances Smith,
events editor

WHERE THERE'S MUSIC...

The events scheduled for the opening season of the Meymandi Concert Hall and the Fletcher Opera Theater are given on page 38, but here's an outstanding roster of other musical events coming up in the region.

The **Opera Company of North Carolina** (OCNC) will present a Gala Concert of opera highlights at Meymandi Concert Hall on March 10. Arias to be performed will include favorites such as "Caro nome" and "La donna è mobile," both from *Rigoletto* by Verdi, "Pourquoi me reveiller" from *Werther* by Massenet and "Glitter and Be

Gay" from *Candide* by Bernstein. Following the concert, OCNC will host a **Black-Tie Dinner** to honor the performers. Watch Preview in March and later for details about the remainder of OCNC's season. Call 919-859-6180.

The N.C. Jazz Festival **Preview Party** kicks into gear on Thalian Hall's Mainstage in Wilmington, Feb. 1. Fourteen world-class classical jazz musicians will perform at the 21st edition of the **North Carolina Jazz Festival**. Venues for the three-day event will include Wilmington Hilton Riverside and Thalian Hall. Call 910-343-3664 or 800-523-2820.

And the 18th **North Carolina International Jazz Festival** will open at Duke University in Durham on Feb. 2, featuring tenor saxophonist Jimmy Greene performing in Baldwin Auditorium with the Duke Jazz Ensemble under

the direction of Paul Jeffrey. Watch Preview for other International Jazz Festival concerts in March and April. Call 919-684-4444.

The **Chamber Music Festival**, sponsored by the Chamber Music Society of Wilmington, will present three ensembles performing in local venues, Feb. 2-4. The **St. Lawrence String Quartet**, resident artist ensemble for Stanford University, will perform on Thalian Hall's Mainstage, Feb. 2; The **Chamber Orchestra Kremlin** will bring its traditional Russian performance to UNCW's Kenan Auditorium on Feb. 3; and the **Carolina Piano Trio** will perform on Feb. 4 in the Thalian Hall Ballroom. For information on all performances, call 910-343-3664 or 800-523-2820.

Russia's renowned **Bolshoi Symphony Orchestra** will return to East Carolina University in Greenville on Feb. 10 for



The renowned Bolshoi Symphony Orchestra will perform at East Carolina University in Greenville

COURTESY OF ECO DEPARTMENT OF UNIVERSITY UNIONS

its third concert in Wright Auditorium. A highlight of the performance will be Rachmaninoff's *Piano Concerto No. 3*, recently reintroduced to the public in the film *Shine*. **Denis Matsuev**, the 1998 International Tchaikovsky Competition Gold Medalist, will be featured pianist for the piece. Call 252-328-4788 or 800-ECU-ARTS.

The **Raleigh Oratorio Society Chamber Choir** will present its third annual **Romance in the Air** concert on Feb. 10 in the Blue Ridge Restaurant at the N.C. Museum of Art in Raleigh. Under the direction of Alfred E. Sturgis,

the 22-voice choir will perform a romantic repertoire in celebration of **St. Valentine's Day**. There will be two seatings for dinner and the concert. Call 919-856-9700.

La Bottine Souriante, a vocal group from Quebec whose music is rooted in **Celtic and Cajun swing-jazz styles**, will appear on Feb. 13 in Reynolds Theater at Duke University in Durham and on Feb. 15 on Thalian Hall Mainstage in Wilmington. The group has a reputation for bringing audiences to their feet. Call 910-343-3664 or 800-523-2820.

The **Peabody Trio**, winner of the Naumberg Foundation's

1989 Chamber Music Award, will perform Feb. 16 in Hill Hall at UNC-Chapel Hill on the university's 2000-2001 **William S. Newman Artists Series** of classical music. The trio is the resident faculty ensemble of the Peabody Conservatory in Baltimore. Call 919-962-1039.

A series of three concerts, **Music of African American Composers for Organ and Voice**, will be presented in the Triangle by **Videmus**, an arts organization that promotes music of women and African American composers. Two concerts, Feb. 4 & 5, will be held in the Church of the Good Shepherd, 125 Hillsborough

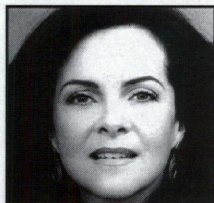
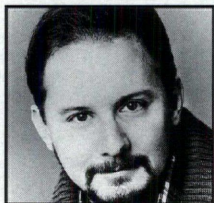
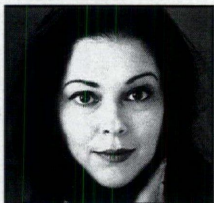
St. in Raleigh. (The Feb. 5 concert will be for middle school students.) The third concert will be Feb. 11 at White Rock Baptist Church, 3400 Fayetteville St. in Durham. Call 252-328-1244 or e-mail videmus@earthlink.net.

The **Boston Pops** is coming to Raleigh! As we announced in SOS last month, the Boston Pops Esplanade Orchestra will perform at the Entertainment and Sports Arena in Raleigh on March 8. Responding to youthful director **Keith Lockhart**, the orchestra will bring a light touch to classical music, Broadway scores and patriotic favorites in an arena specially

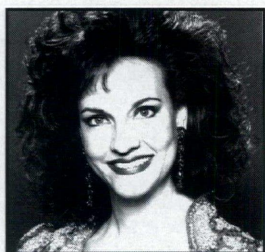
GALA CONCERT

Saturday, March 10, 2001 - 7:30 PM at Meymandi Concert Hall —OCNC Gala Concert followed by Black-Tie Dinner

Honorable Betty McCain, Master of Ceremonies; Internationally Renowned Stars: Jennifer Larmore, John Fowler & Maureen O'Flynn; Capital Area Chorale and Members of the N.C. Symphony



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Keith Lockhart, director of the Boston Pops Esplanade Orchestra

arranged with tables and café-style seating across the main floor. Tickets are still available. Call 919-861-5457.

STAGES OF ENTERTAINMENT

Shakespeare's *Twelfth Night*, the familiar romantic comedy filled with misplaced passions, mistaken identities, separated twins and grand schemes, is being staged now through Feb. 11 in the **Cape Fear Regional Theatre**, 1209 Hay St. in Fayetteville. Call 910-323-4234.

Dairakudakan, a modern-dance ensemble from Japan, will perform their distinctive masterpiece, *Sea-Dappled Horse*, on Feb. 6 in Page Auditorium on the west campus of Duke University in Durham. This Japanese "Butoh" company event is co-sponsored by the On Stage Series, a performing arts series at Duke, and by ADF. Call 919-684-4444.

The **East Carolina Playhouse** at ECU in Greenville will open *Spring's Awakening* by Frank Wedekind on Feb. 8,

to run through Feb. 13 in the McGinnis Theatre. Teens are the subject of this highly theatrical 1891 German play, and pregnancy, abortion, rape, alcoholism and suicide are problems it deals with. Call 252-328-1192.

The ever-popular *Wizard of Oz* will be presented by the **North Carolina Theatre** in Raleigh Memorial Auditorium, Feb. 9-18. Dorothy, the Scarecrow, the Tin Man, the Cowardly Lion and Toto come to life once again in a fresh, on-stage production. Call 919-834-4000.

Ted Tally's award-winning play *Terra Nova*, the story of the ill-fated British expedition to the South Pole under the leadership of Captain Robert Scott, will be presented Feb. 9-25 by **Raleigh Little Theatre**, 301 Pogue St. in Raleigh. Call 919-821-4579.

One of childhood's favorites, *Anne of Green Gables*, based on Lucy Maud Montgomery's classic novel, will be presented by the **East Carolina**



An energetic 11-year-old girl waits to be adopted by a lonely, middle-aged brother and sister in *Anne of Green Gables*.

University Family Fare Series at Wright Auditorium on the ECU campus, Feb. 24. This musical adaptation tells the story of Anne Shirley, orphan, whose indomitable spirit charms and enriches the lives of the skeptical brother and sister she hopes will adopt her. Call 252-328-4766.

Tales and Scales, the only ensemble performing for children that uses instruments, creative movement and drama to add a spin to their stories, will present *The Enchanted Horn* at the

ArtsCenter in Carrboro on Feb. 24. Based on Grimm's Fairytale "The Magic Fiddle," *The Enchanted Horn* is the story of Jacques, a hard-working but innocent young man who acquires two special powers when he stumbles across the enchanted horn. Call 919-929-2787.

Genesis will be presented on Feb. 24 in the **Dinner Theatre at the Farmville Community Center**, 417 S. Main St., Farmville. Tickets include a full-course dinner. The show is sponsored by the

Farmville Community Arts Council. Call 252-753-3832.

Neil Simon's autobiographical play, **Brighton Beach Memoirs**, will bring comedy to Stewart Theatre at NCSU in Raleigh on Feb. 28, March 1-4 when The University Theatre continues its 2000-2001 season. Directed by Terri Janney, the play picks up Simon's life-story when, as a 15-year-old aspiring writer, he runs into comic tribulations and situations growing up in a crowded Jewish household in Brooklyn. Call 919-515-1100.

EXPLORING ART GALLERIES

An exhibition of 150 paintings and mixed media works, all

completed last November during the third annual **Bald Head Island No Boundaries Art Colony**, are on exhibition now through Feb. 28 at **UNC-Wilmington's Randall Library** and at **WHQR's** downtown Wilmington studios. Fifteen international artists and 17 American artists attended the colony. Following these exhibits, the work will travel in April to the Visual Art Exchange in Raleigh and on to the High Point Theater Galleries in November. Call 252-763-4439.

If you fancy a "quirky look at the everyday," as installation artist Dan Loewenstein describes his work, head for



Italian artist Giovanni San Filipo completes a canvas from the porch of Captain Charlie's Station on Bald Head Island

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Silver Spurs \$1000 (4 tickets + recognition in program) | Bronze Medals \$500 (2 tickets + recognition in program)

All proceeds go directly to benefit the medical & educational services of Hilltop Home. For more information please call 919.890.6084.

Artspace, Gallery 1, in Raleigh where **Loewenstein's Vacuum Ovipositors** are on display until Feb. 24, with an opening reception during First Friday Gallery Walk on Feb. 2. Loewenstein has created ovipositors from hundreds of plastic shopping bags, heat-sealed to make huge cocoon-like forms that inflate and deflate at a slow pace—while attached to Electrolux vacuum cleaners. Call 919-821-2787.

Eclectic Interiors is the subject of a three-month series on exhibit by **Collective Arts Gallery and Ceramic Supply** in Raleigh. From Feb. 1-24, functional and decorative glazes and stoneware forms by Deborah Harris will be placed in context to complement and enrich interiors.

AUTHOR SIGHTINGS

Authors are a rare and wonderful breed. When they are known to be prowling about the region, we think you should know it. So with this Winter issue of *Metro*, Preview is introducing a new category of events: author readings and signings at area bookstores, universities and other venues. Fiction editor Art Taylor will compile the listings.

—Ed.

READINGS AT BOOKSTORES

The following bookstores host author signings or readings on a regular basis. (Several coastal

bookstores are currently in their off-season for literary events, but they will be included when they begin scheduling.) For complete information, please contact the individual bookstores.

CARY

- **Barnes & Noble**, 919-467-3012: Bernie Ashman, *Signmates: Understanding the Games People Play*, Feb. 13; Barry Saunders, *Do Unto Others... And Then Run*, Feb. 15.

DURHAM

- **Barnes & Noble**, 919-419-3012: Jay Bakker, *Son of a Preacher*

Man: My Search for Grace in the Shadows, Feb. 18.

▪ The Regulator Bookshop,

919-286-2700: Michael McFee, *Earthly*, Jan. 30; Barry Jacobs, *Coach K's Little Blue Book: Lessons from College Basketball's Best Coach*, Feb. 3; Emily Colin, *The Long Way Around & The Secret to Their Success*, Feb. 6; Amber Hollibaugh, *My Dangerous Desires: A Queer Girl Dreaming Her Way Home*, Feb. 12; Stewart O'Nan, *Everyday People*, Feb. 15; Keith Flynn, *The Lost Sea*,

Feb. 16; Peggy Payne, *Sister India*, Feb. 22.

PITTSBORO

▪ McIntyre's Fine Books,

919-542-3030: Michael McFee, *Earthly*, Jan. 27; Da Chen, *Colors of the Mountain*, Feb. 3; Shelby Hearon, *Ella in Bloom*, Feb. 10; Stewart O'Nan, *Everyday People*, Feb. 17; Barry Saunders, *Do Unto Others... And Then Run*, Feb. 24.

RALEIGH

- **Barnes & Noble**, 919-782-0030: Barry Saunders,

(continued on next page)

The series will conclude in March with Triangle area artists displaying pottery, painting, printmaking and sculpture. Collective Arts, owned by local artists, promotes the art and artists of the Triangle and North Carolina. Call 919-844-0765.

The **Martin Luther King Jr. Task Force of Cary** is presenting, now through Feb. 28, an exhibition of culturally diverse visual artists as part of its Martin Luther King, Jr. Dreamfest 2001 celebration. The exhibit, entitled **We Cannot Walk Alone**, reflects an artistic interpretation of Dr. King's "I Have a Dream" speech. Curated by BGroup Contemporary Art & Design, the exhibit is displayed at the Page-Walker Arts & History Center, 119 Ambassador Loop in Cary. Call 919-460-4963.

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Do Unto Others...And Then Run, Feb. 8; Will and Deni McIntyre, *All Over the Map*, Feb. 22.

▪ **Quail Ridge Books,**

919-828-1588: Steven McGill, *A Hurdler's Dream*, Feb. 4; Andy Duncan, *Beluthahatchie and Other Stories*, Feb. 8; Gail Godwin, *Heart: A Personal Journey Through Its Myths and Meanings*, Feb. 11; Jay Bakker, *Son of a Preacher Man: My Search for Grace in the Shadows*, Feb. 15; Nuala O'Faolain, *My Dream of You*, Feb. 28.

READINGS AT UNIVERSITIES AND OTHER VENUES

▪ **Duke University,** Durham, 919-684-3986: No readings scheduled.

▪ **N.C. State University,** Raleigh. University Author Days, D.H. Hill Library, 919-515-2841: John Balaban, Kaye Gibbons and other faculty writers, Jan. 30-31. North Carolina Writers Series, Thompson Theatre, 919-515-2841: Kaye Gibbons, Feb. 20.

▪ **University of North Carolina, Chapel Hill.** Second Sunday Reading Series, Wilson

Library, 919-962-3461: Jenny Offill and Jan de Blieu, Feb. 11.

▪ **Greenville Museum of Art,** Greenville, 252-758-1946: Writer's Reading Series, Peter Makuck and Luke Whisnant, Feb. 15.

▪ **Weymouth Center,** Southern Pines, 910-692-3211: Randall Kenan, *Walking on Water*, Feb. 18. —Art Taylor

NOTE: To have your schedule of readings included in Metro, fax information to 919-856-9363 or e-mail MetroBooksNC@aol.com one month before publication (i.e., by Feb. 5 for March issue).

Landscapes of the Albe-marle Area, an art exhibition featuring the work of Donna Colson, will be open Feb. 5-March 3 at the **Pasquotank Art Council Gallery** in Elizabeth City. Call 252-338-6455.

A special exhibition, **Works from the Estate of Robert Broderson (1920-1992)**, will be on view at **Gallery C**, 3532 Wade Ave. in Raleigh, Feb. 9-March 20. Broderson was a Duke University graduate who taught at Duke for 12 years and for a short time at N.C. State University. He has permanent collections at Duke, State, UNC-Chapel Hill, N.C. Museum of Art and in national museums and galleries, including the Whitney Museum and the American Academy of Arts and Letters in New York, and the Smithsonian Institution in Washington, D.C. Call 919-828-3165.

The 23rd Annual **Artists Exhibition**, sponsored by the **Raleigh Fine Arts Society** and **Meredith College**, will be held Feb. 25-April 8 in the Frankie G. Weems Gallery of the Gaddy-Hamrick Art Center at Meredith College in Raleigh. Backed by a grant from the A.J. Fletcher Foundation of Raleigh, the event showcases forms of media created by artists across the state. New York artist Miriam Schapiro will be juror and will lecture at the N.C. Museum of Art in Raleigh on Feb. 18. The Feb. 25 opening will feature an awards ceremony and reception. Call 919-781-0980.

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acwoutreach@simflex.com or 252.291.4329 or 800.497.7398

This ad made possible through special funding by the Wilson County Tourism Development Authority.



Margaret Rose Knight Sanford danced at the 1961 Inaugural Ball in this peau de soie gown

MUSING THE MUSEUMS

When the traveling exhibit, **Extreme Deep: Mission to the Abyss**, opens at the **N.C. Museum of Natural Sciences** in Raleigh, Feb. 17–May 6, visitors will get a healthy taste of what is happening in deep-sea exploration. The exhibit features a life-size replica of the three-person submersible *Alvin* that can dive to 15,000 feet. Visitors can step inside the *Alvin* and simulate a three-mile dive below the surface where giant, red-tipped tubeworms and clams the size of dinner plates live. Call 919-733-7450.

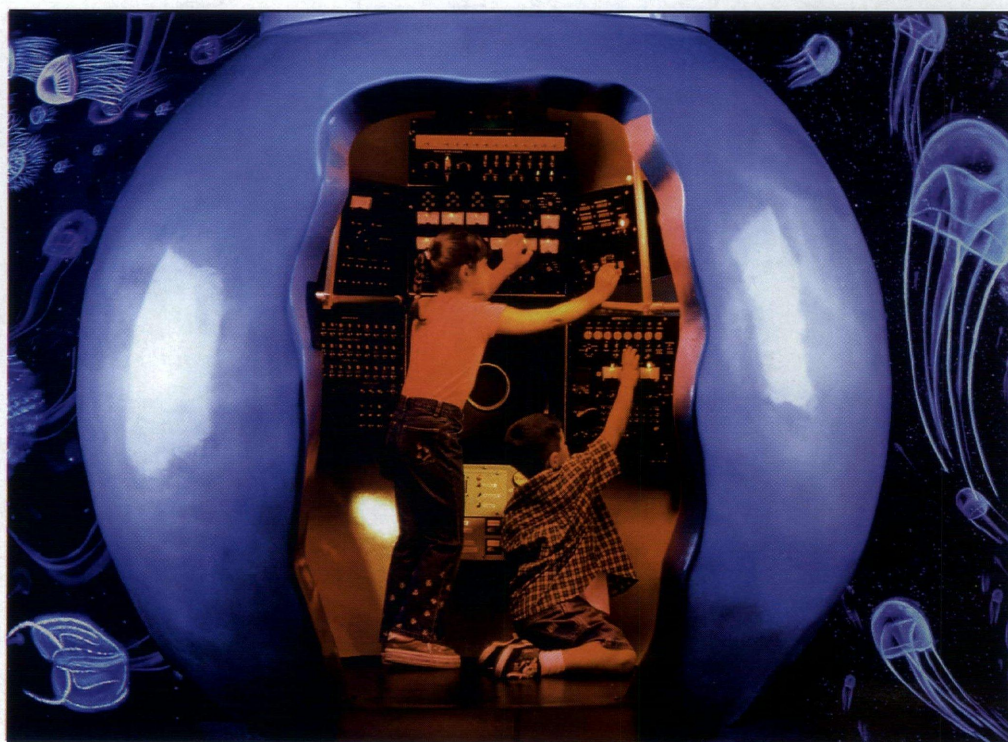
At the **Ackland Art Museum** in Chapel Hill, a

reception will be held on Feb. 25 for the opening of an exhibition on **Buddhist Art and Ritual from Nepal and Tibet**, a special two-year installation within the Yager Gallery of Asian Art. Three Buddhist monks from the Namgyal Monastery in Ithaca, New York, will begin construction of a Medicine Buddha sand mandala on Feb. 26 in the Ackland's Yager Gallery. Over a three-and-a-half-week period, visitors may witness the beauty and symbolism of this ritual. Call 919-966-5736.

As a complement to the state's recent gubernatorial inauguration, the exhibit **First Families of North Carolina**, spanning five centuries of Tar Heel history, has opened at the **N.C. Museum of History** and will be on view until Jan. 6,

2002. Offering a close-up look at former first families, the exhibit contains more than 200 artifacts, portraits, photographs, and a humorous video about life in the Executive Mansion. Call 919-715-0200.

Hurricanes and Heroes will be this year's theme for the annual **Family Day** on Feb. 24 at the **North Carolina Maritime Museum** in Beaufort. The Day will focus on the weather and other hazards encountered by seafarers and on the heroes of the sea—the lifesavers. Special guest will be Carole Boston Weatherford, who will combine story and song to commemorate the Pea Island lifesavers, subject of her book, *Sink or Swim: African-American Lifesavers of the Outer Banks*. Call 252-728-7317.



Visitors can climb aboard this full-size model of Alvin, the deep-sea diving sphere on exhibit in "Extreme Deep" at the N.C. Museum of Natural Sciences.

A new exhibition introducing the innovations of today's leading photographers is open now through April 1 at the **North Carolina Museum of Art** in Raleigh. Called **Is Seeing Believing? The Real, The Surreal, The Unreal in Contemporary Photography**, the exhibition features 30 large-format photographs and holograms that explore new areas of photographic artistry, including the use of costuming, props and set design. Call 919-839-6262.

The Human Factor: Figuration in American Art, 1950-1995, will be on exhibit at **St. John's Museum** in Wilmington, Feb. 22-April 22.

COURTESY OF PACE/MACGILL GALLERY, N.Y.



Hound dogs in drag: Dressed to Lead, by William Wegman is on view in "Is Seeing Believing" at the N.C. Museum of Art

Mounted in the Hughes Gallery/ Main Level & Donald R. Watson Family Gallery, 49 works of art will survey the recurring use of the human figure in painting, sculpture, and print media from the 1950s to the present. The works are drawn exclusively from the permanent collection of the Sheldon Gallery of the University of Nebraska-Lincoln. Call 910-763-0281.

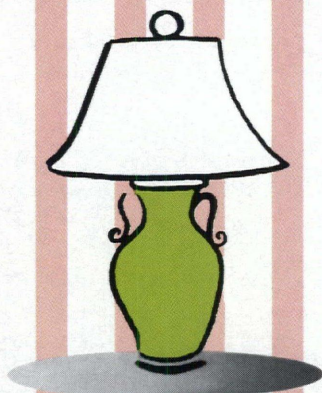
An important exhibition, **A Brush with History: Paintings from the National Portrait Gallery**, will be on view at the **N.C. Museum of History** in Raleigh from January 27 to April 8. These 75 paintings are from the collection of portraits of distinguished Americans at the Smithsonian's National Portrait Gallery in Washington, D.C. Call 919-715-0200.

POTPOURRI

Charting a course for further **educational improvements** will be the focus of the 16th **Emerging Issues Forum**, which will convene Feb. 12 & 13 in the McKimmon Center at N.C. State University in Raleigh. Former Governor Jim Hunt will preside over the forum and participate in discussions. Attending the conference will be state education and business leaders, government officials, faculty and students from N.C. State and concerned citizens. Call 919-515-7741 or visit web site: <http://www.ncsu.edu/eif/>.

An exhibition at **Exploris** in Raleigh features winners of the 12th annual **Lions Clubs**

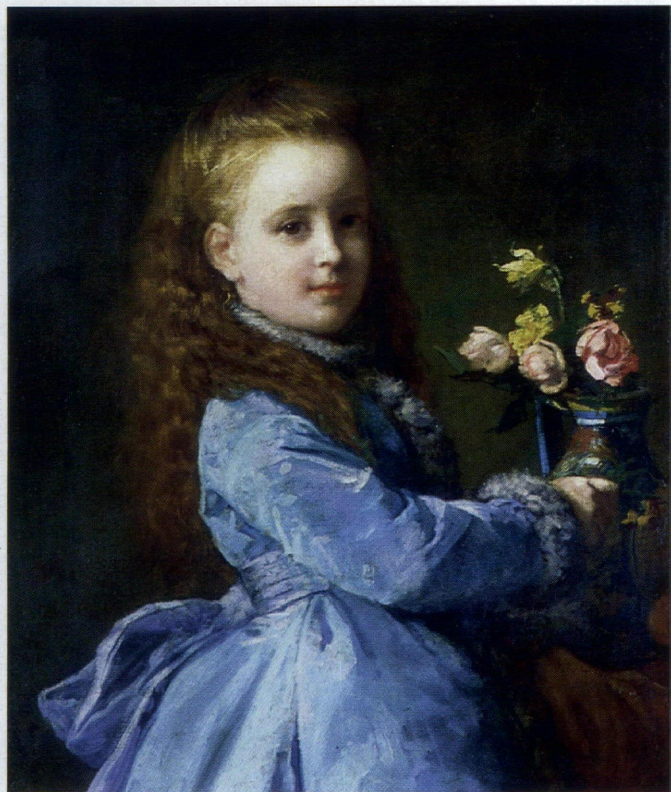
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Edith Wharton by Edward Harrison May, 1870. National Portrait Gallery, Smithsonian Institution

International Peace Poster Contest and is on view now until Feb. 18. The posters, by 24 finalists, ages 11–13, depict the theme of the 1999–2000 contest, “A New Beginning for Peace.” The grand prizewinner, 12-year-old Satoko Nakadate of Japan, received \$2500 and a trip to the Lions International Convention for a special awards ceremony. Satoko and all finalists will have their posters exhibited all over the world. Call 919-834-4040.

The **UNC Mini-Medical School**, a popular community lecture series designed to give lay audiences a better understanding of the **latest developments in medical science**, will begin Feb. 20 at UNC-Chapel Hill. The lectures will feature

researchers from the UNC-CH School of Medicine. On Feb. 20, “Breathing Not So Freely” will feature discussions on asthma, chronic bronchitis and emphysema; on Feb. 27, “New Lives in Jeopardy” will address fetal scanning, fetal surgery and infant care in the first weeks. The lectures, which will continue in March, will take place at the William and Ida Friday Continuing Education Center in Chapel Hill. Pre-registration is required; deadline is Feb. 9. Call 919-962-2118 or visit www.unchealthcare.org.


The 51st **Tidewater Camellia Club Show** will be held at the Scottish Rite Temple in Wilmington on Feb. 24. Hundreds of blooms grown inside and out of doors will be judged by

a team of certified judges. On sale will be camellia plants and books on their care. Call Hughe Browne at 910-270-9435.

The **225th anniversary of the Battle of Moore's Creek Bridge**, the Revolutionary War victory that ended royal authority in North Carolina, will be held on Feb. 24 & 25 at the Patriot Moore's Creek National Battlefield in Currie. The event will feature Patriot and Loyalist living history encampments, musket and cannon firing demonstrations, special music and more. Call 910-283-5591.

Pallotta TeamWorks' AIDS Vaccine Rides 2001 is accepting registrations for **bicycle riders, crew members and volunteers** for the year 2001. Over 6000 men and women will participate in the AIDS vaccine bike rides to benefit the work of three leading research scientists to find a vaccine against AIDS. Following are the three rides that will help to stamp out AIDS in 2001:

- July 30–Aug. 5: 575 mile Montana Ride
- Aug. 20–25: 500 mile Alaska Ride
- Sept. 5–Sept. 9: Canada to U.S. Ride

To participate, crew or volunteer, call 888-553-4567 or visit www.vaccineride.org. 

EDITOR'S NOTE: Send information about your area's coming events (with or without color photos or slides) to Frances A. Smith, events editor, Metro Magazine, 5012 Brookhaven Dr., Raleigh, N.C. 27612. E-mail frances33@earthlink.net. Entries for March should arrive by Feb. 5.

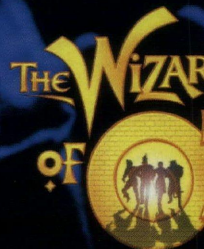
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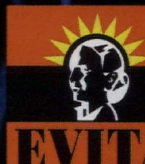
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Welcome to *Metro's* look at the grand opening of Meymandi Concert Hall and A. J. Fletcher Opera Theater, additions at the BTI Center for the Performing Arts that crown and define the cultural and musical achievements of the past half-century in our region.

In the following pages, *Metro* presents an in-depth look at the design, acoustics, performances, people and history behind this historic cultural occasion.

Let the music begin!

Raleigh's Miracle on South Street

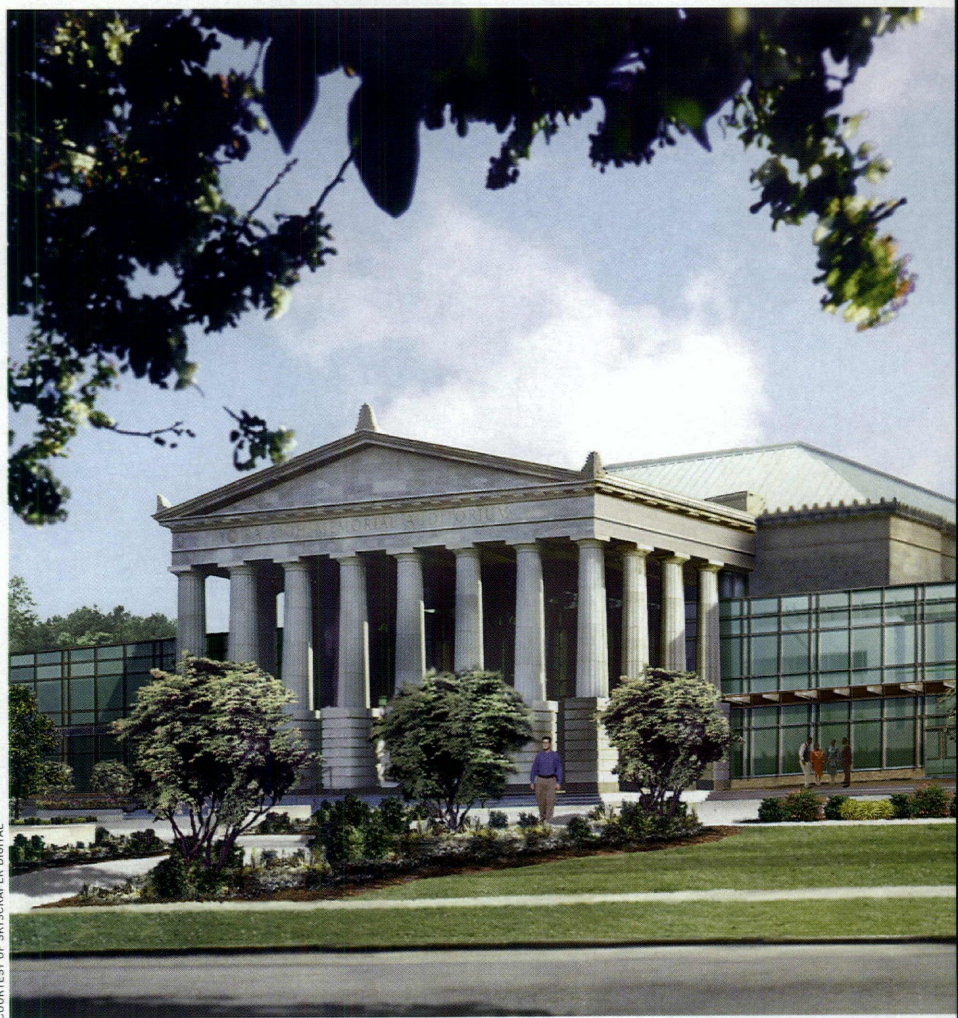
by Diane Lea

Architect Irvin Pearce looks down Fayetteville Mall from his office in the old BB&T Building and talks about the additions to Raleigh's venerable Memorial Auditorium, a \$38 million public-private effort which produced the BTI Center for the Performing Arts. "It's a miracle on 34th Street," says Pearce, "even though the building faces South Street." His firm's work with Memorial Auditorium, a 1932 Atwood and Weeks designed structure, dates from another major renovation completed 10 years ago. That renovation added the striking glass lobby enclosing the building's central pedimented pavilion and imposing Doric portico where the deeply carved words "Raleigh Memorial Auditorium" welcome thousands of patrons each year. In five years, Pearce, his colleague Jeffrey Lee, and project architect David Francis, of Pearce Brinkley Cease + Lee, have transformed one of Raleigh's most notable buildings from a 2300-seat multipurpose facility to a 4600-seat complex of finely crafted concert and performing halls.

"In 1995 the City asked our firm to evaluate the possibility of adding a 1400-seat multipurpose performance facility and a small recital hall to the existing site," says Pearce. "At first, we were concerned that it didn't make sense in an urban design context," adds Lee. He saw the 156-by-137-foot Memorial Auditorium occupying much of the block between Salisbury and Wilmington Streets as a stand-alone building and wasn't sure it was possible to add the new facilities there. "It took us five months to complete the feasibility study and model which told us it could work," says

Lee. The team wanted to be respectful of the existing building and to emphasize its symmetry and what Pearce calls the "clarity of the temple front." He and Lee envisioned the additions as featuring the historic structure as a centerpiece with two flanking wings or pavilions: a

the project. One of the consortium's key members was Richard Hoffert, at that time the President and CEO of the North Carolina Symphony. "Hoffert saw the opportunity to replace the facility's planned multi-purpose theater, in some ways a smaller version of



classical Palladian motif.

When then-Mayor Tom Fetzner signed off on the concept, Pearce, Lee, and their firm forged ahead, coordinating their work with a consortium of public officials, civic leaders, state agencies, private donors, and artistic consultants, all of whom had a say in

Memorial Auditorium, with a world class concert hall," says Pearce. "He stepped forward and committed the Symphony to raise \$4 million to ensure that we had the funds necessary to create it. That amount has now grown to \$6 million."

The concept of the concert hall grew

from a proposed 1400-seat hall to a 1700-seat classical shoebox venue like Boston's Symphony Hall. It would allow the Symphony to move out of Memorial Auditorium into a facility designed to enhance its mission of music education and its increasing musical excellence. Meanwhile, the A. J. Fletcher Foundation, long a friend to the arts and a proponent of the restoration of Downtown Raleigh, stepped forward to underwrite much of the cost of the A. J.

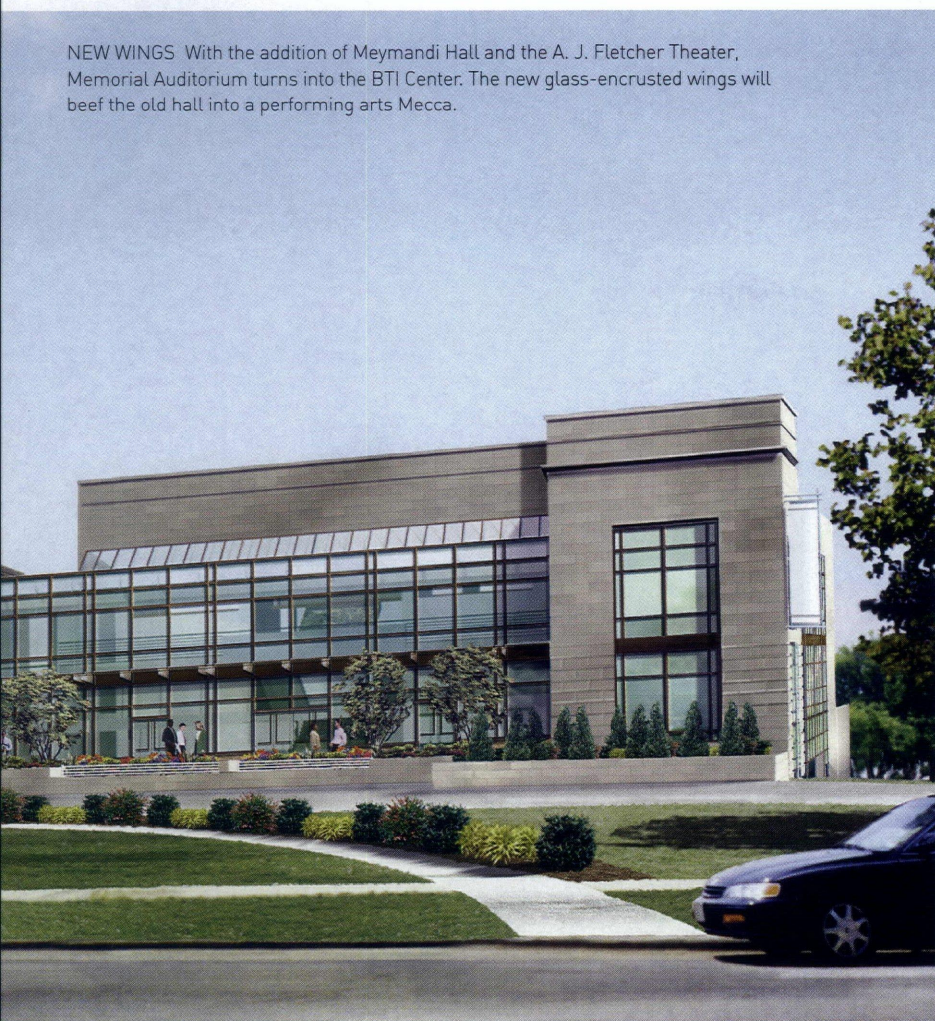
flanking wings created new design issues. "There was a great disparity in size between the intimate three-level 600-seat Fletcher Hall located on the east elevation and the west elevation's four-story 1700-seat Meymandi Concert Hall," says Lee. In addition, the City asked Pearce and Lee to create a way to connect both pavilions so the public could move easily from one to the other through the central glass lobby. "We took the glass box and stretched it across the facade and

of glass, especially when it glows softly at night, also acts as a terminus to the Fayetteville Street Mall."

Inherent in the architects' solution was the problem of making the long glass gallery structurally sound and attaching it to the existing glass lobby. "A commercially manufactured wall system would have cost \$120 a square foot," says Pearce. "That would have put our costs for the glass walls at \$4 to \$5 million." Pearce credits Lee with coming up with a standard wall panel system reinforced by tension rods that accomplished the task. Lee and Pearce traveled to eight different performance centers in the U. S. and Canada in preparation for the project and saw a similar approach in Vancouver. To develop the wall panels, Pearce and Lee called on Andy Lytle of AGT and structural engineer Greg Williams, who engineered the system for about half the cost of a manufactured system.

If the devil is in the details, Pearce and Lee met that supreme adversary in the technical requirements for the two halls. The pair worked with Chicago-based acoustical designer Larry Kirkegaard whose firm, Lawrence Kirkegaard and Associates, renovated Chicago's Orchestra Hall and designed Ozawa Hall at Tanglewood for the Boston Symphony Orchestra. Their consultant for Fletcher Hall was well known New York theatrical specialist Bob Davis. Pearce and Lee found other major consultants in Raleigh. The structural engineer for the project was T. Y. Chang of Lasater, Hopkins and Chang, and mechanical and electrical engineering was provided by the Wooten Company. With help from the consultants, Pearce and Lee were able to define specifications, choose materials, and achieve engineering feats that made the difficult glass wall support system seem simple by comparison.

NEW WINGS With the addition of Meymandi Hall and the A. J. Fletcher Theater, Memorial Auditorium turns into the BTI Center. The new glass-encrusted wings will beef the old hall into a performing arts Mecca.



Fletcher Opera Theater. The concert hall, named Meymandi Hall for the late mother of Symphony trustee and donor Dr. Assad Meymandi, was, according to Pearce, "to be designed for the ears, while Fletcher Hall was to be designed for the eyes."

The placement of the two halls as

anchored it with pavilions constructed of Indiana limestone, the material of the original centerpiece structure," says Lee. "We kept the height of the pavilions as low as possible so as not to compete with Memorial Auditorium. The glass forms a visual shield behind which are two entirely different buildings. The expanse

CRITICAL CHALLENGES

"The BTI Center for the Performing Arts is a building of exceptions rather than of rules," says Pearce. "We were pushed to do things we had never done before." When asked by the City what was critical to the success of the concert hall, Pearce specified the use of pre-cast concrete panels to line the hall. Each panel weighs between 60,000 and 80,000 pounds and is 12 feet wide, 10 inches thick and 55 feet high. "We needed massive walls that would not vibrate," says Pearce. "To save money we were able to pour concrete in place for about 35 feet vertically and use the less expensive pre-cast panels set on top of the poured concrete base wall." Adding to the challenge of handling massive materials was the fact that the walls of the concert hall are not parallel, but set on a slight diagonal for acoustical purposes.

Pearce and Lee maximized the audience capacity of Meymandi Hall, which has 600 fewer seats than Memorial Auditorium, by placing seating in two levels of private boxes, as well as the standard orchestra, lower balcony and upper balcony levels. They also took advantage of the choir loft, located directly above and behind the orchestra, using it for audience seating when there is no choir performing. "With no proscenium to contend with, and with state-of-the-art acoustics, we have an incredible connection between the musicians and the audience," says Pearce. "This design also allows the musicians to have more direct contact with each other and hear each other's parts better." Pearce quotes the Symphony's 19-year veteran Music Director Gerhardt Zimmermann, who said that "hearing the Symphony in Meymandi Hall will be like hearing it for the first time."

David Chambless Worters, the

Symphony's current President and CEO, explains the importance of Meymandi Concert Hall's distinctive shoebox design by characterizing it as just one rectangular room with no structural impediments between the audience and the orchestra. "It is the

the fancy gold leaf and gargoyles of that period structure. "The emphasis was on what the audience will hear and feel, the dramatic impact of near perfect acoustics."

That is not to say that Meymandi Hall lacks sophisticated furnishings and



COURTESY OF SKYSCRAPER DIGITAL

kind of space in which much of the world's greatest music was created to be played."

Worters, who hails from near Boston and grew up attending concerts at Boston's Symphony Hall, says that Meymandi Concert Hall will not have

finishes. The elegant staircase leading from the glass gallery to the Hall features walls of beautifully set Portuguese limestone, a harder and more impervious cousin of Memorial Auditorium's Indiana limestone. The Hall's private boxes are paneled inside and out in

warm cherry wood. Large supporting columns ring the hall, gleaming with a patina created by an enamel paint artfully applied over plaster, and even the perforated metal ceiling is disguised by coffering and painted to blend with the subdued hues of the hall. Lee's recom-



PERFECT BOX Architecturally, sure, Meymandi Hall is a basic "shoebox" with a few beautiful design elements. The sound, however, will be the marvel. With a series of movable panels, acoustical engineers will actually be able to tune the entire hall. It may in fact take a year to get it sounding just right.

mendation of violet for the upholstery of the seats added a regal touch to the warm and inviting space.

Pearce, Lee, and Francis used the Portuguese limestone accented with cherry wood panels throughout the new construction. This pleasing combination

of color and texture acts as a guide for visitors moving through the glass gallery to the two major halls. The effect is particularly appealing in Fletcher Hall where the more intimate two level 600-seat setting is wrapped in panels of the warm-toned wood—even the acoustically sensitive ceiling is made of cherry panels. Discreet frosted glass panels front the apron of the balcony and catch the shine of the wood, reflecting Bob Davis' theatrical lighting techniques. "The issues involved in constructing Fletcher Hall had more to do with the need to facilitate the stagecraft necessary for a large ballet troupe or opera company," says Pearce. "We deepened the proscenium stage to 40 feet and have the capacity for 72 scenery flies. There are only 52 in Memorial Auditorium."

As he reviews the incredible effort that has consumed almost five years of his and Lee's professional lives, Pearce is proud to point out that the creation of the BTI Center for the Performing Arts has been a financial achievement as well as a design achievement. "Raleigh, Wake County, and the State of North Carolina showed their foresight in sponsoring the idea of a major arts complex, but the incredible generosity of the private sector, particularly the Symphony, Peter Loftin and BTI, Dr. Assad Meymandi, K. D. Kennedy, and the Fletcher Foundation, among others, made this project possible," says Pearce. "It is for Kennedy, who served as the Chairman of the fund raising committee for the BTI Center, himself a major donor, that Memorial Auditorium's 170-seat

Kennedy Theatre is named. The Kennedy is a renovation of the former orchestra rehearsal hall by Raleigh architect Brian Shawcroft."

Pearce credits the City's leadership and the support of the individual donors with the fact that there is no debt on the



"It is the kind of space in which much of the world's greatest music was created to be played."

—David Worters

project. His view is reinforced by David Chambless Worters, whose 18-month tenure with the Symphony brought him into the final phase of the Symphony's *Building on Excellence* fundraising campaign. "The response was phenomenal," says Worters. "We are raising \$6 million for the Hall itself and are engaged in raising another million for furnishings and equipment for the orchestra. Our ultimate goal is to raise another

\$6,500,000 for an endowment for the Symphony. Of the total goal of \$13,500,000, we have \$11 million already committed."

Worters credits the outpouring of gifts to the fact that the Symphony's mission is education and outreach as well as excellence in performance. "The North Carolina Symphony has received funds consistently on an annual basis from the General Assembly for 68 years," says Worters. "Our musicians played 180 concerts last year; two-thirds of them outside the Triangle." Meymandi Hall will be the Symphony's first permanent home.

"It changes everything," says Worters. That's a statement with which Irvin Pearce, Jeffrey Lee, and David Francis—the architects of the miracle on South Street—can agree. **MM**

The Sound of Music

by Rick Smith

So just how good will be the sound of music in Meymandi Concert Hall come opening night?

No one knows for sure yet, despite the fact that the design and construction of the new home for the North Carolina Symphony has been geared to one goal from the start: delivering the

highest quality sound possible to every one of the 1700 patrons.

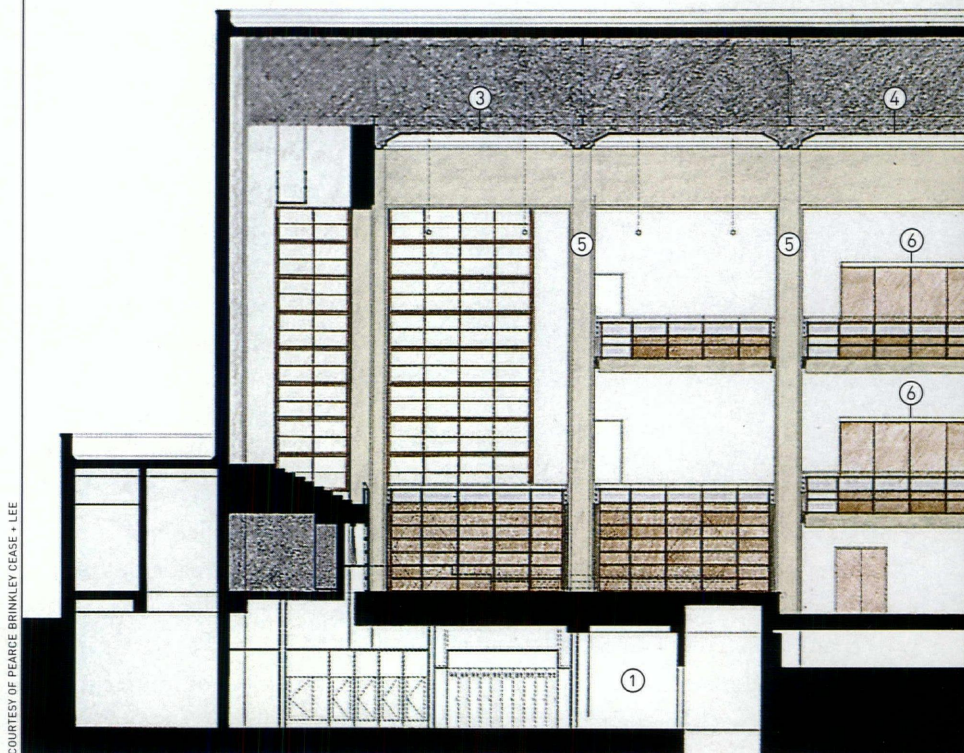
"We don't know what the sound will be like until we actually get it open," says Edward Dugger, an acoustical consultant with Kirkegaard and Associates of Chicago, one of the world's leading acoustical firms. "We've done a fair amount of these things in the past, and

"Quite frankly, musical acoustics still calls upon art as well as science. The science lies in applying to the design of new halls the known acoustical attributes derived from measures on existing halls; and the art lies in judging and applying those acoustical attributes...."

—Author Leo Beranek,
"How They Sound: Concert
and Opera Halls"

Classical acoustics

HOW THE PROS BUILT A HAVEN FOR MUSIC



COURTESY OF PEARCE BRINKLEY CEASE • LEE

we're comfortable with the other jobs."

It has been said that building concert halls is part alchemy, part science, or a combination of art and physics. Such has been the case with Meymandi. One acoustical consultant recently told *The New York Times* that "Going to the Moon is much simpler as a physics problem."

But to achieve the right balance, the right mix, the proper range—and doing so in an atmosphere that "feels right" for symphony member and patron—is something that may take awhile. There

is no amplified sound system to adjust. Meymandi is designed to present symphony and choral music as played and sung with people from front to back, bottom to top hearing the notes—good or sour.

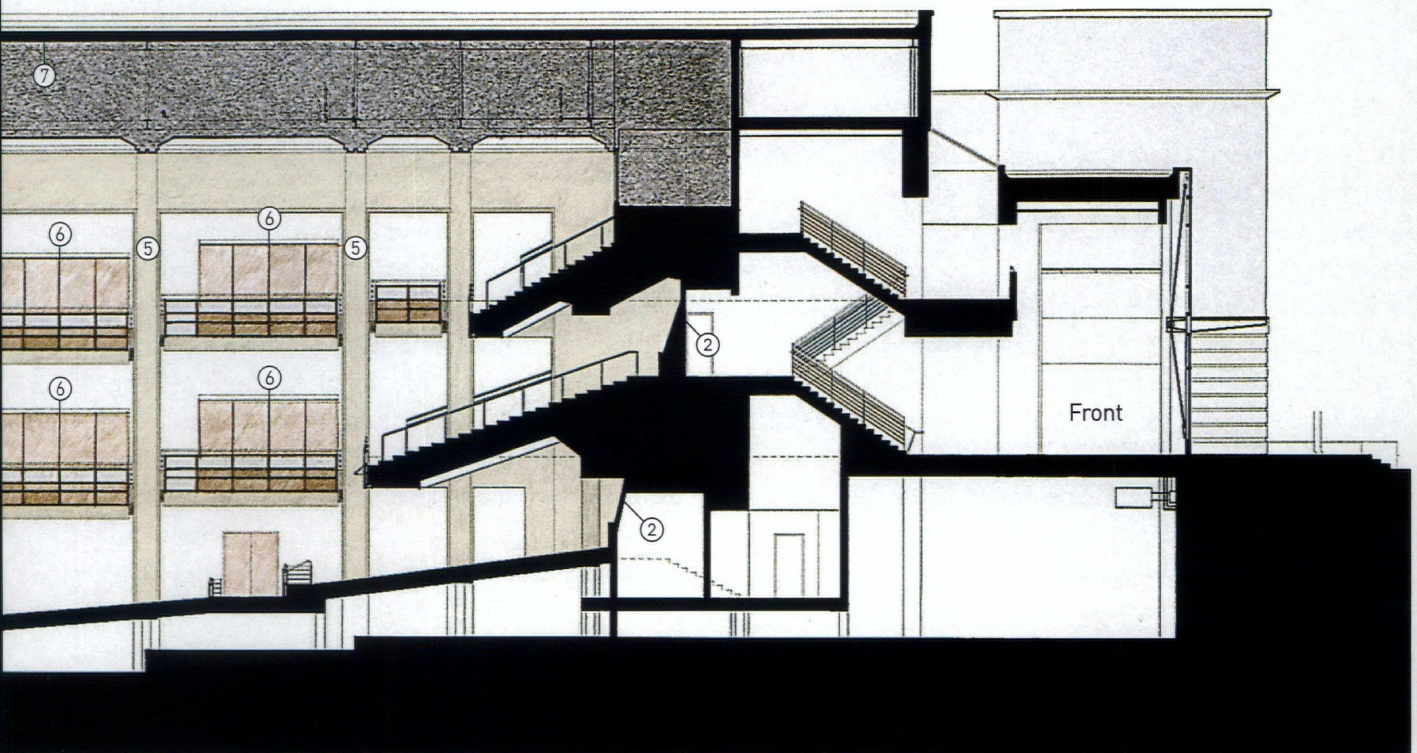
"This building has a lot of science in it, but there's still a lot of art," says Irvin Pearce, the lead architect. "It has developed by evolution rather than revolution." He assures, no pun intended, that Meymandi is "a sound project."

Symphony members have been eagerly awaiting a chance to sound off

in the spacious hall, which stands five stories tall. Built in what is considered the classical form for a symphony hall, at some 80 feet in width and stretching 450 feet in length along Salisbury Street, Meymandi follows in the steps of successful halls built in Jacksonville, Florida and elsewhere. But the first sound measurements weren't even taken until January 11. And the hall was still far from completion at that point.

"It's going to be worthy of the best of concert halls, something the Symphony can enjoy," Dugger insists.

- ① All air conditioning and vent duct work is below the floor of the Hall. Air flows up through vents under seats.
- ② Walls are angled at the back of the Hall in order to better reflect sound.
- ③ Carpet pieces and drywall can be placed on steel lattice above symphony platform to "quiet" certain instruments if necessary.
- ④ A steel lattice ceiling hangs 10 feet below the roof of the Hall for better sound distribution.
- ⑤ Pillars are free-standing inside of outer walls and covered with plaster to better reflect sound.
- ⑥ "Bankettes" at the rear of boxes can be adjusted for sound.
- ⑦ All floors, ceilings and outer walls are concrete to better reflect sound.



And he says there is still time to "tune" the hall, even after it opens, by moving or adjusting partitions and even laying carpet squares or drywall in certain areas of the latticed ceiling that stretches 40 feet above the symphony platform. "It will take a year at least" to tune the building. Dugger then adds, "The Symphony will have to adjust. This will be a much different environment than they have played in before."

One person not sweating the sound is Pearce, from Pearce Brinkley Cease + Lee in Raleigh. He is confident the

**"We have every reason to
believe it will be an
outstanding hall.
We certainly expect it will
be the most outstanding
hall in North Carolina."**

**—Principal violist
Hugh Partridge**

study, science and effort of his firm and of Kirkegaard have produced the sound paradise he set out to create more than five years ago when he was first asked if Memorial Auditorium could be expanded.

"There are formulas to follow for what are good halls," he says. One is the time of reverberation: the bounce-back, if you will, from the orchestra. Pearce is shooting for 1.3 to 1.6 seconds "so you can get the overtones." If the reverberation takes 2 seconds, "then you get carry-over." And he knows sound. His wife is an active musician. He also has been involved in the past with the Raleigh Boychoir and the

Hallelujah Chorus. He also was the lead architect in the rebuilding of Memorial. To further his own sound knowledge, Pearce has toured many of the classic concert halls in Europe and the United States.

"This building is designed to make you feel the intimacy, to make you feel closer to the orchestra," he says. On a tour of Meymandi, Pearce provided a painstaking, detailed description of steps taken for sound's sake. "You will feel the sound."

From beneath the floor to the very top of the ceiling; from front to back; from the thick sidewalls to massive columns covered in plaster that are separate from the walls and rise to the ceiling, Meymandi has been designed to reverberate and mix sound for every listener regardless of whether a seat is on the floor or balcony or side. A lattice ceiling hanging 10 feet below the actual roof of the hall that enables access to lights and other devices also further helps channel sound.

The size of the building was even calculated to the number of square feet needed per person for maximum sound appreciation, Pearce says. That's 450 cubic feet per person. To help further, the walls taper toward the front so that none are precisely parallel and therefore not liable to create echoes.

Pearce also insisted that the building's heating and air conditioning system be built in a huge crawl space below the floor where patrons sit. Air will be funneled up through hundreds of small vents located under the seats. To ensure quietness the existing boilers and chillers at Memorial were augmented so no such equipment had to be included in Meymandi.

Walls are thick. Columns are covered in plaster. Even the chair backs and the partitions located at the back of each set of box seats were carefully

selected. Pearce calls them "banquettes." And wherever Sheetrock was needed, three layers were put in place.

"When sound hits the wall, we want to ensure that it is reflected, not absorbed," Pearce explains. The cathedrals and concert halls in Europe that are considered acoustically superior include much of what Pearce sought to include: massive columns and walls, although those at Meymandi are concrete, steel, drywall and plaster.

Those thick Meymandi walls also will help keep out sound from Salisbury Street and a railroad nearby.

Patrons also will find gently sloping concrete floors and ramps with few steps. Walls are painted, not covered in wood, at the request of the acoustical consultants to further ensure no sound is absorbed. And columns were set away from the outside walls, not attached to them, to give more surfaces for sound reflection. The Hall's walls are 80 feet apart; the columns are 68 feet apart, center-to-center.

"The more projections you have, the more diffuse the sound," Pearce says. "They will scatter the sound. That's why you see so many bumps, carvings and niches in the walls of the classic halls."

Meymandi has accommodations for a choir, and someday an organ can be added at the front of the building. But there is no proscenium such as the one at Memorial Auditorium. The arch-like structure located on the front of the stage gives the box effect for stage presentations and also is linked to a curtain. But a proscenium also can block the sound of the symphony playing on the stage behind it.

"This is essentially a room built for symphonies to play music in," Dugger says, "not amplified music." And not for acting. **MM**

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On the road again and again

AFTER OVER 60 YEARS, THE SYMPHONY IS FINALLY HOME

by Patrik Jonsson

It happened the other day as it happens all the time: In this case, a middle-aged woman approached state Symphony principal clarinetist Jimmy Gilmore at a post-concert lunch to recall the first time she heard the bulky strains of Mozart.

No, it wasn't in New York, Boston, or Berlin. Instead, she said her big moment came in 5th grade, at the Salisbury school gymnasium, with the late Benjamin Swalin conducting the hard-travelin' North Carolina Symphony.

"I hear the same story every time we go out for a concert," says Mr. Gilmore, a 32-year veteran of the country's first continually-funded state orchestra. "Our symphony is a real cherished institution. It truly belongs to the people."

Never lost on Gilmore and the rest of the orchestra, however, is this lingering irony: For over half a century, the people's band never had a home among the people.

Indeed, the long-awaited premiere of Meymandi Concert Hall represents not just a final public stamp of approval on one of the best orchestras in the South, but also a real "coming of age" of a state-funded institution that, county by red-dirt county, sowed the interest and curiosity about the arts that fuels today's cultural renaissance in the Old North State.

"Every time I have an opportunity to go out in front, in the audience, and hear the symphony, I'm amazed by what an outstanding orchestra it is for never being able to play in an outstanding hall," says principal violist Hugh Partridge, who came to Raleigh

in 1976. "When we finally have a hall, we'll be able to actually hear what we're doing, and we can then refine the product. Remarkable things are going to happen for this orchestra."

Even as Benjamin Swalin, the band's early conductor and spiritual guide, set a grueling example for how to bring

symbol for the state's emergence as a cultural hotbed, imbued with a regional love of the arts now fueled by hordes of transplanted cosmopolitanites from Chicago, Boston and New York—not to mention Toronto and Calcutta. To increase its mission even further, the Symphony now sponsors a youth



COURTESY OF THE NORTH CAROLINA SYMPHONY

PLAYING OUT The North Carolina Symphony continues its hectic road schedule with 180 concerts a year, most, as in this 1959 photo, performed in simple gymnasiums, armories and recreation centers.

classical music to the far rural reaches of broad-shouldered North Carolina, the musicians, for their part, learned how to make Mozart and Tchaikovsky come alive in the most acoustically adverse arenas—tobacco warehouses included.

Begun in 1932, shut down by the Depression, and reawakened in 1939, the Symphony has created a classic legacy—and has today become a potent

orchestra, giving important performance time to up-and-coming string players and horn blowers.

The state's first symphony musicians made their real livings as music teachers, but they created a burgeoning musical middle-class in Raleigh and the surrounding region. Some pundits say the opening of Meymandi caps off the cultural sea of change that has been

sweeping over the heart of Carolina.

"In the last 10 years, we've seen a big change culturally in this area," says Durham's Thomas Jefferson "T. J." Anderson, one of the country's top black composers, whose Brazilian version of "New York, New York!" (called "Bahia, Bahial!") premiered with NCS in the mid-1990s. "What we seem to be doing now is increasing the quality of the museums, the theater, dance, and, in particular, music."

To be sure, it was a long tobacco



road to get here. The North Carolina Symphony grew up a lot as its musicians thundered through the countryside, half in a bus labeled "the smokers" for their nicotine habits and a second bus called "the animals" for, well, no one will really say. Swalin dominated the scene for decades, and his death, for sure, deflated many orchestra members, though his wife and partner, Maxine Swalin, continues to be a force in her 97th year. To be sure, the harsh road

Opera dreams

A. J. FLETCHER'S VISION LIVES ON AT NEW THEATER

Before Alfred Johnston Fletcher's grandson, Capitol Broadcasting chief Jim Goodmon, turned 16, Goodmon figured he had seen over 300 operas together with his beloved grandfather.

Stimulated by classical arts by a traveling orchestra coming through his

since Mr. Fletcher spent so much of his life and resources on trying to develop audiences for opera across North Carolina," says Tom McGuire, executive director of the A. J. Fletcher Foundation.

As with the founders of the Symphony—which will have its first permanent home when the BTI's Meymandi Hall opens in February—Fletcher, who died in 1979, believed in taking the high arts to the people—both to raise cultural awareness in rural areas and to build new audiences for his budding opera company.

In the 1940s, together with like-minded friends, Fletcher established the Grassroots Opera, which eventually became the National Opera Company. The organization was also designed to provide rising Tar Heel singers real experience on the road.

The organization, buoyed by a windfall of endowment money in 1986, now supports myriad nonprofits that provide services to rural North Carolinians.

Operatic philanthropy was Fletcher's sideline work. A lawyer by trade, Fletcher eventually moved to Raleigh to establish Capitol Broadcasting Company. The media conglomerate, under the guidance of his grandson, now includes radio, television, satellite operations, Durham Bulls baseball and real estate development.

WRAL-TV is known nationally for its high broadcast standards, depth of local news coverage and generosity to the community. The A. J. Fletcher Opera Theater is a tribute to the man who started it all. **MM**

—Patrik Jonsson



COURTESY OF THE A. J. FLETCHER FOUNDATION

MUSIC MAN Opera was A. J. Fletcher's love. Since hearing a traveling orchestra play classical music as a child in the Tar Heel mountains, Fletcher spent much of his life promoting opera and the arts in the state's rural reaches. Part of his legacy will be BTI Center's new opera theater, bearing his name.

native Western North Carolina, A. J. Fletcher spent most of his adult life promoting opera—not just to his grandson, but to the entire state.

Most recently, the A. J. Fletcher Foundation, a \$50 million philanthropical powerhouse, gave \$2 million to expand plans for a state-of-the-art theater at the BTI Center, the A. J. Fletcher Opera Theater. The money, among other things, enabled planners to increase seating from 500 to 600. The theater will be open for all kinds of traveling troupes; but one focus will surely be opera.

"We felt spending money on the new theater was a very fitting tribute,

Meymandi's mission

LOW-KEY DOCTOR MEMORIALIZES HIS MOTHER

Few locals know much about the man whose lyrical last name will grace Raleigh's new symphony hall: Assad Meymandi, the doctor. But there's a lot to find out.

An ardent adventurer, Meymandi once took a pilgrimage to ancient Santiago de Compostela of Spain "to relive the experience of the dark ages." That bold journey sums up the 64-year-old's passion to imbue daily life with deeper meaning.

A glowing student in his native Iran (he memorized all the Koran's 32 books by age 10 and published his first Balzac translation when he was three), Meymandi grew into an even more exceptional psychiatrist after emigrating to America as a young man. He tended to the Shah of Iran before the leader's death, and in Wake County, where he arrived in 1993 from Fayetteville, he was instrumental in developing sensitive "do not resuscitate" and "advance directives" laws.

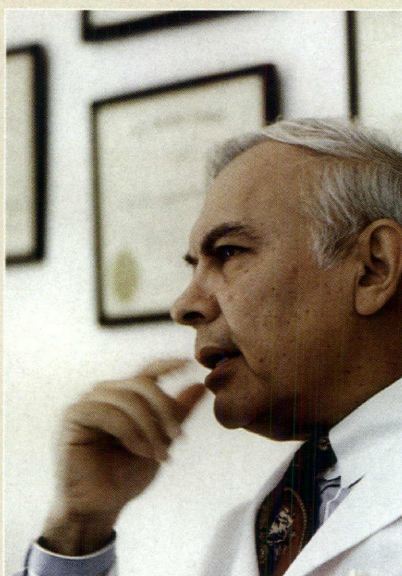
Meymandi, who in person emits a low-key, cosmopolitan aura, pitched in \$2 million to get the naming rights for the new hall—which he named for his mother, an Iranian philanthropist and arts patron who died in 1994 at age 101.

To be sure, Meymandi has always known wealth. He grew up amidst the cream of the Iranian upper class. Yet, in his own words, "I was not a spoiled, dependent and irresponsible young man who lived on my parent's wealth."

Using his finances to support classical music is like instinct for Meymandi by now: Among other musical missions, he helped build the "Roodaki" Concert Hall in Tehran,

where Zubin Mehta conducted at the opening gala in 1971.

His interests reach beyond helping to build the arts. Dr. Meymandi, who became a U.S. citizen in 1976, has lately mined his Sorbonne-inspired intellect to teach a number of progressive courses at NCSU and the Union Theological Seminary in Richmond, including "Biochemistry of the Soul," "Neuroendocrinology of



COURTESY OF DR. ASSAD MEYMANDI

COOL MILLIONAIRE In his native Iran, he memorized the Koran's 32 books by age 10. After moving to the states, Dr. Assad Meymandi did one better to learn English: He memorized the Oxford English Dictionary. Now a local forensic psychiatrist and powerhouse philanthropist, Dr. Meymandi memorialized his mother with his huge gift to the city.

Salvation" and "Happiness, Part II." While running a successful private practice in Raleigh, Meymandi also edits *Wake County Physician*. Moreover, he helped write *The First Two-hundred Days*, a book gleaned from his work on community psychiatry in North Carolina towns. **MM**

—Patrik Jonsson



BAND ON THE RUN Divided into "Little Symphony 1" and "Little Symphony 2," the NCS players spent a lot of time on the bus.

schedule has also taken its toll on players. After Swalin's death, John Gosling took over for "10 reasonably troubled years," as one insider recalls. After Gosling's departure, the orchestra tussled over its next leader. Some critics wanted the handsome Patrick Grace, but the pit rejected him. The assignment went to Gerhardt Zimmermann, an even-keeled, progressive conductor going on nearly two decades as chief conductor.

Through glory and adversity, the band continued to march on its educational mission to reach every one of the state's 100 counties. "Though they don't always like it, every musician knows that it's part of the deal: that the educational mission is a vital and important part of the job," says Mr. Partridge.

That "hearing it in the flesh" feeling inspired many to take up playing music—and being an artist—for a living. Indeed, NCS has inspired a slew of orchestras to crop up throughout North Carolina's heartland: Charlotte, Winston-Salem and even Rocky Mount have dedicated symphonies.



COURTESY OF THE LAMP (MARCH 1953), EXXON CORPORATION

Moreover, the decision to begin focusing performances at Meymandi is also a nod to the Symphony's deep ties to the Eastern North Carolina plains and coast. Indeed, most of the state's newer orchestras are in the Piedmont hills, not in the plain.

There are a number of other more subtle changes taking place at the symphony. By the handful, the players are beginning to get younger, exemplified this year by the arrival of three young, talented female string players, who have added a touch of sass to the orchestra. Indeed, among the many remarkable things about the official state symphony, sheer playing time together tops the list: Most of the orchestra's 64 full-time players have been here for over 25 years. That has ensured a tight sound that lays the base for future newcomers.

For all the changes facing the local symphony industry, one thing will be a sure bet for the orchestra's virtuosos this month when they premiere at Meymandi: Never before will they have heard each other like this before.

"It's like the birth of a new child," says Gilmore. "What does it look like? Does it have 10 fingers and 10 toes? We want it to be normal, but abnormally good." **MM**

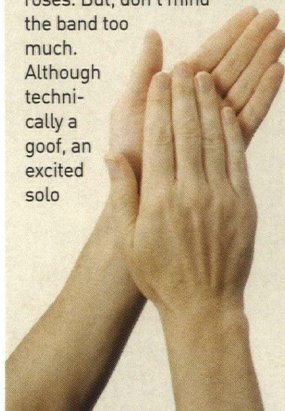
How to go to the symphony

A GLOSSARY OF TERMS AND BEHAVIOR

Ever since a couple of London lads in 1672 put an ad in the paper for a performance of "excellent masters" at Mr. John Banister's house, "over against the George Tavern, in White Friars, near the back of the temple," the middle-class in particular has flocked to the symphony—that most satisfying up-scale entertainment. Even today, twice as many people attend orchestra concerts as go to NFL match-ups. Part of its appeal, of course, is the obscurity of its references, the depth of its counterpoint melodies, the eloquent, magical drama of the brass battling with the violins. Yet, in contrast to sports or MTV, a symphony concert can be quite daunting in its magnificence—especially for the very classical newbies that musicians and marketers are hoping to draw to the new Meymandi Hall this spring. Just in time, here's a quick primer on when to applaud, why composers use a baton and other barely solved mysteries of the symphony.

WHEN TO CLAP

Everyone, it seems, has clapped at just the wrong moment between movements—a sure-fire faux pas liable to make you feel like a "total country loser." The foolproof procedure: Wait until someone else starts the applause. The more enlightened procedure: Try to follow the movements in the program, noting the brief pauses between thematic pieces in the symphony. Then, at the very end of the piece, clap your heart out. Heck, toss roses. But, don't mind the band too much. Although technically a goof, an excited solo



applause between movements is today usually considered a compliment, and rarely bothers the musicians. Much worse a crime is coughing during a soft movement—that can really screw up a violinist.

MAN IN THE MIDDLE

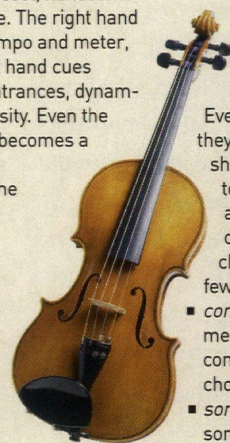
The first conductors were members of the band.

But 200 years ago, as symphony music became increasingly complex and varied, the need for a dedicated band leader intensified. They weren't always waving that thin baton, however. The first conductors rapped rolled-up sheets of music against the podium; others wielded a heavy staff—a practice abandoned when such an instrument caused the death of Jean-Baptiste Lully, following mortal trauma when the famous band leader bashed his own foot.

Style-conscious conductors later defined their bands. But there's more to conducting than looking cool, handsome and in charge. The right hand keeps the tempo and meter, while the left hand cues important entrances, dynamics and intensity. Even the cursive face becomes a mirror of the music—for the musicians to reflect.

SECOND FIDDLES

Is the orchestra a collection of instruments and players—or an instrument in and of itself? Purists will argue both ways, but at least we can identify the main instruments that build the famous crashing crescendos. Flanking the bassoons, oboes, flutes and clarinets are the strings: 1st violins, 2nd violins, violas, cellos and the double bass. Often the harp, horns, trumpets, trombones and tuba are toward the back, along with the percussion, including timpani—the heartbeat of the orchestra.



ODD BEATS

Of course, just as the 1728 Beggar's Opera made fun of Handel's proper manners, modern composers, hankering for something new, like to get funky. Brake drums, typewriters, hammer and plank, and even the cowbell, have all held the symphony's beat. "The last earthly sound heard by the climber reaching for heaven," is how Mahler described his use of the cowbell.

THOROUGH DRESSING-DOWN

A recent poll taken in Raleigh seems to make an interesting point about our nascent 21st-century culture:

Orchestra-goers were split exactly down the middle about what should be required dress at Meymandi. Traditionalists scoff at anything less than a bowtie: a tux and evening dress show respect for the band, plus it's fun to get dressed up. But some younger folks say they'll only go if they can wear casual clothes—maybe jeans and a golf shirt.

SOUNDING SMART

Even if you don't know what they actually mean, you should at least be able to toss some musical terms and references around over the post-symphony champagne. Here are a few fun ones:

- *concerto grosso* (instruments divided into two contrasting groups, such as choral vs. instrumental);
- *sonata di chiesa* (a church sonata, alternating between slow, fast, slow, fast);
- *meter* (rhythmic time);
- *pizzicato* (plucked strings);
- *tremolo* (rapid reiteration of notes);
- "thorough-bass" (early system where the organist "filled-in missing harmonic costume");
- *legato* (smooth);
- *staccato* (clipped).

The surest way to get the most out of the symphony is simple. Attend and enjoy.

A symphony of grand events

THE NORTH CAROLINA SYMPHONY HOSTS MEYMANDI CONCERT HALL'S OPENING NIGHT



PHOTO BY CHRISTIAN STENIER

Pianist André Watts will perform at the grand opening of Meymandi Concert Hall

It's the musical celebration of the season! The North Carolina Symphony's long-awaited state-of-the-art Meymandi Concert Hall will come to life on February 21 with a grand-opening gala and special concert by the Symphony. Music Director **Gerhardt Zimmermann** will conduct and noted pianist **André Watts** will be guest artist. The BTI Center's official ribbon-cutting is the night before, on February 20.

The evening will be rife with pre- and post-concert festivities. When the concert hall opens at 7 p.m., refreshments will welcome guests as they view for the first time the Symphony's new home. The concert to follow will include a champagne intermission and post-concert desserts and beverages. Entertainment and a grand finale will add to the celebratory atmosphere.

The concert will include *Festive Overture* by Dmitri Shostakovich, *Piano Concerto No. 2* by Franz Liszt and the 1919 version of Igor

Stravinsky's Suite from *The Firebird*. Also that evening will be the premiere of Nathaniel Stookey's *Big Bang*, especially commissioned by the Symphony for its grand opening.

In the days before the opening, guest artist André Watts will meet with budding local pianists after they witness one of his rehearsals with the orchestra. This special opportunity, sponsored by Bank of America, may encourage them to choose a life in music.

Meymandi Concert Hall, the Symphony's first permanent home, is located on the west side of Memorial Auditorium in Raleigh and features a 1700-seat auditorium with world-class design and acoustics. Leaders herald its opening as the beginning of a new era for the North Carolina Symphony. "Meymandi Concert Hall will transform the orchestra," says Maestro Zimmermann. "The hall will provide the exceptional sound required for the performance of music at the highest possible level."

"For the North Carolina Symphony, Meymandi Hall will mean a longer concert season, with new and varying types of concerts," says Symphony President and CEO David Chambless Worters. "No longer confined by the hall environment to a limited repertoire, the Symphony will explore the full range of symphonic experiences, plus chamber orchestra, chamber music and even recitals. Plus, audiences will be closer, feeling the dramatic impact of the sound immediately. With audience growth will come artistic growth, and Meymandi Hall allows the Symphony to take major strides in both ways."

An integral part of the BTI Center

for the Performing Arts, Meymandi is poised to take its place among the nation's elite concert halls. The BTI Center, which also includes Memorial Auditorium and the new 600-seat Fletcher Opera Theater, is expected to raise the level of the performing arts to new heights in the Triangle.

For information on tickets for the Opening Gala of Meymandi Concert Hall, call the North Carolina Symphony Box Office at 919-733-2750.

The North Carolina Symphony's upcoming concerts

RALEIGH CLASSICAL

Nadja Salerno-Sonnenberg, considered one of the world's preeminent violinists, will follow the gala opening of Meymandi with a concert in the new hall on February 23 & 24. Maestro Zimmermann will conduct the Symphony for Salerno-Sonnenberg's passionate and perceptive interpretation of classic violin music.

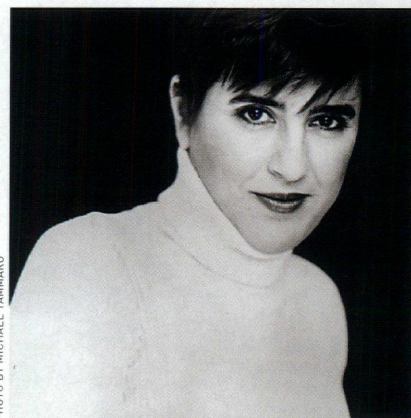


PHOTO BY MICHAEL TAMMARGO

Violinist Nadja Salerno-Sonnenberg will perform on the Raleigh Classical Series in Meymandi Concert Hall



PHOTO BY MICHAEL TAMMARGO

Pianist Muza Rubackyte will perform in Meymandi Concert Hall in March



PHOTO BY JOEL MEYEROWITZ

Vocalist Dawn Upshaw will perform the first concert in the new Fletcher Opera Theater



PHOTO BY SUSAN WILSON

Borromeo String Quartet will perform in the Fletcher Opera Theater in April

Pianist **Muza Rubackyte**, said to have “phenomenal powers on the piano,” will draw classical enthusiasts back to Meymandi for a concert on March 16 & 17.

RALEIGH POPS

The new Meymandi Concert Hall will warm up on March 2 & 3 when **Banu Gibson & New Orleans Hot Jazz** turn up the heat. The only woman bandleader in the country strictly loyal to classic American jazz from the '20s, '30s & '40s, Gibson draws from an extensive repertoire that includes songs from greats like Louis Armstrong, Fats Waller, Hoagy Carmichael, George Gershwin and Duke Ellington. The *Arizona Daily Star* says, “Banu Gibson will give you the best fun you can have in a room full of people...frisky, smart and versatile.”

Great Artists Series at the new A. J. Fletcher Opera Theater

An impressive roster of artists is in place for the new Fletcher Opera Theater's first season. From February to November, world-class musicians will perform on the well-designed stage of the recently completed opera house located in the

BTI Center for the Performing Arts on the expanded campus of old Raleigh Memorial Auditorium.

Dawn Upshaw, chosen to open Fletcher Opera Theater on February 22, was named Musical America's Vocalist of the Year in 2000 and has been applauded in the great opera houses of the world. Renowned for her diverse repertoire in both classical and modern works, Upshaw will present an evening of Schumann, Ravel, Debussy and Ives with her collaborating pianist, Gilbert Kalish.

The highly praised **Borromeo String Quartet** will perform in the Fletcher Opera Theater on March 9. Formed in 1989 by four young musicians from the Curtis Institute of Music, the Borromeo has quickly won high recognition as an ensemble and Christopher

O'Riley's piano artistry and virtuosity have placed him among the most important pianists now performing. Among the evening's highlights will be a rendition of Brahms' *Quintet for Piano and Strings*.

Murray Perahia, one of the most sought-after pianists of our time, will appear at the Fletcher Opera Theater on April 22. His 30-year career includes performances in all the major international music centers and with every leading orchestra of the world. Perahia's program will include the Schubert B-flat Sonata as well as works by Mozart and Chopin.

For more information about purchasing tickets for these and other upcoming events, call the North Carolina Symphony Box Office at 919-733-2750. **MM**



Banu Gibson & New Orleans Hot Jazz will turn up the heat in Meymandi Hall in March



Murray Perahia will appear at the Fletcher Opera Theater on April 22

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Trying to stay warm

SOOTHING SAVORY SOUTHERN SOUPS

by Nancie McDermott

Soup wears a lot of hats. It simmers the world over, on magnificent six-burner Viking ranges, aging electric cook tops and little charcoal stoves, in crock-pots and microwaves, in pricey stockpots and sauce-pans inherited from mama's kitchen. It feeds us and heals us, satisfies us and fortifies us and takes us back to heart-warming meals long ago.

Soup is hot and cold, bland and feisty, clear and creamy, frugal and fancy. In big batches and small, week-night and company's coming, canned, frozen and simmered up from scratch, soup-making is a soothing process end-

ing in a reassuring meal, settling us in for the cold dark night of wintertime.

In the South as elsewhere, soup often starts with what's left over, be it a hambone, beef bones or ham hocks. Chinese and French cooks dedicate a whole chicken to make a flavorful stock, and Japanese cooks make a fish stock called dashi, to keep miso soup on the table every day. In east and southeast

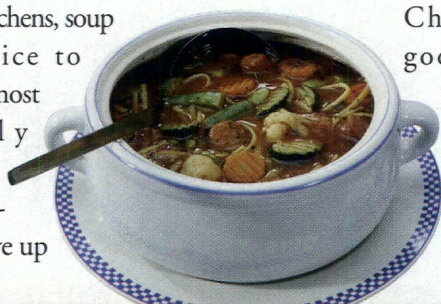
Asian kitchens, soup joins rice to anchor most family meals, and vendors serve up

ramen, udon, kwaytiow and other Asian noodles, in enormous bowls brimming with beautiful, carefully prepared broth. Soup can be medicine to cure what ails us. While the official, clinical, double-blind, statistically verified data on its efficacy may not yet be in, the fact is clear: Anyone eating soup in bed off a tray brought in by someone who cares knows that soup helps us heal.

Chowder is good, as are bisque and potage. We love wonton, hot and sour,

chicken coconut and minestrone. We hunger for caldo de pollo, menudo and avgolemono. We go for matzoh ball and minestrone, soup beans with cornbread, and Campbell's cream of tomato soup with saltine crackers crumbled on top.

We love soup because it waits for us, forgiving us for speeding up the cooking or leaving it on low for too long. It perfumes the kitchen and inspires us to call up a friend or neighbor since we've got so much. We like how soup reminds us of nourishing things we often forget. We love soup because it whispers, "Slow down." **MM**



RECIPES

EDNA LEWIS' OYSTER STEW

Edna Lewis is a Living National Treasure of the food world, and in her treasure of a cookbook, *The Taste of Country Cooking*

(Alfred A. Knopf; New York, 1990), she serves up reminiscences of her childhood on a Virginia farm. Lewis recalls that oyster stew season started at Christmastime and continued on as the R months rolled

along. That would make this the high season right now. She discards the oyster liquid, but my granddaddy put it in so I do too.

1/2 quart oysters
1 1/2 tblsp. butter, divided
3 cups scalded milk



(heated to just under the boiling point)

- 1 cup heavy cream
- 1/4 tsp. cayenne pepper
- 1 generous pinch of nutmeg
- 1 tsp. salt, approximately
- Finely chopped fresh parsley

Drain the oysters, reserving their liquid. Melt 1 tablespoon of the butter in a hot skillet, and then add the oysters, turning them gently until they begin to curl. Pour in the scalded milk, add the reserved oyster liquor and then transfer the mixture to a saucepan. Pour the cream into the same skillet and boil gently until it thickens a bit, 3 to 5 minutes. Then add the hot cream to the saucepan with the oysters and milk and cook over medium heat for a minute or two, but do not boil. Add the cayenne, nutmeg and salt and taste for seasoning. Just before serving, add the remaining 1/2 tablespoon of butter and the parsley.

Serves 8

JEAN ANDERSON'S FRENCH ONION SOUP

Jean Anderson is another Living National Treasure of the food world, residing in Chapel Hill and still writing excellent cookbooks that make real people want to get up and turn on the stove. I've adapted her recipe for this classic winter soup from *The American Century Cookbook: The Most Popular Recipes of the 20th Century* (Clarkson Potter; New York 1997). Anderson's soup

chapter in this book bubbles with enough deliciously simple soups to see you through the winter.

- 4 large yellow onions (about 2 lbs.)
- 1/4 cup (1/2 stick) butter
- 6 cups rich brown stock, homemade
- [or 4 cups canned beef broth and 2 cups canned chicken broth]
- 1/2 tsp. salt (or to taste)
- 1/4 tsp. freshly ground black pepper
- 12 (1/2 inch thick) slices French bread
- 3/4 cup shredded Gruyere cheese
- 1/4 cup freshly grated Parmesan cheese

Heat oven to 300 degrees and set out 6 (8- to 10-ounce) ovenproof bowls for the soup. (See Cook's Notes for an alternative.) Cut onions in half lengthwise, trim away stems and tips, and peel them. Slice each half lengthwise into thin strips. Melt butter in large heavy saucepan over moderately low heat, add onions, and cook, uncovered,

stirring occasionally, until golden brown, 15 or 20 minutes. Add stock, salt and pepper and simmer, uncovered, stirring occasionally, about 15 minutes.

Meanwhile, spread bread slices on ungreased baking sheet and toast until crisp and golden, about 15 minutes. Remove toast from oven and heat the broiler.

Arrange two slices of toast in each serving bowl, ladle in soup, and sprinkle with Gruyere, then with Parmesan, dividing all amounts evenly. Place bowls on heavy ovenproof baking sheet, set 4 inches beneath the broiler, and broil just until cheese melts and is tipped with brown, about 2 minutes. Serve at once.

Serves 6

COOK'S NOTES:

If you don't have ovenproof bowls, arrange the bread slices in six portions on a baking sheet. Sprinkle each with Gruyere and then Parmesan, keeping the cheese up on the bread as best you can. Broil as

directed, and meanwhile ladle soup into each of six soup bowls and cover to keep warm. Remove baking sheet and use a spatula to carefully transfer a bread portion onto the soup in each bowl. Serve at once.

GRIFTON FISH STEW

Also known as Muddle, this satisfying and simple soup simmers in the oven for an hour while you snooze over your newspaper before a crackling fire. The late Bill Neal provides this classic version in his fine book *Southern Cooking* (Chapel Hill: UNC Press, 1985). If you hunger for it but don't get around to cooking it yourself, head out to Grifton, N.C., April 7 and 8, where Chef Pierre will be cooking it up for the folks who've come for the Grifton Shad Festival. For festival information, call 252-524-5168.

- 3 lbs. large, firm white-fleshed, non-oily fish fillets, such as catfish, grouper, red snapper, etc.
- 1 1/2 tsp. dried thyme
- 1/2 tsp. ground cloves
- 2 tsp. red pepper flakes
- 2 bay leaves
- 1/2 lb. bacon, cut into 1-inch squares
- 3 lbs. onions, thinly sliced
- 3 lbs. boiling potatoes, peeled and thinly sliced
- 1/2 (approx.) cup finely chopped fresh parsley
- Salt
- Freshly ground pepper
- 1 16-oz. can chopped tomatoes, undrained



Water

- 2 tbsp. apple cider vinegar
- 1 dozen very fresh eggs,
at room temperature

Heat oven to 325 degrees. Cut the fish fillets into chunks, about 1 to 2 inches in size. Combine the thyme, cloves, red pepper flakes and bay leaves in a small bowl



and set aside. Cook the bacon in a large, heavy ovenproof casserole until lightly browned. Remove half the bacon and reserve with the herbs.

Divide the onions, potatoes, parsley, fish, seasonings and tomatoes with their liquid into two portions. Assemble the soup by layering the ingredients in the pot over the bacon in this order, lightly sprinkling each layer with salt and pepper as you go: Onions, potatoes, parsley, fish, seasonings, tomatoes, bacon, onions, potatoes, parsley, fish, seasonings, and tomatoes. Add just enough

cold water to cover but not swamp the ingredients. Finally, add the cider vinegar. Bring to a gentle boil on top of the stove over medium heat. Cover tightly and place in the heated oven. Bake for 1 hour, or until the ingredients are just tender.

When the top layer of potatoes is done, the whole soup will be ready. Return to the top of the stove over medium heat. Break the eggs over the surface as it bubbles. Cover and cook for 4 to 6 minutes, until the eggs are poached the way you like them. Serve in warmed bowls with 1 egg per serving.

Accompany with hushpuppies or cornbread and coleslaw.

Serves 12

COOK'S NOTES:

This recipe as written calls for a large, heavy ovenproof cooking pot, such as the enameled cast-iron ones made by Le Creuset. If you need an alternative, make it on the top of the stove in a Dutch-oven type pot with a tight-fitting lid. Simply reduce the heat to medium low before covering the pot, and check occasionally to see that your stew is simmering gently. When the potatoes are done, finish as directed. MM

OFF THE MENU

MAPLE VIEW CHILLS OUT

Yes, folks, it's true and it's happening now. Maple View Farms, the Orange County home of real milk in glass bottles and little tubs of sublime sweet butter, is now churning out ice cream for you and me. Their sweet little brand-new old-time ice cream shop is open for business, nestled on a rise overlooking their dairy farm on Dairyland Road in Orange County, a short and beautiful drive from both Chapel Hill/Carrboro and Hillsborough. Made of hormone-free milk from Maple View's own cows, this ice cream is all natural, and available in some two dozen flavors, from vanilla, chocolate, strawberry and butter pecan, to double-chocolate chocolate and honey-toasted

almond, the latter made with honey from neighbor Jack Tapp's Busy Bee Honey. Enjoy it at the dairy bar on cones, in cups and in sundaes, and take home a pint or two from the case, along with the aforementioned fine milk, luscious buttermilk, fabulous chocolate milk and sweet butter. Winter hours are 10 a.m. to 7:30 p.m. daily; Saturday 8 a.m. to 7:30 p.m. and Sundays 12 noon to 7:30 p.m. Call 919-960-5535 for details and directions.

STONEWOOD DEBUTS

Now don't let that frost on the windshield get you down, folks, because the proprietors of Florida's highly successful Stonewood Tavern & Grill are coming to town. Come spring, the first Triangle location for Stonewood will open in the Falls Village Shopping Center, while a

second Stonewood property should be in business at Preston Walk in Cary within the good old summertime. Known for their oak-grilled meats and seafood, Stonewood also reels them in with a spectacular almond-encrusted Pacific salmon filet and their uptown versions of such comfort foods as pot roast, chicken potpie and chocolate bread pudding.

NUMERO UNO: IL PALIO RISTORANTE

Internet site Citysearch.com, recently awarded its grand accolade, "Best Italian Restaurant in the U.S.A.," to Il Palio Ristorante, housed in the elegant Siena Hotel in Chapel Hill. Food lovers nationwide voted on-line to single out Il Palio, choosing it from the field of fine restaurants in 40 major U.S. cities, including New York, San

Francisco, Los Angeles and Washington, D.C. Il Palio already ranks as a AAA Four Diamond restaurant, and with Executive Chef Gennaro Vilella leading the way, they may need to make room for a fifth diamond in the new year.

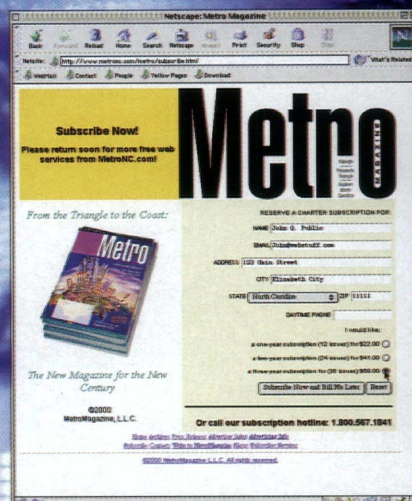
HELLO, MOMO

Now what was that French expression meaning, "Worth the drive..."? While you look it up, I'm driving over to Caffe Momo, which opened last fall in Durham's Woodcroft Shopping Center, off Highway 54 west of Fayetteville Road. From the pâté maison to the tarte Tatin, chef/owner Heather Mendenhall, formerly pastry chef at Farrington House, has been serving up fabulous French fare which is, well, divine! Dinner, Monday-Saturday. Call 919-493-9933. MM

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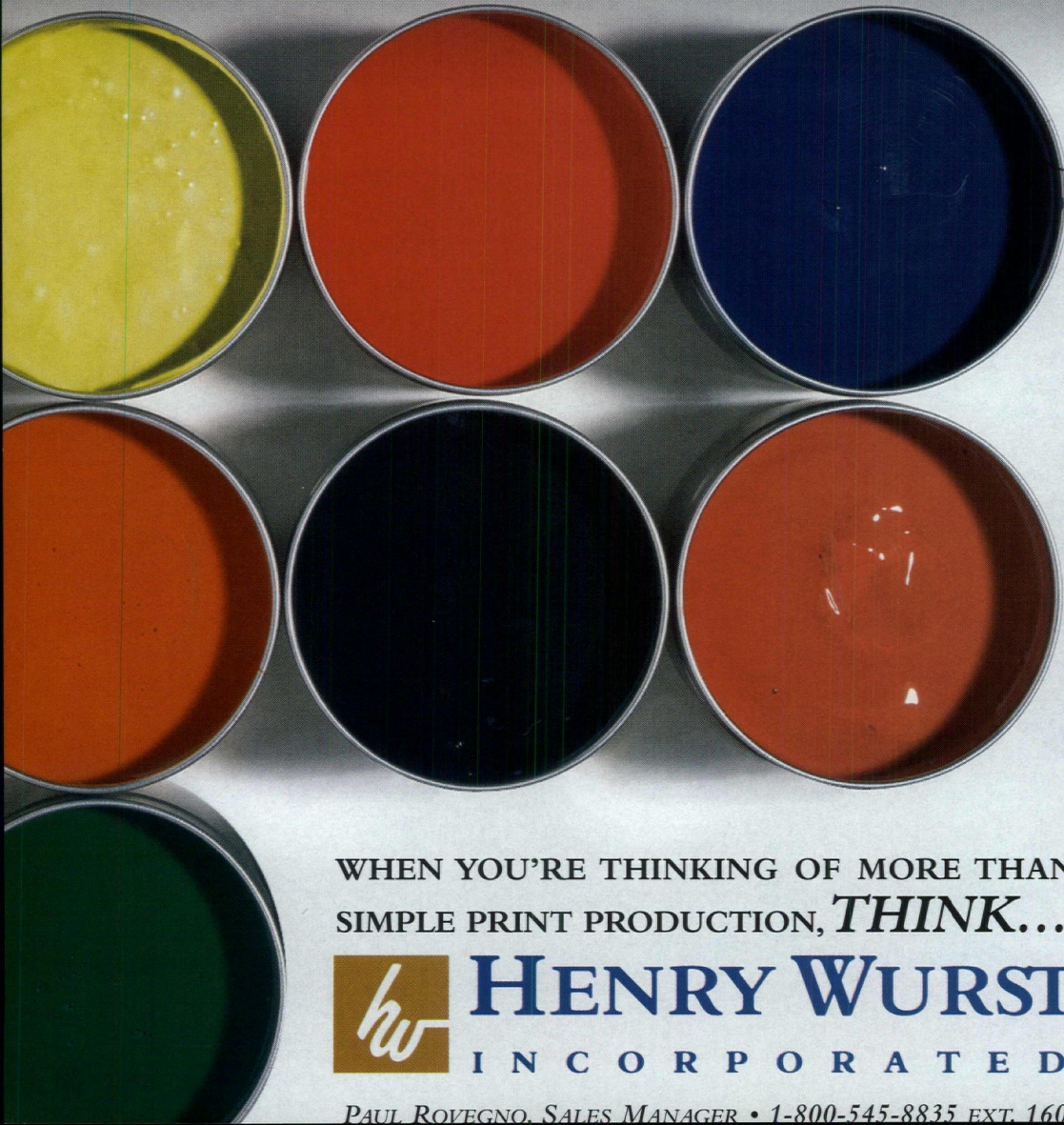
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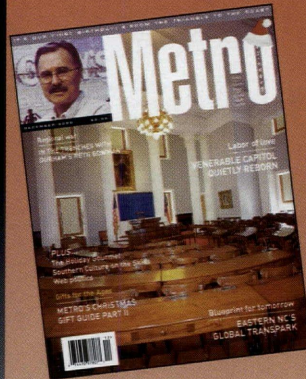


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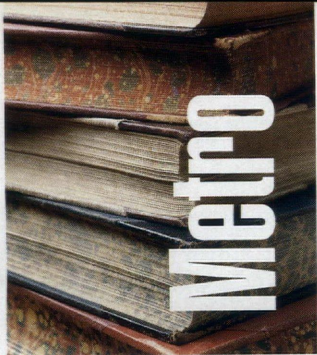
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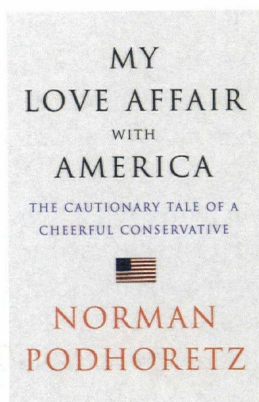
FORMER LIBERALS FIND HAPPINESS IN A DIVERSE AMERICA

The 2000 elections exposed America's deep divisions, not only along the political fault line between the Left and the Right, but along racial, religious, cultural, geographic and other lines. To continue to cope with these divisions, we Americans must learn from our diversity. As British historian Paul Johnson reminds us, no other national story holds such tremendous lessons.

Lessons are to be learned from these memoirs of two Americans, each from a minority group in the great American mix. Norman Podhoretz is the American-born son of Jewish immigrants, a Brooklyn boy with a Yiddish accent who grew to be a man of letters in the New York intellectual world and a master of the English language. Thomas Sowell is also American born, a poor black North Carolina native who moved to Harlem and later became a renowned scholar and author. "Only in America," to borrow from Harry Golden, a Jewish émigré from New York to North Carolina, could Podhoretz or Sowell have had such jour-

neys. On their separate journeys, each developed sharp eyes and harsh tongues for America's detractors. Each has heartfelt exuberance for his American experience. Indeed, each is a great American.

In *My Love Affair with America*, Podhoretz mixes personal anecdotes into a philosophical mosaic of patriotism. Assigned as a schoolboy to a special speech class to remedy his Yiddish accent, Podhoretz not only mastered the English language, he came to love its literature, especially its American version. He grew up during the Great Depression, poor but not impoverished. He had scholarship offers from Harvard and Columbia. At a time when the Ivies admitted limited quotas of Jews, he accepted Columbia's larger offer. He studied there under Lionel Trilling and Jacques Barzun, among other great scholars, and earned a three-year fellowship for post-graduate study at Cambridge. After Cambridge and service in the United States Army, Podhoretz abandoned his earlier plans to earn a doctoral degree. Instead, he accepted



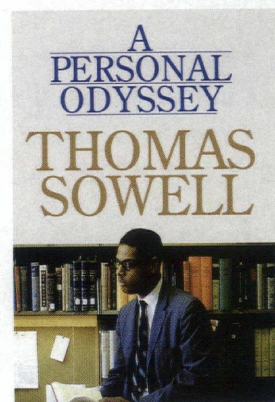
My Love Affair with America

by Norman Podhoretz

Free Press, 2000, 248 pp.

an editorial position at *Commentary* magazine, a leading venue of New York intellectuals, subsequently serving for over three decades as its editor-in-chief.

Recently retired from that editorship, Podhoretz complements his earlier writings with this memoir. His early career began to distinguish him from other leftist intellectuals and their loathing attitude toward America; he enjoyed his American success and admitted it (*Making It*, 1967). When in the late '60s many in the left expressed not just criticism of America but hostility toward it, Podhoretz, a liberal critic himself then, but always a



A Personal Odyssey

by Thomas Sowell

Free Press, 2000, 308 pp.

patriot, began breaking to the Right (*Breaking Ranks*, 1979). Many on the Left never forgave him. They abandoned him, and he them (*Ex-Friends*, 1998).

In *My Love Affair with America*, subtitled "The Cautionary Tale of a Cheerful Conservative," Podhoretz unabashedly extols the blessings of America, borrowing lyrics from "America the Beautiful" to emphasize his appreciation. He applies a Hebrew word, *danyenu*, to his American experience, translating it as "that alone would have been enough"—meaning that God was not content with "that alone" but showered us with "wonder after

wonder and marvel after marvel." He concludes with his personal "American-style dayyenu," a listing of some of his American blessings.

Among the personal anecdotes and patriotism, Podhoretz comments on many issues important in his lifetime. Of historical interest are his observations about the early Marxist influence on American intellectuals, the turn against Marxism and Communism by Whittaker Chambers and some other intellectuals, the McCarthy era, and the adoption later by the leading intellectuals on the Left of "anti-anti Communism." He also discusses the anti-American sentiments expressed earlier by some conservatives and echoed recently by some today. Podhoretz abhors anti-Americanism, whether from the Left or the Right.

Of special contemporary interest are his criticisms of the counterculture Left's attacks on traditional American values and his adamant opposition to the Left's intersection of racial affirmative action throughout American institutions. On both issues, Podhoretz quotes with approval Thomas Sowell, a leading critic of attacks on American values and of affirmative action.

FROM MARXISM TO CAPITALISM

In *A Personal Odyssey*, Sowell begins with his poor child-

hood during the Great Depression in North Carolina, his youthful years in Harlem being raised by a great-aunt whom he thought was his mother, and his teenage rebellion against her control over him. His early independence and irreverence for authority became hallmarks in his later maturity. After service in the United States Marine Corps, entitling him to GI Bill assistance, he attended all-black Howard University for one year and transferred to then-largely-white Harvard. An economics major, he then viewed himself as a Marxist. He had read earlier about Marx in a used set of encyclopedias he had bought. Nothing at Harvard changed those early views.

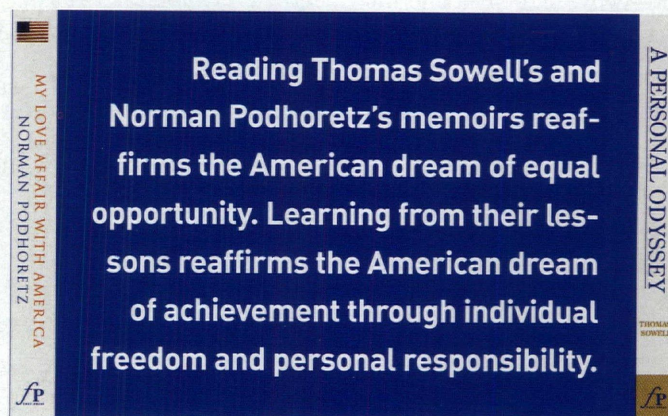
After earning a master's degree in economics at Columbia, Sowell began doctoral studies in economics at the University of Chicago under non-Marxist scholars such as George Stigler and Milton Friedman. Intellectually independent, Sowell kept his academic inquiries free from his early views on Marxism. That intellectual honesty extended to an undergraduate economics course he taught, prompting some students to complain that he had never told them his personal views on Marxism. Quietly, as Sowell exercised his intellectual independence, he forsook Marxism for capitalism. He too,

like Podhoretz, traveled from the Left to the Right.

On the way, he developed a disdain for bureaucratic self-interest and deception, both in government and academia. He continued his independent, and sometimes irreverent, attacks on lack of standards in some circles and double standards in others. He began to criticize the low academic standards frequently applied to all

dents pawns of radical or guilt-ridden white faculty.

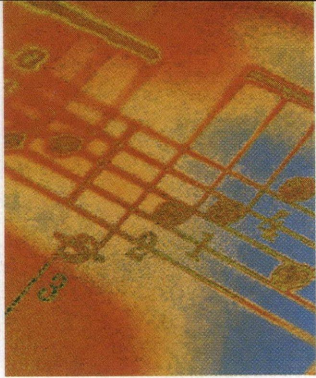
After various business, government, and academic positions as an economist, Sowell settled as a Senior Fellow at the Hoover Institution at Stanford University. He says he wrote his best work there, writing on a broad range of topics, including education (*Inside American Education*, 1993), culture (a trilogy, *Race and Culture*,



American students and the low academic expectations sometimes applied to black students. Although his academic career began before affirmative action, as a junior faculty member he witnessed its early results. He became a prominent critic of the double standards applied to white and black students under affirmative action and of the "relevant" curriculum that accompanied it. Truly sympathetic to the needs of black students, he worked for need-based funding for them in solid academic courses properly matched with their level of college preparation. He rejected making black stu-

1994, *Migrations and Cultures*, 1996, and *Conquests and Cultures*, 1998), public policy (*The Vision of the Anointed*, 1995), and justice (*The Quest for Cosmic Justice*, 1999).

Indeed, we are fortunate for the writings and lessons of Thomas Sowell and Norman Podhoretz. Reading their memoirs reaffirms the American dream of equal opportunity. Learning from their lessons reaffirms the American dream of achievement through individual freedom and personal responsibility. The lives and lessons of these two great Americans inspire hope for the future of all Americans. **MM**



PvV

by Philip van Vleck

Zip it up

SQUIRREL NUT ZIPPERS COME BACK FOR MORE

Ever since the 1998 release of their albums *Perennial Favorites* and *Christmas Caravan*, there has been a good deal of speculation in the Triangle, and elsewhere, concerning the future of the Chapel Hill band Squirrel Nut Zippers. The unanticipated buzz generated by the group's first two albums, *The Inevitable* and *Hot*, and the equally unexpected hit single, "Hell," brought the Zippers a good deal of positive notoriety between 1995 and 1998. *Hot* was eventually certified gold, no mean feat for an idiosyncratic indie band.

One of the inspirational leaders of the group, Tom Maxwell, left the Zippers in 1999 and went on to record an outstanding solo album, *Samsara* (2000). Founding member Jimbo Mathus became involved in various side projects, including The Knockdown Society and Countdown Quartet. Vocalist Katherine Whalen, another founding member of the band, released an ambitious solo album, *Jazz Squad*, in '99. It seemed as if the Zippers



DRIFTING TOGETHER Squirrel Nut Zippers squelch rumors of their demise with *Bedlam Ballroom*, their best album yet.

were drifting apart.

The October arrival of *Bedlam Ballroom*, the new Squirrel Nut Zippers album, should dispel any notions that the band is no longer happening. In fact, this is the

best record the Zippers have ever done. Jimbo's songwriting for this project represents a personal creative milestone. Katherine Whalen's vocal presence in these tracks is proof positive that she has

come of age as a singer. The range of material we hear on *Bedlam Ballroom*, from the R&B vibe of "Do What?" to the classic '30s jive sound of "Bedbugs" to the timeless ballad "Hush," makes this the

most sophisticated and creatively solid record the Zippers have ever produced.

Jimbo Mathus has never been more enthusiastic about the Squirrel Nut Zippers. Asked about the current state of the group, Mathus immediately replied, "It's really the

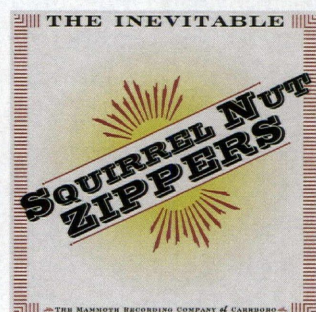
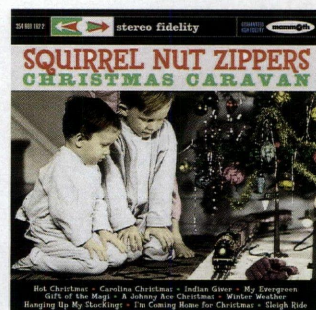
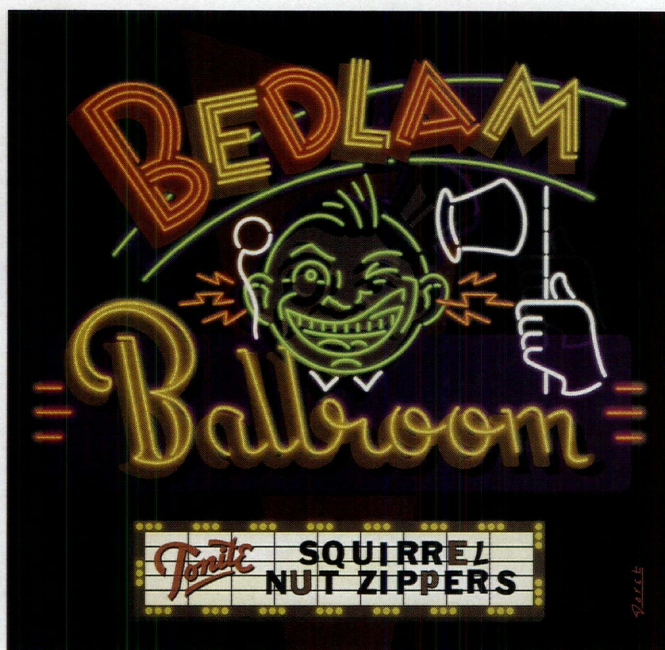
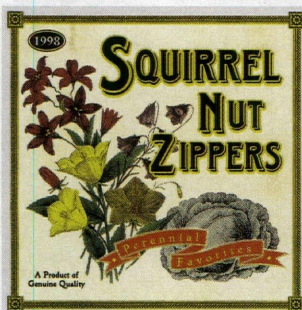
with Katherine on her solo release, was brought into the *Bedlam* process to work with Katherine and do some horn arranging. John Napolitano is the *Bedlam* producer.

"John made a big difference," Jimbo noted. "When we meet people we like to

this record takes off, I'm gonna hire some more players," he laughed. "There are two or three more horn players I'd like to be working with."

For Jimbo, the best thing about the current Zippers lineup is that it feels right. He believes he has finally assem-

this new CD showcases a powerful and focused group of players who are clearly enjoying what they're doing. Rather than being a swan song, *Bedlam* is a pivotal album in the Zippers' discography with a vibe that suggests energy and vision.



band I've wanted for quite a while. We've got a piano player and a really integrated horn sound. And we had the time in the studio to put Katherine's songs first. This time, instead of worrying about whatever, I went ahead and started working on her stuff right away. I took the time to make her songs as strong as they should be."

Both Jimbo and Katherine were very upbeat about producer John Plymale's contribution to *Bedlam Ballroom*. Plymale, who had collaborated with the Zippers on their *Christmas* album and worked

work with, who we think can help us, we try to stick by them. We have a great recording crew and a great lineup. I've been meeting people over the last couple of years in my downtime—or what was supposed to be downtime—from the Zippers. I just really wanted to see what was going on and do a lot of playing around the Triangle. That's how I met Tim Smith and Dave Wright and Robert Griffin [who now all play in the Zippers], all of whom I felt would make a great contribution to the band. Luckily I was able to hire these three. And if

bled the right people. "I could hear what I wanted all along," he noted. "But I couldn't get it right until now. That was frustrating. Now I've got a great bunch who are willing to work and ready to help out with this band."

During 1999 there were definitely Zippers fans who felt like the band might be suffering from inertia, or who believed that we had heard the best we were going to hear from this crew. *Bedlam*'s greatest stroke may be that it thoroughly confounds those perceptions. Far from sounding like a band on its last legs,

"I'd been planning this album for a while," Jimbo explained, "and thinking about who I'd get to play on it, if I could get them. I had the material I wanted, and I wrote some special things, like the R&B stuff you hear on the record. Everything just fell into place."

"I'm so pleased with what we've done on *Bedlam* that I'm already psyched for the next record," Jimbo added. "I want to get back into the studio and do another one. We're just getting to where we should have been all along. I know that we've got to tour

this new record, however.”

It's difficult for Jimbo to be patient. He's been working this Zippers sound for six years and now he believes he's on the threshold of the groove he's been chasing.

“You've gotta understand that when we started, we had no idea what we were doing,” he explained. “I mean, Tom Maxwell was still playing drums for us two weeks before we recorded *The Inevitable*, and there was no plan to switch him to guitar and vocals. Chris, our drummer [Chris Phillips], just showed up at a gig one day with his drums set up, and Tom was just kinda sitting out front. Chris said, ‘We don't have two drummers anymore. I'm the only drummer.’ And we're like, ‘Okay. Let's see what we can do in two weeks and make an album.’ We had to go with the sound we could make at the time. That wasn't what we were like when we were working up songs, back when we got started. We were playing everything from gospel to string band stuff and klezmer and jazzy tunes. But what you hear on *The Inevitable*, which is the sound we were stuck with for quite a while, was basically an accident.”

Jimbo entered the studio to record *Bedlam* determined to make “the record I wanted to make. The record I thought the band was capable of making.” He didn't feel any particular pressure, in terms of making a definitive

album, but he did acknowledge that he was looking to reach out for the diversity he felt was missing from previous Zippers records.

When Jimbo wasn't in the recording studio this past year, he has been involved in a number of side projects, including playing with Countdown Quartet. One of his more intriguing sorties involved him in the forthcoming Buddy Guy album.

“I got a call from Dennis Herring, who's producing Buddy Guy's new album,” he explained. “He was gonna take Buddy to Oxford, Mississippi, and record what was basically a modern, juke-joint, repertoire—not Chicago blues, but like Junior Kimbrough, R.L. Burnside; that Fat Possum Records sound. He had the drummer and the bass player, but he couldn't figure out who to hire for the second guitar.

“I ended up down in Oxford playing guitar for about 12 hours a day with these guys,” he continued. “Those sessions were grueling. I mean, I had a bucket of ice beside my chair in the studio so I could stick my hands in that bucket between takes. But I'll tell you what: This Buddy Guy album is gonna be something that nobody's ever heard before.”

Check out *Bedlam Ballroom* today, and keep an eye out for the Buddy and Jimbo show, coming from Silver-tone Records. **MM**

MUSIC FOR SALE

Nick Drake:

Pink Moon

Hannibal



MAJOR BUZZ

English singer/songwriter Nick Drake died a premature, drug-related, death in 1974, but his recordings are constantly being re-discovered by musicians and folk and rock fans. Hannibal Records has recently reissued *Pink Moon*, Drake's most somber album (originally released in 1972). The 11 tracks are a portrait of minimalism: Drake and his acoustic guitar. From all accounts he was a moody person, given to serious bouts of depression and extremely reluctant to perform live shows. It's easy to read his background into his music, but that tends to diminish what's actually here—what's actually important. Drake shows a fine touch on the guitar and his voice has a remarkable depth and warmth, given his relative youth. Listening to him sing on these tracks is a peaceful experience. His songwriting isn't nearly as direct as that of, say, Amy Rigby or Slaid Cleaves, but most of his tunes are suggestive enough, particularly in an emotional sense, to spark the imagination. Hannibal has also reissued *Bryter Layter* and *Five Leaves Left*, Drake's other albums, recorded prior to *Pink Moon*.

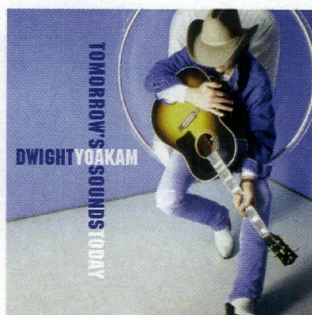
MUSIC FOR SALE, continued

Keith Jarrett:
Whisper Not
ECM



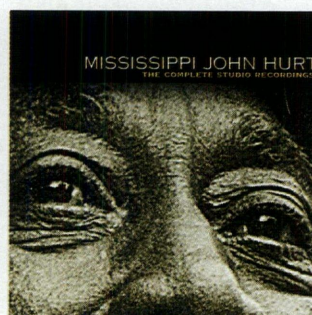
This double-CD was recorded live in Paris at Palais des Congrès in 1999. Jarrett is joined by Gary Peacock on double bass and Jack DeJohnette on drums. Jarrett has been, throughout his career, an inventive and passionate jazz pianist. The live recordings of his stunning solo performances at Bremen and Lausanne (1973), and his Köln concert (1975), are monumental, and established his stellar reputation. Recently, however, Jarrett has been playing in trio and quartet configurations, exploring standards. That's what this Paris concert was all about. Jarrett and his dazzling sidemen take on pieces such as Dizzy Gillespie's "Groovin' High," Monk's "Round Midnight," Bud Powell's "Bouncing With Bud" and Heyman and Young's "When I Fall In Love." Their level of artistry on all 14 tracks is amazing. Jarrett's playing is fluid and wonderfully melodic, and his interpretive gift has never been more insightful. A must-buy for Jarrett fans.

Dwight Yoakam:
Tomorrow's Sounds Today
Reprise



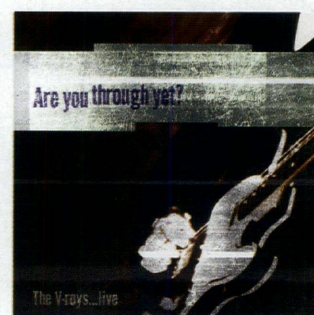
For the growing number of people who are fed up with the pop junk being generated by most of the Nashville major label artists, the antidote has been available for years. Yoakam has progressed from playing punk dives on the Sunset Strip to become one of the major lights of real country music. Totally unaffected by the trendy drek being shoveled by rock stars like Garth Brooks and pop queens like Martina McBride, Yoakam has worked the Bakersfield country groove to perfection. This release is one of his best. Happily, Buck Owens does a couple of bonus track duets, and Flaco Jiménez adds his superb accordion to the deal as well. Yoakam's songwriting has never been better. Original tunes like "Love Caught Up To Me," "Free To Go," "A Place To Cry" and "The Heartaches Are Free," as well as a twangful cover of "I Want You To Want Me," are proof positive that Yoakam is in the zenith of his career.

Mississippi John Hurt:
The Complete Studio Recordings
Vanguard



A three-CD set that collects 42 Mississippi John Hurt tracks from three previously issued albums. Hurt was born in Mississippi in the 19th century; his blues background dates from the inception of the genre. Hurt is blessed with a warm, inviting voice and a knack for pickin' the country blues. The longer you listen to guitar playing, the more impressed you'll be with his lyrical style. Most of the tunes collected here are long-lived standards like "Beulah Land," "Stagolee," "Candy Man," and "Corrinna Corrinna." Hurt also works some songs like "Goodnight Irene," "Shortnin' Bread" and "Nearer My God To Thee" that we're familiar with in other musical contexts. As a stylist, Hurt is unlike well-known Delta bluesmen like Son House and Bukka White. He's a quieter, more melodic player, and in listening to his guitar work, we find evidence that his frame of reference extended beyond the cultural isolation of the Depression-era Delta. This is beautiful stuff.

The V-roys:
Are You Through Yet?
E-Squared

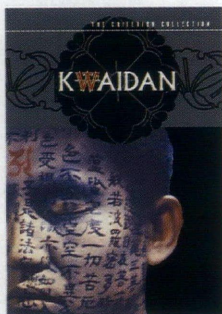


Sad to say, but the V-roys' six-year history has come to an end. The Knoxville-based band has thrown in the proverbial towel. Their parting gift to us is this outstanding live album, recorded last August in the Down Home club in Johnson City, Tennessee. This quartet walked the line between country music and rock with adroitness, creating a sound that may well have been that elusive thing called alternative country. In the 17 tracks contained in this CD, we can hear the loping bass lines and the kick drum/snare patterns so typical of traditional country animated by the guitar riffage more typical of alt.rock. The material here is a combination of covers, i.e., a particularly raggedy cover of "There She Goes," Paul Westerberg's "IOU" and the Bap Kennedy tune "I Want My Money," and V-roys' originals, including "Window Song," "I Guess I Know You're Right" and "Cry." It was fun while it lasted.

VIDEOCENTRIC

Kwaidan

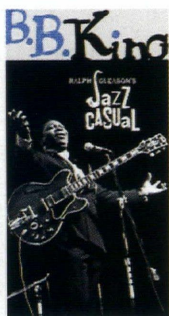
Home Vision Cinema; 161 mins.
Feature film. DVD.



Originally released in 1965, *Kwaidan* won the Special Jury Prize at the Cannes Film Festival in the same year. The film is actually four short films based on ghost stories written by the American author Lafcadio Hearn (he moved to Japan and became a popular writer there). The four episodes that comprise *Kwaidan* are: "The Black Hair," "The Woman of the Snow," "Hoichi, The Earless" and "In A Cup of Tea." The films are highly stylized, both in terms of performance and scenic design. Of the four, "Hoichi, The Earless" is the most fascinating story. A young, blind, musician—Hoichi—who lives at a Buddhist temple is summoned by a ghost to perform for a long dead lord and his court. The most striking visual concept belongs to "The Woman of the Snow," a tale that opens with two woodcutters stranded in a blizzard, who encounter a frosty witch with evil intentions. *Kwaidan* is an altogether fascinating viewing experience.

Jazz Casual: B.B. King

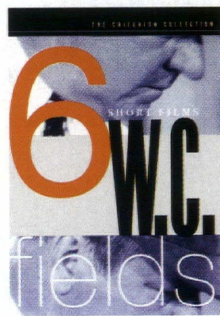
Rhino Home Video; 30 mins.
Made-for-TV. VHS.



Another title from Ralph Gleason's *Jazz Casual* series, this B.B. King interlude aired on what was then known as Educational Television in 1968. King was working a tight quintet configuration for this program, with Sonny Freeman on drums, Lee Gatling on sax, Mose Thomas on trumpet and James Toney on organ. They do five tunes, including "The Jungle," "I've Got A Mind To Give Up Living" and "Got A Whole Lot Of Lovin'." The audio quality is not the best, but it's good enough, and there's no mistaking that guitar sound. Gleason also has a very interesting conversation with King toward the end of the video. This is a younger, slimmer, B.B. King than today's version, but in '68 he was already a virtuoso blues guitarist and his voice is glorious. This is a good, albeit brief, visit with one of the most influential musicians of the 20th century and it will be of interest to blues fans.

W.C. Fields: 6 Short Films

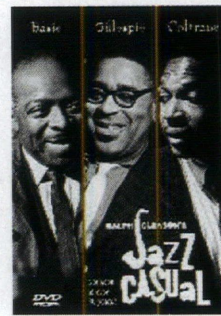
Home Vision Cinema; 115 mins. Shorts. DVD.



W.C. Fields was a comic genius. Blessed with a rare sense of comic timing, a razor wit and an amazing dexterity that made him a master of physical comedy, he also wrote many of the films in which he starred. This collection includes six vignettes, none longer than 22 minutes, that provide a good insight into Fields' early film career. *The Golf Specialist* (1930) is highlighted by an inspired bit of slapstick involving Fields, an idiot caddy, and a set of golf clubs. *The Dentist* (1932) is Fields at his meanest, playing a hostile dentist. Fields and Elise Cavanna, playing a patient, become involved in a tooth-pulling struggle that gets so suggestive that it was initially censored. *The Pharmacist* and *The Barber Shop* (both 1933) place Fields in the chaotic domestic situation that was more typical of his later films. *The Fatal Glass of Beer* (1933) and *The Pool Sharks* (1915) are little more than curiosities.

Jazz Casual: Instrumentals V.1

Rhino Home Video; 90 mins.
Made for TV. DVD.



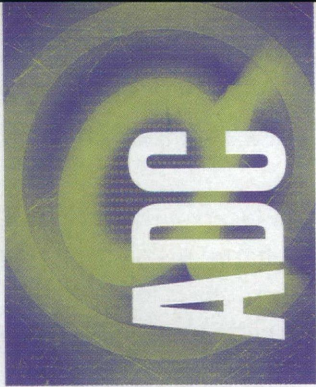
Jazz critic Ralph Gleason created a jazz program back in the '60s for what was then referred to as "educational television." That program was titled *Jazz Casual*. Rhino Home Video has released a number of these programs on DVD and VHS, including this title, which features performances by Count Basie (1968), Dizzy Gillespie (1961) and John Coltrane (1964). Gleason interviews Gillespie and Basie—Coltrane didn't want to talk about anything, evidently. Basie plays some improvised numbers in a quartet setting, while Gillespie works in a quintet format. The prize of this DVD is Coltrane, performing with McCoy Tyner on piano, Elvin Jones on drums and Jimmy Garrison on bass. 'Trane does "Afro Blue," "Alabama" and "Impressions," and the sound quality is pretty good. Gleason is weird, perched beside the piano during the Basie and Coltrane sets, staring at Basie while he's playing, and, pipe in hand, looking like the Hugh Hefner of jazz, lurking beside McCoy Tyner. **MM**



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by Rick Smith

Digital cars revolutionize the way we drive

ON THE ROAD WITH SATELLITE RADIO, GPS, MOBILE PCs & MORE

It's 2001 and we aren't where Arthur C. Clarke predicted. There's no HAL—yet. But, hey, the Wright brothers hadn't even come to Kitty Hawk a hundred years ago, so savor the technology we have—or soon will—as we start a new millennium.

Let's start with our vehicles. While John Q. Public can't go to space, he or she can certainly enjoy the benefits of the digital revolution that has occurred in cars—almost anything anyone drives—just over the past decade.

Digital and satellite technology are about to bring new meaning to the term “drive time” while offering an end to radio station fade and static. Digital cars are here, from sophisticated sound and alarm systems to DVD video players, from sensors that keep airbags from deploying if a small child is in a seat to sophisticated Global Positioning System (GPS) services that keep people from ever getting lost again. IBM is even talking about “network vehicles” with multiple PC workstations and wireless Internet.

But of all the high-tech car toys available, I can't wait for satellite radio.

Tired of static, fading channels, and finding no stations with a music or entertainment format you like? Hang on. The information revolution sweeping the planet is about to bring joy to your ears.

Pending successful satellite launches, XM Satellite Radio and Sirius Satellite Radio will be beaming 100 or so channels of non-stop music and information to specially equipped vehicles later this year. This means you don't

have to worry about changing stations every 30 or so miles or fighting static. Numerous companies are already building the special receivers and antennas (for home, too), and the two firms are busy signing up partners. XM is working with GM. Sirius will work with Ford, DaimlerChrysler and BMW. Channels will have specific programs, from classical to rock. (XM's first two satellites are named Rock and Roll.) Even NASCAR is signed on with XM. Some channels will even be commercial free.

The radios are expected to cost about \$150 more than a typical AM-FM receiver. Monthly fees will be around \$9.95 per month.

But if you don't want to lose your favorite station or disc jockey, satellite radio may help conventional stations too. Ibiquity Digital plans to help those stations take to satellites, just as Broadcast.com and others have helped stations “broadcast” worldwide through the Internet.

The vehicle transformation doesn't stop with the radio, however. Take a look at Cadillac's Infotainment system.



SIMPLY DASHING The Cadillac concept car, IMAJ, features GPS systems, voice activated controls & link-ups to the office.

The OnStar system, which permits drivers to access wireless emergency services and other information with the touch of a button, enters a new level of service. For a monthly fee, drivers can get stock quotes, news and even "hear" their e-mail. (OnStar is currently available only on GM models but should be included in Hondas by 2002.)

Voice activation systems will give drivers the chance to use a number of different devices while keeping their hands on the steering wheel. And integrated systems combining wireless phone, GPS and video systems are on the way.

Back in August, Cadillac introduced its Infotainment system in a concept car complete with a voice-activated PC. There's even a bit of a HAL device involved, a voice GM calls Veronica, reports *Design News* magazine.

"By talking directly to the in-dash voice... drivers can use simple commands to activate the phone, radio, e-mail, navigation systems or other features," writes Charles Murray. "Drivers who forget the correct commands simply ask, 'What can I do?' and Veronica offers advice."

Especially hot for consumers right now are GPS systems. Linked to the Global Positioning System network of satellites, these devices tell drivers where they are. Other services provide directions on how to reach a specific destination.

Passengers, too, are catered

to through digital devices. Sophisticated video systems with pop-up (or pop-down) screens are especially popular with parents who need to keep children entertained on long trips. DVD players are becoming more popular, but conventional VHS players are still readily available.

And sound systems rival the best home or movie theaters. For example, Alpine offers a combination DVD and CD player for around \$2000. Kenwood offers a mobile TV tuner with a screen that folds out from a CD player and includes a remote for \$1999. Audiovox offers mobile TV at \$799 and has a nifty flip-down overhead system for mini-vans that allows passengers to play video games.

Panasonic has a six-speaker system designed to surround passengers with six channels of sound from a DVD system. And Fujitsu's Eclipse system includes a tilting display screen for easier access to its sophisticated sound system.

Here's a look at some of the other cutting-edge devices now available in the marketplace:

Magellan 750nav This handheld navigation and driver information system plugs into any vehicle with a 12-volt battery. "Just enter your destination and drive," Magellan says. For about \$2000 plus a monthly service charge, the

Magellan system is built around a GPS link and provides directions to your destination. Magellan also features what it calls Vehicle Independent Positioning (VIP) that tracks and calculates a car's position through onboard sensors for route planning. The system also includes a personal address book for directions as well as addresses, phone numbers and a directory for points of interest. A docking kit is available.

Valet all weather comfort and convenience system Cold outside? Windshield iced over? Valet provides the capability to start your car, control interior temperature, unlock power door locks, turn on the lights and even pop the trunk. The company calls its service an "electronic butler." Your vehicle does need an automatic transmission and fuel injection for "Remote Start."

Automate This remote keyless entry system also includes "Failsafe Starter Kill" to help keep a car from being started and stolen. It will also pop the trunk and turn on the dome light when the security system is disarmed.

Viper auto security and convenience systems Its ESP FlexChannel permits remote control of any system in your vehicle. An ESP Car*Com plug-in to a telephone remote gets you into the car even if

you lock your keys inside. Its starter kill system also keeps thieves from starting the engine.

More gadgets and gizmos are coming every day. So if you are caught in traffic, at least your vehicle will offer the latest and greatest in entertainment, safety and—for workaholics—mobile communications of every kind.

A gaming success

NETIMMERSE DOES DEALS

A positive story for the Triangle's game-related industry is Numerical Design of Chapel Hill, which has developed one of the best 3-D PC engines around. Its Net-Immerse technology will be included in games designed for Nintendo's futuristic Gamecube console.

Numerical Design, which has been around since 1983, also got good news from LEGO Media International when its engine was incorporated into the LEGO computer game called LEGO Alpha Team. The game, designed by Digital Domain, requires players to "build" machinery to fight the evil Ogel. **MM**





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Losing not the only reason

THERE ARE 'EMPTY SEATS' AT KENAN STADIUM

Alfred Hamilton Jr., a partner in the Raleigh public relations firm Hoyt & Hamilton, writes "Hamilton's View" for the "unofficial" Carolina sports web page, goheels.com. The former newspaper executive penned an opinion piece after the firing of football coach Carl Torbush by Athletic Director Dick Baddour, who cited too many "empty seats" in Kenan Stadium on Saturday afternoons as the reason for the pink-slip.

Hamilton, however, ruminated in his column that the empty seats were in fact not caused by winning and losing football games but by factors permeating Chapel Hill and the university that have changed the character of Blue Heaven over the past 20 years.

Specifically, Hamilton maintains that since college sports have become an "impersonal commercial enterprise," fans don't feel connected to the players as they once did. He also discusses the "geek factor," meaning that today's Carolina students, while having much higher College Boards, have little connection to the historic

traditions of the school. Since very few "legacy" students are admitted anymore, traditions have not carried on with the current crop of high-achievers.

The most dramatic point made by Hamilton concerns the overall police state-style tactics employed by "town and gown" officials—that have been implemented to crack down on the time-honored tradition of tailgating by alumni and students at football games.

Over the past 10 years, Chapel Hill gendarmes have arrested distinguished alumni for drinking a beer while eating fried chicken in their automobiles and picked up students for public display of alcohol before football games. In other words, Hamilton maintains the dogood apparatchiks are enforcing tedious laws to the extreme to throw a wet blanket on the pleasure of attending games in Chapel Hill.

Hamilton received over 300 e-mail responses to the column, none of which mentioned winning games, but all of which agreed that Chapel Hill has lost that special feeling. The e-mail comments included other reasons for the change in atmosphere, including UNC-CH's 60 percent

s of State

female population, that “cheerleaders dance as if in anticipation of being hired for a lap dance,” game times being shuffled around to please TV schedulers, and “players feeling the need to strut around after a good play.”

One writer talked about having to “pass a squad of large, muscle-bound guards who searched us for alcohol, including my wife’s purse.” He goes on: “I felt like I was visiting prison, not attending a football game.”

Other comments included: “If a wine and cheese crowd is boring, just how much fun is a cheese crowd?” “Bring back the fun in tailgating. The fans are supposed to enjoy football Saturdays.” “To heck with political correctness. UNC needs to lighten up”; and finally, “It’s just not a football game without fried chicken and brown liquor.”

Hamilton divided up the responses in two piles and sent one to Baddour and the other to new chancellor James Moeser. Check out “Hamilton’s View” on goheels.com to see the response.

Cheshire to host T.V. specials

RALEIGH CRITIC BOUNCES BACK

Internationally respected film

critic Godfrey Cheshire, a Raleigh native, will host four programs on UNC-TV at 11 p.m. on consecutive Saturday nights January 20 and 27, February 3 and 10. The programs will feature the best of the DoubleTake Documentary Film Festival based in Durham.

Cheshire, who recently departed from the *New York Press*, weekly newspaper in Manhattan, is finishing a book on Iranian film. He continues to write for *Variety*, *Film Comment* and other publications.

For more information on the programs and for more

details about the upcoming DoubleTake Festival scheduled for May 3–6, call 919-660-3699 or check online at www.ddff.org.

New looks

WILMINGTON SURGEON CHANGES LIVES IN NICARAGUA

On a recent trip to Nicaragua, Dr. Michael Kinnebrew, a Wilmington plastic surgeon, performed 18 “life-changing” operations to correct several birth deformities. Moreover, he did it for free—and paid his own way.

Already a veteran of other physician-organized journeys,

Kinnebrew also trained a complement of Nicaraguan doctors in several innovative maxillo-facial surgery techniques. The operations took place at the University of Nicaragua-Leon, the region’s most advanced hospital.

“These trips are long and arduous, but it’s a worthwhile endeavor,” says Kinnebrew. “During these surgical trips abroad, I’ve treated hundreds of people ranging in age from 3 months to 34 years old.”

Locally, Kinnebrew has offices in Wilmington, Whiteville and Jacksonville. He recently spoke at a European conference on face



FACING FACTS Nicaraguan man with facial deformity gets help from Wilmington surgeon Michael Kinnebrew.

reconstruction in Edinburgh, Scotland.

The other side of the story

RETIRED RALEIGH LAWYER STANDS UP FOR THE SOUTH

Warrenton, N.C., native William W. "T" Taylor, Jr., who retired to Lexington, Virginia, after a long stint with the Raleigh law firm he helped found, Maupin, Taylor & Ellis, has published a monograph in book form entitled *Let's Tell Our Side of It For a Change*, an historical compendium that examines the War Between the States from the Southern point of view. Drawing on anecdotes from his grandmother, who lived during the Civil War, Taylor also cites specific sources and reprints important documents, including the Emancipation Proclamation, in his 73-page work. He corrects many errors of fact taught today in American public schools, and points out convincingly that slavery was not the cause of what many Southerners call "the late unpleasantness."

The most interesting information presented by Taylor is the importance of tariffs imposed by the Federal government that directly harmed Southern financial interests. This key factor, plus the belief by Southerners in their right to secede, overshadows the current thinking that slavery was the main cause of the war.

Copies of the book are available at News-Gazette Print

Shop, 109 South Jefferson Street, Lexington, Va. 24450.

Slavery, revisited

REPARATIONS MAY SEEM RIDICULOUS, BUT MOVEMENT FOR PAYBACK GROWS

Although only five percent of Southerners owned slaves in the 15 Confederate states, with even a lower percentage in North Carolina, leaders speaking on behalf of today's 30 million black Americans are readying to seek reparations in the Federal courts and Congress.

The idea of paying American blacks "40 acres and a mule" allegedly stems from a promise made by Union General William T. Sherman—and not acted upon by post-war Reconstruction-era President Andrew Johnson, a Raleigh native.

The reparations issue has never taken on popularity in official circles, yet the effort has picked up steam among activists. Ironically, this is happening as race relations have improved decidedly over the past 15 years.

Now a dozen cities—including Atlanta and Nashville—have come out in support of the idea, backing a House bill to study the issue. And several large corporations, including Aetna and the *Hartford Courant*, have recently apologized for their roles in promoting slavery.

Moreover, the government and select corporations may well face a harangue of class-

action lawsuits this spring from high-powered black attorneys Johnnie Cochran Jr., of O. J. Simpson fame, and Harvard law professor Charles Ogeltree Jr.

Notably, however, several consumer watch groups have put out "scam alerts" on a scheme to bilk elderly black citizens of money by saying they're owed money under a fictitious "Slave Reparations Act"—though the scam does not seem linked to the official reparations movement.

Proponents—who have pegged the bill owed to blacks at anywhere from \$8 billion to \$8 trillion—say slaves effectively helped build America's wealth, but were never paid. Meanwhile, they say, reparations may well finally solve lingering race problems in America, and at least continue the discussion about race under President George Bush.

"Let's bring discrimination out in the open where it can be seen," says Kalonji Olusegun, a leader of the modern reparations movement.

Reparations have become a popular way to heal cultural wounds. Germany, for instance, paid \$60 billion to Jews, and the American government may have spent \$1 trillion in land and welfare to help displaced American Indians.

And although reparations to the victims of the Tuskegee syphilis experiments did go to descendants, it's unclear as to

how blacks would prove eligibility under a reparations plan. Others say it's patently unfair to stick a bill for slavery in the face of the descendants of millions of 19th-century Americans who abhorred slavery and did not own slaves.

Meanwhile, David Horowitz, conservative commentator and author of *Hating Whitey and Other Progressive Causes*, hopes "the American people will shoot these (expletive) down."

Horowitz, a recent lecturer at Raleigh's conservative John Locke Foundation, says that racial tensions will likely escalate should reparations happen. Moreover, he says, cash reparations will do little to repair the black community's sense of victimization.

"All this is going to do is inflate the victim mentality in the black community, which is the main thing that's still holding black people down," he says.

Century of words

WAKE COUNTY LIBRARIES CELEBRATE CENTENNIAL ANNIVERSARY

Continuing into February, Wake County libraries will hold a number of "grand finale" events featuring nationally known writers reading their works and talking about the role of libraries in their literary lives. The events take place on Saturday evenings in various satellite libraries, and feature music, refreshments and silent auctions.



"Eyes" hears that the 1500-employee Wilmington DuPont polyester fiber facility is to be **closed down** in the near future.

Rumor is a Mexican consortium is looking to purchase the facility. ■■■

Shavlik Randolph, son of 1950s N.C. State basketball star Ronnie Shavlik, is dominating high school basketball in the region. Look for one of the big basketball schools to sign up the Raleigh native soon. **Five-hundred fans** who had come to see the roundball phenom recently were turned away from a home game at Needham Broughton's Holliday Gymnasium. ■■■ Dale Gibson, a long-time **Raleigh scribe** and formerly consulting editor of *Metro*, is headed back to the office after making a go at publishing his own on-line financial newsletter, *The Gibson Report*, from his Mordecai neighborhood abode. After a year as a freelance columnist at *Triangle Business Journal*, Gibson is **taking over** as managing editor of the journal. ■

■ A \$6 million National Institutes of Health grant to NCSU's 37-year-old Statistical and Quantitative Genetics Research Program may help you **live healthier** and longer: It will pay researchers to find the genetic basis for the behavior and longevity of disease. ■■■ **Two in a row:** The Fearington House Country Inn, south of Chapel Hill, is one of only 25 inns in the country to receive Mobil's **Five Star rating**. This is the second consecutive year that Fearington has received the rating. ■■■ Minor league basketball? Why not? Sign up now for Fayetteville's new NBA affiliate, which will **start play** in November 2001 at the new Crown Coliseum. ■■■ First out of the gate to spend the \$3.1 million bond that voters approved in November is a new 6000 square-foot education center at J.C. Raulston Arboretum, the **"living laboratory"** on the NCSU campus. The public bond provided \$500,000 toward the completion of the \$4.2 million building. ■■■ On Jan. 25, Screen Gems Studios VP Gerald Waller delivered his speech, "There's no business like show business: **Behind the scenes** of Wilmington's film industry." ■■■ The possible smell that would emanate from a proposed ethanol plant on a small island in the Morehead City harbor has a group of Beaufort residents on the war path. Proponents, though, say the plant will raise local salaries—and some say they even like the **"roasted corn"** smell of ethanol. ■■■

In January, mystery author Sarah Shaber, young adult author Frances O'Roark Dowell and poet Marcia Douglas all attended events at a bevy of neighborhood libraries across the county. In February, true crime author Jerry Bledsoe, science fiction writer Orson Scott Card, *N&O* columnist Dennis Rogers and mystery writer Margaret Maron will appear. Call Dale Cousins at 856-6726 for more information.

Business boom

WILMINGTON LEADS IN SMALL BIZ STARTS

If you are thinking about starting a small business, you might want to consider Wilmington as your home base. A new survey by *Demographics Daily* found that Wilmington had the healthiest climate for small business among 276 metropolitan areas in the United States. Raleigh-Durham was ranked eighth.

Against a benchmark scale of 100, Wilmington received a 192 so-called "vitality index".

G. Scott Thomas, editor of the publication, says several factors were considered, including Census Bureau statistics, the ratio of small businesses (defined as having fewer than 100 workers) per 100,000 residents, and the change in the number of businesses between 1993 and 1998. Anything above 100 on the index indicates an environment that is "healthier than average," Thomas says.

Also in the top 10 were: Myrtle Beach, S.C. (2), Naples, F.L. (3), Las Vegas, N.V. (4), Fort Collins-Love-land and Grand Junction, C.O. (tied for 5), Missoula, M.N. (7), Boise, I.D. (9) and Austin-San Marcos, T.X. tied with Portland, M.E. (10).

For more information, check out www.bizjournals.com. *Demographics Daily* is part of the Business Journals chain, which also publishes weekly newspapers in the Triangle, the Triad and Charlotte.

Chit-chat champs

TEENS TAKING PHONES ON THE RUN

If you think it seems like every teenage you see has a wireless phone in hand, you're not too far from being correct. Going wireless isn't just for frantic, commuting adults trying to do business in the car, keep track of kids at home, and talk to a spouse. The young folks are talking, too, and more are doing so every day.

In just four years, if not sooner, 50 percent of folks ages 10 to 24 in America will own a wireless phone and 75 percent will be using one, according to Cahners In-Stat. In 2000, an estimated 11 million teens used wireless phones alone.

The fastest growing segment of that crowd, by the way, will be young people ages 18 to 24 that are not attending college. ■■■

Metro INDEX

Average attendance at a symphony concert: 1000

Number of audience members reached by a large American orchestra: 500,000

A small orchestra: 14,000

Total annual orchestra attendance: 30,923,959

Total annual football attendance: 15,047,058

Total orchestra revenues in 1995: \$887 million

Total orchestra expenditures, same year: \$898 million

Percent of income actually earned by the orchestra: 60 percent

Amount, in constant dollars, spent directly on orchestras by the National Endowment for the Arts in 1984: \$15,007,800

Amount NEA spends today: \$6,585,945

Number of adult U.S. orchestras: 1200

Population needed to support one orchestra: 143,000

Number of season subscriptions sold annually by American symphony orchestras: 1.6 million

Number of musicians engaged to play the music each year: 76,000

Guaranteed minimum musician's salary at most professional orchestras: \$19,000

Ranking of American orchestras when it comes to number of people employed by a nonprofit: 1

Number of new works premiered annually: 250

Percentage of young orchestra players who are women: 60 percent

Percentage of musicians who say they were motivated to play by a parent: 39 percent

Percentage who say the inspiration came from themselves: 35 percent

Fraction of musicians who began playing before age 11: Three-fourths

Number of volunteers that help out American orchestras: 250,000

Most frequently performed American composer: Aaron Copland

Most popular performed work: *Symphonie Fantastique*, by Hector Berlioz

Percentage of American symphony concerts that are free: 17 percent

Number of Americans who attend free orchestra concerts a year: About 7 million

My Usual Charming Self

by Bernie Reeves

FALLEN IDOLS



Sir Walter Raleigh is the victim of an outrage. Politically correct operatives in England are booting the statue of the founder of America from his pedestal in front of Whitehall Palace, the nerve center of British government, and literally selling him down the river (the Thames, that is) to Greenwich. There he will have to look down his noble nose at the disastrous Millennium Dome, that appalling tribute by the Blair government to refried socialism masquerading as multiculturalism. The failure of the Dome (it's been closed down and put on the block) was brought to you by the same people who want to move Raleigh's statue.

Sir Walter is to be replaced by a vague tribute to "women" during World War II. The culprits selling the British public this bit of disingenuousness say he will be more at home near the spot where he supposedly threw down his cloak to cover a mud puddle so his Queen, Elizabeth I, could cross without soiling her gown. It is apropos in our unrefined age that courtly manners to a woman be replaced by politically correct agitprop.

In British historical lore, Sir Walter is popular—not an obscure relic from the 16th century. He was handsome, beautifully dressed, highly intelligent, as well read as any man of his age, an excellent poet and writer, a man of science, and he had the vision to undertake the difficult and logistically complicated mission to create a permanent settlement for England in the New World. Now

known as the "Lost Colony," Raleigh's Roanoke Island settlers represent the birth of America. It is of special consequence to our readers, since the first settlement was in North Carolina and our capital was named in his honor.

Raleigh, who never visited his settlement in North Carolina, was imprisoned by Queen Elizabeth I and later released from the Tower. He then set off to Guiana in search of "El Dorado," where his son was killed on the expedition. It was Elizabeth's successor, the catamite James I of England and James VI of Scotland, who, jealous of Raleigh's popularity and masculine sexuality, trumped up charges of treason against the great man and ordered his beheading in 1618. Raleigh requested and was granted a "last smoke" of his American tobacco at his execution, a tradition that continues today.

Although he is one of the most popular personalities in English history, leftists are intent on removing the grand hero from his Whitehall perch. Is it because he is responsible for the introduction of tobacco to Europe? Is it possible that his dedication to chivalry and courtly love has no place in the feminist construct? Is it due to multicultural angst that actively seeks to denigrate and deny England's imperial history, as exemplified by the United States of America, its greatest colonial legacy?

Is this a gratuitous insult to chivalry to remove Sir Walter and replace him with an empty and vague nod to gender? Nowhere have I read that women have been ignored for their contributions during WW II. Those who served bravely are memorialized in a constant stream of books, TV dramas and films. The ones who undertook missions for the Special

Operations Executive in the War Cabinet under Winston Churchill are known to be heroes of World War II, as are women in all ranks of the military, the intelligence services, nursing and signals communications. And even if an empty tribute to women can be rationalized, why not choose one among the many qualified and recognize female heroism properly?

The women who contributed so much in the war effort were individuals, as was Raleigh. A collective tribute to "women" in general is insulting to the female sex. Do women actually want be lumped in a group rather than singled out for individual achievement? Sadly, this is the politics of the New Millennium. Being a part of a group or class of people is the new identity of today. Political power is no longer centered around the sanctity of the rights of the individual, but around the artificial concept of various groups organized around race, religion, gender, sexual preference and consumer habits. Raleigh hardly fits in that world view, nor do the female heroes of World War II.

Author and historian Paul Johnson, writing in the London *Spectator*, minced no words in his opinion of the removal of the Raleigh statue: "It is characteristic of New Labor, which hates our history and its glories, and anything that redounds to the credit of England, that they are removing the statue of Sir Walter Raleigh, one of our greatest heroes, to make way for a gruesome prosopoglyph demanded by the feminist lobby...Raleigh was everything New Labor hates or secretly envies. He was of old family, but self-made, an entrepreneur, risk-taker and hugely successful." The destruction of civilization continues.

LUNATICS RUNNING THE ASYLUM

A letter writer finds fault with my opinion that the homeless problem was a planned phenomenon created by the psychiatric community and activist attorneys.

The recent massacre at a dot-com company in Massachusetts was committed by a schizoid who, authorities say, neglected to take his medicine. A similar incident occurred recently aboard a British Airways flight from London to Nairobi, in which a manic-depressive passenger entered the cockpit and nearly caused the plane to crash twice before he was restrained.

How did we allow seriously mentally ill people to wander around our streets and present a danger to other citizens? It all started with the writings of British psychiatrist R. D. Laing, who theorized that insane people were actually closer to reality (in that cosmic '60s way), and that doctors and nurses were the crazy people. Radicals adopted this theory and it permeated social thought during the '60s.

An example of the Laing theory creeping into society is represented by the play and film, *One Flew Over the Cuckoo's Nest*, by Ken Kesey, now a cult movie with a message accepted by the *bien pensant*. If you recall, R. P. McMurphy, played by Jack Nicholson, was the hero of the film, although he suffered from schizophrenia. The villain was Nurse Ratchid, representing so-called "normal" people. In other words, she was crazy and he was sane.

The consequence of this distorted sociology is that well-meaning activists set to work to release from hospitals dangerous mental patients in America, calling them victims of a capitalist/imperialist tyranny. Concurrently, radical law professors at leading universities, including UNC, set to work to strike down vagrancy and loitering laws in every municipality in the country. Meanwhile, pressured by well-

meaning but misguided mental health professionals, the North Carolina legislature passed an act in 1977 that allowed seriously mentally ill patients onto the streets of North Carolina's towns and cities.

By the late 1970s, thousands of mental patients were released from institutions across the country. Police were shackled by the absence of laws to control their behavior. Downtown areas, trying to lure businesses and shops back to blighted center cities, have yet to recover from the negative publicity. Today, municipalities bus the homeless to outlying shelters at night and bus them back in the morning. This ludicrous charade is another hideous example of badly thought out public policy continuing in the face of objective thought and observation.

A survey of the homeless in downtown Raleigh five years ago discovered that, of the 85 "homeless" wandering the streets begging for money and harassing passers-by, 80 were former mental patients. When officials were asked how this was allowed to happen, their answer followed the party line: "They're no problem if they take their medication."

Well, they don't. And the panhandling on the streets and the murders continue. The case of the deranged medical student who shot seven people in Chapel Hill four years ago fits exactly in this scenario. The killer is now suing his psychiatrist for allowing him to be free to commit the crimes. He was told he would be fine if he just took his medicine.

Mental patients should be cared for, not thrust in the face of society by radical public policy that deep down is designed to stain the American way of life. Let's not call it a conspiracy. No one has investigated thoroughly enough to discover if psychiatric workers and law professors actually worked knowledgeably hand-in-hand. However, as in many other

mysterious impositions in our body politic, certain groups are at least complicit in their actions. Public policy is not public anymore. It is instead birthed by a radical few who pull the proper legislative levers to get their way. It's a sort of brutal idealism not founded in fact and observation but nevertheless presented as irrefutable. How could you want to keep sick people locked up? How could you be so callous to the mentally ill? Etc and etc. Actually, like most of us, I do care and we're willing to spend our tax dollars to help. But next time ask us before you allow the lunatics to run the asylum.

The finger also must be pointed at our mass media, which have refused to report cultural shifts objectively. Big city dailies that set the agenda with the printed record and lazy and complacent broadcast media have done the republic a great harm in the matter of the homeless, and many other socially critical issues, by taking an emotional point of view and ignoring the facts of the matter. Every day, every hour for nearly 20 years the homeless were thrust in our face by headlines and television news clips, yet it was never examined and explained, just used as a club to blame society for the problem. Then one day around 1997, the homeless went away. Did they go home? No. The agenda-laden media just turned away and started in on another vapid issue, leaving the public feeling guilty yet uninformed.

One common factor that permeates our culture today is the simple fact that most political and social change is not agreed upon by the public. Another common thread is disdain for America and its values. The homeless and the schizoid killers were thrown in the face of American society on purpose, as if to try to prove that we have failed as a nation. If we allow irrational public policy to continue, we just might. **MM**

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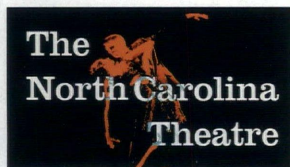
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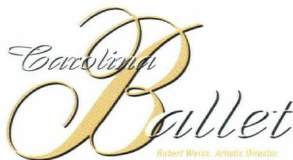
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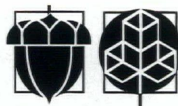
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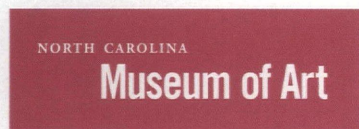


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