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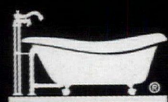
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Raleigh International Spy Conference (l to r), Nigel West, Hayden Peake, Oleg Kalugin, Bryan Kelley, and Keith Melton. Keynote speaker Chris Andrew, not pictured.

FROM FATWAHS TO FALL FASHION

Doug Marlette is not simply a talented cartoonist; he possesses a canny insight that defies political classification. He goes straight to the heart of weighty matters with just one image that says it all. Which is why he is under a fatwah from Islamic groups for his cartoon "What Would Mohammed Drive?"

This unique commentator of our often-turbulent times lives amongst us in Hillsborough, crafting his nationally syndicated editorial page cartoons and his popular Kudzu comic strip. He is also a successful novelist. His book *The Bridge* is a bestseller and a new novel is in the hopper. This month he publishes another of his popular collection of cartoons, "What Would Doug Marlette Drive?" In this issue Chapel Hill writer Kristy Shumaker gets to the heart of the Marlette mystique in an interview with the iconoclastic cartoonist and novelist.

October is Breast Cancer Awareness Month and we have dedicated part of this edition of our popular quarterly medical special report to the latest advances in the war against this serious health risk. Also, in this report we discuss advances in vitro fertilization. As senior editor Rick Smith verifies, we are fortunate indeed that our region is home to the best facilities and professionals in the country dedicated to breast cancer treatment and in vitro procedures.

Also in this issue, Diane Lea visits Liberty Hall, the original homeplace of the legendary Kenan family in Eastern North Carolina. Maudy Benz serves up famous area recipes that will delight the palate of tailgaters at area football games and wine editor Barbara Ensrud tackles the enigma of the red cab. Arch T. Allen reviews Ann

Coulter's *Treason* and Mona Charen's *Useful Idiots*. Art Taylor goes long to catch the essence of the latest in book offerings and signings, and PvV covers a new musical collaboration featuring novelist Madison Smartt Bell and poet Wyn Cooper.

As autumn leaves begin to fall, fashion editor Molly Fulghum-Heintz predicts animal magnetism will be on the prowl for the bracing days ahead. Louis St. Lewis ponders the politics of charity art auctions, and Frances Smith presents a cornucopia of area events to attend during the cool, clear days of Indian Summer. Patrik Jonsson's *Index* uncovers the truth about worm farming, and Carroll Leggett mourns the passing of dear friend Inez.

This issue we introduce a new column in an existing space as Rick Smith's "after.com" changes its name and breadth of coverage and becomes MetroProfile. Rick's high tech expertise will continue as part of this change, but other people and events will also be given the spotlight, such as this issue's look at the Raleigh International Spy Conference and the illustrious personalities who presented an eye-opening look at spy operations.

Next month we present our annual look at education, our first of two holiday gift guides and more insight from our array of talented writers and columnists. Don't you think now is a good time to think of gift subscriptions to *Metro* for Christmas?

Thanks for reading.

—Bernie Reeves,
Editor & Publisher



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Correspondence

MORE LOCAL CONNECTIONS WITH NEW YORK CITY

I loved your feature article "North Carolinians in New York" and was especially interested in the formation of the North Carolina Society of New York in 1898. I must tell you that the Society's first President was my ancestor, Augustus (not August, as stated in Cade Metz's article) Van Wyck. A graduate of the University of North Carolina, he was an attorney and a New York Supreme Court Justice. And, at one point, he was president of the New York Alumni Association of UNC.

As an aside, his brother, Robert A. Van Wyck (a graduate of Wilson Academy in NC and Columbia College) served as Chief Justice of the City of New York and was later elected the first mayor of greater New York City upon the consolidation of Brooklyn, Manhattan, Queens, the Bronx and Richmond. These distinguished gentlemen, with their strong North Carolina ties, were the great-uncles of my father, Van Wyck Hoke Webb. I thought this history would interest you.

Mary Webb Baggett
Raleigh

RESPONSE FROM CADE METZ:

Mary: Thanks so much for your letter. Very sorry about the misspelling. Looking back at my research, I see that in contemporary news articles, he's always referred to as Augustus on first mention, but is occasionally called August in later mentions. The official history of the North Carolina Society of New York also calls him August. May or may not have been a nickname. In any case, I'll

make sure that the North Carolina Society makes the correction as well.

Cade Metz
Raleigh & NYC

SUPERB SPY CONFERENCE

Thanks very much for your superb Spy Conference! I thought I would write just to confirm your impression that you put on an excellent production in all extremes of the word. What impressed me most was that each and every one of your speakers was not only a very good storyteller, but also had pertinent expert information, which generated continuous interest throughout their talks.

I believe that you have truly set the stage for annual Spy Conferences in Raleigh, especially in view of Chris Andrew's obvious interest and his obvious ability to stimulate others to come and present to the Conference. Usually in most conferences, there are a few speakers who are slightly less than perfect, but this cast of characters was equally talented from start to finish. The infusion of anecdotal memories adds greatly to this type of presentation, and each injected an adequate amount of personal insight, which really carried the day.

The subject matter was somewhat confined to the Cold War era, which was most likely your intent. In the future, I might suggest that another area of interest might be current knowledge and expertise in regard to terrorism, including weapons, propaganda, intrigue, future applications, organizational interaction and America's defensive strategies.

I sat on the first row, adjacent to a lawyer

Bernie Reeves
Editor and Publisher

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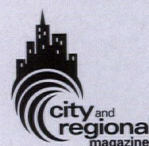
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from NYC, who related that he has been attending Spy Conferences all over the country for about 20 years. When asked what was his opinion in regard to this event, he readily responded that it was indeed one of the better conferences that he has attended.

I really enjoy hearing about spies and hope you will make this happen many times in the future.

Surry Roberts
Raleigh

Editor's Note: *The 2004 event will address security in the age of terrorism.*

NEW CLARITY

Every University student in the Triangle should have been required to attend Chris Andrew's address at the Raleigh Spy Conference. He was brilliant. I wish he could have carried on for the rest of the day.

Your group, the chemistry, the knowledge, the open discussion, the divergent perspective, all brought a new clarity to world affairs both historic and current. This must be archived as a film—CD-audio presentation. A friend of mine may apply for senior mole status at CIA follow-

ing our lobby chats with Brian Kelley.

There is no reason 10,000 people would not want to attend if it were packaged for mass audience.

My family members who attended were greatly impressed and glad to have made the effort to come. I am sure we will have much lively discussion as a result.

I hope the presenters felt it worthwhile.

Well done.

Mason Williams
Raleigh

SPY CONFERENCE: INTERESTING AND STATE-OF-THE-ART

Congratulations to you (Bernie Reeves) and Dorothea on such an interesting, stimulating and well-run conference. The Museum of History was the perfect location.

For the first Raleigh International Spy Conference, you succeeded in bringing together some of the leading authorities in the field from both sides of the Atlantic.

To take only two examples: Oleg Kalugin is probably the ablest Russian intelligence officer ever stationed in the United States, and Keith Melton has a remarkable collection of intelligence

artifacts that is unmatched by any intelligence agency in the world. What they and the other speakers had to say was both accessible and state-of-the-art.

Academic historians of the Soviet Union during the Cold War have much to learn from Moscow's difficulties in using much of the intelligence collected by Kalugin in the USA, just as historians of the Cold War have yet to take adequate account of the intelligence collected by the Soviet technology discussed by Melton.

All the other speakers also made contributions that were both original and interesting.

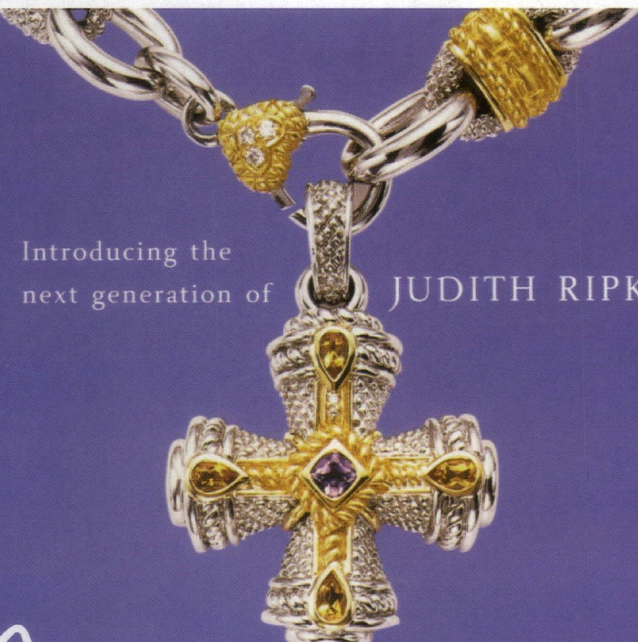

You have laid an ideal foundation for what I hope will become an annual event.

Again, congratulations to you, to Dorothea and all your colleagues who made the conference such a success.

Professor Christopher Andrew
President, Corpus Christi College
Cambridge, England

CORRECTIONS

In the September 2003 Design article about the Chatham County "Castle", Seth Tice-Lewis was not credited for his wonderful photographs. We sincerely apologize for this oversight.





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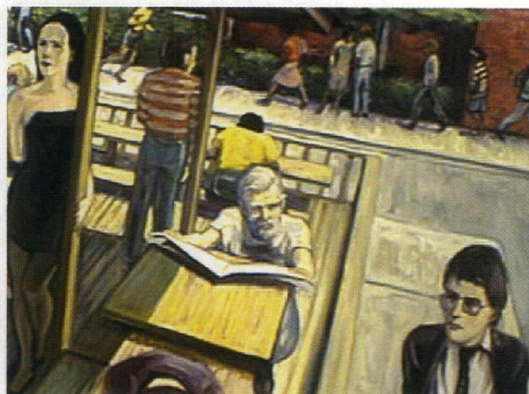
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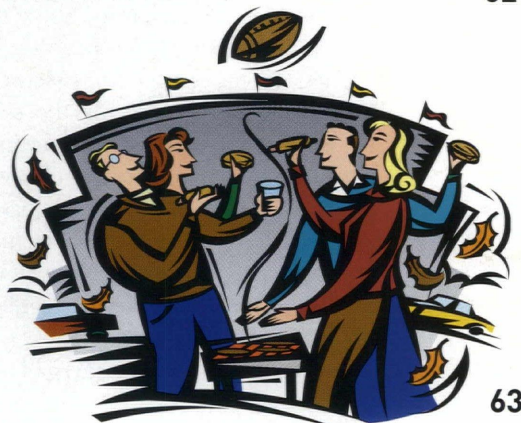
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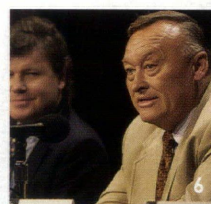


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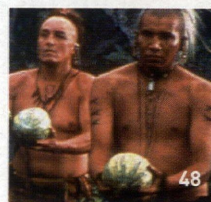
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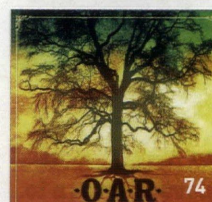
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SECRETS OF STATE

Summit on the Park

MASTERPLAN UNVEILED FOR MUSEUM PARK

On October 7 the North Carolina Museum of Art, in co-operation with corporate sponsor SAS Institute of Cary, is unveiling the Master Plan for the Museum Park, an innovative outdoor space to be developed over the next decade. The event, "Summit on the Park: Creating a Community Gathering Place," brings together area artists, civic leaders, business executives and educators to view the plan.

Envisioned as a cultural destination, the Museum Park is a series of inter-connected spaces featuring meandering woodland

COURTESY OF NC MUSEUM OF ART



This intricate whirligig is one of the installations for the new Museum Park.

trails, a tall-grass prairie, a reconstructed water eco-system and pond, and a 600-foot pedestrian bridge that will cross I-440 and connect the Park to the Raleigh Greenway system and Umstead State Park.

The Museum is poised to become one of a handful of museums in the world with both a renowned traditional art collection and a large outdoor art park. Richard Florida, author of the best-selling book, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*, is the keynote speaker for the "Summit on the Park." Florida, a professor of Economic Development and founder and co-director of the Software Industry Center at Carnegie Mellon University, contends that talent, technology and tolerance can create powerful places that contribute to the sustainability and livability of communities.

—Diane Lea

A common bond to serve

WOMAN'S CLUB STANDS TALL FOR 100 YEARS

The Woman's Club of Raleigh, established in 1904, has begun a yearlong celebration of their productive first century of service to the citizens of Raleigh and North Carolina.

The centennial observance kicked off on September 10 at a luncheon held at the Woman's Club building, 3300 Woman's Club Drive, with a remembrance of the club's first 10 years—which began when Elvira Evelyn Worth gathered a group of ladies in the State Library Reading Room to organize a Woman's Club for "the intellectual, philanthropic, social and domestic betterment of the city."

Speaker for the luncheon was John McIlwee, director of University Theatre at NC State University, who reviewed the club's service projects during the first decade and presented a fashion show of vintage outfits worn by ladies between 1904 and 1914, some of them from McIlwee's private collection. Models for the show were students from the drama department at NC State University. The club will recognize a new decade from the last century during 10 of the monthly meeting of the centennial year and McIlwee will return to present a program with highlights from the new decade.

The club's service pattern of responding



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quickly to needs of the day began early. In 1905 they lobbied for and helped fund the first milk inspector position and participated in state and national movements for the prevention of crime and disease. The service projects increased in number and intensity as the years passed. The club responded to two world wars, making the clubhouse available to the Red Cross during each. In 1919 members worked for the passage of the "Equal Suffrage Amendment." During the years of the Great Depression, they established the first free milk fund, first baby clinic, free lunches for undernourished children and established a soup kitchen and sewing room at the club.

Art projects have always been a major concern of the club. In 1935 they began a monthly exhibition of prominent American artists and the next year sponsored the first major musical concert series, which brought to Raleigh the Von Trapp Family Singers, Jeanette McDonald, Allan Jones and Jose Iturbi.

In 1956 Life Magazine published the story of this thriving club as the typical Woman's Club in the country.

After moving their meeting house several times through the years, the Woman's Club built their present spacious clubhouse on Glenwood Avenue in 1969-70, and there they have continued their agenda of service, concentrating on six areas: education, the arts, conservation, home life, international affairs and public affairs. Last year the club gave \$233,196 through community grants and scholarships and worked 30,903 volunteer hours. Among many projects the club is working on this year are Interact (community service), two antique show fundraisers, and the NC Museum of Natural Sciences endowment fund. Current president is Jeannine Roberts.

In recognition of their "Century of Service," the club is launching the first capital campaign in its history in order to establish a million-dollar endowment to enable the club to fund community needs and projects through another century.

The Woman's Club of Raleigh, made up of women of all ages and walks of life, has formed a common bond of dedication and friendship in a quest to serve their community, and the quality of life in this area has been affected by their work.

—Frances Smith

NC Humanities Council CALDWELL AWARD PRESENTED TO DYKEMAN & MORTON

The North Carolina Humanities Council has announced two recipients of the 2003 Caldwell Award: Wilma Dykeman, a

writer whose publications include 16 books, numerous articles and essays and several short stories, and Hugh Morton, well-known and prolific North Carolina photographer and President of Grandfather Mountain located in the Blue Ridge mountains. The Caldwell Award was presented at a dinner held on Saturday, September 20, at the Renaissance Hotel in Asheville.



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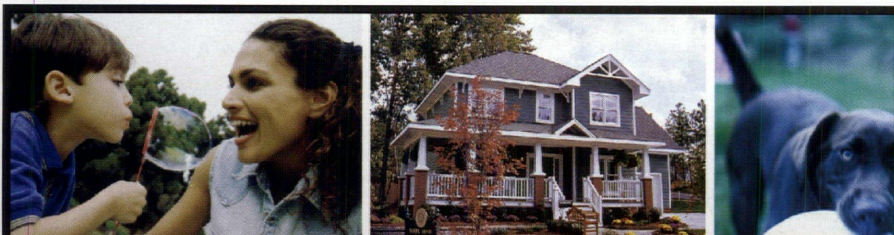


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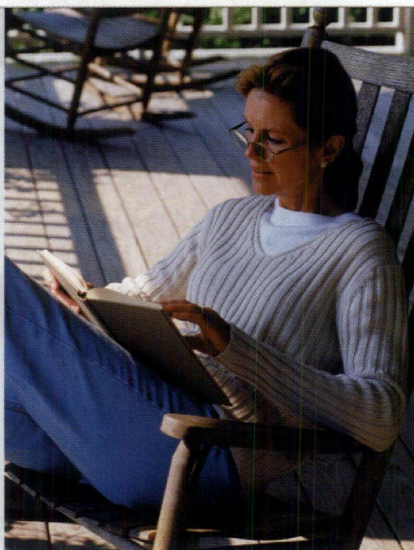
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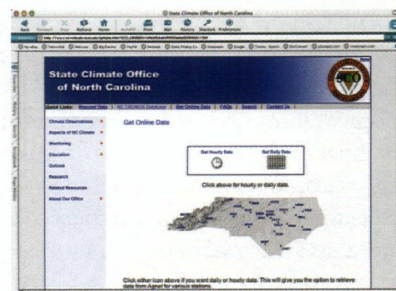
The Lucy Daniels Center aids emotionally at-risk children by combining mental health treatment, a school for young children, and an educational and training center for parents and health-care professionals. The organization's goal is to maximize the potential for healthy and social development for children from birth through age 11.

To purchase a Lucy's Card or for store listings visit www.lucyscard.org or call 919-677-1400.

Point-and-click resource

NEW WEBSITE WITH REAL-TIME ACCESS FOR WEATHER

A new Web site recently opened at North Carolina State University provides anybody with a computer instant access to weather information collected from nearly 200 stations around the state and bordering regions—in real time. The university's State Climate Office (SCO), which developed and operates the free public service, opened the online site in September from the Centennial Campus.



The point-and-click resource, the N.C. Climate Retrieval and Observations Network of the Southeast (NC CRONOS), will provide real-time access to weather observations from 90 automated stations across the state, including offshore buoys, and 110 additional stations in surrounding states. The Web site is www.nc-climate.ncsu.edu/cronos.

"Keep A Breast - Raleigh"

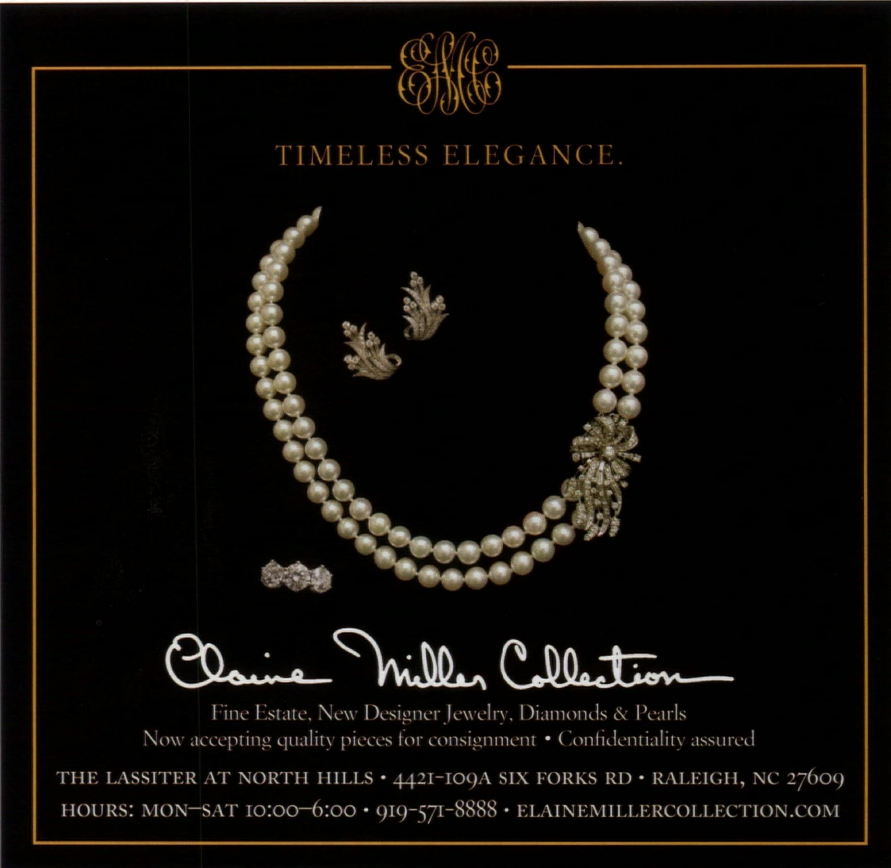
DESIGNBOX AND MODART: ARTWORKS TO FIGHT CANCER

Designbox and internationally acclaimed Modart have joined together to formulate "Keep A Breast — Raleigh," which is intended to raise breast cancer awareness through artistic expression. Volunteers have made more than 70 plaster casts of their torsos, and more than 70 local artists (including David Rose, Marty Baird and Bob Rankin) have volunteered their efforts to transform these casts into works of art.

On October 3 Designbox will hold a silent auction for the casts, and for the remainder of Breast Cancer Awareness Month, this artwork will be displayed at high-traffic venues all over Raleigh. All proceeds will go to breast cancer charities.

"We think we can generate funds for some important local charities, but more importantly, we want to spread the word about early screening," says Aly Khalifa, co-founder of Designbox. Khalifa witnessed an exhibit presented by Modart in Munich, Germany, earlier this year. "It was beautiful—not just the pieces—but the way it conveyed such a clear message," said Khalifa.

Focused on increasing awareness of this tragic disease, Designbox and Modart are measuring their success not just on fundraising but also substantial discussion in the community. Already more than 200 people are involved in Keep A Breast—Raleigh, and many more are expected to join in the production of the event. Given this level of involvement, they seem well on their way to getting the word out.



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Wake County voters will face a challenge on October 7 when they are asked whether or not to support two bond referenda totaling \$485 million.

The largest referendum, \$450 million, to build more schools and renovate old ones, is deemed necessary because the county is expected to gain 3000 new students each year. The Wake County Planning Department projects nearly 124,000 students by 2008-09. The county's older schools, some built 50 years ago, need renovation and repair.

The results of the smaller referendum will decide whether or not the County should issue \$35 million in general obligation bonds for the construction and renovation of public libraries. The Wake County Public Library System's 17 libraries

and two bookmobiles, including five regional facilities, are already stretched to their limit by citizen demand, circulating more than 6.1 million books annually.

For more information on the bond referenda, contact Wake County Public Information at 919-856-7330.

Chaplain's Fund is recipient

HARTFORD GROUP GRANTS \$10,000 TO NC NATIONAL GUARD

Citing significant sacrifices made by the men and women serving their country in the National Guard, the Charlotte Regional Office of Hartford Financial Services Group has presented a \$10,000 grant to the Chaplain's Fund of the North Carolina National Guard. The donation will provide assistance to North Carolina families whose breadwinners are serving in Iraq, Afghanistan and other places.

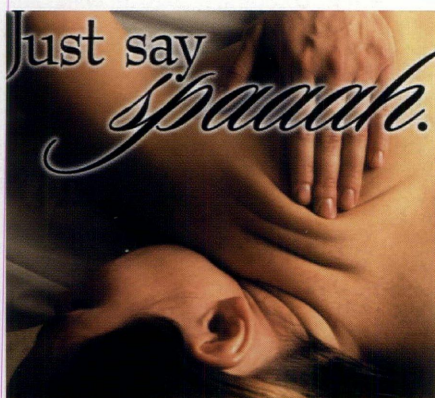
"The brave men and women of North

Carolina's National Guard did not hesitate to answer the call of duty, despite any hardships their families might have to bear in their absence," said Mike Lesniak, regional vice president of The Hartford's Charlotte Regional Office. "We are proud to have received our company's President's Award, which has enabled us to extend the reach of the Chaplain's Fund to more families."

In response, Major General William E. Ingram Jr, adjutant general of the NC National Guard, said, "The Guard community is honored by The Hartford's generosity to a cause we believe vital to the well being and morale of our soldiers, airmen and their families. With nearly 2000 North Carolina Guardsmen currently mobilized, the need today could not be greater."

The Chaplain's Fund, based in Raleigh, was established in 1990 to provide assistance to some 2500 North Carolina Air and Army National Guardsmen in Desert Storm. Today, the fund has the potential to reach more than 10,000 military personnel and their families. MM

continued on page 78



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Snake Handling

The warp and woof of Marlette's world

by Kristy Schumaker

From a tiny artist's studio in the woods a few miles north of Hillsborough, Pulitzer Prize-winning cartoonist Doug Marlette drops bunker busters across America. In Florida, Gov. Jeb Bush complains to cronies, "Can't I get a break from this guy Marlette?" The North Carolina artist/author joined the *Tallahassee Democrat* a year ago and has made Jeb's life miserable with images of him as Jeb the Hun.

In Washington, DC, Hillary Clinton was furious over a Marlette drawing summarizing her husband's legacy depicting the Lincoln Memorial, Jefferson Memorial and the Clinton Memorial as a giant Zipper. Jerry Falwell and Jim and Tammy Faye Bakker once called him a "tool of Satan," yet his "Kudzu" comic strip has run in *The Christian Century*, the largest Protestant publication in the world. Its character, Reverend Will B. Dunn, has an international cult following among ministers. A collection of "Kudzu" strips, *A Town So Backwards Even the Episcopalians Handle Snakes*, Marlette's 18th, will be published this fall.

Marlette has even managed to inflame much of the Muslim population. In a take-off on the "What Would Jesus Drive"/SUV controversy, Marlette drew an Arab terrorist driving a Ryder truck with a nuke on board with the caption, "What Would Mohammed Drive?" A few deft strokes of a brush and four words brought more than 30,000 emails, threats of mutilation and denunciations from the front page of the Saudi-published *Arab News*. The secretary general of the Muslim World League demanded the *Tallahassee Democrat* apologize to the world's one billion Muslims and promise not to publish such material again. Thus another book will appear soon, *What Would Marlette Drive?* featuring on the cover an armored vehicle with the artist inside.

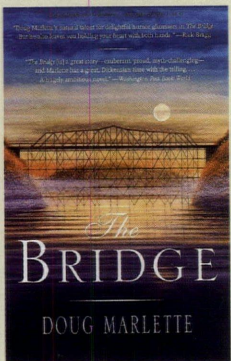
And that's just the beginning of his résumé. Marlette, by some counts a force of nature—his editor calls him "The Perfect Storm"—is a one-man cottage industry. In addition to drawing five political cartoons every week for 30 years, his "Kudzu" strip runs seven days a week in hundreds of newspapers around the world. He was also a collaborator on the musical *Kudzu*, based on the strip. The play sold

out at Duke and enjoyed a successful run at Ford's Theatre in Washington, DC, a few years ago. The cast album of the musical, written in collaboration with North Carolina's beloved Red Clay Ramblers, will be out by Christmas.

Apparently insufficiently challenged, Marlette published in 2001 his first novel, *The Bridge* (HarperCollins), both to critical national acclaim and local controversy. The Southeastern Booksellers Association, which includes more than 300 independent members, named *The Bridge* "Best Novel of the Year" in 2002. Marlette has also written for magazines, including an ethics column for *Esquire* (1996-97) and a screenplay with good friend Pat Conroy. More recently, he taught comedy writing and the history of cartooning at the University of North Carolina's School of Journalism. Marlette was inducted into the North Carolina Journalism Hall of Fame in 2002.

Marlette's friends consider him unfairly talented; his enemies do, too, which may be the problem. One notable foe is Allan Gurganus, another Hillsborough novelist (*The Oldest Living Confederate Widow Tells All*), famous for his prose paeans to old houses, young boys and affectionately named dildos (*Plays Well With Others*). When *The Bridge* hit bookstores, Gurganus was outraged and claimed one of the characters was based on him. The similarities begin and end with the fact that both Gurganus and the character, Ruffin Strudwick, write southern novels (doesn't everyone?) and wear red tennis shoes. Oh yes: both are gay and live in old houses. Reportedly infuriated by what might have been received as a compliment, Gurganus orchestrated a stealth campaign to stop the book, rallying friends to pressure Marlette to soften his characterizations. Some posted defamatory reviews on Amazon before the book was published.

One anonymous saboteur even sent the Marlettes a death threat in the form of a poem. UNC bookstore manager Erica Eisdorfer, a friend of Gurganus, canceled a book signing there and urged other booksellers around the state to do the same. She told Marlette's pub-



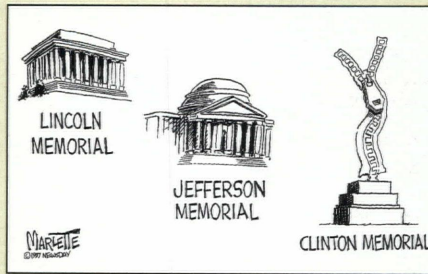
lisher that *The Bridge* was homophobic and HarperCollins should be ashamed of publishing it. Recently, Lee Smith—another Hillsborough writer of southern books—wrote Marlette pleading that he stop characterizing her and her columnist husband Hal Crowther, and the other players in the local literary fatwa, as a “disgrace to the state of North Carolina.”

Meanwhile, oblivious to these local tempests, Tom Cruise has optioned the film rights with Paramount for *The Bridge*. Mark Andrus, who earned an Oscar for *As Good as It Gets*, finished the script in June.

WHO IS THIS GUY?

Marlette landed by accident in Hillsborough, now largely a Triangle bedroom community of 5500. A military brat born in Greensboro, Marlette lived in Durham; Laurel, MS; and Sanford, FL, and was working at New York's *Newsday* when he and his wife Melinda decided to move south.

“A real estate agent sent us pictures of a house in Hillsborough, a town I didn't know but remembered passing on the highway when I was growing up,” Marlette recalls. “We fell in love with the historic house



Burnside and moved in.”

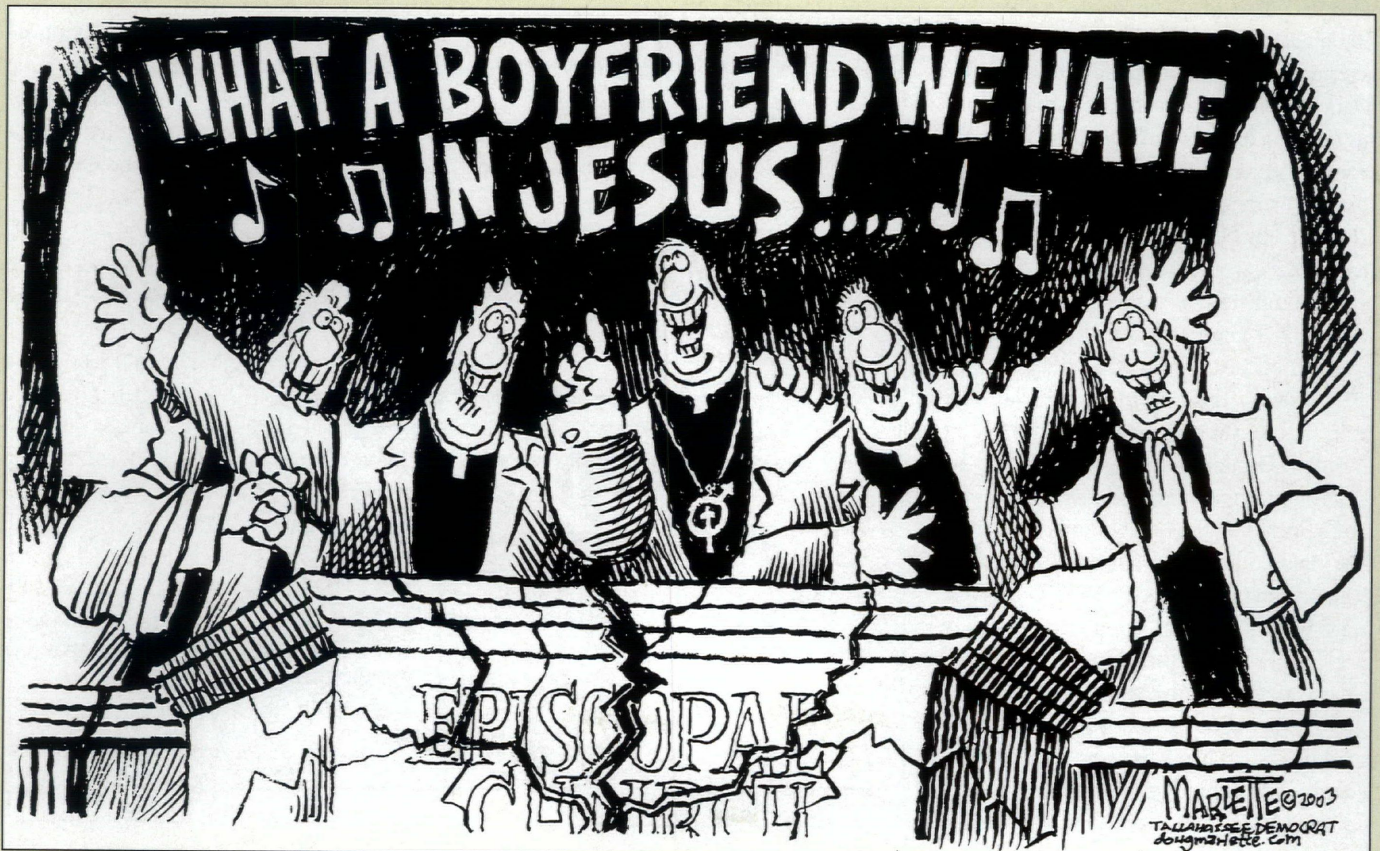
Thanks to its proximity to three major universities, and anachronistic charm, Hillsborough over the past decade blossomed into a writer's paradise. Others drawn here after Marlette, besides Smith, Crowther and Gurganus, include UNC poet Alan Shapiro, writer Annie Dillard, Fayetteville-bred novelist Tim McLaurin (now deceased) and a couple of soap opera writers.

Fifty-three-year-old Marlette began his career at the height of Vietnam, Watergate and Hunter S. Thompson's Gonzo journalism. Six months after graduating from Florida State University, Marlette landed his first job as an editorial cartoonist at the *Charlotte Observer* in 1972. At Charlotte, he directed his razor pen toward then-United States Sen. Jesse Helms, the PTL Club (Jim and Tammy

Faye Bakker's Praise the Lord ministry) and the presidencies of Nixon, Ford, Carter and Reagan. In 1984, Marlette won a Nieman Fellowship to Harvard, the first cartoonist to be accepted in the program, where he studied for a year.

He returned to Charlotte just as Jim and Tammy Faye's evangelical empire began crumbling. In 1987 he left for the *Atlanta Constitution*. A year later, he brought the paper its first Pulitzer in two decades. *The Constitution* won a second Pulitzer in 1989 for its investigation of discriminatory loan practices at Atlanta banks. “It was a journalist's Camelot,” Marlette says. But the Cox ownership, afraid of drawing the wrath of too many powerful people, started pulling back the reins, and forced out Editor Bill Kovach. Marlette headed for *New York Newsday*, where he continued his hell-raising style of journalism.

Marlette started cartooning as a child. “I was so enamored with Mort Drucker in *Mad* magazine, these wonderful caricatures. When I was 16, I was kind of learning from copying, doing my own in that style. I was beginning to learn that good cartooning wasn't only about drawing. God, I thought it was just about drawing. You never forget Bill



Mauldin's obit cartoon, where Lincoln's weeping. Capturing that essence so simply is like a hole in one. As I got older, that's what I've always wanted to accomplish in my cartoons—to be affected by them."

Marlette feels that editorial cartooning was undergoing a renaissance by the time he began his career: "I came along when cartooning was going through change, and there was a lot of really great work being done between Vietnam and Watergate. The issues loomed large and a lot was at stake—distrust of leaders, presidents lying."

It was the kind of cartoon Marlette and contemporaries Tony Auth, Mike Peters and Jeff MacNelly introduced that took things and turned them on their heads. "To show how those civics class and Sunday school values were being betrayed in Vietnam and civil rights was challenging. We were troublemakers."

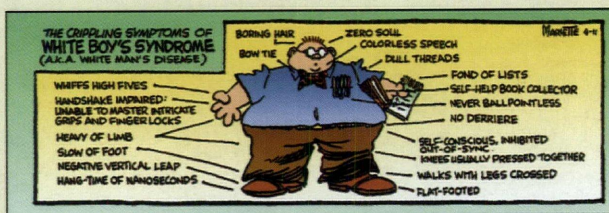
DARWIN'S ARTIST

Writing a novel was an evolutionary next step for Marlette. He began with cave drawing, he says, and gradually turned to words as he matured. *The Bridge* tells the story of Pick Cantrell, a successful newspaper cartoonist in New York in the mid-1990s who loses his job and returns to his native North Carolina with his wife and young son. He buys and restores an old house in Eno, a dying mill village and the fictional backdrop for the book. Marlette's protagonist comes face to face with his familial demons and, specifically, his 90-year-old grandmother, Mama Lucy. He learns she had worked in the town's mills and was bayoneted by National Guardsmen during a major textile worker's strike in 1934. In time, and still fighting his distaste for his grandmother, Pick coaxes the story from her as the novel builds steam.

In reality, the failure of the National Industrial Recovery Act—signed into law by President Franklin D. Roosevelt only a year earlier—prompted nearly half a million mill hands, including hundreds of thousands from North and South Carolina and Georgia, to walk off their jobs on Sept. 15, 1934. While the strike was successful in publicizing worker grievances, management and the National Guard crushed it three weeks later.

"There was a mass amnesia," Marlette explains. "What happened with the strike was a terrible trauma, and people want to forget it."

Yet the story of the workers who led the



uprising is resurrected in Mama Lucy—a weaver, wife and matriarch. Her story is a testament to the values and conditions that shaped mill villages and families for generations.

Marlette, while writing the book, realized he is heir apparent to that tradition. His ancestors ran dry goods stores and boarding houses in west Hillsborough after the turn of the century; several of the Marlette clan are buried in the town cemetery on East Corbin Street. His grandparents met and courted in Hillsborough's mills.

As with Mama Lucy, Marlette's grandmother and uncle had been among the most active union agitators during the early '30s. In one incident, guardsmen loaded her onto a truck and paraded her around town to set an example for union sympathizers. On Sept. 14, just a day before the General Strike of 1934, Gracie Pickard was bayoneted by guardsmen at Burlington's Pioneer Plant.

"When I heard the story, I immediately felt sympathy for the guardsmen, because my grandmother was such a domineering spitfire," Marlette says. "I was always terrified of her and her-snuff dipping ways and putting you to work from the moment you could

walk—mowing her lawn, shelling peas and never to her satisfaction. Then I come to find out she was this Norma Rae figure, a redneck Mother Jones, a cracker Emma Goldman."

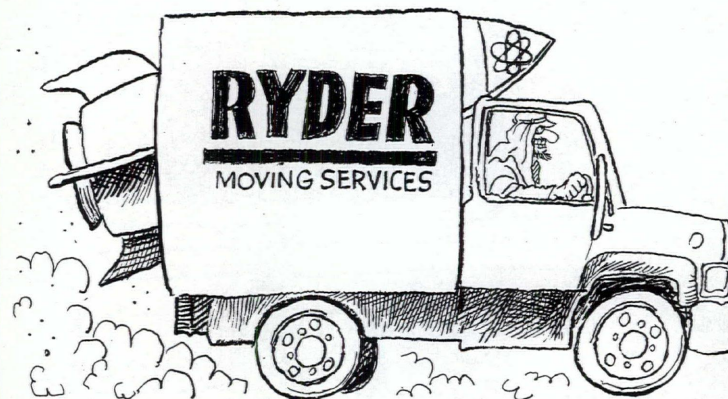
The incident was documented in *Like A Family: The Making of a Southern Cotton Mill World*, a UNC oral history project published in 1988. An acquaintance gave Marlette a copy of the book at a dinner party.

"I went home and was flipping through the book, and there was my grandmother's name, leaping off the page," Marlette explains. "I never imagined anyone had heard of my grandmother, much less written about her. I was floored." Months later, at a book signing in Charlotte, a distant cousin handed him a tattered yellow, dog-eared pamphlet called *The Burlington Dynamite Plot*. It was written by Walt Pickard, Marlette's great-uncle, and told of a plot to dynamite the mill in Burlington, contrived by the owners, who rounded up the union leaders and hauled them off to prison.

At the same time, Marlette discovered his new home Burnside had been built by the original financiers for the mills in Burlington and Hillsborough.

"It hit me that I, the grandson of a lint-head, had moved into the mill owners' house," he says. "These were the same people who bayoneted my grandmother." From this startling confrontation with his own fam-

What Would Mohammed Drive?



ily's past, Marlette's working-class saga unfolds.

Marlette set *The Bridge* in a dual framework to contrast the tensions of the '30s with those of the '90s. "It was at that historic point between the rise of communism internationally in 1917 and the fall of the Berlin Wall in 1989, when capitalism was being tested by the Great Depression and this impulse for economic justice and dignity for the working man, manifested in Marxism, rose up spontaneously—not in some remote place like Leningrad or Beijing, but right here in the streets and weave rooms of the cotton mill South," Marlette explains. "It was the impulse my family was caught up in."

"In the Clinton-era '90s, economic prosperity and the end of the Cold War had created widespread cynicism, a celebrity-obsessed tabloid culture where nothing mattered, nothing was at stake and issues were trivialized," Marlette says. "In the '30s, my grandparents' generation, issues were life and death, what you believed mattered. Honor was more

than a name on an ATM card."

FICTION VS. SURREALISM

To drive home this point, Marlette paints contemporary Eno as swarming with boomers whose conflicts are less utilitarian than psychosomatic: "These faux rebels express their dissidence in the politically correct slogans they mouth, organic foods they eat, vintage clothing they wear and the things they buy," Marlette explains. "My generation thinks authenticity can be purchased like a historic home."

Though *The Bridge* is an imaginative invention, Hillsborough's literary set saw the fictional Eno as their own Hillsborough and the character Strudwick as Gurganus. When asked about this, Marlette says such literal reactions are typical of the genre: "Of course, all autobiographical fiction runs the risk of encouraging readers to identify certain characters," Marlette explains. "Allan apparently decided I was mocking him in my book and

was encouraged in this view by those around him. I suppose when a cartoonist turns to fiction the accusation is a criticism to be expected, as if the caricaturist's skill is a compulsion one cannot control, like Tourette's, but I think Ruffin Strudwick is not a caricature of anyone. I chose those details useful to my fiction, not to wound, but to express something I felt was in the air and in the spirit of our age. Some would take it as a compliment, consider it homage. Allan's feelings were hurt, I am told. He has never contacted me about it. Others responded for him.

"I've always considered whatever civility southern writers extended each other as a simple expression of our inheritance as Southerners, good manners being a part of our upbringing—that 'minuet of overture and response,' as Walker Percy called it—as much a part of the southern way as barbecue and sweet tea," Marlette maintains. "But I never thought of it as anything more than the thin veneer of civilization over the schizophrenia and madness that is also our tribal birthright as Southerners. So to the extent that I was taken aback, it was mainly over seeing the fault lines open up so gapingly."

"We've bred this generation of Eddie Haskell's, parent-pleasers, suck-up careerists that's hurting cartooning as well as newsrooms. It's the Jayson Blair syndrome."



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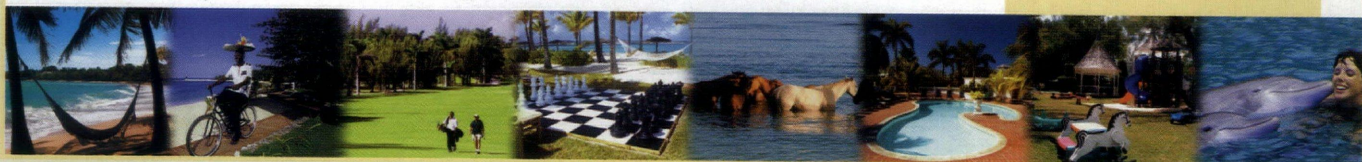
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STAYING THE COURSE

During the latest conflict in Iraq, Marlette's Ryder cartoon again created a stir.

"I'm still getting hate mail on that cartoon," Marlette says of the reaction. "A group called CAIR, the Council on American Islamic Relations, a pressure group vigilant on anything they perceive as anti-Islamic, orchestrated it. This group called the conviction of the blind sheik in the 1993 World Trade Center bombing a hate crime. I get strong reactions; I always do. That happens when you express things that go against the grain."

He should know. In response to the Catholic Church's decision to deny the ordination of women priests in the early 1990s, Marlette drew Pope John Paul II pointing to his forehead with the words, "Upon this Rock I will build my church." The cartoon set off a firestorm among *Newsday's* Catholic readership. Marlette's editor issued an apology.

"I don't see what I do in terms of party lines or categories," Marlette explains. "Whatever Bush is, there needed to be a response from the West to 9-11. We have a president—whatever you think of him, and I'm not making a case for George W.—you don't know what he's gonna do. I think that's a good thing at this particular time."

In his cartoon strip "Kudzu," Marlette poked fun at the anti-war movement. "Ida

Mae (a character in the strip) expressed, it seemed to me, what she would express," Marlette says. "She worked both for Hillary Clinton and in the Clinton Department of Contrition in the Secretary of Feelings Office. There's a long tradition of a sort of Puritanical Stalinism with Ida Mae. There were people on the left who were big fans of 'Kudzu' and wrote, 'Are you saying the peace movement supports Saddam Hussein?' Characters play certain things out. It's a comic strip—not an editorial or position paper."

DISTANT EARLY WARNINGS

While papers such as the *Herald-Sun* pulled the plug on syndicated cartoonist Aaron McGruder's "The Boondocks"—rationalizing that political opinions have no place on the cartoon page—no newspapers have dropped "Kudzu," lately, although the *News and Observer* once did for its tweaking of Senator Jesse Helms during the 1990 Senate race. Cartoonists, Marlette explains, are using a lighter touch in the name of tender feelings and political correctness.

"Editors don't want anything brought up," he says. "That's why papers and cartoons are getting more boring. Today, there are only 90 editorial cartoonists; 20 years ago, there were 200.

"We've bred this generation of Eddie

Haskells, parent-pleasers, suck-up careerists that's hurting cartooning as well as newsrooms. It's the Jayson Blair syndrome. The irony is, readers are falling away, and newspapers can't figure it out as they reward blandness, homogenize the product, dull it down and drain all the humanness out of it. They get more and more cartoons that read like IRS forms."

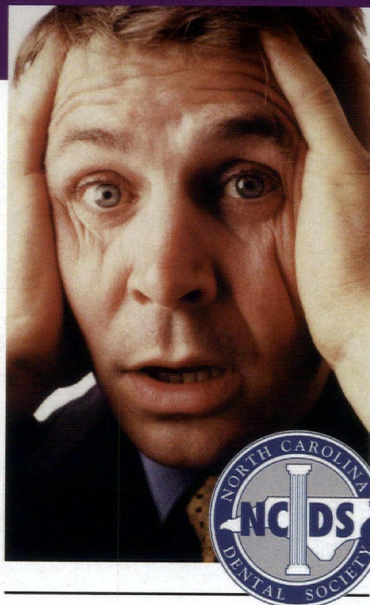
Like newspapers in an era bloated by information, Marlette sees editorial cartoonists as an endangered species:

"We're the distant early warnings of newspapers," Marlette says. "When I started, we were in love with the art of it—Jeff MacNelly, Mike Peters, Tony Auth—journalism was swash-buckling, wonderful, toppling governments. It was like joining Robin Hood and his band of merry men, except we were giving information and opinions. You had the New Journalism of Norman Mailer, Tom Wolfe, Gay Talese, and the investigative excitement of Woodward and Bernstein, Seymour Hersh. It was all so inspiring. Then they started bringing in these human resources druids, control freaks, efficiency experts, who smoothed newsrooms out—no more of this human stuff, no fifth bottle in the drawer, or flirting or cigarette smoke. They made it all "nice." That's shown up in cartoons. The younger generations saw us and thought, 'Oh, I want to be on the cover of *Newsweek* and be like Jeff MacNelly'—but they learned careerism instead. You can't learn passion. MM

"In the '30s, my grandparents' generation, issues were life and death, what you believed mattered. Honor was more than a name on an ATM card."

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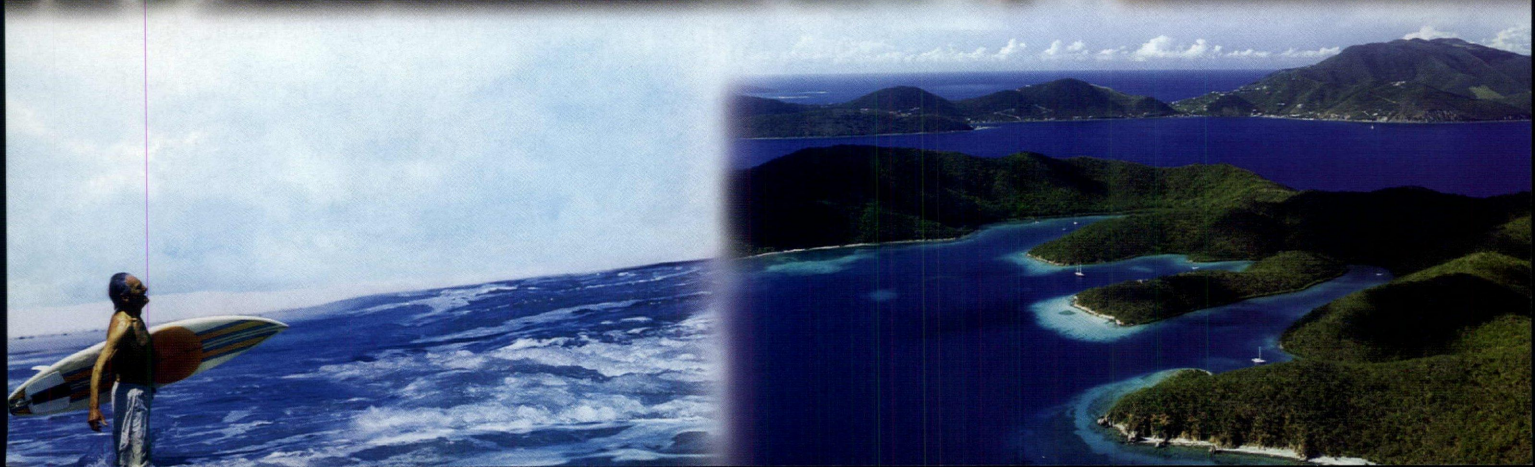
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What Price a Baby? **ANY PRICE.**

by Rick Smith

What kind of price can a couple put on a new baby? How many dollars are simply too many to pay? To James and Stacy True of Wilmington, the answer was simple: No matter the cost, they wanted a baby.

"I feel like our prayers have been answered," said a gleeful Stacy True.

James will never forget going to their doctor's office for the first time to see their child through a sonogram. "The baby was just a spot on the screen," he said. "That's absolutely amazing. At nine weeks and four days, we already could see the head, the body, and the starting of the limbs. He was having a good time, bucking and jiving!"

The Trues—Stacy is a nurse, James a paramedic at New Hanover Regional Medical Center—are just one couple in a booming business: using assisted reproductive technology (ART) to have a baby. Nearly 100,000 couples used ART, such as in vitro fertilization as in the True's case, in 2000. More than 35,000 babies were born, according to figures from the federal government's Centers for Disease Control.

To become parents, the cost is going around \$10,000. And in North Carolina, assisted reproduction is not covered by medical insurance. The Trues, who have been married three years, want to see other couples covered in the future, but for now they are more than content to pay the price to become parents.

"We make pretty decent money," Stacy said. "I just think it's so sad that this is not covered by insurance." But even if the procedure had not worked, she said firmly, "We would have gone through it again."

To assist them after months of failure in trying to become pregnant, they turned to Dr. William Cooper IV, who operates a reproductive practice in Wilmington.

"I love the mixture of medicine and surgery, and I like working

with intelligent couples," said Cooper, a native of Florida and a graduate of the University of Florida Medical School. "I love helping couples reach a life goal—that of having a family."

Cooper has been practicing in North Carolina since 1985, and he pointed out that the fertility business is booming.

"It's a stressful job. It's a stressful situation because couples have expectations, and sometimes they want things quicker than they can be obtained," he said. "It's also highly emotionally charged, because of their frustrations and stress. But it's still worth it."

"Part of the magic is helping couples understand the process, identify the problems, and set a course."

With improvements in technology, doctors such as Cooper who specialize in fertility are able to help many more couples now than when he started 18 years ago.

"I've seen the glory days of infertility," he said. "The technology has improved so

much that there are few couples who can't be helped now. The therapies may not be what someone wants to entertain, or the therapies are beyond their financial capabilities, but there usually are procedures that if a couple wants a child, it will happen."

Infertility drugs, a better understanding of female and male reproductive problems, a growing acceptance of couples to discuss infertility problems, more men acknowledging reproductive problems, and enhanced surgical procedures for repair of damaged reproductive organs and passages have produced such success rates now that some doctors, such as Cooper, are offering virtual money-back guarantees if ART procedures don't work.

"We share the financial risk," Cooper said. "The client is offered a contract where if the couple will do three in vitro fertilization cycles instead of one, we will charge a flat rate for a laboratory portion. The cost of medications varies. We tell couples if they are not able

"I love helping couples reach a life goal—that of having a family."

—Dr. William Cooper IV

Photography by Kinsley Dey



Dr. William Cooper IV

to have a child after three tries, we will give them 80 percent of their money back. Knock on wood, we've not had to give any money back."

For women under 35, the chances of ART pregnancy have climbed to nearly 36 percent, thus Cooper's 1-in-3 offer.

"This encourages couples not to give up," he said. "Mathematically, this will work out for all but only the smallest percentage of people. Psychologically, you also are getting the patients to commit to more than one attempt. Before, it was very difficult. If they failed once, or particularly if they failed twice, they would give up."

"It's not only the emotional loss but also the continued financial drain without a per-

ceived benefit."

The Trues signed up for that plan. "We were prepared to do three if we had to," Stacy said. "If we went through all the injections and this didn't work, then we would be prepared to use an egg donated from another woman."

"We wanted to have a child on our own, and the other option was adoption."

The procedure worked the first time for Stacy.

Cooper said couples' collective determination—in ART procedures using the wife's eggs, a donor egg, and the husband's sperm or that of a donor—is crucial to producing a pregnancy and birth.

To further assist his patients, Cooper and

his registered nurse, Ann Cizek who also acts as a counselor, strive to develop a close personal relationship.

"She plays a vital role in coordination, support and answering a myriad of questions," Cooper said. "It's a hectic job."

But to Stacy, the effort is worthwhile.

"Ann has been a saving grace for us," she said. "She's just been awesome, doing research, staying in contact with us. She has been a lifeline for me when I was frustrated or crying or being happy. I want to be the kind of nurse she is."

As for Cooper—Stacy said he has "shown so much compassion and caring that we feel like he is part of our family."

STATISTICS REFLECT TRENDS IN SUCCESS

Several years ago, Cooper recalled, the success rate of ART with some programs having never produced a success, led to a "big outcry." Now, some clinics are reporting success rates of up to 60 percent.

"In my career, we've gone from about 5 percent success per month to upwards of 50 to 60 percent per month, depending on the circumstances, the individual, the age, and other factors," Cooper explained. "The costs also really have not changed in the last 10 years. In terms of value for the dollar, it's basically much more affordable now in relative terms."

Statistics from the CDC show that the female certainly isn't the only cause of fertility problems. A male factor was cited in 17 percent of cases, tying the percentage for a combination of female and male factors as the leading diagnosis. Tubular factors among women were cited in 15 percent of cases, followed by multiple female factors (13 percent). In 10 percent of cases, the problem factor was listed as "unknown."

In the True case, multiple problems had to be overcome. Examinations of Stacy's abdomen disclosed that adhesions from her appendectomy had led to scar tissue spreading around her ovaries and fallopian tubes, causing them to collapse. She had to undergo surgery involving lasers twice.

The Trues also discovered problems with James' sperm.

But through the exams, Stacy said she and her husband were steeled to proceed in part by Cooper's support.

"I was just impressed with how quickly he moved," she explained. "He told us: 'We are going to get this done, one way

or another.”

Among primary problems, according to Cooper, are:

Pelvic inflammatory disease, such as a sexually transmitted disease that attacks reproduction organs;

Age;

Endometriosis, where endometrium, the tissue that normally lines the uterus, is found on the ovaries or fallopian tubes, resulting in the formation of cysts or scar tissues as well as miscarriage;

Ovulation disorders triggered by such factors as lifestyle, stress or an imbalance of male and female hormones;

Abnormal cervical mucus, which leads to the death of sperm before they can fertilize an egg.

Other causes include sperm allergy, abnormal sperm production, male tube blockages and varicocele (male infertility caused by enlarged veins).

To help determine the cause of infertility, Cooper offers a variety of tests, from analysis of semen to procedures such as laparoscopy, where an incision is made near the woman's naval and a device is inserted to examine the abdomen.

In vitro fertilization is by far the most popular treatment, accounting for 98 percent of ART treatments, according to the CDC. Other treatments include by hormone and drug, by surgery and by artificial insemination. Stacy's in vitro treatment actually took place at the Southeastern Fertility Center in Mount Pleasant, SC. Before actually having an egg fertilized and implanted, she received three different shots containing fertility drugs, went through a trial process in order to ensure the uterus would hold an actual embryo, had a variety of blood tests to determine hormone levels.

"I was just glad to get past the injections," she said with a laugh.

The fertility drugs alone cost between \$3,500 and \$5,000, according to the Trues. The in vitro procedure, including the retrieval of eggs, injecting of the sperm, sedation, and the implanting of the embryo, cost another \$6,325.

James pointed out that Stacy kept taking pregnancy tests to see if the in vitro process had paid the dividend for which they prayed. When the tests confirmed a pregnancy, he said the feeling was indescribable. "You can't describe that kind of joy."

The older women are, the lower the per-

centages of fertilizing an egg and a live birth. Stacy, at age 38, knew the odds of pregnancy and successful birth were against her.

"I was getting very worried, with my age," Stacy recalled. "This has been a long row to hoe."

CDC statistics bear out that claim.

For women under 35 using non-donor eggs, the percentage of what the CDC calls cycles that resulted in pregnancies was 37.6 percent. The percentage of those leading to live births was 32.8 percent. Between the ages of 35 and 37, the percentages drop to 32.2 and 26.7 percent respectively. Between

38 and 40, the numbers drop to 24.6 and 18.5 percent. At ages 41 and 42, the numbers are 16 and 10.1 percent. The percentages for live births from egg retrievals and transfers were higher in all categories.

As their baby's birth nears, the Trues stay close to Cooper.

"He told us that we had better come by and bring ultrasound pictures," Stacy said. "He also told me to call him when I go into labor."

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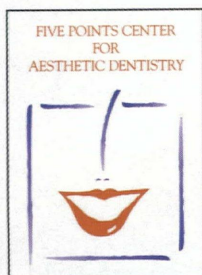
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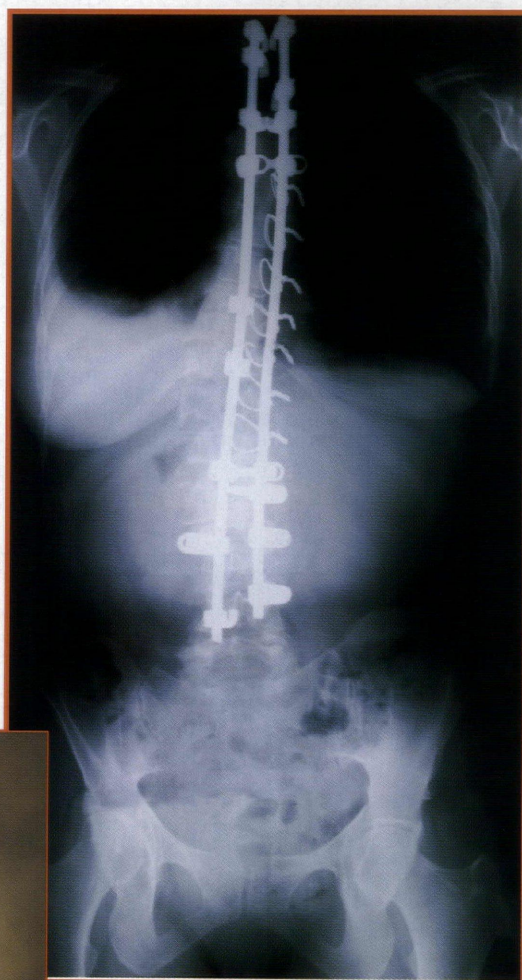
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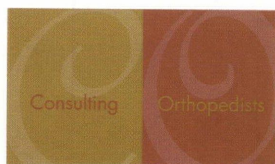
Mary's back after surgery.



-Mary Baldy, scoliosis patient

Mary was 18 when diagnosed with scoliosis. As she grew older, the curve in her spine worsened, leading to a painful, obvious hump in her back and difficulty breathing. Mary was told her only options were pain medications and physical therapy. In her late forties the situation became desperate. "After years of searching for treatment, I found help at Consulting Orthopedists in Dallas where I had spinal reconstructive surgery," says Mary, now a 51-year-old pediatric clinical nurse manager. "I am able to stand straight and without pain for the first time in decades. Although it has only been a short time since my surgery, I have returned to work full time."

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Support groups, counselors team up

HELPING BREAST CANCER VICTIMS FIGHT BACK

When people have discovered they are afflicted with breast cancer, a counselor at Duke has three words of crucial advice: "Go to a support group." Rachel Schanburg is a soldier in the battle against breast cancer.

She has dealt with thousands of women of all ages and races—and also worked with one of the relatively few men afflicted with the disease. He later died.

"My biggest motto is hanging on the wall," says Schanburg from her office at the Duke Cancer Patient Support Program at Duke University Medical Center: "Live One Day at a Time."

The quilt was presented to her by one of the many women she has supported individually and in groups over the years.

"First of all, I recommend that they go to a support group so they do not feel that they are alone in this," Schanburg explained. "They need to see how others are doing."

"Support groups are based on the concept of helping each other. Sometimes, people come to get help, sometimes they come to help. The interactive approach helps people deal with the fear and anxiety that go

along with the diagnosis.

"The Breast Cancer Group Web site declares openly its recommendation that patients seek support: 'From experience, we know that having support when newly diagnosed can be a lifesaver not just physically but emotionally as well. Our group found that it was important to be among women who were actually going through the experience as well as hearing from those who had gone through it and come out on the other side. We encourage those of you

"We found in the small pilot study that women who had instruction in self-hypnosis improved their quality of life,"

—Rachel Schanburg

who are newly diagnosed to find a support group near you if possible and/or call one of the hotlines below and/or join an online group."

Going beyond the medical

These groups are designed "to go beyond the medical," she added. "The future will show with more and more research that various interactive approaches are very helpful in living and coping."

But the Duke Cancer Patient Support Program is moving beyond group support as well. With assistance from the Komen Cancer Foundation in Texas, Duke has conducted a promising pilot study in which breast cancer victims were taught to help themselves through self-hypnosis. (Duke has applied for a grant to expand the study.)

"We found in the small pilot study that women who had instruction in self-hypnosis improved their quality of life," Schanburg, who has not had breast cancer herself, explained. "They said things like they slept better, they were less fearful, and they felt more relaxed."

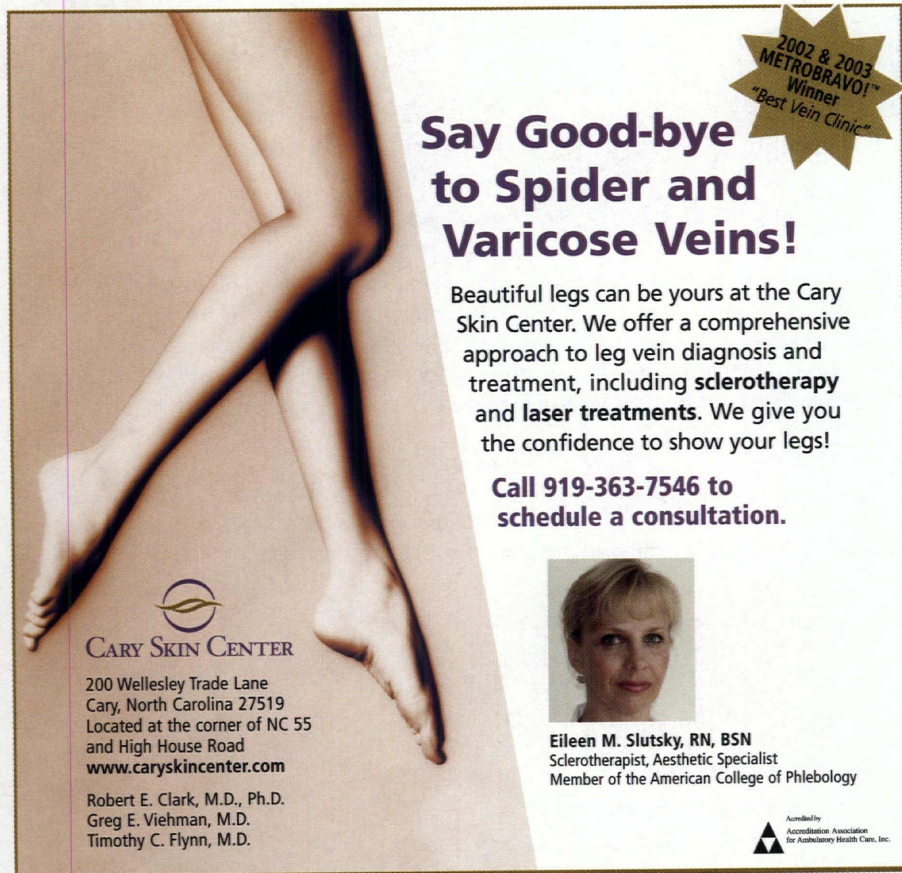
Schanburg, who earned her Masters in counseling and studied group work at Duke, said the women are taught mindfulness and visualization.

"Mindfulness is like a form of meditation where students focus on more positive things and are able to cope more effectively," she said. "They shut out the negative for a while and really focus on their breathing, their heartbeat, which helps them to relax."

"Visualization is another form of self-hypnosis. They look for a picture in their mind's eye of an experience that they really enjoyed in their lives, such as the sounds of a beach or a boat. Or they might be sitting in their mother's kitchen smelling all the wonderful smells and remembering the images they saw growing up."

Difficult times, mutual support

The Duke program offers a variety of support groups as well as individual attention. Schanburg is one of four counselors, three of whom work in outpatient clinics.



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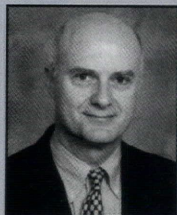
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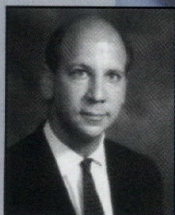
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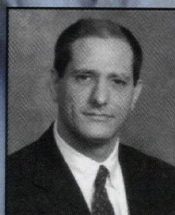
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The counselors also receive help from the medical staff.

"In one support group, I work with a treatment nurse who has a lot of experience in how cancer patients cope with their therapy—radiation or chemotherapy," Schanburg said. She currently works with three breast cancer groups, one for more advanced-stage patients, one for recently diagnosed patients and another for patients who continue to go to their group as they are treated. Patty Tuohy, another counselor, works with Schanburg in the third group for women under age 40.

Without a doubt, she said, the greater challenge is the more advanced group.

Working in counseling during a time when the number of breast cancer patients and the mortality rate both have decreased, Schanburg is impressed by many of the changes she is seeing. Particularly pleasing is the fact that more patients are stepping forward to accept help.

"There are more and more people seeking additional psycho-social help," she said.

"I also think people are more open now about having breast cancer, where it used to be more hush-hush. They are especially more open with other people who are in the same situation."

—Rachel Schanburg

And there are reasons for the change. "There has been data that show people who receive support tend to have a better quality of life.

"I also think people are more open now about having breast cancer, where it used to be more hush-hush. They are especially more open with other people who are in the same situation."

The groups vary in size, up to as many as 16. Schanburg also works with individuals. The groups also can be "closed," or not open to new members after sessions have begun.

"Most groups are open where people can come at any time," she added. "Just because of people's schedules. But there's a lot to be said for closed groups as well."

Schanburg often sees friendships develop among group members. "They really bond," she said. "They often ask us to make a list of members so they can keep up with each other."

Perhaps one of her most challenging patients was the man who was one of the few struck annually by breast cancer.

"People always tend to ask the question why, why did this happen to me," she said. "Nobody expects to get cancer. I can say that a man particularly doesn't expect to get breast cancer. Most people don't even know there is such a thing."

As a counselor, Schanburg invests part of herself with her patients. "It certainly is



Rachel Schanburg, counselor,
Duke Cancer Patient
Support Program

very difficult to lose patients," she said. "You work with them, you get to know them. We on the staff spend time supporting each other. Absolutely, we need support.

"We help each other by being able to talk about this in a setting which is confidential and we can say whatever we feel, are thinking about, the part we played in that patient's life, and if we made the experience maybe a little bit better for them and their families."

The job also can be especially satisfying.

"Of course, we would love to see all of them do well, and it's also very satisfying when patients and their families tell us things that we do that have helped," she explained.

As patients mull over various treatment offerings—surgery, chemotherapy, radiation—counselors are there to offer advice but not recommendations.

"Yes, they definitely have more choices today," she said. "But we never tell them what to do. What we try to do is to present the pros and cons."

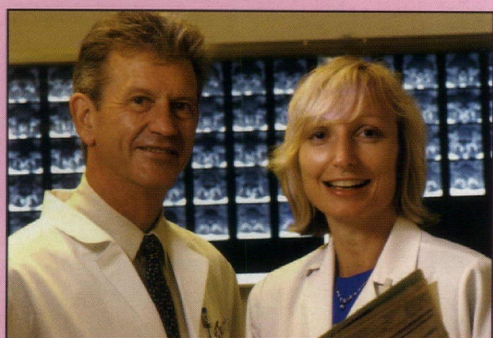
Whatever choices are made, Schanburg comes back to the quilt hanging on the wall.

"Live One Day at a Time." **MM**



Patty Tuohy, counselor,
Duke Cancer Patient
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- Drs. Amundsen & Webster

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Lab Name: UNC ART Laboratory

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Source: National Center for Disease Control, Division of Reproductive Health

Number of cases and deaths declining

STATISTICS SHOW GOOD NEWS IN WAR AGAINST BREAST CANCER

The good news in the fight against breast cancer is that the number of cases and fatalities is on the decline. Fewer black, white women now fight breast cancer, and the rate among blacks in North Carolina has dropped below the national average for black women.

The bad news is many women and some men continue to fight the disease. More than 5000 women in North Carolina are likely to be diagnosed with breast cancer this year. Of those, more than 1100 will be dead within five years.

Those are the sobering average figures as compiled by the National Cancer Institute.

But the national trend clearly is headed downward. The United States average mortality rate hit a high of 33 victims out of 100,000 women in 1990. That number, based

"Women and doctors need to understand that we are more confident than ever in the benefits of mammography."

**—Debbie Saslow,
American Cancer Society**

on 2000 statistics, is down to 31. The mortality rate in the first five years after detection has dropped 3.7 percent.

The disease remains deadly. It is the second leading cause of cancer deaths in women (trailing only lung cancer) and, according to the NCI, is the most common cancer among women with the exception of non-melanoma skin cancer. It was predicted that breast cancer would strike more than 1.2 million women worldwide in 2002, including 192,000 women in the United States, and that more than 40,000 people would die of the disease, including 400 men. Some 1500 men were afflicted with breast cancer in 2001.

"The incidence rate of breast cancer (number of new breast cancers per 100,000 women) increased by approximately 4 percent during the 1980s but leveled off to 100.6 cases per 100,000 women in the 1990s," the NCI says. "The death rates from breast cancer also declined significantly between 1992 and 1996, with the largest decreases among younger women. Medical experts attribute the decline in breast cancer deaths to earlier detection and more effective treatments."

The American Cancer Society recently reiterated its position in support of mammograms as the "gold standard" for early

detection of breast cancer even though some questions have been raised about the effectiveness of the tests. At the same time, the ACS changed self-examination to "optional" rather than recommended as a technique for early detection. ACS changed its guidelines earlier this year for the first time in six years.

"Women and doctors need to understand that we are more confident than ever in the benefits of mammography," said Debbie Saslow, who is the director of breast and gynecologic cancers at the ACS. She stressed that women in their 40s benefit most. "We have much more evidence, and much more convincing evidence, that those women benefit."

In a recent interview with CNN, Amy Langer, executive director of the National Alliance of Breast Cancer Organizations, called self-exams a "dinosaur." "When you can feel a lump in a breast self-exam, it's usually the size of a quarter," she explained. "If it's breast cancer, that means it's advanced and has been growing for years."

While black women remain more prone to get breast cancer and to die from it, the numbers are trending down.

In North Carolina, for example, the number of black women afflicted with breast cancer climbed past the national average in the 1990s but now has dropped below that average to 35, down from 40 per 100,000 in 1995.

The number of white women afflicted hit a peak of 32 per 100,000 in 1989 but has dropped to 25.

But the battle is far from won. Black women in the age categories of 30 to 54 and 55 to 69 still are the most likely to have breast cancer. White women over the age of 70 are most likely to be struck. According to the NCI, a major reason black women suffer more cases of breast cancer is later detection.

Wake County is second in North Carolina in breast cancer cases with some 364 a year (with 65 deaths), second to Mecklenburg County at 381 (77 deaths). Durham averages 129 (32 deaths).

The average affliction rate nationally shows that 115.5 women per 100,000 get it and 24.3 per 100,000 die of it.

According to the NCI, here is the affliction rate by age categories:

AGE RANGE	CASES
30-40	1 in 252
40-50	1 in 68
50-60	1 in 35
60-70	1 in 27

CANCER INFORMATION ON THE WEB

Here is a selection of Web sites and phone numbers where women and men can get more information about breast cancer and also about support groups (Web site or phone number):

STATISTICS & TRENDS

National Cancer Institute: www.cancer.gov

Center for Disease Control and Prevention—Cancer
www.cdc.gov/cancer/natlancerdata.htm

SUPPORT

Breast Cancer Resource Directory of North Carolina
www.bcreources.med.unc.edu

Breast Cancer Information, the Susan G. Komen Foundation
www.komen.org/bci/

Chapel Hill Breast Cancer Support Group 919-942-3249 and
919-929-7022

Breast Cancer Support Group, Duke Cancer Patient Support
Group 919-684-4497

Duke Medical Center Young Women's Breast Cancer Support
Group 919-684-4497

Breast Cancer Support Group—New Bern 252-636-0186

Breast Cancer Support Group—Raleigh 919-787-2637 ext. 147

Triangle Breast Cancer Support Group—RTP 919-881-9754

Triangle Area Breast Cancer Support Group for African
American Women 919-682-3316

Rocky Mountain Area Breast Cancer Alliance 252-443-8607

Save our Sisters Supporting Women with Breast Problems and
Breast Cancer (UNC Health Care) www.publichealth-grandrounds.unc.edu/sos or 919-966-7971

RESEARCH & TREATMENT:

Duke University Comprehensive Cancer Center—Breast
Cancer www.cancer.duke.edu/Breast/

Leo Jenkins Cancer Center, Brody School of Medicine at East
Carolina University—252-744-1020 or www.ecu.edu/med

UNC Lineberger Comprehensive Cancer Center—919-966-3015
and www.cancer.ed.unc.edu/whatwedo

Rex Cancer Center
www.rexhealth.com/centers/cancer/index_cancer_center.htm
or 919-784-3105

Raleigh Radiology Breast Center—www.raleighrad.com or 919-
787-8815

Wake County Health Clinics—
www.wakegov.com/county/health/default.htm or 919-212-7000

Wake Radiology—www.wakeradiology.com/main.html
or 800-675-2232

Clinical Trials from the Breast Cancer Resources Directory of
NC—www.bcreources.med.unc.edu/clintrial.htm or 800-514-
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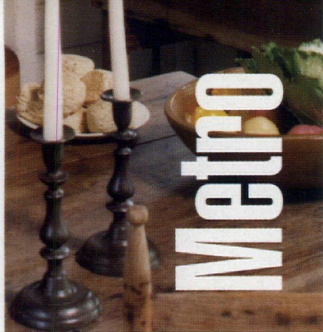


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LIBERTY HALL: LIVING TRIBUTE TO KENAN FAMILY

The story of Kenansville's Liberty Hall, one of the Cape Fear region's most gracious and sensitively refurbished Greek Revival houses, is more than the history of one family's home. Beginning well before the graceful residence was built, the story of Liberty Hall tells the story of North Carolina's earliest and most tenacious Scottish settlers as well as the politics and events of the Colonial era, the Revolutionary period and the aftermath of the Civil War in eastern North Carolina.

Thomas Kenan came to what is now Duplin County in the 1730s with his wife Elizabeth Johnston Kenan, niece to Colonial Governor Gabriel Johnston. They established a plantation at Turkey Branch named The Lilacs. Over the years, the entrepreneurial Scotsman acquired considerable land holdings throughout the region. When Thomas' son, James Kenan, a political activist, Revolutionary War general and one of the founding trustees of the University of North Carolina, became master of the estate he renamed the plantation Liberty Hall. The house was later destroyed by fire and James' son Thomas Kenan, II—whose own plantation Lochlin had also been destroyed by fire—moved his family to Kenansville and is thought to have built the present-day Liberty Hall as the family's in-town home in the early 19th century. But years of drought and unfavorable economic conditions caused a decline in the family's fortunes. In 1833, Thomas, his wife Mary Rand Kenan, from Raleigh, and their four youngest children left North Carolina to seek opportunities in Selma, Alabama.

The couple's oldest son, Owen Rand Kenan, chose to stay in Kenansville. He made changes to the structure of the house, including joining a kitchen wing to the main house by a breezeway and reorienting the home's entrance, which originally faced the Duplin County Courthouse. Today, the L-shaped house faces north to

NC Highways 24 and 50. Owen also re-instituted the use of the name Liberty Hall for the residence.

Under the stewardship of Owen and his wife Sarah Graham Kenan, Liberty Hall flourished as the couple raised their four children: James Graham, William Rand, Annie Dillon, and yet another Thomas S. Kenan. The home and grounds reflect the couple's interest in music, fine furniture and interior decoration, and portray a well-managed and largely self-sufficient household of the mid-19th century. Federal troops were in the region during the Civil War, but Liberty Hall was unmolested. Even more remarkable, all three of Owen and Sarah Kenan's Confederate soldier sons survived the war and returned home to continue the tradition of service to their family, community and state.

At Owen's death in 1887, Annie Dillon Kenan, the couple's unmarried daughter, inherited the home and in turn left it to her niece, Mary Lily Kenan. Mary Lily had married Standard Oil magnate and Florida developer Henry Morrison Flagler in the parlor of Liberty Hall in 1901. The occasion brought the nation's most fashionable social elite to Kenansville via a private train to Magnolia, North Carolina, and from there by horse-drawn carriages to Liberty Hall. Mary Lily Kenan Flagler left Liberty Hall to her colorful cousin, Colonel Owen Hill Kenan, an adventurous man who survived the sinking of the British ocean liner Lusitania by the Germans in 1917. He served as an officer in World War I and continued to visit Liberty Hall until his death in 1963. A year later, Frank Hawkins Kenan, Owen's nephew and one of North Carolina's best-known businessmen purchased the home and deeded it to the Duplin County Board of Education and the Board of County Commissioners. The new owners immediately formed the Liberty Hall Restoration Commission.

Photography by Seth Tice-Lewis



The music room features one of the home's prized possessions; a walnut secretary bookcase.



Tom Kenan is particularly proud of the re-created servant's cottage that was the home of Martha Cooper, the woman who grew up in the household of Thomas Kenan II where her mother was the family cook.



PROTECTING THE PAST

Thomas S. Kenan III, Frank's son and namesake of the 18th-century Thomas Kenan, has been a member of the Restoration Commission since its inception. Kenan takes great pleasure in recounting the strides the Commission has made in re-creating a well-loved home and household complex of the ante-bellum period. He credits the impetus for the restoration to O. P. Johnson, who served as Superintendent of Schools for many years. "Mr. Johnson kept telling my father and his brother James Kenan how important it was to restore Liberty Hall and make it an educational facility, not just a house museum," he says. "I think that expanded vision of Liberty Hall's potential inspired what we see today."

The restoration of the home took three years and was carried out by local craftsmen under the supervision of Robert Herring, owner of a regional construction company. Kenan cites Kenansville native F. W. McGowen for his ongoing encouragement and assistance in the project and Wilmington architect William S. Boney for providing invaluable assistance in preserving the architectural integrity of the home and reconstructed complex.

"When we got to furnishing the house and eventually the interiors of the restored out-buildings, we were fortunate to have a lot of documentary evidence to draw on," says Kenan. In addition to the family records, the Commission turned to New York interior designer John E. Winters, who had worked with several historic homes, to help re-create the interior of Liberty Hall. Working in con-



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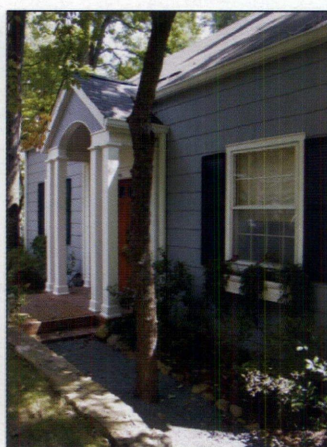
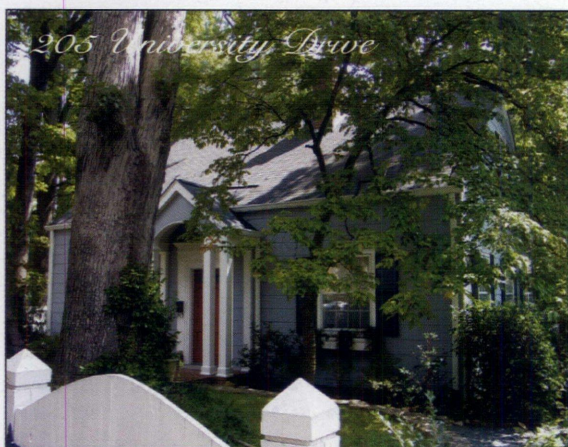
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cert with Winters was Zelina Brunswick and Mrs. Murray Douglas of the internationally recognized Brunswick and Fils fabric and wallpaper company, "They re-created the wallpapers and fabrics used throughout the house based on documentary evidence and patterns popular at the time," says Kenan. "Liberty Hall's entrance hall features a beautiful wallpaper in shades of blue, green and red on a blue background. Named Parrot, the wallpaper design was based on an early 19th-century pattern and on bits and pieces of wallpaper found during work on the restoration," says Kenan. Some of the wallpaper patterns created for Liberty Hall are still available through the company catalogues.

SPACIOUS AND GORGEOUS

It is the dramatic entrance hall that sets the stage for the experience of Liberty Hall, one of the most appealing of North Carolina's many restored historic house museums. The tall ceilings establish a sense of spaciousness, and the gorgeous colors of the Parrot wallpaper are used throughout the rest of the house. Mrs. JoAnn Stroud, who has been a part of Liberty Hall's restoration and educational outreach, gives an excellent history of the house, the family and the fascinating details about everyday life in the Kenan household. She and her associate Gloria McGowan retain their enthusiasm for Liberty Hall after sharing the property with scores of visitors and a steady progression of school children. Stroud begins her tour by reminding us that many of the family's furnishings were rescued when the first Liberty Hall burned and were incorporated into the furnishings at the Kenansville residence. The hall's 18th-century English hunt board is an original family piece, as is the oil and pastel portrait of a gentleman by Francis Cotes that hangs on the hall's transverse wall.

To the right of the center hall is the music room, furnished with the original piano and Annie Kenan's sheet music. One of the home's most prized possessions is the room's walnut secretary bookcase. It is thought to have been built on James Kenan's plantation by a Charleston-trained craftsman. Across the hall from the music room is the parlor where Mary Lily married Henry Flagler. There an elegant Chippendale cabinet displays one of the 13 complete sets of china owned by the family. An original framed needlepoint stands by the fireplace.

The library, which served as Owen Kenan's office, is a favorite with visitors to Liberty Hall. Much of the family memorabilia is displayed, including a 1760s land grant from George III

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and a draft in Thomas Kenan's handwriting of the legislation that established Wake Forest College in 1834. (Wake Forest was the second major educational institution to be opened after the founding of the University of North Carolina in 1789.) There are James Kenan's uniform epaulets and other kit from his Revolutionary War days, including a gourd canteen. Though there are no original Kenan portraits, a modern portrait of Thomas S. Kenan, Owen and Sarah's son, hangs above the library fireplace. Thomas Kenan attained the rank of Colonel in the War Between the States and later served as Attorney General of North Carolina. The library also displays original photographs of Christopher Dudley Hill and Emily Howard Hill, the parents of James Graham Kenan's wife. The marriage of Ann Elizabeth Hill to James forged a link between the Kenans and yet another prominent North Carolina family.

Another favorite Liberty Hall room is the winter dining room, a cozy space that can be closed off and warmed by its fireplace. The room features warming shelves built into the fireplace wall. It is furnished with an 18th-century North Carolina Hepplewhite table set with the family's original 18th-century Darby china and silver flatware. The four Hepplewhite



All beds in the house are original, including the children's bed and the doll's bed.

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chairs at the table are the gift of George and Frances London.

Perhaps one of the most interesting areas in the house is the summer dining room. Adjoining the winter dining room, it can be entered from the transverse hall. It connects to the butler's pantry that Owen Kenan created when he brought the kitchen to the main house. Double doors open to a side entry porch, wide enough to allow the room's hunt board to be carried into the yard to serve refreshments to guests on horseback. The table and chairs are scaled for children as the younger generation did not dine with their elders. And the room's early North Carolina pine cupboard is simple yet lovely.

"All of the beds in the house are original," notes JoAnn Stroud, as we climb the staircase. On the second level, four large bedrooms provide insight into the family's most intimate moments. In the gentlemen's bedroom, an American walnut four-poster tester bed is carved with interlocking pineapples, acorns and palm trees, symbols of hospitality, strength and flexibility. The focus of the ladies' bedroom is Mary Lily's wedding dress, which reveals how diminutive she was. Especially charming is the children's bedroom with its miniature mantel and the original narrow children's bed next to



Historic documents, family memorabilia and period furnishings are displayed in the comfortable library.

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The dramatic entry hall sets the stage for the experience of Liberty Hall.

the original doll bed, the possession of the Kenans' only daughter.

If the Kenan home is a testament to the family's refined tastes, the attached kitchen testifies to the efficiency of the household. The room's large hearth is set with numerous cook pots; others stand on tripods to catch the fire's heat, suggesting how much food could be prepared at one time. Large serving platters are braced on the mantelpiece and an original dough bowl and rolling pin are set out to begin the day's baking. Below the kitchen, a large underground cellar is a place for drying and preserving herbs as well as storing and securing the household's precious stock of wine.

PLANTATION GROUNDS RESTORED AND RE-CREATED

Traces of foundations, old photographs and the extensive family records aided in the restoration of some of Liberty Hall's 12 dependencies and in the re-creation of four of them. The overseer's cottage, which also served as his office, is original, as are the chicken house and the summerhouse. Tom Kenan is particularly proud of the re-created servant's cottage that was the home of Martha Cooper, the woman who grew up in the household of Thomas Kenan II where her mother was the family cook. Cooper, who also became a cook, and her brothers Lewis and James worked for Owen Kenan's family and were given their freedom prior to the Civil War by Sarah Graham Kenan, whose New England heritage favored abolition. "Maybe because they were free to make their own choices before the war," spec-

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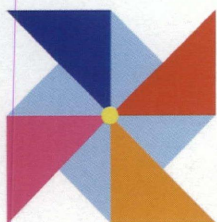
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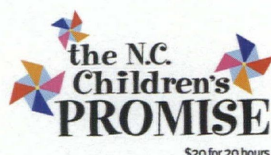
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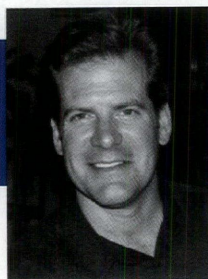
The light, airy summer dining room was designed to serve both indoor and outdoor guests.

ulates Kenan, "Martha and her brothers chose to remain with the family after the war. Their skills and dedication must have made a huge difference to Owen's family during those difficult post-war years."

This year marks the 35th anniversary of the public opening of Liberty Hall. Since its inception, the Liberty Hall Restoration Commission, through grants from the Kenan Charitable Trust and other foundations associated with the Kenan family, has continued to expand the facilities of Liberty Hall to further its educational mission. Ten years ago, the group built the Frank H. Kenan Visitor's Center. Located between the Liberty Hall complex and the Cowan Museum, another house museum with preserved outbuildings, the Visitor's Center offers an introductory video and a gift shop. The Center also features a period model of the complex and the town of Kenansville as they were in the mid-19th century. Its gallery of original historical documents and artifacts is of a quality to delight the most serious historian.

This meticulously executed restoration is appealing historically and aesthetically. Liberty Hall recalls the decorative arts, music, literature and architecture of the period, and it details comprehensively the elements of a working ante-bellum household. It reminds us that a legacy of strong family values, a reverence for education and a dedication to public service is our birthright from many of North Carolina's early families. Thank you, Liberty Hall. **MM**

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A Raleigh native, Dr. Michael Law was recently voted one of the Triangle's best plastic surgeons. Dr. Law has returned home to Raleigh after practicing aesthetic plastic surgery in Beverly Hills, CA. A board-certified plastic surgeon, Dr. Law has over 10 years of formal surgical training. He and his wife, Kile, reside in Raleigh with their son Luke.

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Defying Gravity: Contemporary Art and Flight, a unique art exhibition celebrating the centennial of powered flight, will open at the North Carolina Museum of Art on November 2 and remain on view until March 7, 2004. Launched by the Museum and Blue Cross and Blue Shield of North Carolina, the show will present more than 90 major works and several special commissions that illustrate man's expansive imagination and unquenchable quest to be airborne. The works, from 13 countries on five continents, include paintings, sculpture, installations, photography, video and film. Shown here is Albert Chong's *Winged Evocations*, a kinetic installation activated by motion sensor. Among commissioned pieces is a "sculpture" consisting of a thousand butterflies suspended from the ceiling and clustered in the shape of a modern fighter plane. For tickets or information, call 919-715-5925.

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Openings

The North Carolina Seafood Festival will attract more than 130,000 people to the Morehead City waterfront on October 3-5 for the annual three-day major outdoor extravaganza. Shown here are happy crowds gathered for fun in the sun at the second-largest festival in North Carolina. Its highlights include an endless variety of seafood prepared in a multitude of ways, street dances and concerts all three days. Crafts, educational exhibits and programs, games and contests are also part of the many festivities that spread between the North Carolina State Port and Tenth Street. Admission is free. Festival headquarters and gift shop are located at 907B Arendell Street in Morehead City. For more information call 252-726-6273.



COURTESY OF NC STATE FAIR

The 150th anniversary run of the **North Carolina State Fair**, Oct. 17-26, will again be a rollicking crowd-pleaser with rides—including the colorful carousel pictured here, rocking musical shows, agricultural exhibits and sniff-and-want-it fair food—all sprawled across the familiar old fairgrounds just west of Raleigh. In honor of the anniversary, a hardcover book about the State Fair will be on sale, and an exhibit on state history will be set up in the lobby of Dorton Arena. New exhibits will include Healthy Farms—Healthy Families and the State Fair Ark, showcasing breeds of livestock in competition at the fair. Stars from the Grand Old Opry, including Porter Wagoner, will perform in one of the grandstand concerts. For information and tickets, call 919-733-2145.

Preview

by Frances Smith

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IN THE MUSEUMS

Natural History Machines, new exhibition of life-size metal machine replicas of prehistoric creatures that allow visitors to move their heads, snap their jaws and more; Museum of Life and Science, 433 Murray Ave., Durham; now through Jan. 5. Call 919-220-5429 or visit www.ncmis.org.



Capt. Andy's Boat takes visitors on historic cruises every Friday until Nov. 21—Morehead City to Beaufort to Gallant's Channel & back

Maritime History Cruises, narrated cruises on Fridays, including tour of Repository of Queen Anne's Revenge artifacts, sponsored by NC Maritime Museum; begins at 6th St. Dock, Morehead City; Oct. 3-Nov. 21. Call 252-728-7317 or visit www.ah.dcr.state.nc.us/sections/maritime.

Annual Plant Distribution, plant give-away to Friends of the JC Raulston Arboretum, nonmembers must become members to receive plants; JC Raulston Arboretum, Raleigh; Oct. 4. Call 919-515-3132 or visit www.ncsu.edu/jcraulstonarboretum.

Tibetan Buddhist Monks' Residency, series of events including the creation of Sand Mandala of Green Tara, performance of Yak Dance and Snow Lion Dance and lectures; NC Museum of Art, Raleigh; Oct. 11-19. Call 919-839-6262 or visit www.ncartmuseum.org.

Chemistry Day, Chemical Craziness from Earth's atmosphere and beyond, chemistry experiments, magic, exhibits and special presentations; NC Museum of Natural Sciences, Raleigh; Oct. 26. Call 919-733-7450 or visit www.NaturalSciences.org.

Katherine Houston, famous for her porcelain creations will present a lecture and slide show; NC Museum of History, Raleigh; Oct. 28. Call 919-715-0200 or visit ncmuseumofhistory.org.

GALLERIES, EXHIBITIONS & ART TOURS

Exhibition of New Paintings, by Amy Dixon of Colorado and Kevin Fit of the Eastern Shore of Maryland; City Art Gallery, Greenville; now-Oct. 7. Call 252-353-7000.

Autumn Hues, mixed media paintings by Nancy Tuttle May; Nancy Tuttle May Studio, Durham; now-Oct. 31. Call 919-688-8852 or visit www.nancytuttlemay.com.

New Painting Exhibit by Jane Filer; Tyndall Galleries, Chapel Hill; Oct. 1-Nov. 15 (opening reception Oct. 5). Call 919-942-2290 or visit www.tyndallgalleries.com.

Silent Auction, with wine and hors d'oeuvres, to benefit the Lance Armstrong Cancer Foundation. Gallery A, Raleigh; Oct. 3. For more information call 919-546-9011.

Dawn Rozzo, art works in exhibition, "Devotions & Departures;" Gallery A, Raleigh; Oct. 3-Dec. 17 (opening reception Oct. 3). Call 919-546-9011.

Glass Blowing Demonstrations, celebrating opening of Lisa Oakley's new glass studio, next to Cedar Creek Gallery, Creedmoor; Oct. 4 & 5; 11 & 12. Call 919-628-8727 or visit www.oakleyglass.com.

Opening reception for small wonders, a collective show of recent small work including paintings, collage, batik, prints and pastels; exhibit 20, Raleigh; Oct. 5. Call 919-831-5454.

Pablo Picasso, original artwork; Animation & Fine Art Galleries, Chapel Hill; Oct. 7-Nov. 1. Call 919-968-8008 or visit www.animationandfineart.com.

The Power of Color, exhibition featuring the works of Nicole Etienne and Wayne Trapp; City Art Gallery, Greenville; Oct. 10-Nov. 10 (opening reception Oct. 10). Call 252-353-7000 or visit www.city-art-gallery.com.

Italian Wine with Grapes and Cheese, oil on canvas by Bert Beirne, showing in exhibition "Sense & Sensuality—The Art of the Still Life," fundraiser for Frankie Lemmon Foundation; Gallery C, Raleigh; Oct. 10-Nov. 15 (reception for artist Oct. 10). Call 919-828-3165 or visit www.galleryc.net.

Candlelight Art Tour of Crystal Coast galleries: Friday at galleries of Morehead City, Atlantic Beach & Newport; Saturday at galleries of Beaufort & Downeast; begin at any gallery; Oct. 14 & 15. Call 252-726-9156.



Devotion & Departure by Dawn Rozzo will show in an exhibition at Gallery A in Raleigh

Chowan Arts Council exhibit opening, Katherine Webb art show; Arts Council Gallery, Edenton; Oct. 17. Call 252-482-8005.



Dwayne Hickman in his Art Studio

One-Man Art Show for actor/artist Dwayne Hickman, well-known

star of classic TV series *The Many Loves of Dobie Gillis*, exhibition of his oils on canvas & limited edition canvas prints, raffle of print to benefit Susan G. Komen Breast Cancer Foundation; Turning Point Gallery, University Mall, Chapel Hill; Oct. 18 (reception, evening of Oct.

17, dinner-dance at Spice Street, Oct. 16). Call 919-967-0402.

Works of the Heart, art auction against AIDS; Fletcher Opera Theater, BTI Center for the Performing Arts, Raleigh; Oct. 18. Call 919-834-2437 or visit www.worksofheart.org.

Antique Print Show, with special guest and antique print authority Kenneth Woody; Gallery C, Raleigh; Oct. 25 & 26. Call 919-828-3165 or visit www.galleryc.net.



COURTESY OF GALLERY C

Italian Wine with Grapes and Cheese by Bert Beirne will be on view in an exhibition and fundraiser for Frankie Lemmon Foundation at Gallery C, Raleigh

ON STAGE & SCREEN

Lewis & Clark: Great Journey West, quintessential American story of exploration and the Old West; IMAX Theatre at Exploris, Raleigh; opens Oct. 1. Call 919-834-4040 or visit www.exploris.org.

Cabaret, a musical by John Kander & Fred Ebb, presented by University Theatre at NC State; Stewart Theatre, Raleigh; Oct. 1-5. Call 919-515-1100.

All The King's Men, presented by Burning Coal Theatre Company; Kennedy Theatre, BTI Center, Raleigh; Oct. 2-Nov. 2. Call 919-388-0066 or visit www.burningcoal.org.



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Master puppeteer Jim West and sidekick, dinosaur puppet Fossil, will open ECU's Family Fare Series in Wright Auditorium, Greenville

PHOTO BY MARK THIESSEN, NATIONAL GEOGRAPHIC SOCIETY



Oto Tribe welcomes Lewis & Clark expedition with gifts in *Lewis & Clark: Great Journey West* at Imax Theatre, Raleigh

The Faraway Nearby; Theatre in the Park, Raleigh; Oct. 2-5. Call 919-831-6058 or visit www.theatreinthepark.com.

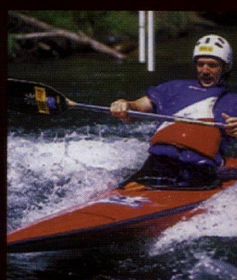
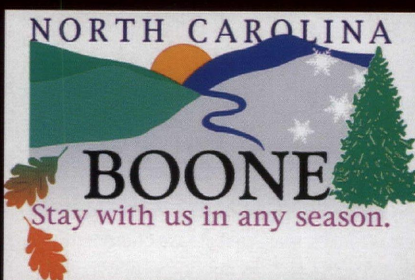
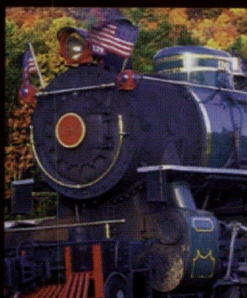
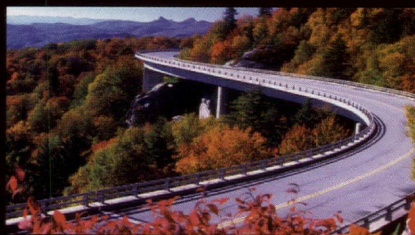
A Chorus Line; McGinnis Theatre, ECU, Greenville; Oct 2-7. Call 252-328-6829 or visit www.theatre-dance.edu.edu.

Kiss Me Kate; Cape Fear Regional Theatre, Fayetteville; Oct. 3-19. Call 910-323-4234.

Fiddler on the Roof; New Bern Civic Theatre, New Bern; Oct 3-5. Call 252-633-0567 or visit www.visitnewbern.com.

Dinosaurs, master puppeteer Jim West and entourage; Wright Auditorium, ECU, Greenville;

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Oct. 4. Call 252-328-4788 or 800-ECU-ARTS or visit www.ecu.edu/ecuarts.

Stomp, production of **Broadway Series South**; Memorial Auditorium, BTI Center for the Performing Arts, Raleigh. Oct. 7-12. Call 919-834-4000 or visit www.broadwayseriesouth.com.

A Prayer for Owen Meany, presented by Playmakers Repertory Company; Center for Art, Chapel Hill; Oct. 15-Nov. 9. Call 919-962-PLAY or visit www.playmakersrep.org.

Wait Wait... Don't Tell Me! Presented by WUNC FM; Carolina Theatre, Durham; Oct. 16 & 17. Call 919-560-3040 or visit www.carolinatheatre.org.

Firebird and Carmina Burana, performance by the Carolina Ballet with the NC Symphony; Memorial Auditorium, BTI Center for the Performing Arts, Raleigh; Oct. 16-19. Call 919-719-0910 or visit www.carolinaballet.com.

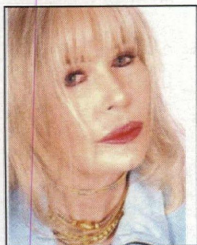
Schoolhouse Rock Live!, relive the 1970s Saturday morning cartoon series; Raleigh Little Theatre's Gaddy-Goodwin Teaching Theatre, Raleigh; Oct. 17-19, 24-26, Nov. 1. Call 919-821-3111 or visit www.raleighlittletheatre.com.

Capitol Steps, hysterical political satire; Thalian Hall, UNC-Wilmington; Oct. 18. Call 910-343-3664 or 800-523-2820 or visit www.thalianhall.com.

Good Ol' Girls, NC-bred musical revue based on writings by Lee Smith & Jill McCorkle;

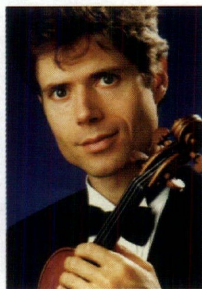
Thalian Hall, UNC-Wilmington; Oct. 18. Call 910-343-3664 or 800-523-2820 or visit www.thalianhall.com.

Mame, presented by the NC Theatre and starring Loretta Swit, famous for her role in *M-A-S-H*; Memorial Auditorium, BTI Center for the Performing Arts, Raleigh; Oct. 24-Nov. 1. Call 919-831-6950 or visit www.nctheatre.com.



Loretta Swit will star in NC Theatre's production of *Mame* in Memorial Auditorium, Raleigh

COURTESY OF DUKE MUSIC DEPARTMENT



Eric Pritchard performs with the Duke Symphony in Duke's Baldwin Auditorium, Durham

Rudolph Alexander Performing Arts Series; Wright Auditorium, Greenville; Oct. 16. Call 252-328-4788 or 800-ECU-ARTS or visit www.ecu.edu/ecuarts.

Borromeo String Quartet with pianist Gary Graffman, Raleigh Chamber Music Guild Masters Series; Fletcher Opera Theater, BTI Center, Raleigh; Oct. 26. Call 919-821-2030.

Annalisa Raspagliosi, in concert, sponsored by the Opera Company of North Carolina; Meymandi Concert Hall, BTI Center, Raleigh; Oct. 30. Call 919-859-6180 or visit www.operanc.com.

Rigoletto, presented by Opera Verdi Europa of Bulgaria; Wright Auditorium, ECU, Greenville; Oct. 30. Call 252-328-4788 or 800-ECU-ARTS or visit www.ecu.edu/ecuarts.



A scene from Giuseppe Verdi's *Rigoletto*, performed by opera Verdi Europa of Bulgaria in ECU's Wright Auditorium, Greenville

Quartet; Baldwin Auditorium, Duke campus, Durham; Oct. 8. Call 919-660-3300 or visit www.duke.edu/music.

Thomas Hampson, baritone, performs with NC Symphony in its Great Artists Series; AJ Fletcher Opera Theater, BTI Center, Raleigh; Oct. 11. Call 919-733-2750 or visit www.ncsymphony.org.
Gil Shaham, violin concert performed as part of ECU's S.

Susan Tedeschi, in concert with special guest Jackie Green; Carolina Theatre, Durham; Oct. 11. Call 919-560-3030 or visit www.carolinatheatre.org.

American Music Festival, chamber music series presents McKenzie-McCallum; The History Place, Morehead City; October 11. Call 252-728-4488.

A Disco Ball For All, presented by Banking on the Arts, DJ Joe Bunn and Sleeping Booty, dancing, cocktails and hors d'oeuvres; Rec Center/Sunset Drive, Wilson; Oct. 17. Call 252-291-4329.

Jazz Residency with T.S. Monk, open discussion, The Future of Jazz; Baldwin Auditorium, Duke campus, Durham; Oct. 23. For more information call 919-660-3300.

T.S. Monk, percussionist (son of Thelonious Monk), performs with Duke Jazz, Duke Djembe & Afro-Cuban Ensembles; Baldwin Auditorium, Duke Campus, Durham; Oct. 24. Call 919-660-3300 or visit www.duke.edu/music.

Cesaria Evora, queen of the morna, a soulful genre sung in Creole-Portuguese, Carolina Union Performing Arts Series; Carolina Union, UNC Chapel Hill; Oct. 28. Call 919-962-1440 or visit www.performingartsseries.unc.edu.

The Reeltime Travelers & Old Crow Medicine Show, presented by PineCone; Stewart Theatre, NC State Campus, Raleigh; Oct. 24. Call 919-515-1100 or visit www.pinecone.org.



The Reeltime Travelers, who play old-time Americana music, will perform at NC State's Stewart Theatre this month

CLASSICAL CONCERTS

Shanghai Symphony Orchestra, presented by the S. Rudolph Alexander Performing Arts Series; Wright Auditorium, ECU, Greenville; Oct. 2. Call 252-328-4788 or 800-ECU-ARTS or visit www.ecu.edu/ecuarts.

11th Annual Spectrum Concert, showcasing various UNC music department ensembles with music from Bach to be-bop; Hill Hall, Chapel Hill; Oct. 3. Call 919-962-1039.

First Performance of Marc Faris' Cultural Studies, a large ensemble work, sponsored by Duke's Encounters: with the Music of Our Time; Nelson Music Room, Duke campus, Durham; Oct. 4. Call 919-681-ARTS, box office 919-684-444 or visit www.duke.edu/music.

Season opening concert by Duke Symphony Orchestra, conducted by Harry Davidson with violinist Eric Pritchard, first violinist for Ciompi

POP MUSIC

Thursdays on the Terrace, performance series: UNC Brass Chamber Ensemble—Oct. 2, Cool John Ferguson—Oct. 16, Southern Culture on the Skids—Oct. 30; James M. Johnston Center for Undergraduate Excellence, Chapel Hill. Call 919-966-5110 or visit www.johnstoncenter.unc.edu.

Duke Jazz Ensemble, with John Brown, visiting director, and John Clayton, guest artist; Baldwin Auditorium, Duke Campus, Durham; Oct. 3. Call 919-660-3300.

Rockapella, Total Vocal Jam, with a local collegiate a cappella group; Carolina Theatre, Durham; Oct. 9. Call 919-560-3030 or visit www.carolinatheatre.org.

R.E.M., old favorites from a famous rock & roller; Alltel Pavilion at Walnut Creek, Raleigh; Oct. 10. Call 919-834-4000.

SPORTS & RECREATION

5th Annual Cycle North Carolina, back-roads tour of North Carolina, starting in Boone and ending in Oak Island; Oct. 4-11. Call 800-277-8763 or 919-361-1133 or visit www.cyclenorthcarolina.org.

15th Annual Thad and Alice Eure Walk for Hope, Foundation of Hope benefit to help find cures and treatment for mental illness in memory of Thad Eure Jr.; Angus Barn campus, Raleigh; Oct. 12. Call 919-781-9255 or visit www.walkforhope.com.

Idle Fox Farm Hunter/Jumper Show; Eastern Agricultural Center, Williamston; Oct. 18 & 19. Call 252-792-5111.

7th Annual Bogue Sound Kayak Festival; Island Rigs, Indian Beach; Oct. 18 & 19. Call 252-247-7787 or visit www.islandrigs@nc.rr.com.

Chatham Parks Foundation Annual Golf Tournament; The Preserve at Jordan Lake; Oct. 20. Call 919-545-8370.

Cape Lookout Albacore Festival, release-only fishing event to benefit the Duke Children's Hospital; Radio Island Marina, Atlantic Beach; Oct. 24 & 25. Call 252-726-3773.

Carolina Kite Festival; A Place at the Beach, Atlantic Beach; Oct. 25 & 26. Call 252-247-7011.

39th Annual Ed Shook Golf Tournament to benefit children at Frankie Lemmon School; North Ridge Country Club, Raleigh; Oct. 27. Call 919-420-0402.

POTPOURRI

The World Arts Festival, now through Dec. 12, the ArtsCenter, Carrboro, is an annual showcase of world music and culture with more than 100 local, regional and international artists: all performances are located at the ArtsCenter unless otherwise indicated. Call 919-929-2787. Lineup for October:

- Shiwa Tour of the Sera Jey Monastery Monks, performances of traditional *Snow Lion Dance*, *Yak Dance* and *Chanting Ceremonies*; Oct. 3; creation of Medicine Buddha Sand Mandala; Temple Ball, Carrboro; Oct. 4-8.
- Solazo with Beverly Botsford, Latin-American Quintet, creating a rare blend of Latin folk and dance music; Oct. 4.
- Gemini Piano Trio, classical chamber music performed by professional family chamber group; Hill Hall, UNC Chapel Hill; Oct. 10.
- Tannahill Weavers, Scotland's musical heritage blended with modern rhythms; Oct. 11.
- *Free Country*, collection of old country and Appalachian tunes; Oct. 25.
- Frank Southecorvo Quintet, all original jazz co-presented by Roots Music Productions; Oct. 26.

Heart of Carolina Festival, art vendors, demonstrations, exhibits, music, food; Shakori Hills Festival Site, Silk Hope; Oct. 4. Call 919-542-0394.

Annual Peanut Festival, parade and band competition; Edenton, Chowan County; Oct. 4. Call 800-775-0111.

Triangle British Classic Car Show, over 100 vintage British cars on display, awards, raffle & valve cover racing; sponsored by the NC MG Car Club; Prime Outlet Mall, Airport Blvd, Raleigh-

Durham Airport; Oct. 4. Call 919-467-8391.

Carolina Center for Jewish Studies Inaugural Lecture Series, "Who Were the Early Israelites and Where Did They Come From?" William G. Denver, professor emeritus at University of Arizona; Greenlaw Rm 101, UNC College of Arts and Sciences, Chapel Hill, Oct. 9. Visit <http://ccjs.unc.edu>.

MumFest, crafts, rides, games, family entertainment and CHRYSANTHEMUMS; Tryon Palace and historic New Bern; Oct. 10-12. Call 252-636-6606.

Mullet Festival, parade, vendors, food, mullet, live entertainment; Downtown Swansboro Waterfront; Oct. 11. Call 910-353-0241.

23rd Annual NC Oyster Festival, featuring seafood and festivities, sponsored by Brunswick County Chamber of Commerce; Ocean Isle Beach; Oct. 18 & 19. Call 800-426-6644 or visit www.brunswickcountychamber.org.

Shopping Spree!, Junior League of Raleigh's 19th Annual Shopping Spree; Raleigh Convention and Conference Center; Oct. 23-26. Call 919-787-1103 or visit www.jlraleigh.org.

Saints & Sinners 2003, 13th Annual New Bern Night Ghost Walk, sponsored by New Bern Historical Society; starts at Cedar Grove Cemetery, New Bern, Oct. 23, followed by music, food & tour of downtown streets, Oct. 24 & 25. Call 252-638-8558.

An Evening at the Homestead, music, dancing, fall foods and ghost stories; Duke Homestead State Historic Site and Tobacco Museum, Durham; Oct. 25. Call 919-477-5498 or visit www.ah.dcr.state.nc.us/sections/hs/duke.htm.



COURTESY OF ARTSCENTER

The Gemini Piano Trio will perform in UNC's Hill Hall in Chapel Hill as part of the ArtsCenter's World Arts Festival.

Jack-o'-Lantern Display, elaborately carved jack-o'-lanterns on display throughout Fearington Village; Pittsboro; Oct. 30-Nov. 2. Call 919-542-4000 or visit www.fearington.com.

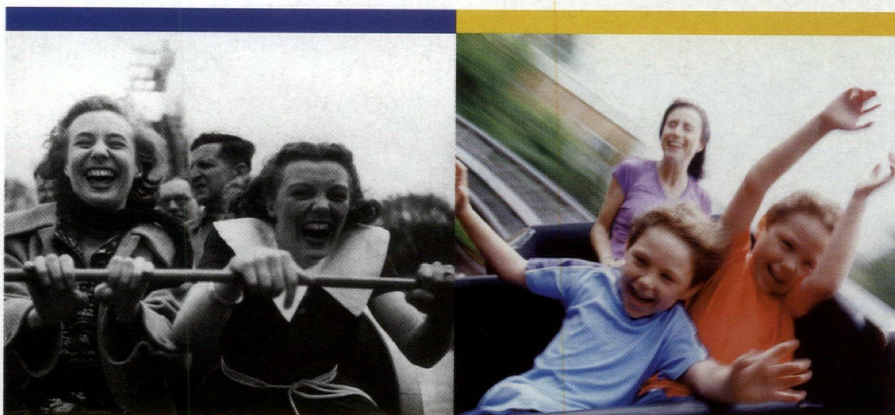
23rd Annual Madrigal Dinner, royal entertainers, food & festivity, produced by University Theatre; Royal Ballroom of Talley Student Center, campus of NC State University, Raleigh; Nov. 19-22 & 24 (7 p.m.), Nov. 23 (1 & 7 p.m.). Call 919-515-1100.

Our thanks to Suzie Humphrey and Becki Williams for their assistance with Preview.

EDITOR'S NOTE: Please send events info and color images, slides or photos 6 weeks before publication date. Send to Frances A. Smith, Metro Magazine, 5012 Brookhaven Dr., Raleigh, NC 27612 or email: fsmith5@nc.rr.com.

Outside the Region

Ghost Train, Tweetsie Railroad's popular Halloween Festival, will haunt the North Carolina mountains on Oct. 3-Nov. 1. In addition to riding the spooky train, visitors can step inside the Haunted House and journey up Mournful Mountain to explore the 3-D Halloween maze and ride on the new Tweetsie Twister. The Haunted Palace Saloon, tailored for younger children, features Doc Tingle's Black Light Musical Show. Engineer Casey Bones will operate the Ghost Train every Friday and Saturday night. Advance tickets are required. Tweetsie Railroad is located on US 321 between Blowing Rock and Boone. Call 877-TWEETSIE or visit www.tweetsie.com.



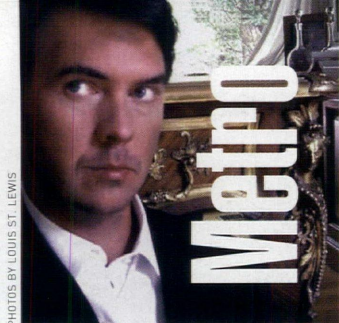
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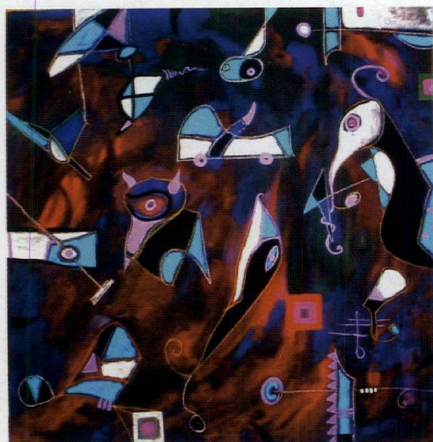
Artist-at-Large

by Louis St. Lewis

Charity art auctions:

THE GOOD, THE BAD AND THE UGLY

Where is all the money? I know somebody out there has it, because I see these McMansions springing up all over the state like toadstools (and they need art). Whoever has all the cash isn't spreading it around too well, because like many artists I get tapped on the shoulder all the time to donate artwork to charity auctions. Since there are so many noble causes to choose from, I often pick a charity function based on the



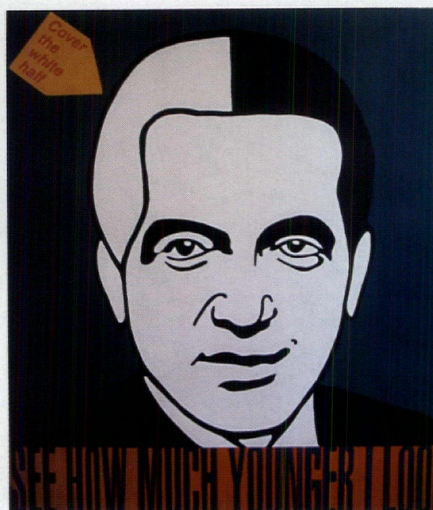
Justin Del Croix,
Mechanisms of the Heart

social impact it will have in people's lives AND how much fun I will have at the event. Some charities, like the Human Rights Campaign, hit artists up for paintings worth thousands of dollars and then will not even comp an artist a ticket to the event! They want more money on top of that, so they are off my list.

One of my favorite charity auctions that I look forward to each year, and so should you, is the Aids Service Agency's Works of Heart event, being held this year on October 18th at the BTI center in downtown Raleigh. It's the perfect place to get your hands on great art at a good price and, of course, the money goes to a worthy cause. Even though it's been

over 20 years since we were all taught the benefits of safe sex and clean needles, and the risks inherent in unsafe activities, there seem to be some stragglers that must have been absent from class that day. They still need funds for costly medical treatments and things like steroids so that they can get muscle bods and look good at the bar. I have been donating since the very beginning, and the folks in charge always throw great parties for the artists, and everybody has fun.

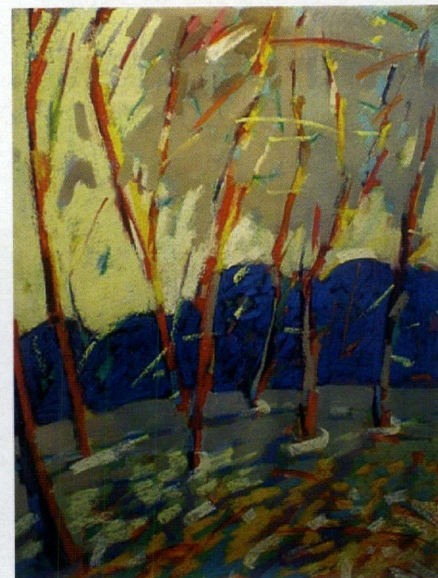
I have been lucky enough or unlucky enough to have my donated paintings censored twice. One was a painting of Boy George with breasts and a gun aiming for



Mick Winters, *Cover the White Half*

Senator Jesse Helms titled *Kamakaze Kween* that didn't meet approval (it was considered too violent), and last year my painting *Self-Portrait with Appendectomy Scar*, based on the blue body prints of painter and performance artist Yves Klien, who was active in the late '50s & early '60s, was immediately turned to the wall and given the thumbs down. I

guess my appendectomy scar wasn't big enough! This year I decided to play it cool and donated a work called *63 Triangle Beauties*, a collage of people in the Triangle who hang out online in the chat rooms talking about recipes for coq au vin, current events and stuff. I realized that some of them might be shy about being included so I put silver glitter on everyone's eyes and now they all look like incog-



Henry Isaacs, *Blue Ridge Mountain View*,

nito stars. Will the collage make it to auction? That's the 63 Beauties question. (BIG SURPRISE! Just as Metro was going to press, my collage *63 Triangle Beauties* was rejected by the auction for "privacy issues.") So I will now be donating a monoprint entitled *Mephisto* that hopefully will pass muster.

An even bigger question is—What am I going to wear to the event? Everybody always looks great at these functions, and it gives you a good reason to dig around in your closet and pull some artsy look together... I wonder if my kilt still fits?

Matt Cooper, *Tame Places*

I was lucky enough to be invited to the kickoff party at a great home in North Raleigh that seemed to have been transported directly from the French landscape, all clipped trees, fountains and nude statues—you know the look. Lots of artworks were placed on easels around the home for early inspection, and I was impressed by the quality and variety of the offerings available this year.

A huge 7-foot-tall Bob Rankin was brought into the room and placed in front of the fireplace, and it really made an impact. Bob just completed a great solo show over at Glance Gallery and he seems to be on a roll—a lot of beautiful paintings seem to be flowing from his fingers this year. I'm sure this painting will bring home the bacon at the auction on October 18. A colorful Wendy Painter caught my eye next to the stairway; a great Miro-inspired painting by Justin Del Croix, a Triangle newcomer, really looked great; and David Terry's donation was technically amazing.

The great thing about these auctions is that you find artists from all professions showing up. I was drawn to a stunning abstract painting by John Reynolds MD, a young physician working in the drug-safety trade. He explained that the painting was actually based on those famous Rorschach ink blot paintings and was titled *Rorschach#13 in Cobalt and Black*. I thought that was really great, utilizing medical training and techniques to create stunning art. We stood around listening to people say things like "It looks like fallopian tubes tied around a cloud" or "It looks like two horses biting the head off a bullfrog" and that was fun—people will say just about anything when they are drunk.

I bumped into Charlene Harless of Gallery C and she was looking great in black Versace couture with lots of peek-a-boo cleavage showing (it pays to advertise), and we grabbed a good perch and talked art gossip. Gallery C has been a long-time supporter of the ASA auction and this year is no different with great artwork donated by Henry Isaacs, who is really making a name for himself in the area with his gorgeous landscapes, and Matt Cooper, one of my favorite artists in the world.

Jason Craighead, Mick Winters and Bob Doster of Glance Gallery were all in atten-



dance, and I am really looking forward to seeing Mr. Winters' pop-inspired paintings more often. There is a lot of humor there, and that's sorely needed in today's world.

The ASA Works of Heart auction has proven over the years to be the most prestigious and profitable of the region's charity art auctions. Not only do you have the chance

to bid for fabulous art by the area's leading visual luminaries; the money goes to make a huge difference in people's lives that truly need it. Charlie Blunt is to be commended for his professionalism and style in pulling the auction together again this year. If we could only clone him, the world would be a much better place. See you there. **MM**

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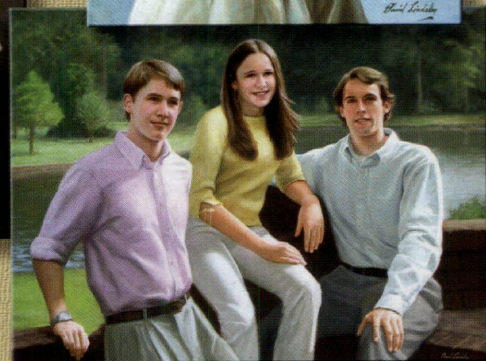
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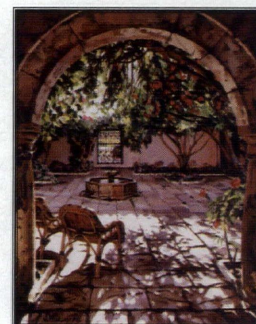
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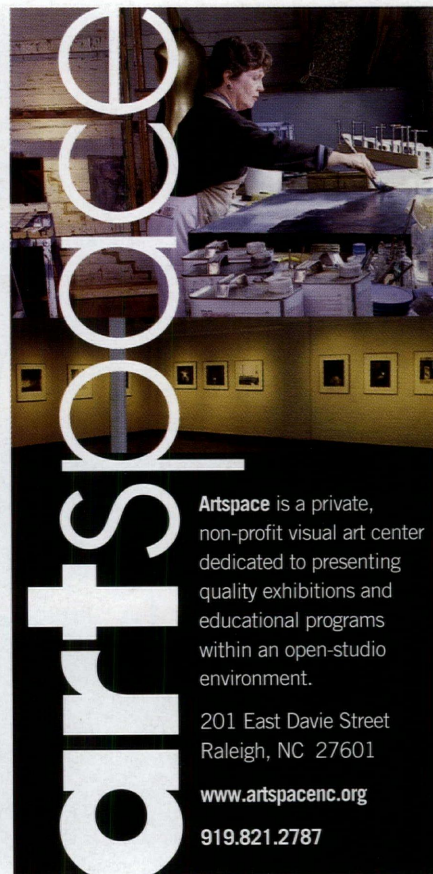
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Between you and me...

by Carroll Leggett

INEZ

My beloved Inez has gone to see Jesus.

It was not unexpected. I had alerted family members a few weeks before that she was beginning to weaken. Nevertheless, when her death came, it was a hard blow.

I was leaving for the beach and went back to say one last fond farewell.

Instead of seeing her happy little face pressed against the side of the bowl looking at me, she was floating belly up on the top of the water, dead as a mackerel. Excuse me, Inez. Dead as a Beta fish.

I came by Inez in a most unusual way. I inherited her. She was my mother's namesake—Ruby Inez Lanier—and her devoted companion for a year and a half before her death. Inez came home with me along with a framed print of *The Praying Hands* and other small items that had made the trip to the Brookridge Baptist Retirement Community with my mother.

I prepared Inez carefully for the trip across town, placing her bowl in a cardboard box and packing paper around it to make sure the ride was smooth and that not a drop of water was spilled. Regardless, Inez, who was usually up for a hearty meal anytime, pouted for couple of days upon arrival at my place and refused to eat. That was a clue that this was no ordinary fish I had come by.

Caring for Inez at first was just an obligation because Betas generally have a life span of only about two years, the young guy at the fish shop told me. Mmmm. Six months of feeding her and changing her water at the most, I reasoned. Even though I had not had a "pet" in years, I figured I could handle that.

But Inez out-foxed me. Six months rolled around, and she showed no signs of weakening. If anything, she was stronger than ever. In the meantime, I confess, we began to bond. Yes, she was winning my heart.

Mother had spoiled her rotten. She

would sit and tap on her bowl and talk with her, and Inez loved it. She would press her nose against the bowl exactly where the tip of Mother's finger made contact and flutter her pectoral fins so fast you would think she must surely have a heart attack.

My guess is that Inez had heard all of Mother's cute, retirement-home jokes several times over. But I don't think she ever let on, and she pretended to be amused with each new telling.

I had told my brother Don
that I sensed Inez had
about run the race.
He asked why, and I told
him that she had begun
lolling on the bottom among
the seashells and that her rear
end was drooping.
He observed that at a
certain age most folks'
rear ends begin to droop.

"Inez, did you hear about the two old men sitting on the nursing home porch?"

"One said, 'Did you know that we have a case of VD here now?'"

"The other said, 'No, I didn't, but I'm mighty glad. I'm sure tired of drinking RCs!'"

"Inez, did you hear about the old fellow down the hall who walked into the recreation room with a suppository in his ear? The nurse said, Mr. Smith, you have a suppository in your ear."

"Ooh, Lord! Now I know where my hearing aid is."

Inez, sweet soul that she was, would fain amusement and make her long, feathery, caudal fin sway back and forth like a hula dancer.

Then there was one about two little birds. It was slightly risqué, and because Inez was such a lady, I suspect this joke made her brilliant blue hue turn a light shade of red. But being color blind, I don't know for sure. Mother had a whole repertoire of gentle jokes that she loved to tell, and nurses and residents would come back and ask for one to brighten the day.

She would oblige, which brightened her day. You can imagine how Inez would roll her eyes and then pretend to be amused at yet another telling of an old standby.

Between you and me, any chance for a smile or chuckle in an eldercare facility is welcome. Clyde Edgerton, the tremendously talented North Carolina author, who is now teaching Down East at UNC-Wilmington, told me his new novel, *Lunch at the Piccadilly*, was inspired by his visits to a favorite aunt in a nursing home.

Clyde, being a writer, could visit her at any hour of the day, not just at the usual visiting hours. "I would drop by at odd times if convenient," Clyde said. "One day I arrived mid-afternoon, visited awhile and then asked her if there was anything I could do for her."

"Yes," she replied quickly, "I need my toenails clipped," and according to Clyde, she popped her feet up on a stool, kicked off her slippers, and he began to trim her tough, gnarled old nails. "She just couldn't let a good chance go by to get in a dig," said Clyde, "and she turned to her roommate and said, bursting with pride, 'Don't you wish YOU had a nice nephew like mine to trim YOUR toenails?'"

"The lady was not amused," said Clyde "She glared at me and then responded pointedly, 'I have TWO nice nephews, BUT THEY BOTH WORK.'"

Clyde said he started collecting material right then for *Lunch at the Piccadilly*. I have every book he has written, including his first, *Raney*, that he wrote while he lived in Buies Creek. Clyde, who was born near Durham, was a favorite of my mother's

because from time to time he would take his guitar to her Harnett County senior citizens luncheon and entertain them.

The Forsyth County Library recently selected his second novel, *Walking Across Egypt*, for its county-wide reading program, "On the Same Page." Not quite as good as being picked by Oprah, but something of a coup anyway.

Clyde is a master storyteller, and his writing demonstrates a remarkable, and sometimes delightfully twisted, sense of humor. Incidentally, *Walking Across Egypt* was made into a movie by an independent film company and shown at major film festivals. It is available at video stores.

But back to Inez—dear, departed Inez.

I had told my brother Don that I sensed Inez had about run the race. He asked why, and I told him that she had begun lolling on the bottom among the seashells and that her rear end was drooping. He observed that at a certain age most folks' rear ends begin to droop. I caught him looking anxiously behind him as we talked and got the notion some of his talk might have been aimed at self-assurance.

Regardless, he crafted a small casket for Inez in his work shop, complete with brass hinges and catch and a satin cushion and gave it to me—just in case. In the meantime, I did things to try to stimulate her. Maybe she was just bored, I thought. I rolled a big, bright, multifaceted brass ball around her bowl, letting it catch the light and perhaps her eye. I knew that it vibrated the table and perhaps would tickle her innards a bit.

Senator Strom Thurmond stood on his head several minutes each day to "unpack" his vital organs, and he lived to be 100. So I figured stimulating Inez's innards might just be good for her.

I visited with her often and tried to make interesting conversation. I even told her some of Mother's old jokes.

"Ho, hum." All I got from Inez was "Ho, hum."

So, when I saw her belly up early that morning, I was not surprised, but I was in a hurry. Friends were waiting for me, and I was going to be gone for several days. I couldn't leave her floating in that tepid water, though. Phew! The casket be damned, I thought. I will just flush her. I

had heard that people did that. In fact, a friend told me his family has had many fish over the years, and they always flush them when they die. However, they did not realize what a life experience it was for their young daughter. When her grandmother died, they sat down with her and told her about her grandmother's death.

"Do you have any questions, now?" the thoroughly modern parents asked their daughter sweetly.

"Yes," she responded quickly. "Can I see Grandma or have they flushed her already?"

I confess. I did think about flushing Inez. But it was only a fleeting thought because I heard my mother's voice as plain as day somewhere up there, saying, "Don't you DARE flush that fish!" There was no way I could do it. A decision concerning a proper send-off would have to be deferred. I got a plastic refrigerator bag, scooped Inez out of her bowl with a sterling silver serving spoon and slipped her sad, depleted, limp little body into the bag and stashed her in the produce drawer of my refrigerator.

"She is in the morgue," I said to myself. "A very civilized place to put her for the time being."

I e-mailed my brothers. "Sad to report Inez has gone to see Jesus.

Funeral arrangements incomplete." And I raced out the door with my overnight bag.

When I returned, Inez was still there, of course. But for my own peace of mind, I had to get closure. I mentioned my quandary to my neighbor Penelope Niven, originally of Waxhaw and Carl Sandburg's official biographer. She was kind enough to offer to write a poem about Inez or something similar. But I couldn't impose on her

time. She was dotting the final i's and crossing the t's on a new illustrated biography of Carl Sandburg for children, which commemorates Sandburg's 125th birthday. It is a significant event in the publishing world, and Penny's *Carl Sandburg: Adventures of a Poet* is a Junior Library Guild Selection and in the bookstores now. I was moved later, however, when she made a donation to the State Aquarium in Inez's memory.

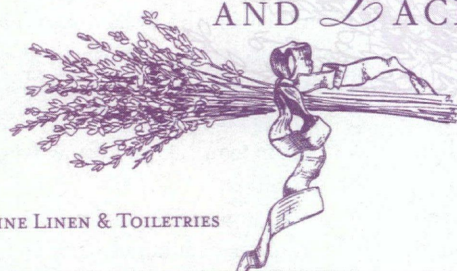
I decided to keep Inez's interment simple. I wrapped her in a bit of Bounty paper towel and buried her among the roots of the yellow rose bush at my front door steps. Native-Americans buried fish with seed to fertilize their crops. In the same way, Inez's remains will enrich the soil and help the roses grow. And each time roses bloom, I will think of her. Her little casket will find another purpose and serve as an additional remembrance.

After an appropriate period of mourning, I bought another Beta fish. I haven't named him yet, but like Inez, he gets fed every day although the young fellow at the fish shop said that is too often.

"But, hey," he said. "You fed that other fish (It's INEZ: she did have a name, you know!) every day, and she lived to be 200 in human years. So you did something right. Keep on doing it, dude."

I will. Frankly, I don't think it's right for people to eat three times a day and expect a fish to eat three times a week. And sometimes if I am eating a snack, I give him a snack too. But I don't think it was the way that I fed Inez that kept her going until she was 200, so to speak. I think it was the way Mother and I loved her. Between you and me, I think fish and folks might have something in common in that respect. **MM**

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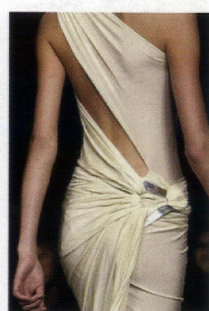
Thank you, Metro readers, for voting us the best place to buy your linens!

Thundering herds lead fashion season

FIERCE PATTERN AND COLOR, BLACK AND WHITE HEROINES

Don't be surprised to find leopards, zebras and maybe a few tigers roaming around the racks this season. Complementing the mod Space Age looks is a thundering herd of animal prints. Let your spring polka dots evolve for fall, and change your spots to a cozy cheetah. A favorite pattern is the graphic giraffe print, with brown polygonal patches against a white background (I always feel a little taller when wearing it). Moschino Cheap & Chic has a striking zebra print belted coat, a safe choice because it hits two trends in one: animal prints and black with white.

Donna Karan, the fashion industry's holistic diva, manifests her inner yin-yang



Donna Karan

this season in a great collection featuring black with white. This color combo is always elegant, polished and striking. If I wake up on the wrong side of the bed, a little black and white helps me snap to it. The pairing looks perfect either with bold red lipstick

or with a pale lip and darker eye makeup. Dressing on the gray scale also makes one feel like a heroine in a black and white movie (in *A Man and a Woman*, didn't Anouk Aimée look better in the black and white scenes than the color ones?). As the Bergdorf Goodman fall catalogue says, this season is all about chiaroscuro.



Moschino



Donna Karan



Purple organza ribbon from M&J Trimming

EASY ACCESSORIES FOR FALL

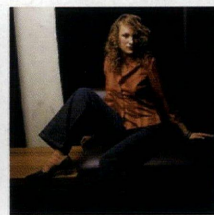
For many women, the word "sash" calls to mind smocked Liberty print dresses on tiny little girls. This season, it is a key element for big girls too. The satin sash is the perfect do-it-yourself accessory for fall. See how they're done at Yves Saint Laurent, where a sash replaces a button on the side closure of a fitted velvet jacket, or at BCBG, where wide satin ribbons are tied around neutral colored coats and dresses. For an assortment of lovely wide ribbons at close to wholesale prices, check the Web site of M&J Trimming (www.mjtrim.com), one of the largest suppliers of piece goods to stylists and designers. Thread a wide rib-

bon through belt loops for a feminine twist on the leather belt, or use a long one as a headband with a droopy bow tied behind your ear.

While doing some fashion reconnaissance recently, I was struck by the number of fabric totes available for winter. Usually, I think of the tote as more of a summery look, perfect for the beach in durable canvas or printed cotton. This fall, designers have switched lightweight fabrics with heavier, darker versions and produced some intriguing bags. A simple woven black wool tote from Marc by Marc Jacobs sports black patent leather straps and detailing, resulting in a dazzling combination of unstructured and tailored. Valentino has taken the shiny, summery texture of a Mercerized cotton and coupled it with a dark paisley print, making the perfect bag for the transition to colder months. In the \$100 range, the fabric totes are a good option when it still feels too early for a heavy-hitter in leather.

DISPATCHES FROM FASHION ALLEY

Every day I take the bus down Fifth



Trendy designs available from Dutch retailer Mexx



Avenue and up Madison (I like to think of it as chauffeured window-shopping). Over the summer, a few new stores have come into being at Rockefeller Center, a key launch pad for foreign chains such as Sephora and H & M as well as flagship locations for retailers such as Cole Haan and Banana Republic. A store that opens here is expecting to do big business, mainly in order to pay the sky-high rent. The most promising new addition is the Dutch retailer Mexx, featuring trendy designs for men and women with pieces averaging about \$50. Mexx is the golden child of the Liz Claiborne company, which has been diversifying to reach new markets over the last decade. Execs plan to open multiple Mexx stores during the new few years, so keep your eyes peeled for one near you. In the meantime, check out the wares at www.mexx.com (super-stylish low-heeled



Mexx

rings by *Hamilton Hill*

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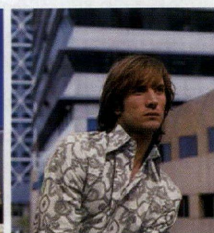
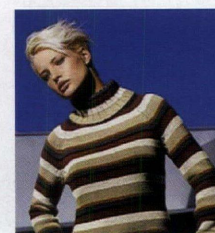
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black boots in fabric and leather are about 129 Euros).

For those who follow trends in the stratosphere of \$500 shoes, there is a new player on the scene. Constança Basto, a talented 25-year old Brazilian shoe designer, has had a boutique in lower Manhattan for a year or so. This fall she was officially tapped to join the inner circle of Manolo Blahnik, Jimmy Choo and the like when she was given an in-store boutique in Henri Bendel (New York's most charming department store) and a display in one of the store's giant Fifth Avenue windows. After passing en bus several times, I went in to check the merchandise for myself and found her shoes delightful up close: lots of bright colors with big rhinestone buckles, but utterly elegant and somehow a little more substantial than Manolo's confections, some of which look as if they would dissolve in their first rain shower (of course, that's their magic).

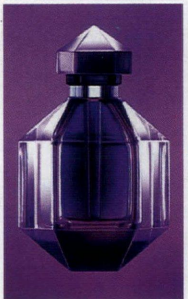
Across the street from Bendel's is the gilded Trump Tower, home to the Avon



Spa. Their windows announce the company's big news for fall: a brand-new cosmetics line aimed at a younger but sophisticated customer. Known as "Mark," the new line features clean and simple packaging and color systems that are contem-

porary and affordable. A new generation of Avon Ladies (Mark Gals?) is born! Meet Mark at www.meetmark.com and sign up for your regular "magalog" that will introduce you to new products (and how to buy them) every four to six weeks.

Of course, every Midtown window-shopping expedition should begin or end at the venerable Vitrines of Saks Fifth Avenue (I recommend ending at Saks, because then you can dart into St. Patrick's next door and ask for forgiveness for coveting so many beautiful things). Currently featured in the windows is a giant bottle of Stella, the first perfume by designer and rock royalty Stella McCartney. Tune in next month for a round-up of the best fall fragrances, key shapes for winter coats and the best foundations to wear under cool weather styles. **MM**



Stella



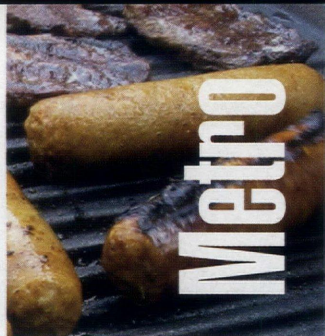
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6605 Falls of Neuse Rd., Raleigh



Gourmet

by Maudy Benz

Pigging out at pigskin parties

GOURMET TAILGATING

Tailgating. It's a culinary ritual that some say began in the early 1900s when hunger struck fans at the Harvard-Yale game shared a picnic in the parking lot. Other sources date the first tailgate to the Rutgers-Princeton games in the mid-1800s when custom had fans consuming wild game and fish dinners before their teams met on the field. After the Civil War, Southern schools ushered in football with a passion that eventually transferred to the tailgate party. Southerners have always cared deeply about the artfulness of their lives, and tailgating is no exception.

This month I asked three restaurants high on my list for take-out fare in the Triangle to come up with tailgate menus with a gourmet flair. Why gourmet tailgate, you might ask? As often as tailgate food ends up on the dinner table later the same

night, I think it ought to be sumptuous. In the new millennium I see tailgate menus

burgeoning with new ideas as American cuisine is changing quickly to satisfy today's sophisticated palate. And it's within the American ritual of the tailgate that we can fully enjoy all that comes from the rich blend of our varied ethnic heritage joining with our classical ties to European cuisine.

Our recommended menus are going to be a departure from the first tailgates that consecrated the term and joined the lexicon once the rear doors of station wagons opened to the delectable fare inside. Back then moms prepared ham and Swiss sandwiches, potato salad, macaroni salad, fried chicken and on special occasions, more rarefied items such as the crab dip. I recall my mother fussing over Homecoming in the 1960s. Whatever the occasion, the night before the game, nimble-fingered women engaged in this expected ritual. By game time the women were spent, fixating on visions of frozen daiquiris in hot weather or spiked hot cider in the cold.

By the '90s tailgating grew to more fantastic dimensions when, with the SUV's capacious body size, a mother lode of food could be offered as well as all the other accoutrements of the day: sun umbrellas rain umbrellas, chairs, chaise lounges, school banners,

and sound systems. Tailgaters became veritable homesteaders staking out land in their respective parking lots. In recent decades menus changed to keep up with the times as tailgaters began to order out. Restaurants responded, offering tailgating menus. Jean Poe Martin of Nofo at The Pig in Raleigh noted that tailgaters want personalized menus and lots of variety in food. "We fix them everything from tenderloin to barbecue sandwiches," she said. "But many are still convinced they have to have fried chicken."

Now that the moment for the gourmet tailgate has arrived, listen up. Following are three tailgating menus that will launch your Saturdays to new culinary heights and make you winners all day and all night long.



A TAILGATE PICNIC

Foster's Market in Durham, Chef Sara Foster

Spicy Pimento Cheese & Crostini or Bagel Chips
Grilled Vegetable Antipasto with Herb Chevre
and Crostini
Tarragon Chicken Salad
Roasted New-Potato Salad
Foster's Brownies

All recipes appear in Sara Foster's *The Foster's Market Cookbook*, and the dishes are available at Foster's Market. Ms. Foster's tailgate menu works beautifully together. I have always loved Foster's Tarragon Chicken Salad. Thin slices of Granny Smith apples and halved red grapes perfectly complement the tarragon mayonnaise dressing flavoring succulent hunks of chicken. The Vegetable Antipasto gives us what we want more of lately: great tasting vegetables. Here they are grilled and dressed: squash, onion, red peppers and zucchini. The balsamic vinaigrette dressing draws flavor from chiffonade of fresh basil. The roasted potato salad's a comfort food on a gourmand high. Sara Foster's pimento cheese and brownies begin and end a great day at the game.

Recommended wine: **Big Fire Pinot Gris Oregon 2001**

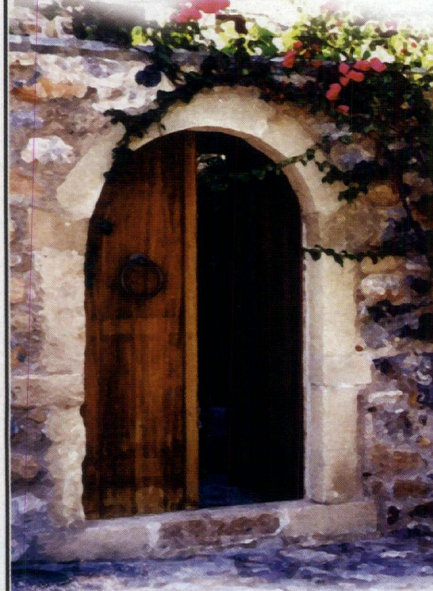
Fosters Market of Durham

2694 Durham-Chapel Hill Blvd., Durham, NC 27707

Phone: 919-489-3944

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TAILGATING SPECIALS

The Barbecue Joint, Chapel Hill,
Chef Damon Lapas

Barbecue Tray with Slaw,
Cornbread, Icebox Pickles &
Beer, Baked Beans
Country Sausage & Cheese Grits
with Molasses Onion Jam &
Sage Pesto
The "Killer Kowalski" Platter:
Kielbasa, Mustard & Dill
Potato Salad, Borscht, Red
Cabbage & Apple Slaw
Barbecued Catfish Sandwich
with Tartar Sauce
Cheeses & Pickle Plate: Okra,
Cauliflower, Asparagus, Icebox
Pickles with Local Farmhouse
Cheeses, Crostini and
Barbecued Peanuts.
House-cured and Smoked
Alaskan King Salmon on Rye
Toast with Mustard and Herbs.

The barbecue tray in this group is a winner with baked beans spiced with homemade tasso. The country sausage ranks second, especially for you Atkins devotees if you can give up the cheesy scrumptious grits. (These links speak either Polish or German with some heat.) The sage pesto dressing won my taste nubs, exotic sage mingling with the sweet jam. Other gourmet high notes: the borscht made from golden beets, the cheeses on The Plate from Celebrity Farm and Chapel Hill Creamery, the salt-cured then smoked Alaskan King Salmon. Chef Lapas, who grew up in Kinston and attended the New England Culinary Institute, has forged a cuisine that's smoky, fresh, richly flavored and bears his distinctive signature.

Recommended wine for all but the Salmon: **Hope Shiraz Australia 2000**

Recommended wine for the Salmon:
Prá Soave Italy 2000

(For orders for more than 10 people,
please call 24 hours ahead)

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Phone: 919-932-7504
Hours: 11 a.m.-9 p.m. M-Sat



TAILGATING FOR A CROWD

Nofo at The Pig, Raleigh at Five
Points, Chef Dereck Evans

1st Quarter

Pimiento Cheese Stuffed Celery
Artichoke Pickles
Deviled Eggs
Cocktail Tomatoes with Sea Salt
and Ground Pepper

2nd Quarter

Barbecue Chicken Salad on Buns
Tenderloin on Yeast Rolls with
Horseradish Mayo
Country Ham Biscuits with
Honey Cup Mustard

3rd Quarter

Layered Potato Salad
Curried Black-Eyed Pea Salad
Broccoli Salad
Mango Jalapeno Slaw

4th Quarter

7 Layer Caramel Cake
Peanut Butter Meltaways

Artichoke pickles and deviled eggs (these are made with mustard) are right up there with watermelon-rind pickles on my list of 1st-quarter fare so as not to fatigue before the 2nd when I'd have to recommend tenderloin with horseradish mayo. After my half-time thirst quenchers, I would segue to the mango jalapeno slaw. That's green cabbage, minced jalapeno and sliced fresh mangos. I'm a 3rd-quarter fanatic. I think everything should happen in the 3rd quarter, so I'd order all of the Nofo 3rd. My 4th-quarter plan would be to sit on the bench, but the ladies at Nofo said men love the 4th, sweet as they are, I guess, or perhaps this is when they suffer end-of-the-game low blood sugar. Whatever, certain Y chromosomes have been known to pop peanut butter meltaways like mad in the 4th, and some guys pop them all day. Not fair. If I did that, I'd have to stop at the gym on the way home.

Recommended wine: **Trapiche Malbec Argentina 2002.**

Nofo at the Pig

2014 Fairview Road, Raleigh, NC
Phone: 919-821-1240
Deli Hours: 10 a.m.-5:30 p.m. daily

(All wines suggested by The Wine Market)

Cork Report

by Barbara Ensrud



CAB FRANC: THE NEXT RED HOT ONE

Merlot had its run... and is still in the race. At the moment, syrah is probably the fastest growing among red wines, but there's another juicy red lodged in the wings poised to win the hearts (and palates) of American wine drinkers: cabernet franc. Its berryish fruit teems with enticing aromas and lively flavors of red currants or raspberries.

There's not a lot of it grown in this country yet, so the name may puzzle you. It is indeed a relative of cabernet sauvignon, which is better known and by far the most widely planted red grape in the world—grown from Chile to Bulgaria, France to Australia, California to Tuscany. In Bordeaux, the two often grow side by side, cabernet sauvignon predominant in the Medoc region, cabernet franc (along with merlot) in Saint-Emilion.

Just to give a notion of how highly valued cab franc blends can be, take note that the top-ranked Saint-Emilion wine, Chateau Cheval-Blanc 2000, currently goes for over \$600 a bottle. Collectors clearly expect it to rival the 1947, considered the best vintage ever for this property; it recently fetched over \$5700 a bottle at auction. Its little brother, a second label called Petit-Cheval 2000, brings \$150 a bottle!

In the Loire Valley region of France they've known for centuries how tasty the wine can be, Cabernet franc being the sole grape used to make reds Chinon, Bourgueil (boor-guey) and Saumur (so-mure). Fifteenth-century author Francois Rabelais consumed copious quantities of each, and I predict that when Americans discover how delicious cab franc can be, they'll go for it in droves.

Some 50,000 acres of cab franc are grown in France; in the US, less than a tenth of that, mostly in California where the grape is used mainly as it is in Bordeaux—for blending with cabernet sauvignon or Merlot. Increasingly, however, we are seeing more of it as a varietal on its own. Earlier versions of cabernet seemed rather one-dimensional to me, but recent vintages have packed a lot more fruit and flavor. More of it is used in Bordeaux-style blends of late, as in Duckhorn's 2001 Decoy, which is 60 percent cab franc.

The surprising thing about the grape is how well it does in wine regions east of the Rockies, on Long Island and down the mid-Atlantic from Maryland to Georgia, and right here in North Carolina, places where cabernet sauvignon doesn't always fully ripen.

Cabernet franc made quite a splash at the August Southern Foodways Alliance field trip in Asheville. Southerners from near

and far gathered at The Inn at Biltmore for "A Taste of Appalachia"—including a blind tasting of three Appalachian-grown cabernet francs and one from California:

Biltmore Estate Chateau Reserve 2001, NC,	\$15
M. Cosentino 2000, Napa Valley, CA,	\$34
Tiger Mountain Vyd's 2001, north GA,	\$23
Valhalla Gotterdamerung 2001, western VA,	\$25

When asked for a show of hands as to which wines were not grown in the South, each received votes, but the Biltmore Estate Chateau Reserve 2001 won the majority. Most of the tasters thought it was from France or California and were quite shocked to learn it was grown in western North Carolina.

The California wine was a close second, a dark, intensely ripe version from M. Cosentino winery in Napa Valley, very rich and persuasive. The Virginia and Georgia cab francs were lighter in color and weight but highly aromatic and very appealing to drink, particularly the Tiger Mountain, with its haunting aroma of roses and summer berries and its vibrant fruit.

Other wineries in North Carolina and Virginia grow cab franc. One of the first southern-grown cabernet francs to gain national attention was from Barboursville in Virginia. Now a dozen or more Old Dominion wineries grow the grape, as do two of the newer wineries in North Carolina, RayLen and Shelton Vineyards. And I trust, in light of its successful 2001, Biltmore will plant more of it in their high-land vineyards.

In fact, I hope more cabernet franc will be planted wherever it can be grown. It grows to advantage in Washington state as well, though not a lot of it comes our way as yet.

Less tannic than cabernet sauvignon, with a bit more pizzazz than merlot, cabernet franc is great with a variety of foods, from grilled steak or burgers to roast chicken, duckling or turkey. More quantity should have a stabilizing effect on prices too, which would be welcome. Some of the current offerings are overpriced in my view, but there's so little of it to meet growing demand that producers can get higher prices. **MM**



Barbara Ensrud is on the web at <http://www.bewinewise.com>.
Mailing address: WineWithFood, P.O. Box 51064, Durham, NC 27717

BARBARA'S PICKS GOOD CAB FRANC WINES AT NEAR-BY LOCATIONS

Styles of Cabernet Franc do vary, depending on where it is grown. Loire reds such as Chinon can be leaner and more astringent than American cabernet francs, often better with an extra year or two in bottle. California produces the ripest and boldest cab franc, such as the dynamic Niebaum-Coppola 2000 with its spicy notes and chewy texture, or the appealing M. Cosentino, which won double golds in the San Francisco Fair competition. Washington state produces some handsome cab francs. The "southerners" are typically charmers, more readily drinkable than age-worthy (with the exception of Barboursville, which can age nicely in 3 to 5 years).

Here are some recommendations of good ones to look for in the Triangle; included are a couple of blends where cab franc is a prominent component:

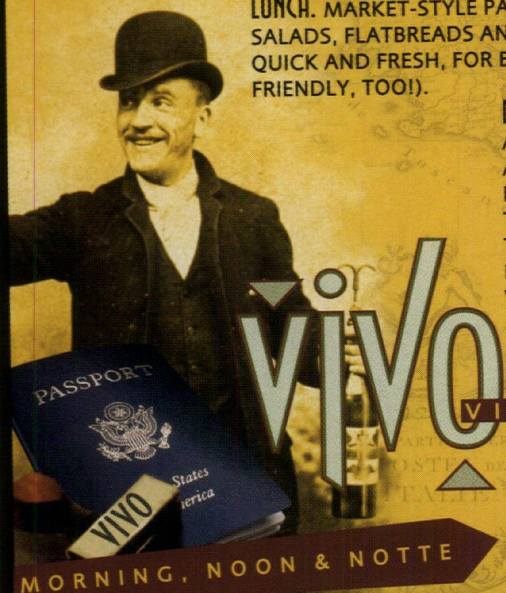
- Alexander Valley Vyds 2001, Sonoma, CA, \$20
- Badger Mountain 2001, WA, \$12
- Barboursville 2001, VA, \$30
- Biltmore Estate Chateau Reserve 2002, NC, \$18
- M. Bredif Chinon 2000, Loire Valley, \$12
- Chateau Petit-Cheval 2000, Saint-Emilion, \$150
- M. Cosentino 2000, Napa Valley, \$34
- Decoy 2001, CA, \$24
- Geyser Peak 2000, Sonoma, \$20
- Niebaum-Coppola 2000, Napa Valley, \$44
- RayLen Cabernet Franc 2001, NC, \$17
- St. Nicolas de Bourgueil, Domaine de Vallettes, Loire, \$14
- Saumur-Champigny 2001, Robt. Chadderdon, Loire Valley, \$17
- Stonegate 2000, Napa Valley, \$16
- Tiger Mountain Vyd 2001, GA, \$23
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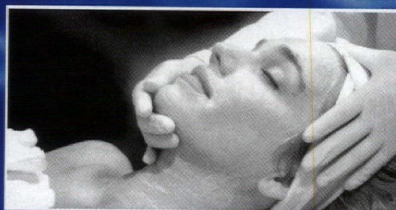
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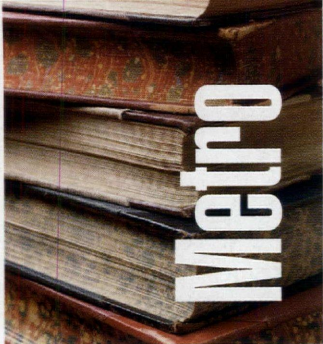
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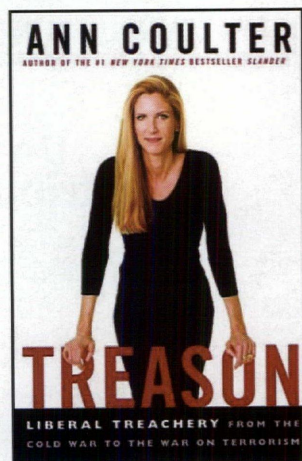
by Arch T. Allen

TREASON OR IDIOCY

Everyone agrees the right side won the Cold War when Soviet Communism collapsed over a decade ago. But a related war continues that the right side is losing. And, like all wars, this battle is politics by other means and is being fought on several fronts.

On the academic front, traditional historians, whatever their personal politics, analyze and explain historical evidence, such as the recently declassified decryptions of Soviet coded messages revealing American and British spies in the 1940s. (For a bibliography, see "MetroBooks," March 2003.) At the recent Raleigh International Spy Conference (founded by *MetroMagazine* publisher Bernie Reeves and co-sponsored by this magazine and the North Carolina Museum of History Associates), eminent British traditional historian Christopher Andrew and intelligence expert Nigel West blamed the Soviets for causing the Cold War. Their candor prompted Spy Conference moderator James Leutze, emeritus professor of history at UNC-Chapel Hill and retired chancellor of UNC-Wilmington, to lament the attitudes prevalent in American academia from the 1960s onward. On campus Leftist revisionist historians either theorize equivalent blame for the Cold War between the United States and the Soviets or directly blame the United States and absolve the Soviets.

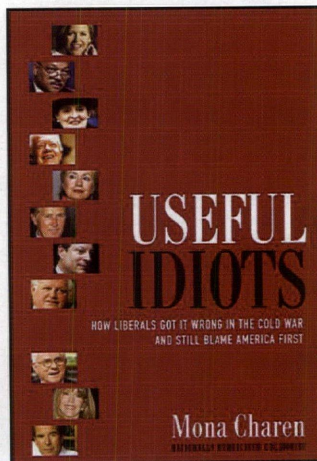
A leading American traditional historian, John Earl Haynes, re-



Treason: Liberal Treachery from the Cold War to the War on Terrorism

by Ann Coulter
Crown Forum, 2003, 355 pp.

cently described the revisionists' version of the Cold War as arising from "the moral squalor of today's academia where Communists are heroes and those who opposed communism are despised." From that milieu, revisionist historian Ellen Schrecker urges historians to use "McCarthyism" for an all-encompassing, pejorative description of the American anticommunist movement in the late 1940s and early 1950s. Using that broad brush, any portrayal of anticommunism will project images of witch-hunts. But such imagery, says Haynes, is inaccurate, and is an "act of propaganda in the academic left's campaign to rewrite history to teach that the wrong side won the Cold War."



Useful Idiots: How Liberals Got It Wrong in the Cold War and Still Blame America First

by Mona Charen
Regnery, 2003, 308 pp.

The revisionist propaganda extends to the elite media and popular culture. As a leading example, the *New York Times* still wails about McCarthyism and warns against those who dispute the revisionist version of McCarthyism and their verdict on its namesake, Senator Joseph McCarthy. The stage for the revisionist propaganda was set in the 1950s, soon after McCarthy's Senate committee began investigations of suspected Communist security risks in the government, when playwright Arthur Miller's *The Crucible* caused popular culture to adopt the witch-hunt theme as the code for McCarthyism. Decades later, the Salem Witch Trial Museum displays a large wall chart compar-

ing the Salem witch trials with McCarthyism. And Woody Allen's film *The Front*, depicting the boycotted "Hollywood Ten" screenwriters as mere well-meaning liberals, dominates public perception of them as innocent victims of a witch-hunt. Meanwhile, Lloyd Billingsley's *Hollywood Party: How Communism Seduced the American Film Industry in the 1930s and 1940s* (1998), that exposes the screenwriters as duplicitous Communist propagandists, goes largely unnoticed by the public and the media.

Despite the success of the revisionists in academia, the elite media and popular culture, the contrary truth is known if not widely perceived. In *Treason*, columnist and television commentator Ann Coulter seeks to spread the truth and change that public perception. Coulter rejects the revisionist version of McCarthyism and their verdict on McCarthy personally.

To dispel the witch-hunt comparison, Coulter explains that McCarthy's investigations were limited. They were conducted through a Senate oversight committee charged with investigating federal employees suspected of being security risks. Earlier Congressional hearings investigating State Department official Alger Hiss and the espionage accusations against him by Whittaker Chambers were not heard before McCarthy's Senate committee, but the House Committee on Un-American Activities, that also con-

vened hearings about Hollywood Communists. Thus, two key elements of the revisionist propagandistic version of McCarthyism, the Hiss and Hollywood episodes, occurred before McCarthy's Senate committee's investigation of Communists in the government and before his famous "I have a list" speech.

McCarthy gave his speech saying that he had the names of Communists in the State Department in 1950, soon after Hiss was convicted of perjury for denying his spying for the Soviets. Against the accepted wisdom that McCarthy recklessly "named names," Coulter explains that McCarthy maintained that names should be disclosed only in closed session of the Senate committee. Other Senators voted to compel him to name the government security risks publicly. Coulter also explains that the Army-McCarthy hearings, where McCarthy antagonist Joseph Welch asked McCarthy if he had "no sense of decency" to the applause of the attending press, were not a witch-hunt by McCarthy as they are generally portrayed, but a Senate inquiry into his staff's actions concerning the Army. Coulter exposes lawyer Welch, a hero to the Left for opposing McCarthy, as a hypocrite.

Despite some merit in Coulter's defense of McCarthy, even some of her fellow conservatives have criticized her efforts. Commentator David Horowitz complains that she does not concede that McCarthy was a demagogue "or that his recklessness injured the anti-Communist cause." Scholar Jamie Glazov, a staunch anticommunist and son of a former Soviet dissident, criticizes Coulter for going "over the top." And Harvey Klehr, a leading traditional historian and expert on the era, faults her on many of the details of her account of McCarthy.

Other faults of *Treason* are its title and Coulter's accusation that all liberals are treasonous. She explained to Chris Matthews on *Hardball* that the title means "that the Democratic Party, as an entity, has become functionally treasonable. ..." Obviously, the combative Coulter pulls no punches and hits hard. Here, however, she misdirects some punches and hits some wrong targets, such as anticommunist liberals like Presidents Truman and Kennedy. As Horowitz says, she fails to distinguish between "satirical exaggeration and historical analysis." Nevertheless, while wrongly calling all liberals treasonous, Coulter correctly calls some on the Left treasonous, including

Communists fronting as liberals.

Beyond treason, there is the question of nonfeasance. Coulter notes that President Franklin D. Roosevelt cavalierly dismissed an early warning from Whittaker Chambers that Roosevelt's adviser Alger Hiss was a Communist spy. Later, President Truman dismissed the House committee's investigation of Hiss as a "red herring," and Truman did not consider charges of Communist spying seriously until after Republicans took control of Congress in the 1946 elections. Soon facing resurgent Republicans in his 1948 election campaign, Truman also faced insurgency within his own Democratic Party from the Henry Wallace-led Progressives and their Communist Popular Front operatives. Only after Truman won the 1948 election did his administration prosecute Hiss, the Rosenbergs and others guilty of treason.

Coulter's title is suggested by the lament of Whittaker Chambers in his 1952 book *Witness* that treason had become "a vocation whose modern form was specifically the treason of ideas." The history of that treason should be known to the public, and *Treason* tries commendably to overcome the revisionist history propagated by the academic Left and the *New York Times*-led elite media. As Coulter has remarked, despite all the scholarly works by traditional historians like Klehr, Haynes and Ronald Radosh, revisionist history permeates our high school and college textbooks and the popular perception. Perhaps *Treason* can make the public understand that, if McCarthyism can be equated with witch-hunts, it is because there were Communist witches to be hunted.

USEFUL IDIOTS

Regarding public perception of witch-hunts, if Hollywood can gloss Communist propagandists into mere well-meaning liberals victimized by witch-hunts, media elites can be exposed as "useful idiots." For that mission, columnist Mona Charen has written *Useful Idiots*, using the phrase attributed to Lenin that the Communists could always count on support for their cause from liberal "useful idiots."

As Charen makes clear, there have been many useful idiots. For an early example, Charen cites journalist Lincoln Steffens, who visited the new Soviet Communist state in 1921 and proclaimed, "I have seen the future and it works." Following that foresight, the *New York Times*' Walter Duranty wrote favorably about Communism from the Soviet state,

where he reported falsely that collectivized farming produced sufficient food, not famine. Continuing its errors about Communism, at the outset of the Cuban Revolution the *Times* described the early Fidel Castro as merely an "agrarian reformer." Regarding the Communists in Vietnam, the *Times* abandoned its initial support for the non-Communists after the antiwar Left took over the Democratic Party. The *Times* was soon lionizing Leftists like Susan Sontag for supporting the Communists. Just before the Communist Khmer Rouge took over Cambodia, *Times* correspondent Sidney Schanberg forecast better lives for the Cambodians under the Communist Khmer Rouge. Instead of better lives, millions of Cambodians suffered a bloodbath of death, later portrayed in the movie *Killing Fields* featuring Schanberg. At the same time, *Times* columnist Anthony Lewis found the Cambodian "bloodbath debate" to be "unreal."

Charen exposes much more, including episodes involving useful idiots like Dan Rather, Jane Fonda, and Jesse Jackson. She has mined media archives for treasures of idiocy. For underlying scholarly sources, she relies on several books reviewed or discussed in *MetroMagazine*, including Paul Hollander's *Political Pilgrims* (see "MetroBooks," May 2002), Ronald Radosh's *Commies: A Journey Through the Old Left, the New Left, and the Leftover Left* (see "MetroBooks," July/August 2001), and *The Black Book of Communism*, reviewed with Robert Conquest's *Reflections on a Ravaged Century* (see "MetroBooks," May 2000).

As their subtitles suggest, both *Useful Idiots* and *Treason* relate the history of the Cold War and the Left's propaganda about it to the contemporary War on Terrorism and the Leftists who "still blame America first." Both books incorporate telling quotes from Leftist politicians, media elites, artists and actors. (*Treason* includes a whole chapter on "celebrity traitors.") There are many parallels between the Cold War and the War on Terrorism and the responses to them by the Left. The next time you hear Leftist entertainer Michael Moore whine or the Dixie Chicks chirp about their free-speech rights being suppressed, think about the propaganda and hypocrisy of the Left exposed in these two books.

Was it treason or idiocy by the Left during the Cold War? Which is it now during the War on Terrorism? Read *Treason* and *Useful Idiots* and reach your own conclusions. **MM**

NEW AND NOTEWORTHY

by Art Taylor

GHOSTLY LORE AT WILMINGTON'S CRIME FESTIVAL

Murder by the Sea

First on this month's agenda is actually an event from the final weekend of October: the Third annual Cape Fear Crime Festival. Held in Wilmington on Halloween weekend (appropriately!), "Murder by the Sea" offers the opportunity for mystery writers and mystery readers alike to indulge in their favorite pastime.

The keynote speaker for this year's conference is Carolyn Hart, author of the *Henrie O* series, the *Death on Demand* series (most recently 2003's *Engaged to Die*) and more than a dozen other books, including several novels for children and young adults; she will speak on Saturday evening. Also, awards for the conference's short story contest, judged by local favorite Margaret Maron, will be presented at the Saturday dinner.

Friday's speaker is Guest of Honor Carole Nelson Douglas, whose latest book is *Cat in a Neon Nightmare* (15th in the series). And in addition to author readings, book signings and panel discussions, the conference will host at least one tour of a historic (and possibly haunted?) cemetery. Dare I say it? The whole weekend is to die for.

"Murder by the Sea" takes place Oct. 31-Nov. 2 at various venues around Wilmington, including the Northeast Branch of the New Hanover County Library and Bristol Books. Cost: \$35 before Oct. 20; \$45, on-site registration—for all on-premise events. For more information, including a schedule and a listing of possible panels, visit the Web site at www.galleone.com/cfcf.htm.

TWO MORE WILMINGTON HIGHLIGHTS...

David Gessner

Working backward through the month: UNC-Wilmington's Department of Creative Writing hosts a free reading by David Gessner, author of *Return of the Osprey: A Season of Flight and Wonder*, on Monday, Oct. 13, at 8 p.m. in Cameron Hall Auditorium. An assistant professor of creative nonfiction at UNC-W, Gessner is also the author of *A Wild, Rank Place: One Year on Cape Cod* and *Under the Devil's Thumb*. For more information, contact the UNC-W Department of Creative Writing at 910-962-7063.

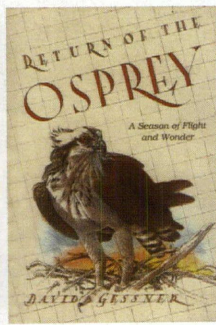
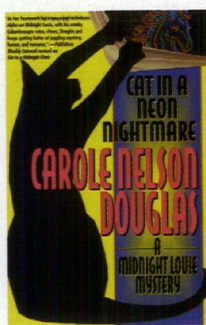
NC Writers' Network Conference

If you're beginning to get the idea that Wilmington may be the place for readers and writers this fall, you may well be right. While the Cape Fear Crime Festival dominates the final weekend of October, the North Carolina Writers' Network Fall Conference is also scheduled for Wilmington and will be keeping would-be writers and editors busy throughout the month.

Beginning on Saturday, Oct. 4, and continuing for six weeks, the NCWN hosts "Editing Is Good

For You," a workshop led by Duncan Murrell, award-winning freelance journalist and former editor at Algonquin Books. Participants will learn both the basic and the more nuanced skills of editing, discuss the role of the editor and learn to improve their own work for submission and publication.

The workshop takes place at Coastal Carolina Press in Wilmington. Cost for the six-week session is \$90 for NCWN members and \$110 for non-members. For registration or more information, contact the Writers' Network at 919-967-9540 or visit at www.ncwriters.org, where you can also get advance information on the Network's Fall Conference.



WRITING ABOUT THE WAR

Can Robert Morgan do with the Revolutionary War what Charles Fraser did for the Civil War?

The award-winning author and Oprah Book Club honoree (for *Gap Creek*) turns to late-18th-century North and South Carolina for his new novel *Brave Enemies* (Algonquin Books). The book centers on 16-year-old Josie Summers, a mountain girl whose domestic turmoil, romantic entanglements and combat as a member of the NC militia (disguised as a boy) take readers through a place and era not often dealt with in contemporary literature. Morgan's novel, which has already received a starred review from *Publisher's Weekly*, will be released mid-month, and a 16-city nationwide tour will bring him to the Triangle later this fall.

Another of Algonquin's authors, Stella Suberman, turns her attention to a more recent era—World War II—with her new memoir, *When It Was Our War: A Soldier's Wife on the Homefront*. Suberman has several ties to the Metro area: She lived in Chapel Hill and Raleigh from the end of WWII through the mid-1960s and during that time worked at the NC Museum of Art and at the *News and Observer*. At age 76, she published her first book, *The Jew Store*, a critically acclaimed account of Jewish life in rural Tennessee. The tour for her latest book brings her to the Triangle this month for a reading at Raleigh's Quail Ridge Books on Wednesday, Oct. 1, and at McIntyre's Books in Farrington Village on Thursday, Oct. 2.

For perspectives on yet another war, McIntyre's also welcomes news reporter Anne Garrels, who was

among the few journalists who stayed in Baghdad throughout the American invasion of Iraq. On Saturday morning, Oct. 4, Garrels will read from her new book *Naked in Baghdad: The Iraqi War as Seen by NPR's Correspondent* (Farrar Straus & Giroux).

And with an alternative look at the war on terrorism, Cary-based journalist David Portorti—who lost a brother in the World Trade Center attacks—visits McIntyre's on Sunday afternoon, Oct. 5, to read from *September 11th Families for Peaceful Tomorrows: Turning Our Grief into Action for Peace* (RDV Books/Akashic Books).

DISTINGUISHED VISITORS

Several highly noteworthy authors will be visiting the area this month—but unfortunately two of them are appearing at the same time (so choose wisely).

Award-winning and best-selling mystery novelist James Lee Burke comes to Quail Ridge Books on Friday evening, Oct. 3, to read from his latest novel in the Dave Robicheaux series: *Last Car to Elysian Fields* (Simon & Schuster). This one finds the New Iberia, LA cop in the Big Easy—at least for a while.

Best-selling author Pat Conroy will be on the University of North Carolina campus on Tuesday evening, October 7, to receive UNC's annual Thomas Wolfe Prize and give a free public lecture. The event will be held in Hill Hall auditorium, Chapel Hill.

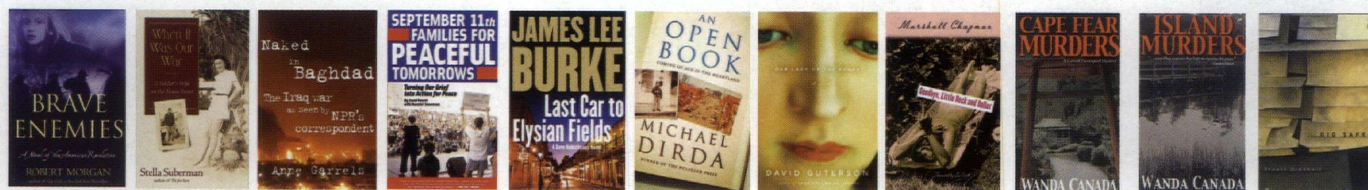
Pulitzer Prize-winning Washington Post columnist Michael Dirda comes to Quail Ridge Books on Monday evening, Oct. 27, with his new memoir *An Open Book: Coming of Age in the Heartland* (Norton). The book recounts Dirda's burgeoning love of literature in 1950s and '60s Ohio (and in a family that didn't share his admiration for books).

On that same evening at Durham's Regulator Bookshop, David Guterson—who won the PEN/Faulkner Award and the American Booksellers' Association Book of the Year Award for *Snow Falling on Cedars*—reads from his new novel, *Our Lady of the Forest* (Knopf).

GOOD OL' GIRL

Singer/songwriter Marshall Chapman—whose songs appeared in the musical *Good Ol' Girls*—will read from her new book *Goodbye, Little Rock and Roller* (St. Martin's Press) at McIntyre's Books on Saturday morning, Oct. 18. A memoir (of sorts), the book revisits places she's traveled and adventures she's enjoyed, using a dozen of her own songs as a framework.

And speaking of *Good Ol' Girls*, the regional tour of the hit musical—based on the stories of Lee Smith and Jill McCorkle—returns to the state this month with several Eastern NC performances: the Clayton Center in Clayton on Friday, Oct. 17; the Kitty Hawk Elementary School in Southern Shores on Saturday, Oct. 18; Thalian Hall in Wilmington on Thursday, Oct. 23, and the Carolina Civic Center in Lumberton on Saturday, Oct. 25.



OTHER NEW RELEASES

North Carolina ties abound this month, with several new releases by local authors, and many with a local twist.

Just in time for the State Fair, UNC-Wilmington history professor Melton McLaurin offers us *The North Carolina State Fair: The First 150 Years, 1853-2003*, published by the NC Office of Archives and History. He'll be discussing the fair's history on Thursday evening, Oct. 9, at Raleigh's Quail Ridge Books.

Another Wilmington author, mystery novelist Wanda Canada, will read from her books *Island Murders* and *Cape Fear Murders*, on Sunday afternoon, Oct. 19, at McIntyre's Books in Ferringington Village. Both are set on the NC coast.

Two local writers, Courtney Jones and Misha Angress, are among the *Best New American Voices 2004* (Harvest Books), and will read their contributions at Durham's Regulator Bookshop on Tuesday evening, Oct. 21.

Another new voice is Jack Riggs, a North Carolina native making his debut with *When the*

Finch Rises (Ballantine), a novel set in the 1960s mill town of Ellenton, NC. Riggs will be reading at Quail Ridge Books on Friday evening, Oct. 24, where he'll be joined by Lee Smith, celebrating the paperback publication of her bestselling novel *The Last Girls*.

Then back at the Regulator the following Tuesday, Oct. 28, is gifted children's book author Jackie Ogburn—a local favorite—who will read from her new picture-book fairy tale *The Lady and the Lion* (Dial Books).

BARNES & NOBLE BOOKFAIR

On Friday and Saturday, Oct. 24-25, Barnes and Noble Booksellers across the state will host a bookfair to raise funds for the state's libraries. Before shopping on these days, stop by your local library and pick up a voucher to use when making your purchases at the store. It's a fun way to support your local libraries and find great reads at the same time.

WESTWARD HO!

Finally, a couple of events just west of our market are

worthy of mention—and also worth the drive.

Playwright Edward Albee, whose works include *Who's Afraid of Virginia Woolf?* and last year's Tony Award-winning *The Goat*, will speak at Guilford College in Greensboro on Wednesday and Thursday, Oct. 1-2. Wednesday's talk is "The State of Theatre and the Arts in America" and Thursday's is "An Evening with Edward Albee: Improvisation and the Creative Mind." Both talks take place at 7 p.m. in Dana Auditorium, and are free and open to the public. (And Guilford's Bryan Series boasts some other big speakers, with Ken Burns on Nov. 6 and Sidney Poitier on Dec. 2.) For more information, call 336-316-2308 or www.guilford.edu/bryanseries.

Not far down the road, Elon College welcomes Pushcart Prize-winner and NEA fellow Stuart Dischell for a reading from his latest poetry collection, *Dig Safe* (Penguin), on Tuesday, Oct. 7. Dischell teaches in the M.F.A. program at UNC-Greensboro and has published two other books of poetry: *Evenings & Avenues* and *New Hope Road*. The free reading takes place at 7:30 p.m. at Yeager Recital Hall. **MM**

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In from the cold:

SPIES AND SCHOLARS SHARE SECRETS IN FIRST RALEIGH ESPIONAGE EVENT

How appropriate it was that some of the best-known and most highly respected figures in the field of espionage gathered in Raleigh at the same time that British Prime Minister Tony Blair seemed on the verge of losing his head in the furor over the use of intelligence in justifying Gulf War Two. You see, the six men gathered on the auditorium stage at the Museum of History for the first Raleigh International Spy Conference, August 27-29, were there to talk about the truth of intelligence as well as its misuse.

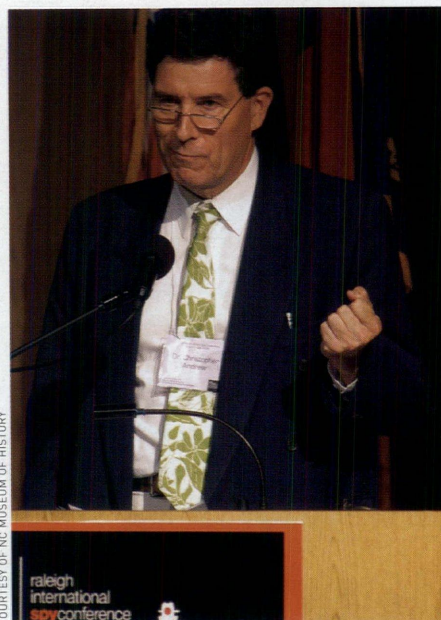
In one chair sat the man regarded as “probably the ablest” Soviet agent in the United States—retired KGB General Oleg Kalugin. To him, truth today means NOT trusting the rulers of Russia.

“Believe me,” Kalugin, who became a US citizen as recently as a week before the conference, told the audience, “the KGB has not changed.” The Soviets and now Russians “were always afraid of the United States,” he added, and warned that anyone who puts faith in the continued leadership of President Vladimir Putin had best be wary. “A revolution could happen tomorrow,” said Kalugin, who was branded as a traitor and stripped of his pension and awards by Mikhail Gorbachev a decade ago. Now that the Cold War is over, Kalugin said a “sense of complacency” has taken over among US intelligence services. Such an attitude is dangerous, he explained, noting that, “Today, over 60 percent of the Russian government is run by the KGB and the military.

“Don’t allow yourselves to lapse into complacency,” he stressed emotionally. While Russians eagerly embraced the United States and democracy when the Soviet empire collapsed, a decade of hardship has embittered many. “Kill the Yankees,” he said chillingly, “was a hit song in 2002.”

Seated nearby was Christopher Andrew, the

Cambridge University don who, as the leader in the field of intelligence history, has documented for the world the intimate details of the skullduggery that so dominated the Cold



COURTESY OF NC MUSEUM OF HISTORY

Dr. Christopher Andrew: Official historian of the British Security Service (MI5).

War for 50 years. To Andrew, who himself now has “top secret” clearance as he writes the official history of the British secret security agency MI-5, the truth of the documentary record is clear, even if some people choose not to believe it.

Through books such as *KGB: The Inside Story* (written by Andrew with KGB Colonel and double agent Oleg Gordievsky in 1990) and *The Sword and the Shield: The Mitroshkin Archives* (with KGB Colonel Vassily Mitroshkin in 2000), Professor Andrew reminds the West of the dangers posed by Soviet penetration of the Franklin Roosevelt administration and widespread Soviet-sponsored spying and sub-

versive activities during the Cold War. He struck the same theme from the podium, saying that, had FDR died in 1944, as was expected, “the United States would have had a Soviet controlled president” in vice-president Henry Wallace. According to the Soviet archives, Wallace had planned with the KGB his new cabinet that included American Soviet agents Larry Duggan and Harry Dexter White.

Despite the disclosures of Soviet secrets and the identity of spies such as Julius and Ethel Rosenberg and Alger Hiss through the deciphering of codes known as Venona, Andrew said much of America “has been in denial.”

According to Andrew, the Soviet Union, led by paranoid dictators who only wanted intelligence that justified their own preconceived notions of events, did not believe or chose to ignore intelligence delivered to them by leading agents such as Kalugin, whom Andrew called “probably the ablest Russian intelligence officer ever stationed in the United States.” Said Andrew: “Yuri Andropov became even more paranoid and apocalyptic” fearing a nuclear first strike by Ronald Reagan as he neared death. In the late 1950s and early 1960s, faulty intelligence led to the “dangerous” and “deluded” decisions to deploy nuclear missiles in Cuba.

The truth of the matter, Andrew insisted, responding to the statement of Conference moderator, Dr James Leutze, that US intellectual thought places blame for the Cold War equally between the US and the Soviet Union, is that the whole cost and length of the Cold War rests almost completely with the men who led the Soviet Union to its ultimate implosion.

“The Cold War was caused by the Soviet Union, was sustained by the Soviet Union, and was ended by the Soviet Union when it collapsed,” he said emphatically. “It was—and is—as simple as that.”

TRUTHS FROM THE HOME FRONT

Another star attraction at the conference was CIA Officer Brian Kelley, who saw the truth provided by intelligence gathering perverted to the point that it almost ruined his career. Kelley, the "wrong man" unjustly suspected by the FBI in the Robert Hanssen affair, was making his first public appearance since his exoneration. His story was revealed on CBS' 60 Minutes last February (the segment was re-broadcast the Sunday before the Raleigh conference) and demonstrated the same ongoing theme of how bad intelligence can be dangerous. Kelley invited retired FBI agent David Major and FBI polygraph expert Ken Shull on the stage with him to tell his story.

Keith Melton, who has pieced together the most valuable collection of Cold War spy technology, came to Raleigh to share the evidence he has gathered over the years to document Soviet spying. Using slides of spy craft equipment and original KGB training drawings, he guided the audience through the sophisticated means by which Hanssen and another notorious spy, John Walker, were able to get information to their Soviet handlers.

Spying continues today and the need for accurate intelligence and interpretation is perhaps greater than it was during the Cold War. Melton said that he supports the US Patriot Act and the greater latitude the law gives the FBI and other agencies in cracking down on terrorists and spies. In answer to a question that voiced concern about the erosion of liberty that can come from increased surveillance powers, Melton pointed out that there is a delicate balance between freedom and security and noted that most of the new powers provided to government agencies in the new legislation are simply a reaction to the rapid changes caused by technology. "When wiretap procedures were written, it was assumed everyone had one telephone. Terrorists and spies now use 10 or 12 phones and cell phones, so the laws to seek warrants from the special foreign intelligence court set up for this had to be updated so we can deal with the reality of the technology employed by our enemies."

Enemies of the United States face a choice: Do they go to the time and expense of trying to re-create US technology such as in the latest microchips? Or do they steal the design through a spy? "Espionage," he added, "is a great force leveler. ... Espionage is a growth business," he warned. "It makes money."



Nigel West (left) and General Oleg Kalugin formed part of the diverse panel of intelligence experts.

THE RELIGIOUS FACTOR

Hayden Peake, head of the Historic Intelligence Collection at the CIA, who presented a session discussing the best books to read on the subject of intelligence matters, and author Nigel West, a former Member of Parliament and a recognized international authority on intelligence warfare, rounded out the group. For the better part of three days, the six men endeavored to share as much knowledge as they could about the past—and the

future. All expressed deep fear of the worldwide threat posed by Islamic fundamentalists. Andrew and West talked with me at length about what Andrew called "holy terror."

West, who has written extensively about the MI6 and MI5 intelligence agencies, sees the Hutton Inquiry in UK as very important in shaping the future use of intelligence in world events; he inscribed his book about Venona: "Speak truth unto power."

As the Blair government has now been given a pass on the Iraqi "sexing up" affair, as Andrew described it, he too was thinking about the justification for another Gulf War.

"My job is to tell the Prime Minister what the PM does not want to know," he wrote, quoting a former UK intelligence chief.

IN OTHER WORDS, THE TRUTH.

(The conference was founded by Bernie Reeves and co-sponsored by Raleigh Metro Magazine and the NC Museum of History Associates. The 2004 Raleigh International Spy Conference has been set for the same date, the Wednesday through Friday before Labor Day. The theme will be intelligence and the threat of terrorism.) **MM**

See what you've been missing.

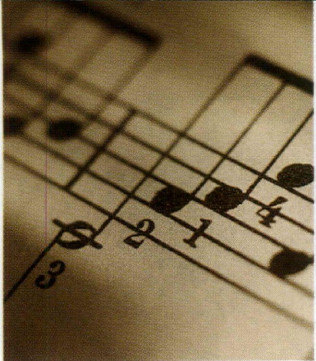


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PvW

by Philip van Vleck

Songs for a novel take wings

AUTHOR MADISON SMARTT BELL SINGER, CATALYST ON NEW ALBUM

One of the most surprising album releases of 2003 comes courtesy of novelist Madison Smartt Bell and poet Wyn Cooper. What began as nothing more than a side project undertaken in the service of Bell's latest novel, *Anything Goes*, blossomed into the full-length CD titled *Forty Words for Fear*. The album was produced by Tar Heels Don Dixon and Jim Brock and recorded at Mitch Easter's Fidelitorium recording studio in Kernersville, NC. Scott Beal released *Forty Words for Fear* on his North Carolina-based label Gaff Records.

All *Music Guide's* review of *Forty Words* noted that the album is comprised of "a collection of lyrics that feel more like short stories set to songs that function like illustrations in a book of dreams. The instrumental performance has a raggedy quality that plays up the rough edges of the words."

Given the uniformly arresting lyrics, the album really pivots on Bell's vocal performance and the arrangements of Dixon and Brock. Bell's voice is a wonderfully alluring, raggedy-assed instrument that truly realizes the weight of the lyrics.

Dixon and Brock's music is extremely lucid. The feel of what they do on *Forty Words* is an ideal sonic realization of Bell and Cooper's lyrics.

In the studio, Dixon handled bass and acoustic guitar and Brock played drums. Bell sang and played rhythm guitar. Red Clay Rambler Chris Frank was the utility man (banjo, tuba, trombone, organ), and Mitch Easter engineered and played lead guitar. The result was an extremely high level of musicianship and a collection of shadowy, haunting songs, the best of which



Bell and Cooper

include "On 8 Mile," "The Here Below," "Blue Nun" and "What God Had Up His Sleeve."

Author Madison Smartt Bell is the catalyst for all this literary and musical activity. A native of Tennessee, Bell attended Princeton University, graduated in 1979 and published his first novel, *The Washington Square Ensemble*, in 1983. He currently heads the creative writing program at Goucher College in Baltimore. Bell has published 11 novels and two collections of short fiction, along with numerous short stories and essays.

Anything Goes chronicles a year in the life of a cover band that plays clubs on the East Coast.

"I worked on it off and on for a long time because I was also doing a long historical novel that needed to come out first, according to my career plan," Bell

explained. "My grad school friend Wyn Cooper, who accidentally wrote Sheryl Crow's first hit single ['All I Wanna Do'], had been doing some songwriting with other people, but his collaborations had basically dried up at some point. He was moping about this on the telephone with me, and I had the idea to send him the manuscript of *Anything Goes*. I proposed to him that he write some songs for the novel, songs in the manner the band would've written them. I have no ambition or talent for writing songs; it was just something I planned on having in the book.

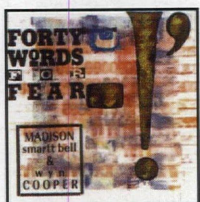
"So Wyn wrote the songs, and I figured I'd use the lyrics for free, right?" he continued. "I mean, if I used songs that had been copyrighted I'd have to pay for them. I also thought Wyn could then shop the lyrics around. The idea of me setting his lyrics to music was very much an afterthought. I didn't know if I could do it."

Asked why a cover band would be writing original material, Bell replied:

"It just became part of the plot. I did have one rebellious guy in the band writing songs that nobody wanted to play. There is this tension in the novel because some of the band members want to write songs and the band leader is adamant about not doing original material, for reasons that come out in the narrative. Some of the younger members of the band, however, sort of rebel against this rule, and that becomes the dramatic situation in the latter half of the novel.

"Writing about a band was a fantasy excursion for me," he added. "I'd observed these people. If I had a spare life, I always thought I'd like to be one of those people who played blues and standards. It's probably not half as much fun as I fantasized."

Bell went on to explain how the songs he and Cooper had written ended up in the



hands of Scott Beal:

"Scott Beal, who's the founder of Gaff Music, is someone I'd never met," Bell noted. "I'd corresponded with him as a book collector. Well, one day he sent me an email saying he'd started a record company. That was right when Wyn and I were working on the songs for *Anything Goes*, so I sent him a tape. Time went by, and I finished the novel. We'd done one last recording session, in which we'd recorded some demos and put them on CD. I sang two of the songs because we couldn't find anyone else who could sing them in the key in which they were written.

"The idea was that we could use the songs to promote the book," he explained. "We had no intention of putting them out ourselves. We'd hoped, instead, to shop them to artists like Sheryl Crow. I also sent a copy of that last CD to Scott."

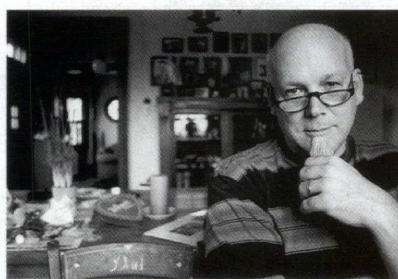
Beal in turn gave the demo tape to producer Don Dixon.

"Scott Beal sent me this tape he'd received from Madison and Wyn and asked if I thought I could do something with their tunes," Dixon recalled. "I felt like some of it was really interesting and had a lot of potential; we just had to figure out a frame for it. We needed to kind of narrow it down. I really liked the singing on two particular songs on one of the cassettes, and it turned out that was Madison singing, so that helped me hear what the material should sound like. His singing comes from the right kind of soul place. These songs on *Forty Words for Fear* can't be something they aren't; they have to be what they are, and that's how I wanted Madison to sing them."

Dixon decided to become involved in the project and

teamed up with drummer Jim Brock, a long-time collaborator, to produce Bell and Cooper's songs.

"Jim and I started talking about how we should proceed, and one of the collective decisions we made was that we would each individually come up with feels," Dixon said. "We wouldn't think too much about what song we'd apply the feel to, but we would work really hard to create a bunch of individual rhythms. So we created these loops and sent them back and forth to each other, and picked things that we felt were simpatico with how we related to the songs. Then I worked directly with Madison on what songs were gonna actually do. We had a pretty good idea about the bulk of the material for the album, but we kept things pretty loose, because I didn't want anyone getting any



Don Dixon

preconceived notions about what it may turn into, because we weren't sure what it was going to turn into. Scott and Madison were incredibly trusting when it came to that."

Dixon pointed out that they spent five days in the studio cutting the basic tracks, and the sessions were very productive.

"I'm extremely proud of what we got," Dixon noted. "Part of what we wanted to accomplish with the sonics was to make sure it sounded like guys playing, and that we had interesting sounds, but that it had that glued-up element that sounds like we're playing

together. I think we did accomplish a lot of that."

Bell is every bit as pleased with *Forty Words for Fear* as Dixon.

"Don and Jim and the whole group in Kernersville had a huge influence on the sound of the album," Bell allowed. "We had the germ for this stuff, but they really teased it out. I really didn't even know that much about these guys before, which is probably good, because if I knew then what I know now, I would've been too intimidated to show up. After working with them for a day or so, I realized that I'd had an amazing stroke of luck in getting to work with these guys. I would've been lucky just to meet them, let alone get to play with them." **MM**

For more information on Madison Smartt Bell and his writing, check: <http://faculty.goucher.edu/mbell>. For the scoop on Don Dixon, try: www.harrysimmons.com/dixon.html.

Videocentric

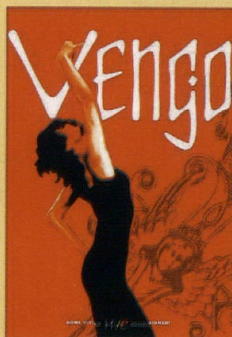
Vengo.

Home Vision Entertainment.
90 minutes.

Set in the south of Spain, in the region known as Andalusia, *Vengo* tells the story of a Gypsy family caught in a web of murder and revenge. After his brother, Mario, has murdered a member of a rival Gypsy family, Caco becomes the head of his family/village and caretaker for Mario's son, who, apparently, suffers from cerebral palsy. Director Tony Gatlif has fallen somewhat short

of the dynamism one would expect from a Gypsy vendetta film, and, on the other hand, *Vengo* isn't quite successful as a docudrama, but it does have

its beautiful moments. The flamenco music, singing and dancing are superb. Gatlif also does a fine job of capturing the rugged emptiness of southern Spain. The remote landscape is a fitting metaphor for the equally



out-of-touch social customs that continue to plague Gypsy culture. Famed flamenco dancer and choreographer Antonio Canales delivers a stirring performance as Caco, a character plagued by depression and alcohol, seemingly out of his depth in his brother's absence, who nonetheless finds within himself some-

thing truly heroic. *Vengo* is a flawed film about flawed people, yet it does have a certain resonance that makes up for some of its shortcomings.

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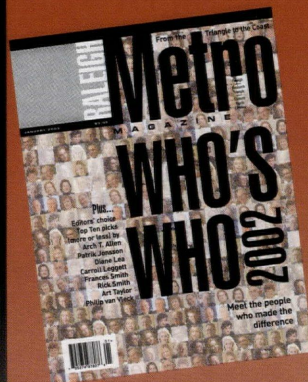
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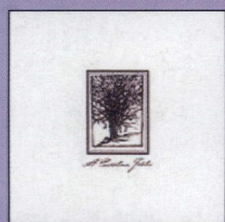
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Metro

DISCOLOGY

The Avett Brothers:
A Carolina Jubilee
 (Ramseur Records)



Seth and Scott Avett, with bassist Bob Crawford, constitute this multi-talented trio from Concord, NC. The Avett Brothers craft catchy tunes that borrow freely from bluegrass, old-time and traditional country music. Their ensemble singing benefits a great deal from the enthusiasm of the Avett Brothers, but, then, that might well be said of the

entire album. The performance recorded here has all the energy and spirit of punk rock at its best, but the attitude, as reflected in the songwriting, is much more upbeat, even poetic, at times. Special songs include "Pretty Girl from Locust," "The Traveling Song," "Love Like the Movies," "Pretty Girl from Annapolis" and "Me and God." Strongly recommended to anyone who likes Donna the Buffalo, The Gourds, or Cast Iron Filter.

MAJOR BUZZ

Suzy Bogguss:
Swing
 (Compadre)

Bogguss chalked up nine Top 15 country hits between 1989 and 1993, including the singles "Outbound Plane" and "Drive South." Bogguss was unable to



maintain her momentum with the feckless fans of Nashville pop music, and Capitol/Liberty dropped her in 1998. Since then she's self-released albums, and *Swing* is easily the best of them. Produced by *Asleep at the Wheel's* Ray Benson, the album is well described by the title. Given Benson's presence as producer, one might assume that this is western swing. Not so. Bogguss has tracked an album of swing tunes thoroughly reminiscent of Kansas City swing blues and/or the sound of Tin Pan Alley swing. She covers tunes such as Duke Ellington's "Do Nothing Till You Hear from Me," but the majority of the songs are originals, and the best of the original material was written by April Barrows, a songwriter who evinces an uncanny feel for the swing groove of a bygone era. This is a very cool album. Bogguss sings the material with a good bit of style and flash, proving that she's a very long way indeed from the end of her career.

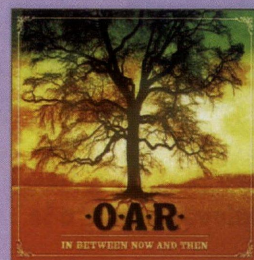
Various Artists:
World 2003
 (Narada World)

Anyone who's developing an interest in world music would do well to pick up this double-disc offering from Narada. *World 2003* is an excellent world music compilation, particularly notable for the wide variety of artists and music styles included in the 35 tracks. The fabulous young Portuguese fado singer Mariza is represented here with the tune "O Silêncio do Guitarra." The best world music comeback album of 2002, *Orchestra Baobab's Specialist in All Styles*, yields the song "Gnawoe." Malian singer Kassy Mady Diabate offers "Eh Ya Ye." The brilliant Mexican/American singer/songwriter Lila Downs—one of the most arresting voices in world music today—is represented by the tune "La Iguana." Other artists featured here include the UK group Temple of Sound, the Canadian trio Be Good Tanyas, Cuban pianist Pepesito Reyes, Uzbekistani vocalist Sevara Nazarkhan, Tex-Mex rockers Calxico, Nigerian rap artist Weird MC, Russian ska/rock/punk band Markscheider Kunst and South African gospel singer Rebecca Malope.



O.A.R.:
In Between Now and Then
 (Lava)

This former Ohio State frat band enjoyed a Dave Matthews-esque sort of success selling four albums on their own label before finally taking the major label plunge with Lava. Their sound is a roots rock amalgam that references reggae, sometimes. Band members Richard On (lead guitar), Marc Roberge (lead vocals, rhythm guitar), Benj Gershman (bass), Chris Culos (drums) and Jerry DiPizzo (sax) have a tight thing going, knocking out anthemic-type rock tunes that lend themselves very handily to expansive jamming. Their summer tour has made them something of a rock phenomenon, and one can only assume that *In Between Now and Then* is the front-end of a very large career.



EYES ONLY

NC State University and UNC-Chapel Hill have launched a new joint graduate degree program in biomedical engineering this fall. The program will offer students both a Master of Science degree and doctor of philosophy degree in biomedical engineering. ■■■ **Jack M. Greenberg**, former chairman and CEO of McDonald's Corporation, has joined the

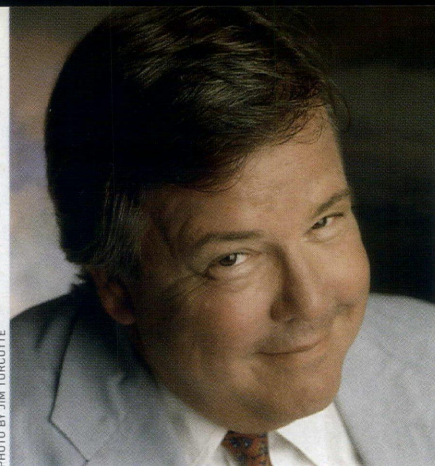
board of directors for Source Food Technology. ■■■ The venerable **Blockade Runner Beach Resort** in Wrightsville Beach has completed a 9-month renovation. Go to www.blockaderunner.com for details. ■■■ **The North Carolina Theatre** has partnered with Wake County Schools to offer free two-hour musical theatre audition workshops the week of September 29 to October 3. They will be taught by Casey Hushion and Julie Flinchum. ■■■ **Dr. Jon W. Bartley**, dean of the College of Management at NC State University, has announced that effective June 30, 2004, he will resign his post and resume his teaching career as a tenured professor in the Department of Accounting. ■■■ **The National Archives and Records Administration** announces the selection of Highwoods Properties of Raleigh as the developer for its Southeast Regional Records Center. ■■■ **The Raleigh Ringers'** holiday special has been selected for national distribution through the American Public Television exchange service to all 200+ APT stations. If you want your PBS station to air the concert, call, write or email your local station and request *The Raleigh Ringers: One Winter Evening at Meymandi—A Holiday Special*. ■■■ **WUNC Public Radio** has begun broadcasting at a new radio station located in Columbia. WUNC's award-winning news and information service can now be heard at 88.9 FM in 36 counties, providing uninterrupted coverage from Greensboro to Manteo. ■■■ Researchers from **UNC-Chapel Hill** and **Duke University** have joined groups at four other Southeastern universities in a \$45-million biodefense initiative that will work to develop new vaccines, drugs and diagnostic tests against emerging infections and against organisms that might be used in bioterrorist attacks. ■■■ **Dr. Richard J. A. Talbert, William R. Kenan Jr.** professor of history and classics at UNC, has been awarded a doctorate of letters by the University of Cambridge in recognition of his contributions to the field of ancient history. ■■■ **Secretary of Homeland Security Thomas J. Ridge** will headline the second annual Coach K & Fuqua School of Business Conference on Leadership Oct. 19-21 at Duke University. ■■■ Award-winning memoirist, poet and NPR commentator **Andrei Codrescu** will keynote the 2003 N.C. Writers' Network Fall Conference, Nov. 14-16, at the Hilton Wilmington Riverside in Wilmington. Best-selling Authors Clyde Edgerton and Haven Kimmel are among others on this year's conference faculty. ■■■ **Dr. Jon W. Bartley**, dean of the College of Management at NC State University, has announced that effective June 30, 2004, he will resign his post and resume his teaching career as a tenured professor in the Department of Accounting. ■■■ **Dr. Oscar J. Fletcher**, dean of NC State University's College of Veterinary Medicine, has announced that he will resign his post effective June 30, 2004. Fletcher will remain on the college faculty as a tenured professor. ■■■ **Alliance of Professionals & Consultants Inc. (APC)** has been named to the prestigious Technology Fast 50 Program for North Carolina, a ranking of the 50 fastest growing technology companies in the area by Deloitte & Touche LLP, a leading professional services firm. Rankings are based on the percentage of growth in fiscal-year revenues over five years, from 1998-2002. ■■■ **Global Knowledge**, a worldwide leader in information technology education based in Cary, has been awarded Windows & .NET Magazine's Readers' Choice Award. Global Knowledge was selected a winner in the "Best Training and Certification — Web-Based Training" category. ■■■ **The National Endowment for the Arts** recently announced a \$10,000 grant to the North Carolina Symphony to support the residency of pianist and conductor Ignat Solzhenitsyn which will reach communities in Raleigh, Southern Pines, Winston-Salem, and Henderson. The residency is scheduled for November 11-17. ■■■

Metro INDEX

Ranking of Raleigh region among college students for its "town quality," measured in areas with between 1 and 2.6 million residents: 1
Ranking of Boston-Cambridge for its "town quality" in regions with more than 2.6 million residents: 1
Years since Cheerwine was first introduced by its Salisbury, NC, makers: 86
Number of new states where Cheerwine will be distributed as part of a company effort to turn the cola-alternative into a "mainstream softdrink": 6
Approximate number of new NC State football fans in Athens, Alabama, the hometown of State QB Philip Rivers: 19,000
Number of children who drowned in North Carolina in the past six years: 200
Ranking of drowning as cause of accidental death for North Carolina children: 2
Ranking of White Lake in Elizabethtown among nation's safest: 1
Campaign monies legally spent by House co-speaker Jim Black for an apartment in Raleigh: \$5010
Campaign fund dollars spent legally by Rep. Michael Decker of Forsyth to buy a van in Florida this year: \$8249.50.
Campaign monies used legally by Mr. Decker to pay his son, Michael Decker Jr., to serve as his campaign manager: \$5600
Percentage of union employees in North Carolina covered by health insurance: 75 percent
Percentage of non-union employees with health insurance: 49 percent
Percentage of North Carolina workers who are unionized: 3.2 percent
Number of union jobs lost when Pillowtex closed down in Kannapolis this summer: 6000
Number of North Carolinians "taken in" by a worm-farming pyramid scheme out of Oklahoma: 30
Pounds of red worms each contractor was sent by the company: 250
Yearly salary promised by the vermiculture company to worm-farmers before it went out of business this summer: \$80,000

My Usual Charming Self

by Bernie Reeves



GENE THERAPY

I think it's a gene certain people possess that makes them think they know what's best for others. If this type of individual is not religious by nature, the tendency is toward a secular zealotry as manifested in Marxism. If the tendency is religious, they become fanatics, such as evangelical Christians or lunatic Muslims touting suicide bombs. The similarities are striking. Both groups are oblivious to factual reality and revert to emotional rants if confronted with an argument that refutes their opinion. And both secular and religious zealots are convinced that those that disagree with them are doomed to either a life of perpetual guilt or a fiery hell.

It was to the secular zealots in the US that the Soviets directed their "active measures" from the 1930s on, planting seeds of anti-Western, anti-democratic propaganda on fallow and receptive DNA. Oleg Kalugin, the most effective KGB agent in the US—and later head of counterintelligence in Moscow, just smiles when asked how he and his colleagues were so effective in their mission to turn mostly young Americans against their own country in the 1960s and '70s.

"How about the Students for a Democratic Society?" I asked Oleg. "Oh Bernie, they already felt the same way so it was easy."

In the same manner that TV evangelists exploit millions of people by tapping into their propensity to want to believe in religion, Kalugin and the KGB targeted the secular variety of the same type to persuade them to dedicate themselves to world social-



Panelists discuss issues at the Raleigh International Spy Conference held August 27-29 hosted by *Metro Magazine* and the NC Museum of History Associates

ism—heaven on earth in other words. The Student Movement then, despite its romantic façade and fierce dedication, was composed of nothing more than "useful idiots"—very much the same type of people they disdained for sending money to Jerry Falwell and Jim Bakker. In retrospect it should be renamed the Stupid Movement.

Oleg Kalugin was in town for the first Raleigh International Spy Conference, founded by yours truly and sponsored by *Metro* and the NC Museum of History Associates (see Rick Smith's coverage of the conference in this issue). He was accompanied by Brian Kelley, the CIA officer the FBI thought was Robert Hanssen; Keith Melton, the spy tradecraft guru; Nigel West, the UK intelligence expert; Hayden Peake, the curator for CIA's Historic Intelligence Collection; and Chris Andrew

of Cambridge, indisputably the world's leading intelligence scholar. The theme was The KGB in America and the revelations were fast and furious.

After the opening session, moderator Jim Leutze (recently retired as chancellor of UNC-Wilmington), reacting to the hard cold facts that the Soviet Union on its own caused the Cold War, said, "This could not be discussed on college campuses over the past 40 years." What he meant was that the accepted view in academia is that the US was either equally or more to blame for the Cold War than the Soviet Union. Why then were the intellectual and academic luminaries of the West so committed to the Soviet view? And worse, why did they enforce a moratorium on any discussion to the contrary?

The answer is that the so-called intellectual class in the US (and Europe) was

suckered into the secular religion of world socialism as embodied by the Soviet Union. Like the low-brow slob who so denigrate who sit in front of their television sets believing every word uttered by the religious hucksters, the majority of academics pledged not money, but their intellectual credibility to the church of communism.

Those on campus who did not fall for the Soviet cause were forced to keep their mouths shut and go along for fear of being shunted off to the gulag of the ostracized, their tenure denied and their role in academic affairs curtailed. The campus zealots intimidated the non-believing cowards and freedom of speech and the fair exchange if ideas were stifled. And this tyrannical condition has not abated significantly since the fall of the Soviet Union and the collapse of socialist theory. It continues its nasty little wars by other means, personified by speech codes, fatuous curriculum replacing the canon of Western civilization, and the tyranny of the politically correct apparatchiks who monitor what is said in class to ensure there is no hint of chauvinism, racism or homophobia.

Oleg, who became an American citizen just last month, just smiles.

NOTES FROM LA-LA LAND

The otherwise unappealing Christopher Hitchens, the unkempt former communist Brit who has no love for America, writes in *Vanity Fair* that Iraq is benefiting daily from the US occupation. On a recent visit he witnessed the exhumation of 3000 bodies out of an estimated 15,000 buried at 62 mass gravesites, another verification that Saddam was a monster on a level with Hitler and Stalin. He is impressed with our troops and their accomplishments in restoring the infrastructure and laying the groundwork for a democratic Iraq. Why then are our news outlets dedicated to denigrating our efforts?

....And, no surprise to me, the former head of Romanian intelligence services during the Cold War, Ion Mihai Pacepa, wrote

recently in the Wall Street Journal that Yasser Arafat is actually an invention of the KGB. Turns out Arafat is Egyptian, not Palestinian. He was hired and made over by the KGB to establish a war of terror against "imperial-Zionism" - paid for by Moscow where Arafat and others were trained in their dirty work at the Balishikha special-ops school. Of course President Jimmy Carter embraced Arafat and worked behind the scenes to help the Soviet pawn win the Noble Prize for Peace.

A friend was describing to me the immensity of the abandoned textile plants dotting the Piedmont landscape and it occurred to me they would make great casinos. North Carolina needs to drop the Lottery (another friend in the Legislature explained to me how the referendum is a political football: Democrats, following the advice of James Carville, think it brings out their people so the Republicans block it) and move on to legalize casino gambling, horseracing and sports betting. Billions of dollars are leaving North Carolina annually in out of state Lottery purchases, junkets to Las Vegas and the dozens of new casinos in nearby states, online wagering and illegal gambling. The newly unemployed can be trained for the thousands of new jobs legalization would create. The state would have revenues pouring in that would stop the Legislature from taxing us all to death, and people would be free from the fun-hating secular and religious snobs who don't trust their own fellow citizens. Best of all, senior citizens love casinos because they offer a diversity of activities, are full of life and, best of all, they are secure.

The move by Gordon Ghee, president of Vanderbilt to bring college athletics back into the university's administrative reach makes sense. Big-time athletics are the result of decisions made to save money by having booster clubs fund college sports. This has led to corruption created by television money controlled by entities that do not report to the school's administration. I

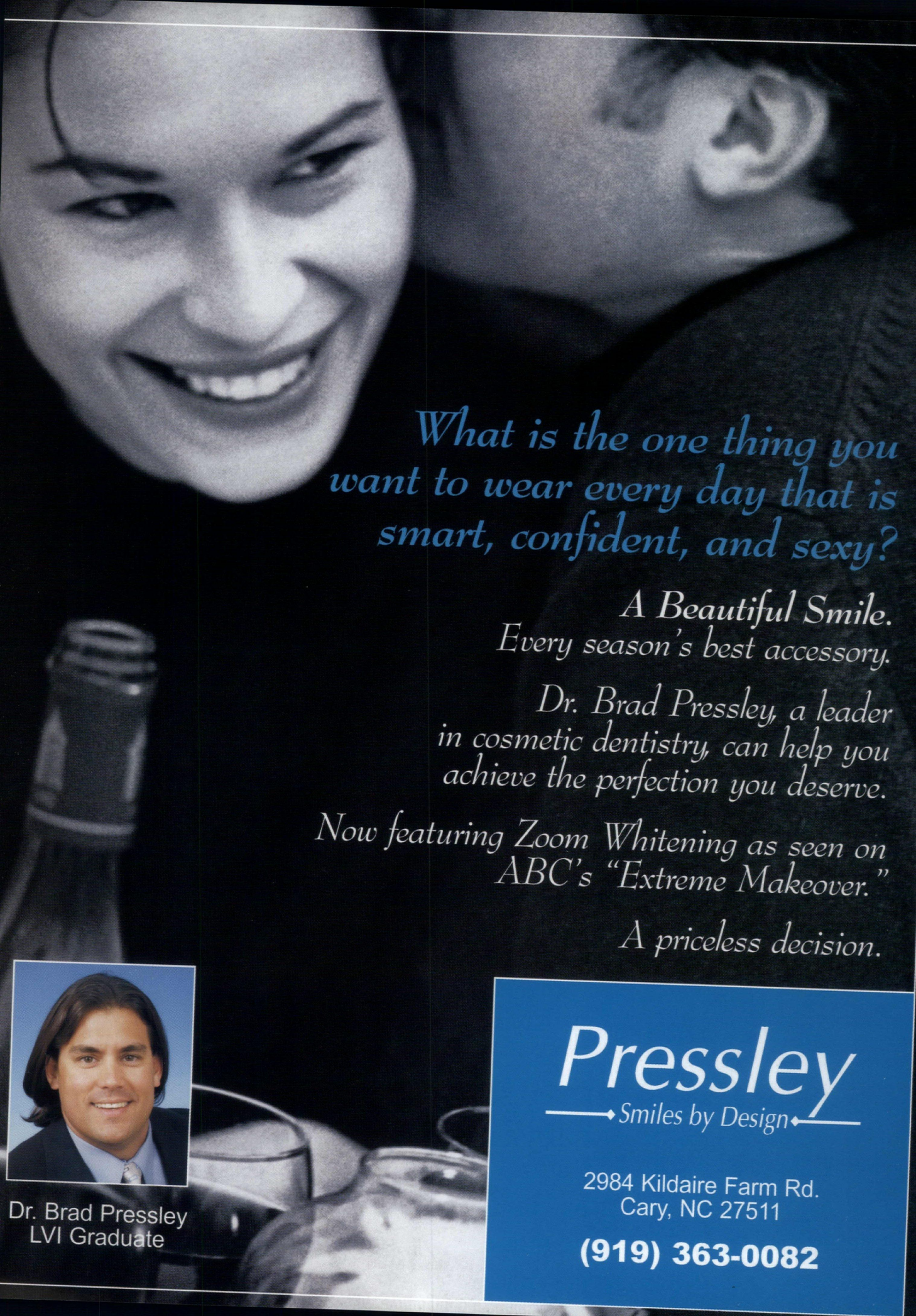
served on a committee that reviewed the activities of basketball coach Jim Valvano at NC State and was shocked to learn that the coach didn't work for the school. It's time for a change.

The best candidate in the Republican field for governor is Fern Shubert, profiled in *Metro* a year ago in recognition of her singular dedication to pointing out that the education bureaucracy in the state is failing our children and our future. Fern is an accountant and wants to apply her sharp pencil to the budget, among other issues that you can learn more about at her Web site: www.forfern.com.

The threat from Islamic terrorists will be joined by the looming threat of the European Union and a return to the primacy of the Catholic Church and the invincibility of the Pope, according to a piece from London's *Spectator* in which writer Adrian Hilton puts forth the case that Euro ministers are influenced by the Holy See that is lobbying for a "deeper cohesive force" for the EU. Already the European Court of Justice has pronounced its infallibility stating that "political criticism of its leaders is akin to the most extreme forms of blasphemy."

Add to that the anti-American hostility festering in France and Germany where 20 percent of the electorate believes that the US planned the 9-11 attacks in order to have an excuse to invade Iraq and establish world domination. Der Spiegel magazine thought it a serious enough problem in German politics that it published a 16-page section attempting to debunk the conspiracy theories.

A tip of the hat to Progress Energy. During Isabel the regional power company, highly criticized for its response program during the ice storm of 2002, was ready with a workable telephone reporting system for power outages and a fast response time to address problem areas.



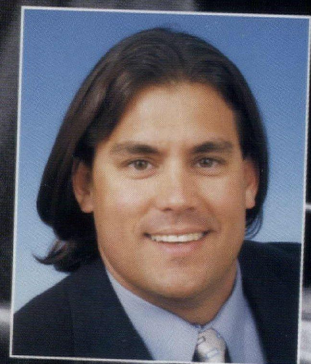
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