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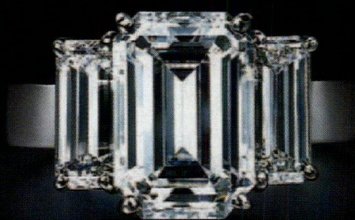
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## MARRIAGE AND OTHER RITES OF SPRING

**A**round here it's March that comes in like a lion blowing spores around the landscape, creating the urge to get hitched, so *Metro* presents our special Bridal Section to help the couple, family, friends and the extended constituency of a wedding to catch up on just what getting married these days is all about. Our experts went to work, and the result is a compilation of some of the best advice ever published in one place.



PHOTO BY BRYAN STOWALL, CAMDEN LIGHT STUDIOS

Fashion Editor Molly Fulghum Heintz presents the latest in fashionable wedding couture, Design Editor Diane Lea searches out unique venues for the big event and Mirabelle, the anonymous grand dame who wrote her inimitable column on proper behavior for Southern Ladies and Gentlemen for me at *Spectator*, rang up to say she fears our culture is back on the skids. "I must help!" she exclaimed. "Don't let them marry without me."

But even more big news. Fred Benton, the Triangle's authority on how to live better without going broke (also a former writer for me), joins the wedding team offering up dozens of good ideas for the bride to absorb before hocking the house to tie the knot. Fred will join the *Metro* editorial family as a contributing editor so look for his bylines as the year marches on.

The wedding thing put everyone in a celebratory mood. Artist-at-Large Louis St. Lewis took off for New Orleans, returning with news of Tar Heels making the art scene in the Big Easy; Wine Editor Barbara Ensrud takes an exotic editorial side trip to Porto in Portugal; Co-Food Editor Moreton Neal goes upscale with the folks at Il Palio, the AAA Four Diamond restaurant in Chapel Hill's Siena Hotel; Frances Smith puts on the after-burners as March kicks off the spring season in *MetroPreview*; and Music Editor Philip Van Vleck mambos in with a report on the hot Latin band Richard Granillo and Carnavalito.

With everyone seriously getting down, it's important to balance out the mood with a really good non-fiction book review by George Leef on FDR's Folly, Art Taylor's compendium of literary goings-on, a little sobering talk from the pulpit by Carroll Leggett, the always entertaining data from Patrik Jonsson in *MetroIndex* and a few charming tidbits from yours truly in the back of the magazine.

"In April we press the pedal to the metal with our new semi-annual Garden special section, an exclusive interview with Raleigh's own fiction super-star Kaye Gibbons, the presentation of winners of the famous NC Literary Festival's first state-wide fiction contest for high schoolers, a full look at spring fashion and another chance to vote for your choice in our annual *MetroBravo!* poll of the best and brightest from the Triangle to the Coast.

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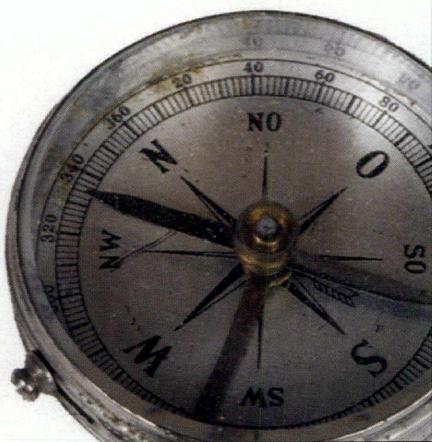
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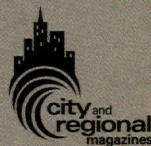
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# Correspondence

## VISION FOR DIX CAMPUS

Having commiserated vicariously through the recent accounting by Bernie Reeves of the hapless birthday celebration in downtown Raleigh (My Usual Charming Self, February 2004), I thought *Metro* and its readers would have an interest in a dialogue which could result in Raleigh's raising itself a notch or two on the "Metro Areas of the US Class-O-Meter." I hope my rant won't be seen as a diatribe aimed at the developer community or the less-than-perfect-vision crowd at "State Government," so bear with me.

I've been a Raleigh resident for 40 years. My somewhat critical tone regarding our built environment is due to a larger-city background (Baltimore) and a cherished architectural degree from NCSU. I attribute some of our town's mediocre building malaise to the inherited legacy created by the "founding fathers." Since the Capital's modest 1792 one-square-mile beginning was located in a "lonely grove of oaks, inland from any port, a place without populace, amid thorn and briar with nothing to recommend it but a courthouse, an inn and two or three scattered residences," the itinerant Legislature "wasn't from here." Guess what, most are still not from here. My point is that Raleigh was established as "neutral turf" with no real commitment to initial building-stock quality. Therefore, if my theorem holds water, the ruling body had plenty to take care of in their own backyards without having the additional burden of creating edifices in the Capital.

Where am I going with this, you wonder? Bernie Reeves has been a keen observer of the Raleigh scene for many years, and no doubt experienced the less-than-wonderful quality of much of our large-scale public and private sector development. I asked my partner to name a handful of excellent large buildings in the greater Triangle. He has an *F* in front of his *ALA* handle and was at a total loss to name more than a few. This is understandable, but inexcusable. We are the Capital of the 11th most populous state, yet down one notch at number 12. Richmond, VA, has certainly raised the bar. Finally, I'm going to ring the bell and make sense out of this ramble.

With the disposition of the Dix property rising to the forefront of "State" business, the Legislature has an incredible, once-in-a-lifetime opportunity to do the right thing. One hundred and fifty years ago the State of New York Legislature authorized the City of New York to use the power of eminent domain to acquire 750 acres in the middle of Manhattan for the purpose of building a public park. There was an international competition that produced that incredible (there's that word again) design. What's even more outrageous is that the winning entry was actually the best design—imagine that! You don't suppose we could do something like that in our Capitol City,

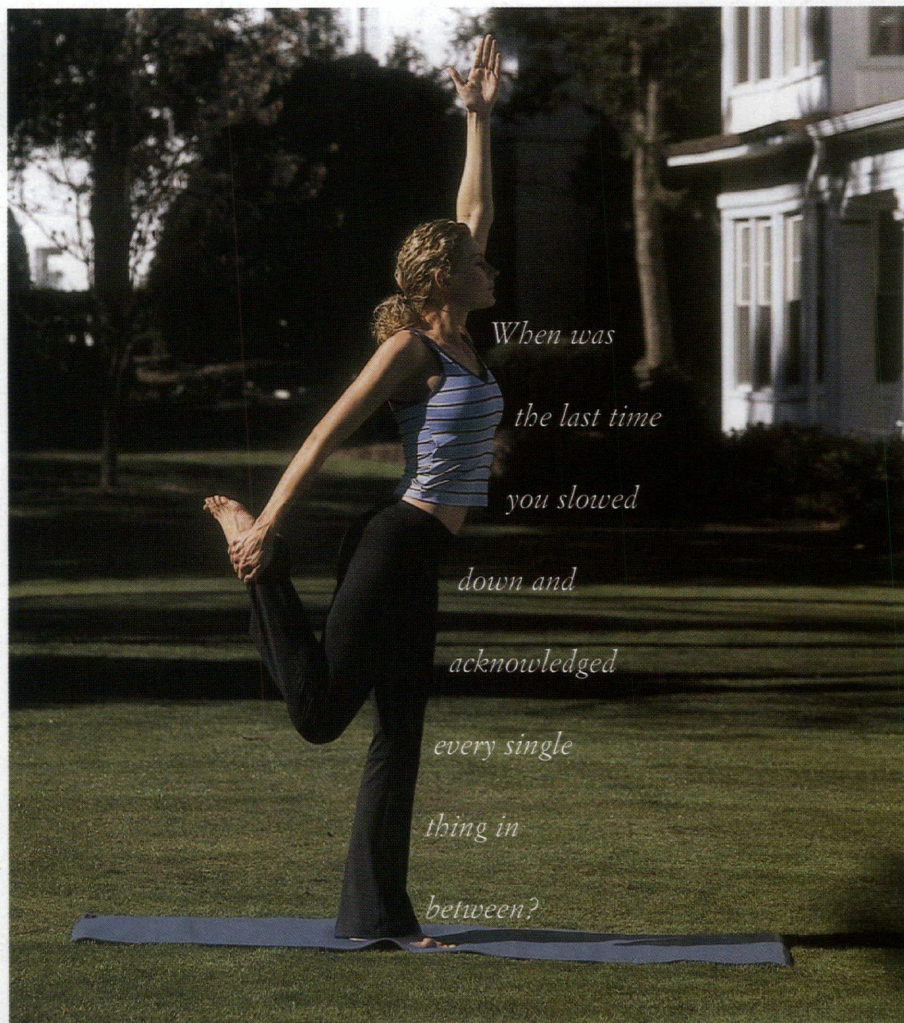
do you? Why not?

It could be relatively easy. Rally influential citizens, state-wide, to lobby our Legislators; cherry-pick the premier acreage for a world-class park; designate the perimeter as a land-lease development zone for private or public users; organize a competition to design to those parameters; sit back and wait to be inspired. Done. Again, why not?

Where exactly does Bernie Reeves, Pot-Stirrer-and-Raconteur-Extraordinaire, fit in this puzzle? Don't know, but I'm hoping you have a desire to

see Raleigh rise above so-so status. A new civic center will help, but isn't really the total solution. Eternally subsidized "Light Rail" looks good on our resume, but serves only the lucky few. An outdoor space, a veritable greensward civic cathedral "among the oaks," just might be the simple, subtle answer. Is it possible to convince our elected leaders to do the right thing for all North Carolinians in their/our Capital City? I hope so.

William. R. Hopkins, *ALA*  
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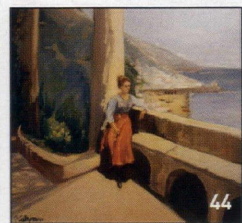
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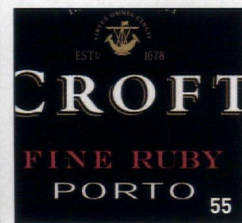
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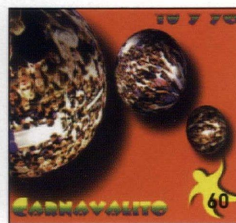
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Cover photo by Bryan Stovall, Camden Light Studios



# SECRETS OF STATE

## Alzheimer's Patients Find Expression in Painting

Residents at the Carolina House of Pinehurst suffering from Alzheimer's disease are finding self-expression through art. The results are impressive and often moving, according to many who have seen the work.



*Flower Garden* is one of 65 paintings created by Alzheimer's patients at Carolina House of Pinehurst

"The paintings are created by the residents themselves," Carolina House of Pinehurst Executive Director James Floyd recently explained, "without prompting or specific instruction from our staff. It is a beautiful thing to see." According to Floyd, the 20 patients participating in the art program have created 65 pieces of art. Floyd is pursuing creating greeting cards from the paintings and there is discussion of mounting a show to share the art with Sandhills residents.

Carolina House in Pinehurst is one of many facilities operated across North Carolina by Southern Assisted Living. Headquartered in Chapel Hill, it is the largest provider of assisted living and Alzheimer's care in the state, including communities in Durham, Cary, Wake Forest, Chapel Hill and Smithfield.

## 2004 Raleigh International Spy Conference Announced

"Spies, Lies and Deception: From Pearl Harbor Through the Age of Terrorism" is the

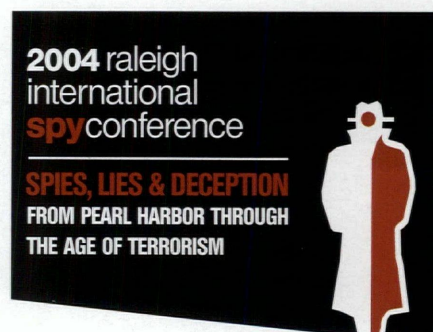
theme for the second Raleigh International Spy Conference set for September 1-3 at the NC Museum of History. Last year's inaugural event drew registrants from Europe, the UK and major US cities and was covered by BBC News in London, CBS News, international Web sites and regional media.

Returning for the second year of the event are former KGB Major General Oleg Kalugin who worked with the PLO during part of his long career as an espionage officer; CIA officer Brian Kelley, the "wrong man" in the Robert Hanssen investigation; Keith Melton, the espionage tradecraft expert who will return with a selection of his spy "toys" to display and a copy of the Al-Queda training manual; Hayden Peake, the curator of the Historic Intelligence Collection at CIA who will recommend what books to read to understand the Age of Terrorism; and Nigel West, former Member of Parliament and the UK expert on the Venona files. Last year's keynote speaker, Professor Christopher Andrew of Corpus Christi College, Cambridge—the world's leading intelligence scholar who is currently writing the official history of Britain's MI5—is tentatively scheduled to return.

New this year are Tony and Jonna Mendez, the Masters of Disguise during their tenure at CIA. The couple worked in the Agency's Office of Technical Services where they organized the "exfiltration" of foreign nationals and US agents out of Iron Curtain capitals, Moscow and other locales around the world. Tony's book *Master of Disguise*, and the couple's jointly written *Spy Dust*, recount their exploits on the front lines of espionage opera-

tions during the Cold War, including missions against terrorist targets.

Also joining the conference this year is retired FBI agent Tom Kimmel, whose grandfather Admiral Husband Kimmel was the officer in charge of Pearl Harbor when it was attacked by the Japanese in 1941. Kimmel will present a session mapping out how recently declassified communications prove that cable



traffic intercepted by US cryptologists verify that US officials were aware the attack was imminent.

Last year's inaugural Raleigh International Spy Conference brought together for the first time in a public forum intelligence experts who had previously only made presentations to CIA, NSA and other secret agencies. According to conference founder Bernie Reeves: "We have to realize that there are two kinds of history, apparent and clandestine. Since the declassification of the Ultra Secret in the late 1970s, followed by the brief glimpse into KGB archives after the collapse of the Soviet Union in 1992, and the startling

## Homestead Spy Retreat Features Case Histories

The Centre for Counterintelligence and Security Studies, headed by retired FBI Special Agent David Major (a VIP guest at the Raleigh Spy Conference in 2003), is presenting SpyRetreat at the Homestead resort in Hot Springs, VA, April 25-30, featuring actual case histories including an enactment of a "black-tie evening with Kim Philby," the best known of the infamous Cambridge Spy Ring.

Also on tap are sessions conducted by former spies and spycatchers on "cybertradecraft" (featuring espionage equipment by guru Keith Melton); the Clyde Conrad espionage network; the Squillacote/Stand/Clark spy ring; and secrets divulged in the Venona cables.

The all-inclusive price for the weekend is \$1885 per person double occupancy and \$2358 per single person and includes Superior or Deluxe rooms, buffet breakfast and dinner in the Homestead's Main Dining Room, afternoon tea and access to the Homestead's facilities.

Make reservations through SpyTrek, a division of the CI Centre. Call 1-866-779-8735 or email at [www.spyretreat.com](http://www.spyretreat.com).



A full-page photograph of a woman with long blonde hair, wearing dark sunglasses and a strapless dress with a bold black and white chevron pattern. She is standing on a light-colored stone patio, leaning against a metal railing. In the background, there is a swimming pool, lush green trees, and a clear blue sky. The overall mood is sophisticated and summery.

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## 26th Raleigh Fine Arts Society Announces Exhibition Winners

The winning entries have been announced for the 26th Raleigh Fine Arts Society Art Exhibition, on view now until April 4 at Meredith College, Raleigh, in the Frankie G. Weems Art Gallery of the Gaddy-Hamrick Art Center. The winners are:

- First Place: Jill Eberle, New Bern, *The Swing*, oil on canvas
- Second Place: Robert Dunning, Asheville, *Polly Folly*, printmaking, painting and mixed media
- Third Place: Henryk Fantazos, Hillsborough, *Travels with Tuba*, oil on canvas
- Honorable Mention: Alison Overton, Raleigh, *Cerne Abbas (Ancient Fields IV)*, hand-tinted gelatin silver print; Jane Terry, Raleigh, *Dresses I*, giclée print; Chad Hughes, Oxford, *Daffodils*, oil on canvas
- Student Award: Anna Ludwig, Raleigh, Springers Point, NC #4, oil on canvas

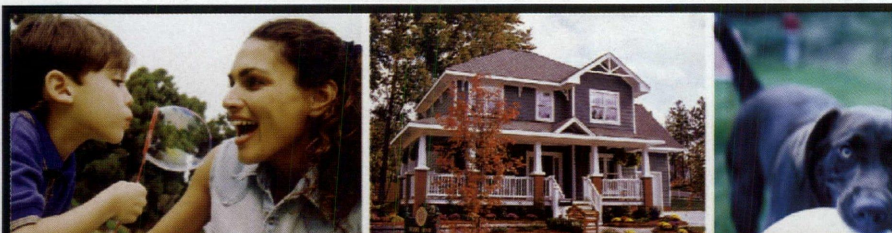
Juror for the exhibition was Jeff Fleming, senior curator at the Des Moines Art Center and formerly a curator at Southeastern Center for Contemporary Art in Winston-Salem. Included in the Raleigh Fine Arts exhibition are paintings, ceramics, photography, sculpture, drawings, mixed media and textiles, representing work from artists all over North Carolina.

For gallery hours and other information, call 919-760-8239 or visit [www.meredith.edu/artgallery/fine-arts-society.htm](http://www.meredith.edu/artgallery/fine-arts-society.htm).



*The Swing* by Jill Eberle, 50 by 54 inches, was the first place winner (\$1000) in the Raleigh Fine Arts Society Art Exhibition at Meredith College

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revelations from the Venona files made public in 1995, we now know we must rewrite the history of the 20th century using this never before known information. The Raleigh Spy Conference is an important step in this direction. It is hard to describe the sense of importance we all felt at the 2003 event. This year's conference promises even more excitement."

The spy event kicks off Wednesday evening September 1 with an introductory session followed by speaker panels all day Thursday, September 2—followed by the Spy Gala that evening. Friday morning a closing panel of all speakers is followed by a keynote address at 11:15 that concludes the conference at 12:30 p.m. The speakers are available all during the conference to answer questions and discuss current security and espionage subjects with conference participants.

For more information call Vince Cavallari at the NC Museum of History (919-733-3076) or go to [www.raleighspyconference.com](http://www.raleighspyconference.com). Discounts are available, including early registration. The Raleigh International Spy Conference is presented by Bernie Reeves, editor & publisher of *Metro Magazine*, and the North Carolina Museum of History and its Associates Group.





### Christening the *Patriot*: Bald Head Island's New Ferry

Shown here are property owners and officials who recently boarded Bald Head Island's new passenger ferry, the *Patriot*, for the Christening Ceremony at Bald Head Island Marina.

As with the other three ferries in the Bald Head fleet, the *Patriot* received a name culled from local history. The original *Patriot* was the schooner that set sail from Charleston in 1812 carrying South Carolina's First Lady Theodosia Burr Alston. Mrs. Alston was journeying to visit her father, former President Aaron Burr, who shot and killed former Secretary of the Treasury Alexander Hamilton in one of history's most notorious duels.

Destined for New York, the schooner disappeared off the Outer Banks and was never seen again. While some believe the ship met its end in a stormy gale, others think the schooner was boarded and plundered by pirates.

### Raleigh Fine Arts Society Welcomes Katherine Astor

British gardening aficionado Katherine Astor will present a lecture and slide show on her own garden, her favorite gardens, and life in a stately English home on Sunday, March 14, at 3 p.m. in Raleigh's Carolina Country Club, sponsored by the Raleigh Fine Arts Society (RFAS).

Astor, once the private secretary for Prince Philip, Duke of Edinburgh (Queen Elizabeth's husband), has studied garden design at the University of Reading in Berkshire, England, at The English Gardening School, and has studied under English garden designers James Compton and Tom Moore. She and her husband, Richard, live in Kirby House in Berkshire.

Katherine Astor's British roots reach back to 1066 when her family came to England with William the Conqueror and settled in

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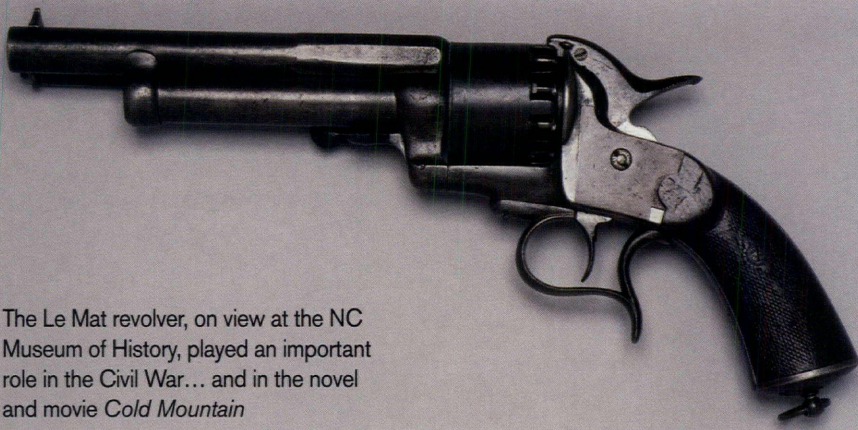
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The Le Mat revolver, on view at the NC Museum of History, played an important role in the Civil War... and in the novel and movie *Cold Mountain*

### Le Mat Revolver, Type Inman Carried in *Cold Mountain*

*Cold Mountain*, a highly praised new film based on a Civil War era novel by Charles Frazier of Raleigh, has caused a resurgence of interest in the NC Museum of History exhibit, "North Carolina and the Civil War."

On a visit to the Museum while writing the book, Frazier was intrigued by a ca. 1862 French-manufactured Le Mat revolver on display and chose it as the revolver used by the main character in the book and movie. The Le Mat is unusual because of its two barrels. The nine-shot .41-caliber main barrel has a .64-caliber "shotgun" barrel underneath. During the war, the Confederacy slipped these prized pistols through the Union blockade into Southern ports for officers.

The Le Mat is one of many exhibit items in the Museum with ties to *Cold Mountain*. For example, Inman leaves for war wearing an 1861-pattern North Carolina infantry coat. The only known surviving garment of this style is among the 358 items showcased in "North Carolina and the Civil War".


Norfolk. Her grandfather, General Alan Adair, led the forces that liberated Brussels in World War II. Her father served with the British forces during the invasion of Normandy. Richard Astor's great-grandfather, William Waldorf Astor, emigrated to Britain from America in 1891.

The RFAS will also host a tea, including a cash wine bar, immediately following Katherine Astor's lecture. This event is part of the RFAS' ongoing mission to promote artistic pursuits in the community through lectures, exhibitions, concerts, recitals and other special programs. Founded in 1965, the RFAS has fostered public interest in art, music and literature for nearly 40 years.

RFAS members and the public are encouraged to attend this special event. The cost is \$30. Checks should be made out to the RFAS and mailed to Mrs. Benjamin F. Clifton, 1015 Blenheim Drive, Raleigh, NC 27612.


### Murfreesboro Revives The Lafayette Ball

The Murfreesboro Historical Association has resurrected a 14-year sleeping tradition. On February 21 the Lafayette Ball, a black-tie affair, was held in the grandeur of its earlier



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The speaker line-up is subject to change. There is a discount for early registration.



days at the J. M. Jenkins Center in Murfreesboro. Pre-ball parties entertained guests in the homes of residents throughout the town. Special Guests for the evening included four-time Tony Award Winner William Ivey Long, a native of nearby Seaboard, and a representative from the French Embassy in Washington.

The Lafayette Ball commemorates the visit of General Marquis de Lafayette to Murfreesboro after the Revolutionary War. When the people of Murfreesboro were notified that there would be a visit from the war hero on February 25, 1825, the town planned a reception, a banquet and a ball. Bad weather detained Lafayette who did not arrive until late that evening, so the ball was never held—until 1973, when The Murfreesboro Historical Association held its first ball 148 years later. Thereafter, the ball was held biannually until 1991.

Chairman for this year's ball was Peg McLean, daughter-in-law of Spec McLean, Chairman of the first ball.

### Outdoor Dramas To Recruit at UNC

Actors, singers, dancers and theater technicians should apply by March 11 to seek summer jobs through the nation's largest combined audition for outdoor historical dramas. A \$30 non-refundable fee should accompany applications.

The auditions, on March 20 at the University of North Carolina at Chapel Hill, will be a major recruiting tool for 14 dramas from across the country, said Scott Parker, director of the Institute of Outdoor Drama. About 300 jobs will be available through the auditions and are open to anyone 18 years or older with theater experience. Shows range from *Lone Star Rising* near Amarillo, Texas, to North Carolina's *The Lost Colony* on Roanoke Island.



Registration will be in the Hanes Art Center and auditions will be in various campus buildings. To obtain applications, instructions and directions visit [www.unc.edu/depts/outdoor](http://www.unc.edu/depts/outdoor) or call the institute of Outdoor Drama at 919-962-1328 or e-mail [outdoor@unc.edu](mailto:outdoor@unc.edu).

### 25th Anniversary Nears For The Telecommunications Agency

North Carolina citizens with questions about healthcare, the environment or other pressing issues have an opportunity once a

week to talk "live" with state government officials about concerns or needs.

OPEN/net, a production of the Agency for Public Telecommunications, has been "live" on cable TV networks across the state for 20 years now. Its parent agency will be celebrating its 25th anniversary later this year.

"The program lets citizens communicate with their state leaders," said Fred Hartman, executive director of the agency who formerly served as press secretary to Gov. Mike Easley.

"It's really the mission of our agency—to be a direct link between the people and their government."

The OPEN/net program airs twice on Tuesday nights, from 8 to 9 p.m., and then 9 to 10 p.m. Each program handles 15 to 20 "live" calls plus questions submitted through e-mail. It airs on more than 50 cable systems with a reach of 2.5 million people, according to Hartman.

The show is more than cut-and-paste gov-



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At Fun Town Square in LEGOLAND, California, a 128-acre theme park, LEGO is king. Recently, when a nationwide search was held to select the next Lego craftsman to be a member of the elite Master Model Builder Team at LEGOLAND, one of 27 finalists out of hundreds was Gareth Bowler, an Internet Security Officer from Raleigh. Each finalist had two hours to build the best LEGOLAND attraction possible using imagination and the bricks provided. Bowler was not one of the three top winners but was commended for an outstanding job. Here Bowler displays his 3-D creation.



COURTESY OF LEGOLAND, CA.

ernment boilerplate, too. "This is the only 'live' TV call-in show in North Carolina," Hartman said. "You never know what the questions are going to be. That's part of what we want to produce—an unfiltered dialogue." But there are limits. "If the call heads off in a profane direction, we get the caller off the air pretty quickly," Hartman said.

Guests include a who's who of state government from Council of State members to staff who have expertise in the topic selected for each week's program. Hartman, who has run the agency since June of 2003, said APT is determined that the program's topics are timely. For example, OPEN/net discussed security concerns after the terrorist attacks on Sept. 11, 2001.

APT is part of the Department of Administration. It also does more than host OPEN/net. The agency was established 25 years ago to serve as the "media production house" for state government. It produced the "Click It or Ticker" seat-belt campaign, for example. APT also puts together training videos, teleconferencing and provides ad placement services.

For more information about the agency and to find stations on which OPEN/net

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### Changing of the Guard At Sunny Point Port

Sunny Point Port in Brunswick County, the U.S. Department of Defense's key ammunition shipping point on the Atlantic Coast and the largest ammunition port in the nation, is no longer guarded by the military. Last year, Congress approved contracting out security at several Army installations due to the high demand for military police around the globe. In January, the DOD hired Akal Security of New Mexico to guard seven US military installations, including Sunny Point. The first year of the contract, which runs through

December 2005, is worth \$70 million.

Akal has provided contract security for the federal government since

1987. According to Akal senior vice president Gurtej Khalsa, the company's employees receive training similar to that of Army military police and many Akal employees are former members of the military or law enforcement.

Approximately 60 Akal employees are now working at Sunny Point. Soldiers with the 1302nd Port Security Company Military Police have been relieved of duty.

### Clay Aiken's Star Continues to Rise

Last March 11 Clay Aiken's rendition of the Four Tops hit "I Can't Help Myself," along with a hipper look, led to his becoming runner-up in the *American Idol* television show's competition for developing new pop music stars. Aiken sported spiked hair and designer clothes for the Motown-themed show. Now

the white Italian-made shirt, black pinstriped pants and shoes he wore for the performance will be on exhibit at the NC Museum of History beginning March 2, the day after the

singer's second sold-out concert in Raleigh. Aiken headlined with Kelly Clarkson, the 2002 *American Idol* winner, at the RBC Center on their 30-city "Independent" tour.

The exhibit will be open until Sept. 6. Copies of his album *Measure of a Man* are available for purchase in the Museum Shop.

Aiken's amazing makeover, *American Idol* success and nice-guy Southern charm have created a whirlwind of incredible success. His 2003 debut single, "This Is the Night," received the Billboard Music Award for Best-Selling Single of the Year. His first album, *Measure of a Man*, debuted on the Billboard 200 at number one and went double plat-

inum. He also won the Fan's Choice Award at the 2003 American Music Awards.

Last year Aiken launched the Bubel/Aiken Foundation to benefit special-needs children. He said in a recent interview that he is not rushing to capitalize on his new fame and fortune: "I'm very deliberate in making decisions on that kind of stuff," he said of media appearances, endorsements and such. "Right now, I'm taking it a lot more slowly than people tend to do in my situation." **MM**

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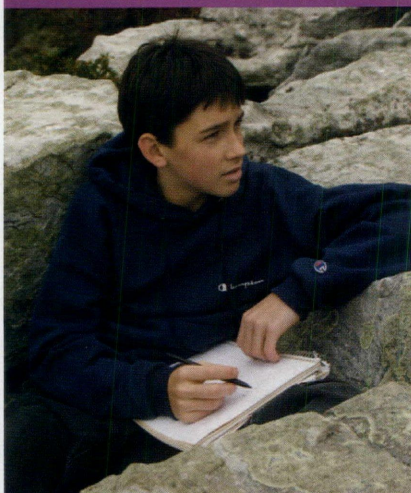


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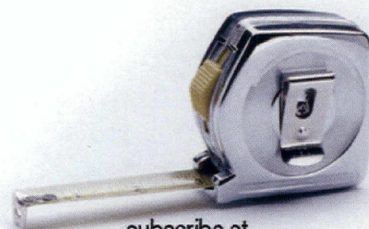
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# The Etiquette of Weddings

by Mirabelle Rich

**H**osting a wedding is probably the most arduous, expensive and time-consuming event in your social life. All must be perfect; you hope, you plan. All I can say is if you're aiming for perfection, you're aiming too high—and you are only setting yourself up for disappointment. Instead, put things in perspective: It is a special day, but basically, just a day. And a good many of your guests, I wager, are fuming and fussing about having to dress up and attend, no matter whether you're serving Dom Perignon and caviar or Kool-Aid punch and tuna tea sandwiches. They are not going to be taking in the minutiae but rather the overall plan.

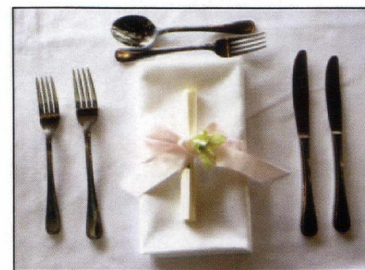
So, dear friends, in planning the wedding take stock of what is important to your guests. Consider that most of your guests are making a special effort to attend; they'd much rather be home, munching on a hot dog watching the game or outside planting bulbs. Make the mechanics of the wedding efficient for them, allowing little room for complaints. For example, how many people can the church hold, with all seated in a reasonably comfortable way? If the answer is 200 then don't invite a horde of 500 and expect things to go smoothly and nerves to go unfrayed. And don't invite 200 if there's parking for only 100—unless you're planning to offer a valet service. Also, how much time will your photographer consume to take wedding pictures at the church after the ceremony? This could mean a long delay before the reception can begin: Guests are left cooling their heels, hungry and thirsty—and cursing your name—waiting for your arrival. Keep them waiting long enough and I assure you they'll be throwing rice at you: hot, fried! Best to have some ladies go to the reception hall first to serve as honorary hostesses, giving guests permission to begin eating and drinking. It may not suit you, dear bride, not to see the tables and centerpieces all unscathed, but tough luck. Being thoughtful and gracious typically means putting others first which, I admit, can be a nuisance.



If propriety shall reign, then let it reign from the very beginning. When you accept your young swain's marriage proposal, by rights your parents (the bride's parents) are the first to know. Gone are the days when their approval is the crux of the whole deal—but still, the honor is theirs. Then, the groom's parents—and then the floodgates can open. Sending out engagement announcements is a no-no, although an engagement party hosted, properly, by the bride's parents is acceptable. And this leads me to stress that the bride's parents are in control, or at least titular control, of the entire wedding process since they are considered the hosts of the wedding, no matter who pays. As the bride's parents (or guardians) they are thusly honored.

And this, my friends, brings up one of the biggest cans of worms ever when it comes to wedding planning: what to do when the bride's parents are no longer married to each other and have different spouses. Is this an insurmountable hurdle? No, I say, most emphatically! Etiquette may assume but doesn't dictate that the bride's parents be married to each other in order to secure their position as hosts; they are hosts—and are thus honored—because they, together, created the bride. New spouses of the bride's parents have absolutely no role to play in the wedding proceedings other than that of a guest. The monkey wrench comes when new spouse feels that he or she must be validated: This is a mean-spirited and selfish attitude, wholly petty and obnoxious; they would rather spoil a bride's most treasured day than see their husband or wife paired socially with an ex. And so, the squabbling and hell begin. Bride's parents feel they must take the side of, respectively, their current spouse. Loyalties get all entangled, and a mess ensues that need not have happened if the new spouses would show a modicum of class and back off right from the start.

But perhaps you even want to head off the potential of World War Three or indeed honor a new spouse of a parent who's deserving of it. Make use of the term



**The reception is a party, nothing more, nothing less, so it should be governed according to consideration of one's guests, not the whims of the bride.**





## But lest you think to resurrect it, the “rule of wedding gift giving” is that a gift is not expected if one is invited only to the wedding.

honorary. For example, groom selects his father to be his best man but yet wants to convey honor on his stepfather who has been very supportive. Stepfather becomes “honorary best man.” Stepmom is “honorary matron of honor.” Or at the least can be an honorary hostess at the reception. Honorary can smooth over a lot of ruffled feathers.

Once the news has leaked about a bride’s impending nuptials, the onerous chore of dealing with invitations begins. Who to invite? In my day it was quite customary to send out invitations galore to the wedding ceremony but be far stingier when it came to invitations to the reception, hence the custom of separate reception cards. This was done, I suppose, in the hope of acquiring lots of bridal gifts without the expense of feeding everyone. This custom, tacky as it was, has gone out of fashion, thankfully. But lest you think to resurrect it, the “rule of wedding gift giving” is that a gift is not

expected if one is invited only to the wedding. Although I’ve never really cared for the practice of displaying wedding gifts, it is, here in the South, somewhat expected. But never under any circumstances should gifts be displayed with sender cards as this invites comparisons.

And another word about the invitation: It gets my goat to receive an engraved invitation with the tissue still in it. At the turn of the century, this tissue served the purpose of literally blotting printer’s ink. Tissue, in and of itself, does not denote formality. In fact the use of it these days signifies ignorance.

If you’re planning a stand-up reception make sure that there are at least some tables and chairs enough to claim some weary bones—enough seating, I suggest, for at least one-third of expected guests. If serving finger foods then the napkins should all be cocktail-sized. And unless it has great meaning to the bride, hav-

ing monogrammed napkins is a waste of money. If a guest can’t remember what wedding he or she is attending, that guest is too far gone to be cued by a napkin. And do emphasize to your caterer that you want to ensure that enough food and beverage stations be set up to make sure that food and drink are easily attainable by guests without having to form long lines. Long lines are a social horror and the hallmark of thoughtless planning. And foods that are lined on long service tables need to be pick-up only and provide four duplicate accesses. Having guests stop to make a sandwich or fill a shell delays the proceedings. Foods that require a little industry should be set apart and on round tables. And it is always nice to have waiters pass trays of hors d’oeuvre. Remember, the reception is a party, nothing more, nothing less, so it should be governed according to consideration of one’s guests, not the whims of the bride. **MM**

## Practical Trumps Fancy by Fred Benton

**F**irst of all, gifts are never obligatory although there are certain circumstances which seem to demand it. One of those is for weddings. Up North, it’s customary to bestow upon the bridal pair the gift of money secured in an envelope and handed to the bride during the reception festivities, the amount being anywhere from \$100 to \$200, cash. Here in the South, the gift of money is usually considered a “last resort” as if money is *déclassé* and a sign that we either weren’t creative enough to secure a “true” gift or just didn’t have the time. But in the realm of gift-giving, I’ve decided to be quite the Yankee and put money at the top of the list: It’s always useful, one size fits all, one rarely complains about getting too much of it and it isn’t re-gifted later on. So, must be good, huh?

But if your gift-giving preference is more toward “things,” well, things have changed from when our parents opened up wedding gifts to find sterling silver buried beneath the tissue. Sterling silver, given its high cost, has lost favor to all but the recipient. And even plate has gone the way of the dinosaurs as “impractical” in homes where entertaining is now crafted according to informality and convenience. A plug-in heated tray will be more useful than a silver one. Useless, too, would be sterling pickle forks, butter knives, ice cream spoons, bread-and-butter plates—and even silver bread baskets. Pottery, particularly signed pieces, as well as fiber has usurped the place of silver.

The trend in gift-giving is more toward the practical rather than the special or “occasion” piece. A set of crystal highball glasses or wine glasses may be delightful but the care that must be given to crystal makes it a burden and thus, rarely used. Basically, if it doesn’t go in the dishwasher, it sits on a shelf gathering dust. I used to own—and was very proud of—a set of Waterford beer pints. I decided my beer-drinking cronies would consider them a treat. They didn’t. No one used them. Beer drinkers, I discovered, prefer to drink their brew from the bottle, not fine crystal. But good, heavy highball glasses (glass, not crystal), all-purpose wine glasses and champagne flutes make excellent gifts as do liqueur glasses (but nix sherry and port glasses). High-grade glassware and counter-top appliances—commercial-quality—are available in restaurant supply stores that typically sell to the public. Glass



doesn’t mean cheap. You can purchase handpainted, dishwasher-safe glassware from stunningly beautiful to delightfully funky by visiting Chiaroscuro, located on Michigan Avenue along Chicago’s “Magnificent Mile.” There you will see spectacular glassware. But you don’t have to be in Chicago to get a gander at all the lovelies. Just go online to Chiaroart.com. Or for basic information call 800-808-7780.

As with counter-top appliances, quality is everything. Inexpensive blenders offer poor service; blades break off easily and motors overheat—so go for heavy-duty. Also, if a crock pot is catching your fancy, buy it





since crock pots have come back into culinary fashion. But when it comes to selecting these appliances, go for size, the bigger the better. And multi-purpose is helpful too. Some crock pots are suitable for deep-fat frying. And any of the George Foreman grills seem to make a welcome gift. And in lieu of giving a coffee maker, I suggest a Presso Pot instead. Why? The type and functions of a coffee maker and its usefulness are quite subjective: meaning different people like different types based on their needs—and this is something you might not be able to forecast. The Presso Pot has one simple function: fill canister with ground coffee, add hot water and press plunger down. Many coffee aficionados swear this makes a better cup of coffee, but even if the recipient can't tell the difference, the Presso Pot is great for camping, al fresco dining situations. And when the power goes out the Presso Pot works! (You just have to figure out how to boil water.) I find my Presso Pots very handy to own. One of the best sources for kitchenware is Williams-Sonoma. I've found that their online site often has items not found in their stores—and they are always offering sale items. Check out Williams-Sonoma.com.

Other wedding gift suggestions include fruit-of-the-month from HarryandDavid: the whole year or part of the year (12,3,5, or 8 months). I'm a fan of HarryandDavid although there are other fruit-of-the-month clubs. I think the Oregon Pears from HarryandDavid define the term, "manna from heaven." You can order online by going to HarryandDavid.com or call 877-322-1200.

With weddings so pricey these days, consider gifts that help defray the cost of such an important day. For example, you might offer to pay for the flowers on the altar; if you attend the same church, then the flowers will suffice the next day as a memorial to a loved one, noted in the church bulletin. Or allow the flowers to remain on Sunday as a memorial gift to honor a missing relative of the bride's or groom's. But flowers are needed elsewhere. The parents of the bride often have lots of company in their home during the wedding weekend, so a lovely arrangement there would be in order. Or get ahead of the game and deliver stamps for the invitations, that if too late for the invitations, will be most helpful for thank-you notes. Top-quality stationery is another thought that's useful. Engraved stationery from Tiffany & Co. is my choice. It's pricey but sets just the right tone. For more information call Tiffany



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Thinking of buying towels or bed linen? If the price isn't much consideration you can do no better than shop at Baldequin, an elegant boutique in Washington's Georgetown. Fortunately, you can visit their website at Baldequin.com or call 800-525-4849. (FYI: The most expensive and desirable material for bed sheets, even outranking Egyptian cotton? Linen!)

Want to give a gift on the cheap? Check out your local Dollar Tree

Outlet store. Their kitchen gadgetry (all costing \$1 each) are really top-drawer. A friend of mine paid big bucks for her Cutco vegetable peeler and feels the money was well worth it. I paid \$1 for mine at Dollar Tree—and it's the best vegetable peeler I've ever owned! Consider these inexpensive alternatives especially if you are in a typical quandary: I've entertained on the bridal pair's behalf, spent a lot of money and effort; do I still have to give a gift? The quick answer is no. But if you're needlessly wracked with guilt, then "a little something" is quite in order. **MM**

## Getting Married Doesn't Have to Break the Bank by Fred Benton

**A** young girl may be a spike-haired rebel without much cause, but from the moment she says, "I will" to a proposal of marriage, she becomes a Barbie princess, her image gauzed in poie de soie and baby pearls. Even the spiked hair goes limp. Most girls have been planning their weddings since they were old enough to attend their first one. And if "practice makes perfect," she's toddled down a makeshift aisle most likely veiled in a white pillowcase and clutching a bunch

of mom's petunias.

But what she doesn't forecast is the extent of her power once she becomes a bride-to-be: She suddenly becomes a Major Consumer, sought after by wedding services galore. Given the fact that there are 2.34 million weddings in the USA each year, the wedding is part of a multi-billion-dollar industry that is fully prepared to make a bride-to-be's dreams come true—for a price. And that price is high. The average wedding costs approximately \$20,000

(about \$16,500 here in the Southeast), according to a study done by Bride's magazine, but we have all heard of celebrity weddings topping out at million dollar figures. Let's be frank—to wedding service providers the bride-to-be is considered easy pickings, even with a tough mama in charge. Why? Because the girl wants her dream to come true and mama wants to impress the bridge club and dad wants to impress the world that he's a success and "doing right" by his "little girl." This fam-



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ily eager to impress is ripe for manipulation—and they can be manipulated into ever-soaring heights of expenditures. Now, if money is no object, you might as well stop reading now, call a wedding planner and hang on for the smooth ride of your life! (one that will not include simply a florist but rather a floral architect!)

But if you're interested in streamlining expenditures, the following Wedding Reality Checks will be helpful.



**The average wedding costs approximately \$20,000 (about \$16,500 here in the Southeast), according to a study done by *Bride's* magazine**

The cost of a wedding has gotten so out-of-hand that it is quite common these days that expenditures are often shared by both sets of parents as well as the bridal pair.

There is no tradition that mandates a wedding must be held on a Saturday—and Saturday has become the “high ticket” day for renting, for example, a reception hall and even catering services, who often charge a premium for a Saturday booking. Consider, instead, a weekday evening or a Sunday.

The more people you have the more expensive the wedding will be. And remember, it isn't the number of invitations that need counting but the number of people those invitations represent: One invitation typically means two people. Personally I would prefer to have better champagne and better food—and more of it—than “making do” for the sake of a crowd. Big weddings can mean big headaches. And big weddings, for all the inherent difficulties, don't guarantee a successful match: witness Lady Diana Spencer and Charles Windsor. Mom and dad, you don't want to be still paying for “Millie's”

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wedding long after she and hubby have taken up residence in Splitsville. And based on many current studies, there's a 50 percent chance of that happening.

Plan a wedding that's commensurate with your socio-economic level. If transportation by limo is an everyday occurrence to you and your family, then by all means have Muffie and her groom chauffeured in one, but if not, the business of limos can be viewed as an unnecessary expense. And unless you're Amish, you can nix the horse-drawn carriage as "a bit much."

Having a seated meal for all the wedding guests is going to be very pricey—and is a northern custom. There is a reason that weddings in New York cost about \$10,000 more than the national average. It is fine and is, indeed, customary here in the South to have "stand-up" receptions with finger foods, from heavy to light.

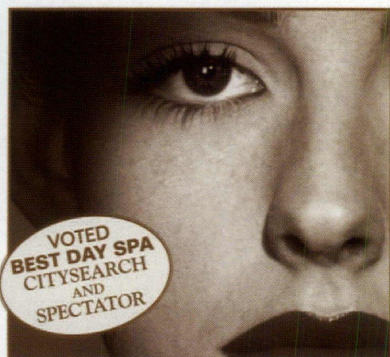
And this brings to mind the time of day, which can be a major factor in wedding costs. A ceremony held during or just prior to a meal, such as at noon or 5 to 7 p.m., rather duty-binds you to offer heavy foods

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at the reception—which translates into more money. Guests will expect—and rightly so—to be fed well. Afternoon weddings (from 2 to 4:30 p.m. or evening after 8 p.m.) suggest that only light refreshments will be offered at the reception. Truly, you can get away with simply cheese straws, mints, nuts and cake.

Also, think in terms of time of year. Flowers, for example, will hit the roof cost-wise if you plan your wedding to coincide with Valentine's Day. Spring and early fall are good seasons since flowers are so readily available. And when it comes to flowers, think carefully about what you really need, perhaps dispensing with corsages altogether since who gets one and who doesn't seems to invite conflict. Simply doing away with them is easy. A florist told me that you might well get a better price if you order all-white arrangements since dealing with one color makes arranging go so much quicker. Talk to your florist candidly and honestly about your desire not to overspend and inquire as to what flowers are best priced at the time of year you

are getting married. The Christmas season is iffy. True, you will most likely save money on flowers and decorations since the church and hall may well be decorated, but you pay a premium price for the rental of a hall and catering services since plenty of folks are booked during that period.

Photography can pound your wedding budget onto the rocks. Be careful. A self-avowed "wedding photographer" might instill extra confidence because he or she has used the buzzword "wedding." But in truth, that means his or her fees are probably higher than those of simply a "photographer" who can do just as good a job. Consider the fact that photos that will have more meaning to you later on will be the candid, those amateur efforts that are both charming and fun. Arming selected friends with disposable cameras is a smart way to ensure wedding coverage and a way to save some money. You'll be less reliant on professional services. And photographers are human; they're fallible. Stories abound of "no-shows."

I'm speculating here but I think it's a

rarity that a bride-to-be wears her mother's wedding dress, so why does an investment in a wedding dress seem reasonable when one decides it will have heirloom status once the big day is over. In truth, most likely a dress that is only worn once and packed away forever can claim a big chunk of your wedding budget. Wedding dresses can be rented and borrowed. I would rather put the money for Silk Shantung into more or better champagne (FYI: Silk Shantung is the most expensive material for a wedding gown; satin is the least costly.)

Finally, don't sign any contracts for rentals or services unless you fully understand the terms. For example, in renting a reception hall, you may be responsible for insuring the facility during the rental period. And if alcohol is being served, getting a certificate of coverage under your homeowners' policy may be impossible. And make sure the rental time for a hall gives you plenty of leeway for set-up and cleanup. Your access time should be at least double the time you think the reception will last. **MM**

## Savor the Moment in Style

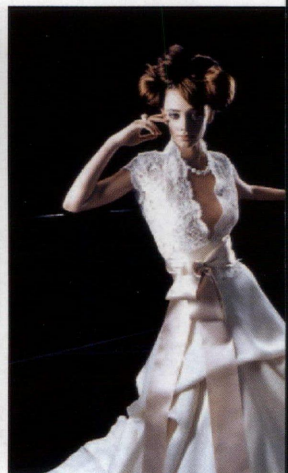
by Molly Fulghum Heintz

If you are a bride-to-be, savor your moment of celebrity. This may be the last chance you have to walk down the red carpet, flash bulbs a-popping, with the guarantee of having your picture in the paper the next day. Unless Joan Rivers happens to be one of your guests, you will not have to parry her zingers about your dress, but you still owe something to your public (and, if you've gotten this far down the aisle, probably to your creditors). When "Bachelorette" Trista Rehn became Mrs. Ryan Sutter last December, she wore Badgley Mischka (one gown for the wedding, another for the reception). Predictable! For some time Badgley has been the safe choice of celebrities, the tried and true couturier of Oscar nominees and pop-



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star brides, but the fashion-forward set of the West Coast is now on to someone new. Barely 30 years old, Monique Lhuillier has

a young yet thriving business in bridal gowns and eveningwear. She has become famous for her modern take on lace—in





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Amsale Aberra

Lhuillier's designs, lace is a bold and almost graphic feature rather than diminutive or fluffy detail. Never stark, each of her gowns has a clean line but regal presence that manages to grant every bride's impossible wish: to look timeless and fashionable all at once ([www.moniquelhuillier.com](http://www.moniquelhuillier.com)).

In Trista's wedding, the moms and bridesmaids wore Amsale Aberra, a designer of gowns known for her tasteful simplicity ([www.amsale.com](http://www.amsale.com)), and when it comes to dresses other than the bride's, it is best to strive for just that—tasteful simplicity. A popular option today is two-piece ensembles for the bridesmaids; often easier to fit, this is a good style choice when the 'maids are a wide range of heights and sizes. At my sister's wedding last fall, the wrap-around style top of the two-piece bridesmaids' dress completely camouflaged the altered silhouette of a bridesmaid in her second trimester. Vera Wang's latest two-piece bridesmaids' gowns are super-stylish and score high on the reusability scale



Amsale Aberra

([www.verawang.com](http://www.verawang.com)). Paired with a dressy blouse and some chandelier earrings, a satin ball gown skirt is easily reincarnated, while the high-waisted tops could work with skinny pants and high-heeled sandals for a summer cocktail party.

Another trend: brides choose the dress designer and color of the fabric, and then each bridesmaid selects her favorite dress style from the offerings of that designer. On the one hand, a certain amount of good faith is required on the part of the bride, but on the other, the bridesmaids then have almost nothing to complain about. Taking this idea a step further, a laid-back bride I know issued the following creative brief to

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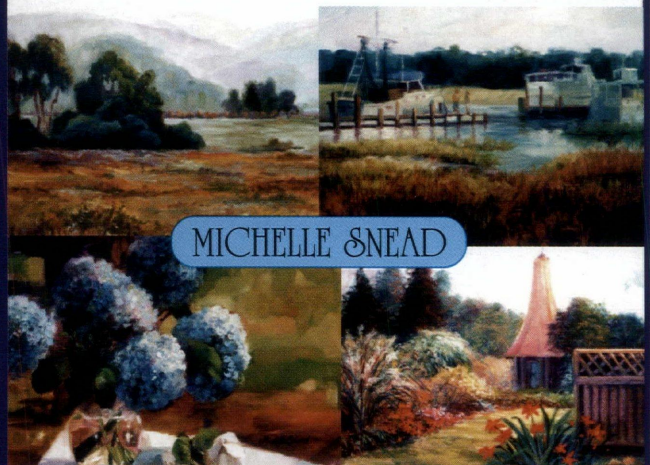
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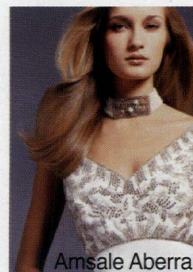
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her bridesmaids: "wear pink." Perhaps too brief of a brief, the ladies appeared in a remarkable array of styles and shades for this summer wedding outdoors, from a strapless floor-length iridescent pink column to a casual two-piece set in fuschia linen. The bridesmaids were definitely an eclectic flock, and while this would have sent some brides over the edge, it perfectly suited the style of this particular bride, and the wedding was lovely, relaxed and fun.

Brides must choose several outfits for various moments of the wedding weekend, and my favorite moment is "the getaway." It's the look that receives the least airtime but is arguably the (second) most important, because it's the last impression the bride leaves with her guests. That run through rose petals to a waiting car is classic Hollywood, so think Grace Kelly or Audrey Hepburn. For lucky 2004 brides, the season's glamorous retro styles are perfect for the occasion. In for spring are suits in clean and clear colors by designers such as Tocca; if coat sleeves are three-quarter



length, try wearing long gloves for a particularly polished wave good-bye. Remaining in your wedding dress for the getaway is just asking for trouble, and, no matter how much you feel it is "your night," it's a little awkward to stand at the front desk of a hotel lobby in full regalia.

When it comes to wedding-day hair and make-up, brides should make their

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lives as easy as possible, i.e., have the hair stylist/make-up artist come to them. This will not only save precious minutes and prevent nervous brides from getting behind the wheel, but it could avert a bridal existential crisis (brought on by sitting in the stylist's chair and staring at your own reflection while someone teases your hair for two hours). Best to remain in familiar surroundings and shoot the breeze with your family and bridesmaids.

On the wedding day, brides should wear make-up that makes them look like polished versions of themselves. Unlike the bridal portrait, most pictures on the wedding day will be with other people, and the bride shouldn't look like she is a Cirque du Soleil performer by comparison. Waterproof mascara is a must (Chanel makes a good version) along with a little cheek color. Try Benefit's new Georgia Peach, a warm peach-scented powder that will make a perfect blushing bride. **MM**

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Weddings, weddings, everywhere

# Lovely Settings for the **Big Day** by Diane Lea

**F**rom the Piedmont to the Coast in North Carolina, a bridal pair may select from a dazzling and diverse array of wedding venues. The lucky bride and groom may opt for nuptials amid acres of blooming gardens or in an elegantly appointed period parlor in a National Register historic residence. Others will

stand with friends and loved ones before a rustic grape arbor in the poetically named former home of one of our state's most beloved

playwrights. And for those seeking a total destination experience, there is the option of speaking their vows in a simple chapel overlooking the marshes of an island paradise. All it takes is a quick trip across the Internet or a rainy weekend with a stack of wedding magazines and, of course, meticulous planning.

The best part is that each of these venues is staffed by knowledgeable people who can provide lists of resources and services from caterers and florists to musicians, and who will assist in furnishing equipment such as tents and barbecue cookers. For those enjoying the wedding festivities as carefree guests, the bonus is that these four very special North Carolina places are also open to the public for visitation.

## Duke Gardens offer new options

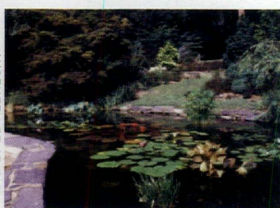
In the Triangle, where three major universities provide a steady source of marriageable couples, Sarah P. Duke Gardens has long been a favorite wedding setting. Steeped in tradition and recognized for their natural beauty and skillful design, the Gardens have recently added the Doris Duke Center, a superb example of contemporary architecture. Named for the daughter of Duke University founder James B. Duke by the Duke Endowment, the Center opened its doors in 2001.

Designed by the Philadelphia firm of Atkin, Olshin, Lawson-Bell, the building is situated just outside the artisan-designed copper entrance gates.

A delightful Entry Garden, set in a terrace of Pennsylvania bluestone, showcases the Iris Fountain honoring the memory of Dr. Fredric M. Hanes. Hanes is credited with inspiring Sarah Pearson Duke to donate the funds for the original iris garden, which was to become the Sarah P. Duke Gardens. The three varieties of iris adorning the fountain—Siberian, Bearded (the Garden's original variety) and Japanese irises—were crafted by Durham iron-

worker Francis Vega of Vega Metals. The bluestone carries from the terrace into the Kirby Horton Hall, named for a family whose contributions to the gardens include not only financial support but dedicated volunteer service. A spectacular space with a vaulted cedar ceiling crisscrossed by beams of Douglas fir, the Hall features floors of Brazilian cherry and birch walls which frame transomed glass insets. This allows views of the Iris Fountain and of the structure's North Terrace and beyond it to the newly constructed Angle Amphitheater.

Lauren Rimes, Coordinator of Events for the Sarah P. Duke Gardens, is enthusi-



The Sarah P. Duke Gardens showcases many beautifully landscaped areas for weddings. Iris Bridge (top), Pergola in the spring (above right), and the Iris Fountain (above left).





astic about her job and about these beautiful new additions to the landscape. "We use the Kirby Horton Hall for our receptions," says Lauren, "where we can accommodate up to 160 guests at a standing reception. The North Terrace of the Hall can be set up buffet style, or we can have a formal sit-down dinner in the Hall itself." The Amphitheater, explains Rimes, was given in memory of William Dodge Angle, M.D., by his widow, Dr. Carol Angle, and his daughter, local physician Dr. Marcia Angle. "It was envisioned as an outdoor classroom for children of all ages," says Rimes, "but it has become a popular spot for weddings too." Rimes can arrange chairs for guests in the grassy terraces of the Amphitheater, but often the guests simply sit casually on the stone walls.

Rimes schedules weddings up to a year in advance. "We are taking reservations for March 2005, now," she says. "On a Saturday, the Gardens can accommodate up to five weddings, and the Kirby-Horton Hall can house one reception. These range in size from 10 to 225 persons. The ceremonies are scheduled for 10 a.m., noon, 2, 4 and 6 p.m." Rimes' happy task is to help couples select from an enviable array of nine locations within the Center and the Gardens.

In addition to the North Terrace of the Hall, which can be extended by a 50-by-60-foot tent, and the bucolic Angle Amphitheater, another popular venue is the wisteria-covered Pergola overlooking the Italianate Terraces, perhaps the best known of all of the Gardens' settings. "Weather permitting, the wisteria blooms for only two weeks every April," says Rimes. "We've had staff camp out all night to keep heaters going to protect the buds during late frosts." Rimes also recommends the Terraces' lower level bordering the Fish Pool. "That is our second most popular location," she notes. Another picturesque spot is the Iris Bridge in the Culberson Asiatic Arboretum, which provides a striking water vista.


#### **Historic Ayr Mount offers vistas and intimacy**

Less than 10 miles away in the historic town of Hillsborough, Bill Crowther, manager of the stately Kirkland family home,

Ayr Mount, is preparing to host a new season of weddings in the 1815 mansion and surrounding grounds. Ayr Mount was restored in 1985 by University of North Carolina at Chapel Hill alumnus Richard H. Jenrette as part of his Classical American Homes Preservation Trust, an architectural conservancy. "Our goal is to share Ayr Mount with the public while protecting the integrity of both the structure and the

setting," says Crowther. "So we are opting to attract ceremonies only with an occasional reception included."

There is a dignity about the Federal-style brick tri-partite structure with its classic lines and refined appointments that appeals to smaller, more intimate occasions. Recently the home's parlor was the scene of a wedding party of just six family members who gathered to celebrate the marriage

  
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of a soldier departing for Iraq. Though the residence's elegant interiors are graced by period antiques and art, Ayr Mount's expansive 265-acre setting claims special recognition for its tranquil rural beauty and meticulous maintenance.

Crowther is particularly proud of the 1999 addition to Ayr Mount—Poet's Walk, a mile-long walking path that was inspired by a similar trail along New York State's Hudson River. Crowther worked with a landscape architect to identify points of interest along the trail, portions of which border the Eno River. "The Walk is open to the public every day of the week year-round," he says. The house, which has been open to the public for 10 years, is available for tours at scheduled times from March through December, Wednesday through Sunday. "We're looking forward to having our site filled with folks enjoying a wedding on the grounds," says Crowther. "We can accommodate garden weddings with up to 300 guests. After that parking becomes an issue."

#### Original Paul Green home dedicated to the occasion

Five miles from Chapel Hill, in the Chatham County countryside, Windy Oaks Inn nestles beneath the towering oaks for which Paul Green, North Carolina's noted playwright and creator of the outdoor drama *The Lost Colony*, named his home. Proprietor Kim Oglesby, a native Virginian whose history includes nine years in Jamaica while her father worked with Project Hope, specializes in the totally individualized wedding. "We only do one wedding a weekend," says Oglesby. "That way the bridal party has all our attention." There are five guestrooms in the Inn, all named for Paul

Green's books and dramas, and the wedding party just takes over the house. A bride might arrive Friday night and stay in the Paul Green Suite (formerly Green's study) where after breakfast the next morning she can have her hair done and her nails manicured and relax with her bridesmaids until time for the wedding. Often parents will take the Highland Call room next door, and the groom and groomsmen might hang out watching sports on satellite TV in the Inn's library where Green's hand-labeled shelves are filled with books and collectibles.

Oglesby is especially proud of her Inn's chef, Daphne La Gasse. "We think food should be personalized, too," says Oglesby, whose menus range from traditional Southern to interestingly ethnic. "For a reception after the wedding, we can handle about 250 guests with food stations or a buffet set up on the upper garden terrace." Oglesby has recently added a custom pig-cooker to her grounds and is eager to



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Conscious of improving her Inn's event capability, Oglesby wired the entire complex for sound and installed his and her outdoor powder rooms to keep guests comfortable. The grape arbor, the focal point of a grassy lower garden terrace, provides a site to set up for the cer-

emony. Among her growing list of weddings and other events, Oglesby hosts the Paul Green family reunion each August.

### Exotic, private Bald Head Island

"Destination weddings are in," says Trisha Howarth of Bald Head Island Limited's Hospitality division. And what a delightful setting for a wedding: Bald Head's Village Chapel (capacity 113), set beneath ageless live oaks in the shadow of the island's historic 1817 lighthouse, affectionately known as Old Baldy. "We are a full-service division," says Howarth. "We handle every detail of your wedding."

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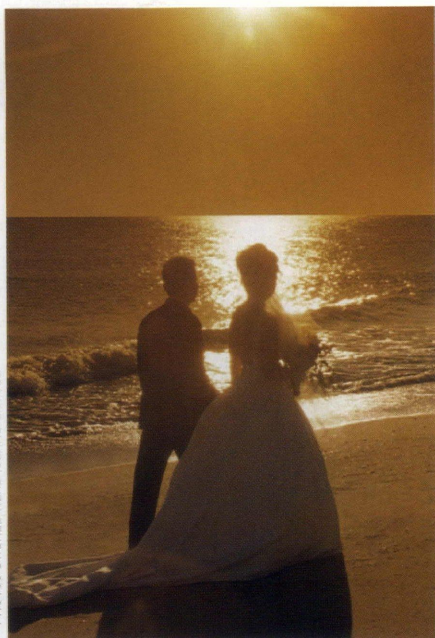
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Exotic, private Bald Head Island provides a delightful setting for a destination wedding.

the island's 10,000 acres of conserved land.

Howarth points out that in addition to the Village Chapel, with its marsh and creek views and gleaming wood interiors, other popular wedding spots include the beaches and the Gazebo at Cape Fear Station. "Later this year we will open the Shoals Club," says Howarth. "It is a part of our newest planned community at Cape Fear Station, located on the southeastern point of the island overlooking Frying Pan Shoals." Inspired by the grand beach pavilions that were once fixtures on our North Carolina beaches, the Shoals Club will feature an oceanfront clubhouse, dining areas, a lounge, fitness rooms, terraced pools and decks, and 20,000 square feet of porches.

A typical Bald Head Island wedding may include a catered dinner at one of the rental residences on Friday night or a barbecue, clambake or oyster roast on the beach. The next day the wedding party can be pampered by the island's spa services in the privacy of their vacation homes. Wedding receptions are often held at the Harbour Village tent pavilion overlooking the marsh with food catered by the island's River Pilot Cafe.

With such glorious settings for this most memorable occasion, North Carolina's brides and grooms can celebrate their wedding day and a way of life as well. **MM**

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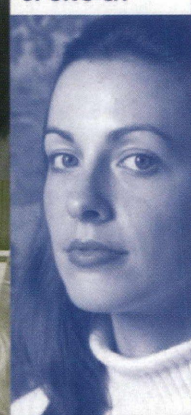
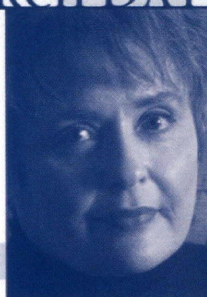
Everyone is welcome to attend.

Presentations by leading investigators across the laboratory, clinical, translational, psychosocial and public health sciences. Research presentations selected through competitive review process. Lunch will be provided free.



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9am to 4pm**

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(MBRB) on  
the Health  
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Sunday, May 2 1-5

Friday, May 7 8-5  
Saturday, May 8 8-5  
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Phlox 'Minnie Pearl'



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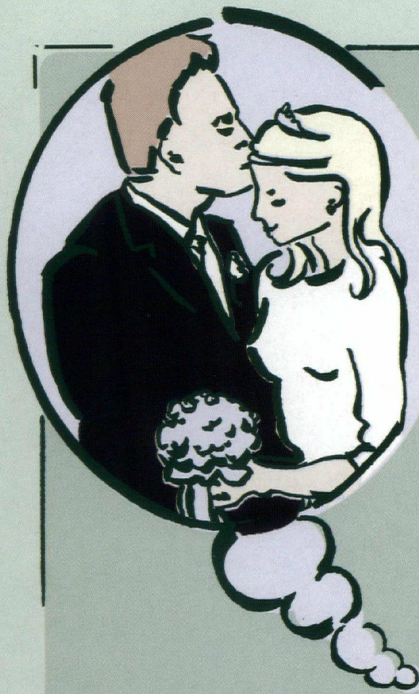
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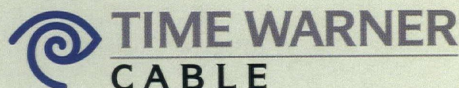
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Ballots must be postmarked by April 15, 2004. You can also get your ballot  
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Prize:**

2004 Raleigh  
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All entries qualify for great prizes.

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There will be a random drawing from all ballots submitted. Be sure to  
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### Rules:

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2. Ballots must be postmarked by April 15, 2004.
3. Only one ballot per reader, please.

## RESULTS

Results will appear in two blockbuster issues, divided by categories.  
Part one in our July issue and part two in our August issue.

## SUBMIT YOUR BALLOT TODAY!

Mail your ballot to: Metro Magazine  
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OR

**VOTE ONLINE AT [WWW.METRONC.COM](http://WWW.METRONC.COM)!**

## Tell Us Your Favorites

### RESORT/TRAVEL/HOTEL

Golf resort

Resort spa

Airline

City hotel

Hotel for out-of-town guests

Hotel for meetings/conventions

### FOOD

Ethnic restaurant

Grocery store

Wine retailer

Restaurant for power lunch

Outdoor dining

Coffee house

Restaurant

New restaurant

New Chef

Chocolate store

Deli

Speciality Food store

Restaurant for Take-out

Japanese restaurant

Waitstaff

Chef

Caterer

Barbecue

Hot dog

Hamburger

Pizza

Steaks

### SHOPPING/RETAIL

Mall

Shopping center

Department store

Men's clothing store

Women's clothing store

Place to buy:

Wedding ring

Men's suits

Pearls

CD's/DVD's

Television

Cosmetics

Skin Care Products

Fur Coat

Children's toys

Stationery

Camera

Drug store

Computer

Boat

Designer jewelry

Watch

Shoes

Name:

Address:

City/State/Zip:

Home phone: ( )

Work phone: ( )


E-mail:



# Tell Us Your Favorites

Handbag	Party school
Sunglasses	Private high school
Perfume	Private lower school
Linens	<b>FINANCIAL INSTITUTION</b>
Lingerie	Bank
Bathing suit	Insurance agency
Maternity clothes	<b>OUT IN THE PUBLIC</b>
Kid's clothing	Public museum
Wedding dress	Historic site
Evening/cocktail wear	Charity event
Outdoor clothing	Campus architecture
Golf equipment	Sporting event
Picture framing	Cultural event
Piano	<b>MEDIA</b>
<b>HOME LIFE</b>	Regional TV personality
Florist	National TV personality
Garden center/nursery	Radio personality
Place to own a second home	Weather personality
Residential real estate company	Fiction book
Commercial real estate company	Non-fiction book
Place to buy:	Local author
Indoor lighting	Local artist
Kitchen appliances	Local bookstore
Bed	<b>INDULGENCES</b>
Fabrics	Cigarettes
Contemporary furniture	Cigar
Traditional furniture	Soft drink
Beach house furniture	Beer
Outdoor furniture	Wine
Carpet	Liqueur
Art	Vodka
Oriental rug	Bourbon
Antiques	Gin
<b>HEALTHCARE/WELLNESS</b>	Scotch
Hospital	Rum
Emergency room	Marquerita
Birthing center	Martini
Cardiac center	Bloody Mary
Cancer care center	Cosmopolitan
Eyecare center	Restaurant for beer
Plastic surgery center	Restaurant for wine
Vein clinic	<b>AUTOMOTIVE</b>
Veterinarian	Car dealership
Accupuncturist	Sports utility vehicle
Assisted Living center	Sports car
Health club	Van
Day spa	Truck
Wellness center	Sedan
<b>COMMUNICATIONS/TECHNOLOGY</b>	Luxury car
Internet service provider	Hybrid car
Cell phone service	Dealership for service
<b>EDUCATION</b>	<b>SPORTS</b>
Private college	Favorite sports team
Public college	Golf course





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Barefoot Manner  
HOBEX

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Kickin' Grass

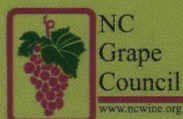
Kelly Bell Band

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Raleigh Jazz Orchestra

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WATER

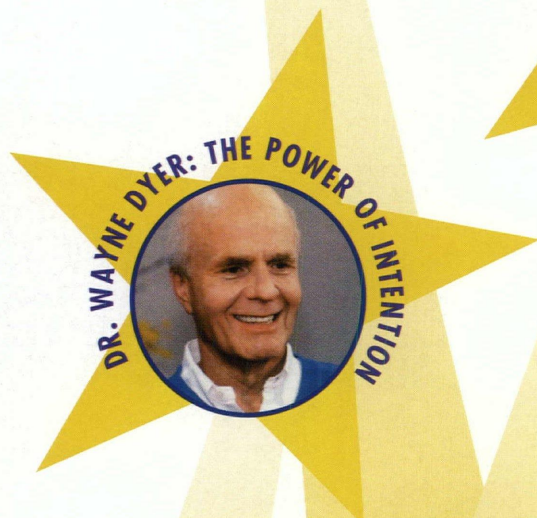
**INDEPENDENT**



From the Triangle to the Coast  
**Metro**  
MAGAZINE

No pets, coolers or outside food or drinks, please. Chairs & Blankets welcome. Show is rain or shine. A Moorea Marketing Production.

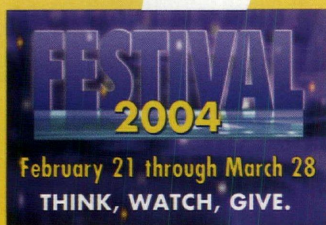




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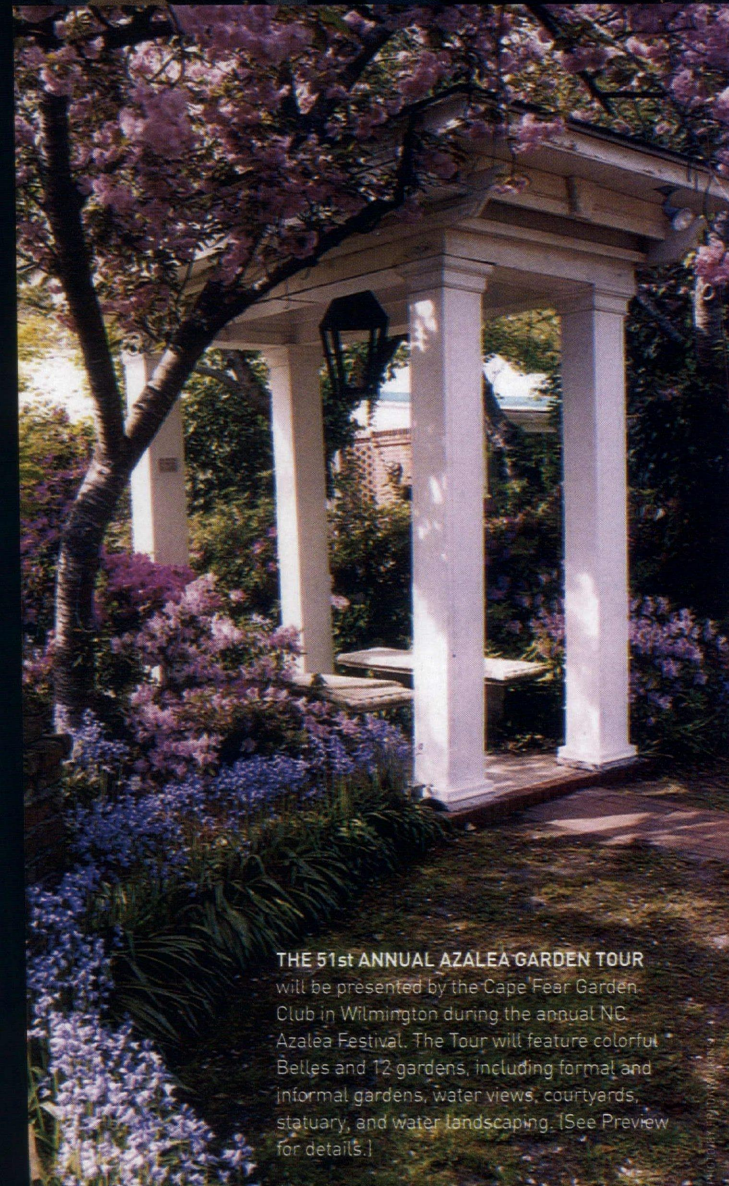
**800-984-9090**





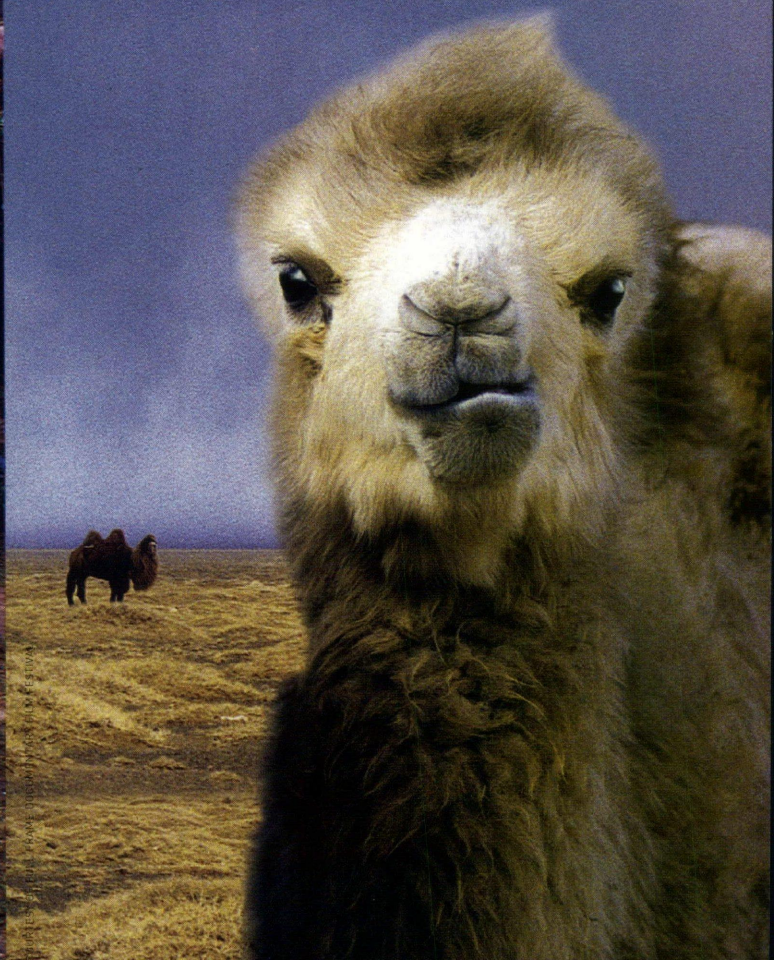
**The NewMusic@ECU Festival** will present five days of performances, master classes, seminars and more, including a concert on March 26 by the PRISM Saxophone Quartet, shown here. Most performances will be in the A.J. Fletcher Recital Hall. (See Preview for details.)

# Openings

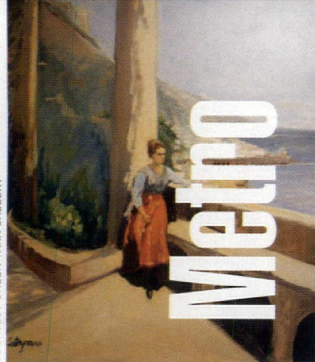


**THE 51st ANNUAL AZALEA GARDEN TOUR** will be presented by the Cape Fear Garden Club in Wilmington during the annual NC Azalea Festival. The Tour will feature colorful Belles and 12 gardens, including formal and informal gardens, water views, courtyards, statuary, and water landscaping. (See Preview for details.)

**THE FULL FRAME DOCUMENTARY FILM FESTIVAL**, to be held at the Carolina theatre in Durham, will honor filmmaker Marcel Ophuls with the Festival's 2004 Career Award and will open with the world Premiere of HBO's film *Elaine Stritch at Liberty*. Pictured here is a view from one of the invited films, *The Weeping Camel*. (See Preview for details.)







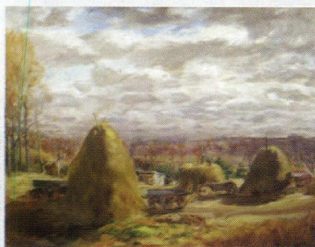
# Preview

by Frances Smith

## A MARATHON OF MARCH EVENTS

### GALLERIES

COURTESY OF GALLERY C

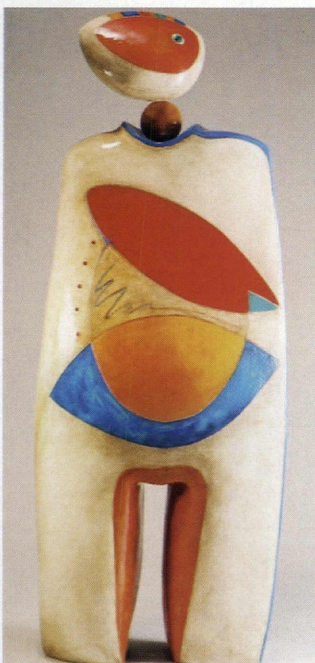


*Straw for the City's Horses*, by Francis Speight, will show in the "The Best of NC," at Gallery C in Raleigh

**FLOWERS, CHOCOLATE & SONG**, oils, watercolors, clay—floral show with 10 NC artists; Carolina Creations, New Bern; thru March 15. Call 252-633-4369 or visit [www.carolinacreations.com](http://www.carolinacreations.com).

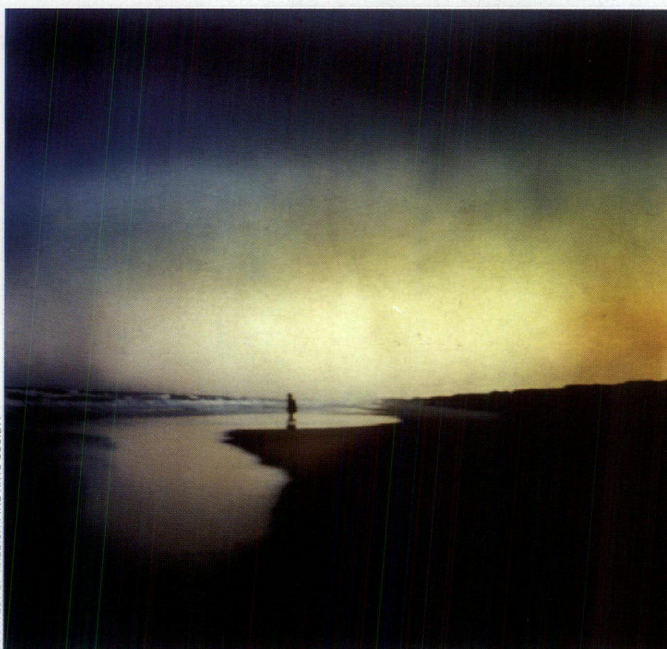
**AN EXHIBITION BY GERARD CATAPANO**; Green Tara Gallery, 1800 E. Franklin St., Chapel Hill; through March 20. Call 919-932-6400 or visit [www.greentara-gallery.com](http://www.greentara-gallery.com).

COURTESY OF TYNDALL GALLERIES



*Red Sun Fell on Me*, from an exhibition of new sculptures by Mary-Ann Prack now showing at Tyndall Galleries in Chapel Hill

COURTESY OF RALEIGH FINE ARTS SOCIETY



*Dark Beach*, giclée print by Mary Shannon Johnstone of Raleigh, on view in the Raleigh Fine Arts Society Artists Exhibition at Meredith College, Raleigh

**THE BEST OF NC**, an annual exhibition of historic fine art from the 19th and 20th centuries; Gallery C, Raleigh; thru March 23. Call 919-828-3165 or 888-278-3973.

**BETWEEN THE EYE AND THE FIRE**, new sculpture by Mary-Ann Prack; Tyndall Galleries, University Mall, Chapel Hill; thru March 27. Call 919-942-2290 or visit [www.tyndallgalleries.com](http://www.tyndallgalleries.com).

**COLORS OF MID WINTER**; Nancy Tuttle May Studio, Durham; thru March 31. Call 919-688-8852 or visit [www.nancy-tuttlemay.com](http://www.nancy-tuttlemay.com).

**26TH RALEIGH FINE ARTS SOCIETY ARTISTS EXHIBITION**, Gaddy-Hamrick Art Center, Frankie G. Weems Art Gallery, Meredith College, Raleigh; thru April 4. Call 919-760-8239 or visit [www.meredith.edu/artgallery/fine-arts-society.htm](http://www.meredith.edu/artgallery/fine-arts-society.htm).

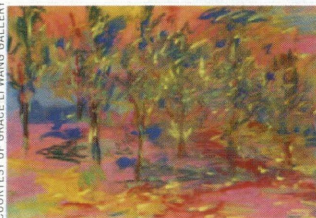
**PRESENCE AND ABSENCE**, Gallery Paintings by Gayle Stott Lowry and Photographs by Margaret Ellington; Rotunda Gallery, Johnson Hall, Meredith College, Raleigh; thru April 4. Call 919-760-8239 or visit [www.meredith.edu](http://www.meredith.edu).

**SPRING SHOWERS OF COLOR**, new works by gallery members, Exhibit 20,

Glenwood south, Raleigh; thru April 30. Call 919-831-5454.

**RECENT** works by Joan Chaption, Cathryn Jirlds, Mark Gordon and Grace Li Wang; Grace Li Wang Art Gallery, Raleigh; thru April 30. Call 919-871-5800 or visit [www.GraceLiWang.com](http://www.GraceLiWang.com).

COURTESY OF GRACE LI WANG GALLERY

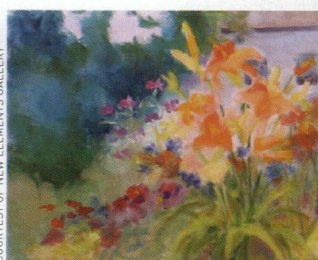


Recent works exhibition: *Impression 1* by Grace Li Wang hangs in the Recent Works Exhibition at Wang's Art Gallery in Raleigh

**PAINTINGS.PAINTINGS.VESSELS**, three person show; City Art Gallery, Greenville; March 4- April 3. Call 252-353-7000 or visit [www.city-art-gallery.com](http://www.city-art-gallery.com)

**NEW EXHIBITIONS AT ARTSPACE, RALEIGH**: (All exhibitions have opening receptions March 5. Call 919-821-2787 or visit [www.artspacenc.org](http://www.artspacenc.org).)

COURTESY OF NEW ELEMENTS GALLERY



*Diana's Garden*, watercolor by Kristen Dill, in "Spring Trilogy" an exhibition at New Elements Gallery in Wilmington

• **LOBBY**: Leni Newell, Recent Works, March 5-27

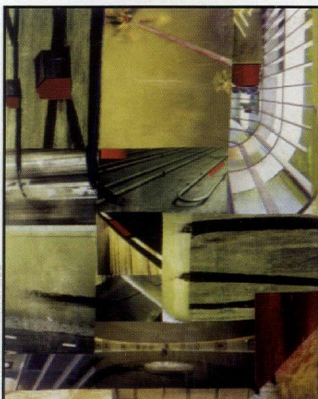
• **GALLERY 1**: Sparkings, Mixed Media Invitational featuring Paul Andrews, Madonna Phillips and Lynn Whipple, March 5-May 1

• **GALLERY 2**: Jennifer Anderson, Within and Without, March 5-April 16

• **UPFRONT GALLERY**: Joan Walecka, The Wisdom of Insecurity, In Praise of Wrinkles, March 5-27

**SPRING TRILOGY**, exploring the beauty and complexity of nature; New Elements Gallery, Wilmington; March 26-April 24 (opening reception March 26). Call 910-343-8997 or visit [www.new-elementsgallery.com](http://www.new-elementsgallery.com).

COURTESY OF ARTSPACE



*Crops*, A collage by Leni Newell, on view at Artspace in Raleigh

### CLASSICAL CONCERTS

**NC SYMPHONY WITH GUEST PIANIST EMANUEL AX**:

• **KOURY CENTER**, Elon University, Elon; March 4; Call 336-278-5680 or visit [www.ncsymphony.org](http://www.ncsymphony.org).



• **MEYMANDI CONCERT HALL**, BTI Center, Raleigh. March 5 & 6. Call 919-733-2750 or visit [www.ncsymphony.org](http://www.ncsymphony.org).

**FREE MID-WINTER FESTIVAL CONCERT**, Baldwin Auditorium, Duke University, Durham; March 6. Call 919-660-3300.

**THE TEN TENORS**, Thalian Hall, Wilmington; March 7. Call 910-343-3664 or 800-523-2820 or visit [www.thalian-hall.com](http://www.thalian-hall.com).

**BEN HEPPNER**, solo recital; A.J. Fletcher Theater, BTI Center, Raleigh; March 10. Call 919-733-2750 or visit [www.ncsymphony.org](http://www.ncsymphony.org).

**NC SYMPHONY**; UNC-W, Kenan Auditorium, Wilmington; March 11. Call 910-962-3500 or 800-732-3643 or visit [www.ncsymphony.org](http://www.ncsymphony.org).

**NC SYMPHONY: A WAGNERIAN NIGHT AT THE OPERA**; Pinecrest High School Auditorium, Southern Pines; March 18. Call 919-733-2750 or visit [www.ncsymphony.org](http://www.ncsymphony.org).

**BEST OF BROADWAY**, Wilmington Symphony Orchestra Benefit Concert; UNC-W, Kenan Auditorium, Wilmington; March 20. Call 910-791-9262 or visit [www.wilmingtonsymphony.org](http://www.wilmingtonsymphony.org).

**ROBERT PARKINS**, free concert on the Flentrop and Brombaugh organs; Duke Chapel, Durham; March 11 & 21. Call 919-660-3300.

**RANDALL LOVE, FORTEPIANO; JOHN PRUITT, VIOLIN; BRENT WISSICK, CELLO;**



COURTESY OF ECU PERFORMING ARTS  
Concertante returns from its China tour to perform new works at the NewMusic@ECU Festival at ECU, Greenville

free concert of Beethoven chamber music; Nelson Music Room, Duke University, Durham; March 12. Call 919-660-3300.

**FIRST FLIGHT & BEYOND**, NC Symphony young people's series; Meymandi Concert Hall, BTI Center, Raleigh; March 13. Call 919-733-2750 or visit [www.ncsymphony.org](http://www.ncsymphony.org).

**FINALS OF THE ALIENOR HARPSICORD COMPOSITION COMPETITION**; Nelson Music Room, Duke University, Durham; March 13. Call 919-660-3300.

**DUKE CHORAL TOUR CONCERT**; Baldwin Auditorium, Duke University,

Durham; March 18. Call 919-660-3300.

**J.S. BACH, ART OF THE FUGUE**, New Century Saxophone Quartet with animated enhancements; NCSU Center Stage, Raleigh; March 20. Call 919-821-2030 or visit [www.rcmg.org](http://www.rcmg.org).

**NEWMUSIC@ECU FESTIVAL**, seven concerts, eight world premieres, ECU, Greenville, March 23-27: Call 800-ECU-ARTS.

• **CONCERTANTE PERFORMANCES**, March 23 & 24

• **NEW WORKS FOR CLARINET & PIANO**, Professor Chris Grymes, clarinet, &

guest Peter Henderson (with new work by festival founder & artistic director Edward Jacobs), March 25

• **PRISM SAXOPHONE QUARTET**, March 26

• **A SENSE OF TIME AND PLACE**, presented by Triple Helix, March 27

• **RESIDENCY OF PULITZER PRIZE-WINNING COMPOSER MARIO DAVIDOVSKY**, for dates and details visit [www.music.ecu.edu](http://www.music.ecu.edu).

**NC SYMPHONY AND NC MASTER CHORALE WITH CONDUCTOR AL STURGIS**; Meymandi Concert Hall, BTI Center, Raleigh. March 26 & 27. Call 919-733-2750 or visit [www.ncsymphony.org](http://www.ncsymphony.org).

**AMERICAN MUSIC FESTIVAL**, chamber music series, world-renowned singer Jane Bryden & Friends; History Place, downtown Morehead City; March 27. Call 252-728-4488.

**500 YEARS OF SACRED MUSIC FOR BOYCHOIRS**, free concert by the Raleigh Boychoir; First Presbyterian Church, Dunn; March 28. Call 910-892-4121.

**RALEIGH RINGERS CONCERT**; First United Methodist Church, Wilson; March 28. Call 919-847-RLRG or visit [www.rr.org](http://www.rr.org).

**LEADER OF THE BAND**, a family interactive concert featuring NC Brass Quintet; Carswell Concert Hall, Meredith College, Raleigh; March 28. Call 919-546-9755 or visit [www.raleighsymphony.com](http://www.raleighsymphony.com).

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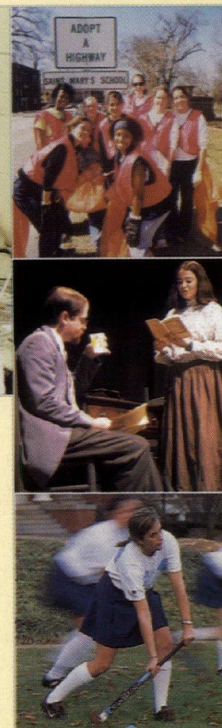
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COURTESY OF ECU PERFORMING ARTS



The Moscow Festival Ballet will perform *Cinderella* in ECU's Wright Auditorium in Greenville

## STAGE & FILM

**WENDY SOUNDS OFF**, a Cabaret Evening; Glass Block Room, Cape Fear Regional Theatre, Fayetteville; thru March 7. Call 910-323-4234.

**MEDICINE IN THE MOVIES**, UNC's William and Ida Friday Center for Continuing Education: (Call 919-843-9687 or visit [www.unchealthcare.org](http://www.unchealthcare.org))

- **GATTACA**, March 2
- **AS GOOD AS IT GETS**, March 16
- **AT FIRST SIGHT**, March 23
- **MISS EVERS' BOYS**, March 30

**DIASPORA FESTIVAL OF BLACK AND INDEPENDENT FILMS**, UNC-Chapel Hill: (Call 919-962-9001 or visit [www.unc.edu/depts/stonecenter](http://www.unc.edu/depts/stonecenter))

- **BONTOC EULOGY**, March 2
- **THE EDGE OF EACH OTHERS' BATTLES: VISION OF AUDA LORDE**, March 16
- **ROCKS WITH WINGS**, March 22
- **SPECIAL INDEPENDENT SHORTS**, March 23
- **OTA BENGAL & BOMA TERVUREN**, March 30

**MAMMA MIA**, Memorial Auditorium, BTI Center, Raleigh; March 9-14. Call 919-6060.

**OUT OF DARKNESS**, an Easter musical that relives the last days of Jesus' earthly ministry; Rocky Hock Playhouse, Edenton; March 9-April 17. Call 252-482-4621.

**TO KILL A MOCKINGBIRD**; Cape Fear Regional Theatre, Fayetteville; March 19-April 4. Call 910-323-4234 or visit [www.cfrt.org](http://www.cfrt.org).

**THE SUBJECT WAS ROSES**; PlayMaker's Repertory Company, UNC-Chapel Hill; thru March 21; Call 919-962-PLAY or visit [www.playmakersrep.org](http://www.playmakersrep.org).

**FUTURE FRONTIERS: MARS**, 25-minute high-definition video from Mars rovers; Morehead Planetarium, UNC-Chapel Hill; ongoing. Call 919-843-7995.

**PAPA-THE MAN, THE MYTH & THE LEGEND**, tribute to Ernest Hemingway; Thalian Hall, Wilmington; March 12. Call 910-343-3664 or 800-523-2820 or visit [www.thalianhall.com](http://www.thalianhall.com).

**HONK**, musical based on Hans Christian Andersen's "Ugly Duckling"; Raleigh Little Theatre's Gaddy-Goodwin Teaching Theatre, Raleigh; March 19-28. Call 919-821-4579 or visit [www.raleighlittletheatre.org](http://www.raleighlittletheatre.org).

**42ND STREET**; Memorial Auditorium, BTI Center, Raleigh; March 23-28. Call 919-6060.

**ANOTHER ANTIGONE**; presented by University Theatre; Thompson Theatre, NCSU, Raleigh; March 25-27, April 1-3. Call 919-515-1100.

**VICTORIA**; Thalian Hall, Wilmington; March 26; Call 910-343-3664 or 800-523-2820 or visit [www.thalianhall.org](http://www.thalianhall.org).

**COMPANY**; At 35, a bachelor faces the pros and cons of married life; City Stage, Wilmington; March 26-28. Call 910-342-0272 or visit [www.level5atcitystage.com](http://www.level5atcitystage.com).

**BRUCE WOOD DANCE COMPANY**, creative and whimsical dances that range through music like Ravel's "Bolero" and Lyle Lovett's songs; UNC-W, Kean Auditorium, Wilmington; March 26. Call 800-732-3643 or 910-962-3500 or visit [www.uncw.edu/stu-aff/arts](http://www.uncw.edu/stu-aff/arts).

**CINDERELLA**, Moscow Festival Ballet featuring the Company of 50; Wright Auditorium, ECU, Greenville; March 26. Call 252-328-4788 or visit [www.ecu.edu/ecuarts](http://www.ecu.edu/ecuarts).

**FULL FRAME DOCUMENTARY FILM FESTIVAL**, honoring Marcel Ophuls; Carolina Theatre, Durham; April 1-4. Call 919-687-4100 or visit [www.fullframefest.org](http://www.fullframefest.org).

## MUSEUMS

**AT NC MUSEUM OF NATURAL SCIENCES, RALEIGH**: (Call 919-733-7450)

• **TITANIC: THE ARTIFACT EXHIBIT**, a chronological journey through the life of the Titanic that includes artifacts recovered from the shipwreck, thru Apr. 18. (Call 919-834-4000 or visit [www.ticketmaster.com](http://www.ticketmaster.com))

• **IN THE FOOTSTEPS OF B.W. WELLS**, celebration of life and work of NC ecologist and his explorations of the state's floral communities, March 5.

• **11TH ANNUAL REPTILE & AMPHIBIAN DAY**, exhibits & activities on reptiles & amphibians around the world, March 13.

**AT NC MUSEUM OF HISTORY, RALEIGH**: (Call 919-715-0200).

• **A CLOSER LOOK: TEACHING WITH TOYS**, how the Civil Rights movement spurred the making of ethnic toys, March 6 & 27.

• **THE QUIET HOUSE**, a traditional Irish house party featuring Irish pub music, March 14.

• **ARTIST AT WORK: DAVE WOFFORD**, watch as Wofford stitches together a book using traditional tools and techniques, March 17-21.

**LECTURE BY D.C. NORTH**: History, Craft & Artistry of Duck Decoys; Louise Wells Cameron Art Museum, Wilmington; March 18. Call 910-395-5999 or visit [www.cameronartmuseum.com](http://www.cameronartmuseum.com).

## POP MUSIC

**LADYSMITH BLACK MAMBAZO**, representatives of traditional South African Culture; Wright Auditorium, ECU, Greenville; March 1. Call 252-328-4788 or visit [www.ecu.edu/ecuarts](http://www.ecu.edu/ecuarts). And Carolina Theatre, Fletcher

COURTESY OF ECU PERFORMING ARTS



South Africa's a cappella legends, Ladysmith Black Mambazo, have embarked on a world tour with a stop at ECU's Wright Auditorium in Greenville and The Carolina Theatre in Durham to celebrate the historic 10th anniversary of the end of the Apartheid era in their country and to mark the release of their new album *Wenyukela: Raise Your Spirit Higher*.

Hall, Durham; March 2 & 3. Call 919-560-3030 or visit [www.carolinatheatre.org](http://www.carolinatheatre.org).

**AT THE ARTSCENTER, CARRBORO**: (Call 919-929-2787 or visit [www.artscenterlive.org](http://www.artscenterlive.org))

• **THE KRÜGER BROTHERS**, Swiss brothers Uwe & Jens, guitar & banjo, March 5

• **STEEP CANYON RANGERS**, NC bluegrass stars, March 12

• **RICHARD THOMPSON**, No. 19 of world's greatest guitarists, March 15

• **MOZAIK**, an international acoustic group—members from Scotland, US, The Netherlands, & Hungary, March 19

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Mozaik, international virtuosos playing and singing traditional styles, Celtic to Eastern European at the ArtsCenter

• **TONY TRISCHKA BAND**, innovative banjo entertainment, March 20

• **MOLASSES CREEK WITH BROWN MOUNTAIN LIGHTS**, music from Okracoke-based Molasses Creek & Chat-ham County's Brown Mountain Lights, March 27

**PARAGON RAGTIME ORCHESTRA**, presented by the S. Rudolph Alexander Performing Arts Series, Wright Auditorium, ECU, Greenville; March 11. Call 252-328-4788 or visit [www.ecu.edu/ecuarts](http://www.ecu.edu/ecuarts).

**DOWN EAST FOLK ARTS SOCIETY SAINT PATRICK'S DAY CONTRA DANCE**, beginners' session and dance featuring the Elftones, Duke Marine Lab Auditorium; March 13. Call 252-504-2787.

**YANNI**, his best known compositions and music from his latest album *Ethnicity*; RBC Center, Raleigh; March 21. Visit [www.rbccenter.com](http://www.rbccenter.com).

**TLEN HUICANI**, an ensemble of seven voices and seven instruments, a concert of Mexico's music presented by PineCone; Stewart Theatre, NC State Campus, Raleigh; March 26. For tickets, call 919-515-1100 or visit [www.pinecone.org](http://www.pinecone.org).





The Paragon Ragtime Orchestra will perform in ECU's Wright Auditorium in Greenville

**MASTERS OF MEXICAN MUSIC**, Carolina Union Performing Arts Series: Hispanic heritage through music, song, and dance; Hill Hall Auditorium, Chapel Hill; March 27. Call 919-962-1449 or visit [www.performingartsseries.unc.edu](http://www.performingartsseries.unc.edu).

**ELISE WITT AND THE MEZZANINE BAND**, PineCone's Garner Family Series; Garner Historic Auditorium, Garner; March 28. Call 919-990-1902 or visit [www.pinecone.org](http://www.pinecone.org).

**RED CLAY RAMBLERS**, Beyond Broadway Performance Series; Fletcher Opera Theater, BTL Center, Raleigh; April 2 & 3. Call 919-834-4000 or visit [www.ticketmaster.com](http://www.ticketmaster.com).

#### POTPOURRI

**DR. ELLIOT ENGEL PRESENTS: HOW WILLIAM BECAME SHAKESPEARE**, why Shakespeare is the greatest writer in the English language, Cumberland County Library, Headquarters; March 2. Call 910-483-7727.

**SEUSS CELEBRATION: 100 YEARS OF DR. SEUSS**, Dr. Seuss for all ages, Cumberland County Library, Bordeaux Branch; March 2. Call 910-424-4008.

**AT ROANOKE ISLAND FESTIVAL PARK**: (Call 252-475-1500 or visit [www.roanokeisland.com](http://www.roanokeisland.com))

• **7TH ANNUAL PRICELESS PIECES PAST & PRESENT QUILT EXTRAVAGANZA**, old & new quilts made by or belonging to Dare County residents & quilt-related demonstrations & activities; The Art Gallery; March 1-31 (Opening reception March 7)

• **OUTER BANKS OPRY**, high energy acoustic sounds; The Film Theatre; March 13.

**16TH ANNUAL COASTAL HOMES SHOW**, features Roy Underhill of "Woodwright Show;" Crystal Coast Civic Center, Morehead City; March 5-7. Call 252-247-3883.

**POET KRASSIMIRA POPOVA**, in celebration of Women's Poetry Month, a native Bulgarian reads & discusses her poetry; Cumberland County Library, Headquarters; March 9. Call 910-483-7727.

**CAPE LOOKOUT LIGHTHOUSE**, open to visitors in celebration of Cape Lookout National Seashore's birthday, Cape Lookout National Seashore; March 10. For reservations, call 252-728-2250, ext. 3018.

**EMERALD ISLE SAINT PATRICK'S DAY CELEBRATION**, a day-long festival of all things green and a chance to show off your pet in the Saint Patrick's Day Pet Parade, March 13. For more about the Celebration, call 252-354-6350; for information about the Pet Parade, call 252-808-0440.

**AT TRYON PALACE, NEW BERN**: (Call 800-767-1560)

• **GARDEN LECTURE: ORGANIC GARDENING**, discover gardening methods without chemicals and special tips for Southern gardeners, March 13

• **AFRICAN AMERICAN HISTORIC DOWNTOWN WALKING TOUR**, tour of historic district reveals 300 years of African American heritage, March 21.

• **"A CHOICE AND VERY SPLENDID ASSORTMENT OF GOODS"**, Craftsmanship in North Carolina, annual symposium focusing on North Carolina arts and crafts, March 21-23.

**KATHERINE ASTOR, GARDENS AND MORE GARDENS**, Astor talks about her own garden, her favorite gardens, and her home in England, followed by afternoon tea, Carolina Country Club, Raleigh; March 14. (To attend, send \$30 check payable to Raleigh Fine Arts Society, c/o Mrs. Benjamin F. Clifton, 1015 Blenheim Drive, Raleigh, NC 27612.)

**AT J.C. RAULSTON ARBORETUM, NC STATE UNIVERSITY, RALEIGH**: (Call 919-515-3132 or visit [www.ncsu.edu/jcraulstonarboretum](http://www.ncsu.edu/jcraulstonarboretum))

• **SUMMER FLOWERING BULBS**, Fabulous Flowers and Foliage, discussion of flowering bulbs proven to add spark to your garden, March 18.

• **PLANTSMEN'S TOUR: MAGICAL MAGNOLIAS**, a walk

through the Magnolia Collection, focusing on varied magnolias available in the state, March 30.

**"THE NEW POLITICS OF WEALTH AND DEMOCRACY,"** a discussion led by political analyst and commentator Kevin Phillips; Hanes Art Center Auditorium, UNC, Chapel Hill; March 18. Call 919-962-4022.

**2ND ANNUAL BLUE GRASS FESTIVAL**, music, hog calling, a corn eating competition, & more; Silver Coast Winery, Ocean Isle Beach; March 20. Call 910-287-2800 or visit [www.silvercoastwinery.com](http://www.silvercoastwinery.com).

**NC SEAFOOD FESTIVAL**, food, music, & dancing to benefit the NC Seafood Festival; Crystal Coast Civic Center, Morehead City; March 20. Call 252-726-6273.

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—Marija Yankovic, *Ballet Review*

  
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PHOTO BY DIANE HARDY

**NC Maritime Museum Director Dr. David Nateman** places a plaque on the centerpiece for a periauger, a 30-foot log workboat being constructed at the Museum's Watercraft Center in Beaufort. Visitors are invited to watch construction, weekdays, 9 a.m.-4 p.m. NC colonists used periaugers in the 18th and early 19th centuries to transport goods on the river systems. When completed in April, the boat will be located at the recently re-opened Newbold-White house in Hertford. The Periauger Project is a partnership of the Perquimans County Restoration Association, Perquimans County, NC Maritime Museum and East Carolina University's Program in Maritime Studies. Call 252-728-7317.



**Opening Reception:**  
**Shawn Phillip Morin,**  
sculpture  
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**250TH ANNIVERSARY OF CUMBERLAND COUNTY**, featuring a local & state history display and old-time musicians Kenny Jackson & Joe Newberry; Cumberland County Library, Headquarters, March 26-28 (Music on March 26). Call 910-483-7727, ext.308.

**FLINT AND STONE MAKING AND THE OPEN HEARTH**, a Colonial Living History Workshop; Beaufort Historic Site, Beaufort, March 27. Call 252-728-5225.

**PAUL O. ZELINSKY**, Caldecott Medallist and children's book illustrator discussing his work at UNC's Steinfest Memorial Lecture; banquet room of Morehead Building, Chapel Hill; March 27. Call 919-843-8337.

**NORTH CAROLINA RENAISSANCE FAIRE**, a step back in time to the Renaissance Era; Village of Yesteryear/Heritage Village, NC State Fairgrounds, Raleigh; March 27-28 & Apr. 3-4. For tickets, call 866-468-7630 or visit [www.ncrenfaire.com](http://www.ncrenfaire.com).

**NC AZALEA FESTIVAL, WILMINGTON**, March 31-Apr. 4: (Call 910-794-4650)

- **2004 QUEEN**, Dari Alexander: Welcome, Cobb judicial Annex, March 31.

- **BRAD PAISLEY: COUNTRY MUSIC PERFORMANCE**, Trask Coliseum, March 31.

- **QUEEN'S CORONATION**: Riverfront Park, April 1.

- **JESSICA SIMPSON**, pop music concert, Trask Coliseum, April 2 (Plus Azalea Parade, street fair, circus, garden tour and celebrity guests).



COURTESY OF AZALEA GARDEN TOUR

The Azalea Garden Tour float is one of many lavish floats in the NC Azalea Festival in Wilmington

**51ST ANNUAL AZALEA GARDEN TOUR**: (Call 910-538-5550)

- **RIBBON-CUTTING CEREMONY & QUEEN'S GARDEN PARTY**: Gainey/Potter Garden, April 2.

- **TOUR OF 12 AREA GARDENS**: April 2-4 (during Azalea Festival).

**5TH ANNUAL ART IN THE GARDEN SHOW AT FEARRINGTON GARDENS**, featuring exterior art in the garden; Fearrington Village, Pittsboro, April 3-25. Call 919-945-5704.

**WILSON GARDENING SYMPOSIUM**, a weekend of gardening and artistic exhibits; Wilson, April 16-18. Call 252-291-4329 or visit [www.wilsonarts.com](http://www.wilsonarts.com).

**16TH ANNUAL BEAUFORT MUSIC FESTIVAL**, featuring a competition and display of artists' interpretations of the festival's mascot, the pelican, and music for all tastes: classical to bluegrass, folk to swing, cajun & zydeco, blues, jazz, gospel & rock 'n' roll; throughout the town of Beaufort, April 23-25. Call 252-422-6161 or visit [beaufortmusicfestival.com](http://beaufortmusicfestival.com). **MM**

Our thanks to Suzie Humphrey and Bess Futrell 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, 1033 Oberlin Rd. Suite 100, Raleigh, 276005 or email: [fsmith5@nc.rr.com](mailto:fsmith5@nc.rr.com).



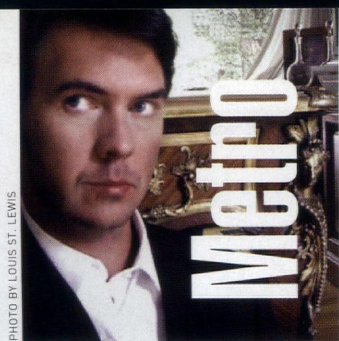


PHOTO BY LOUIS ST. LEWIS

# Artist-at-Large

by Louis St. Lewis

Amid relics of a flamboyant past...

## NC ARTISTS FIND A HOME IN NEW ORLEANS

Being a natural born hedonist, I recently found myself in New Orleans, taking in the sights sounds and smells of Mardi Gras, and having a wonderful time. New Orleans is one of the few cities in America that encourages excess in all forms, and she stands proud and haughty with glorious disdain for the puritans of the world. I was the guest of an old friend who lives in a wonderfully decadent home located in the lush garden district, where Degas often visited and sketched. I awoke very early each day at around noon or so to a glass of Perrier-Jouet and a biscuit slathered with fresh quince jam. After my glorious brunch, I would often stumble a few steps down the sidewalk and climb aboard the romantic St. Charles streetcar, a gentle and anachronistic relic of days gone by. But while New Orleans stands proud of her noble and eclectic past, the city also boasts of an amazingly contemporary art scene that I found has plenty of North Carolina connections.

I walked into the Poets Gallery on funky/chic Magazine Street and was immediately drawn to the gothic inspired photographs and dolls of Miss Christy Kane, who hails from Concord NC. Classically trained in fine art photography, Miss Kane has an eagle's eye and a post punk aesthetic that has gained her work entry to magazines as diverse as *Rolling Stone* and *Flaunt*. A gifted doll maker as well, Christy creates little-girl-lost dolls with haunted eyes and haunted mouths of linen and beads that she poses and photographs in elegant yet bizarre environments. The photographs are then placed in 19th-century Victorian frames that only underscore the eerie time-warped psychodramas that she assembles. The resulting works are both compelling and unnerving. Both Drew Barrymore and Fiona Apple have Christy Kane's artwork in their collections. It's easy to see why. The work is bristling with both emotional and intellectual intrigue. Complementing Miss Kane's imagery were the painted manipulations by talented painter



COURTESY SEAN YSEULT

*Ophelia in Ecstasy* (top) by Sean Yseult and *Mischief Maker* (below) by Flynn DeMarco.

Flynn De Marco, who takes camp paintings from the 1950s and turns them into decorative items that Morticia Addams would adore. In his capable hands baby-faced cherubs hold freshly dissected human hearts and sooty black ravens usurp the parakeet's roost. De Marco takes savage aim at fairy-tale childhoods by holding up a very dark yet humorous mirror.

I found myself blown away by the fantastic photographic light boxes of Raleigh native Sean Yseult, while taking in a stroll of the galleries of Julia Street's gallery row.

Sean is the daughter of the late Hemingway scholar and NCSU professor Michael Reynolds, and granddaughter of one of the charter members of NYC's "21 Club." Ms.



COURTESY POETS GALLERY





COURTESY SEAN YSEULT

*Lost in Audubon Park* by Sean Yseult.

Yseult creates glowing dioramas, which, in their luminescent narrative, summon up everything from fin de siècle femme fatales, to the innocent eroticism of Lewis Carroll's pantalooned Lolitas. Sean, who only recently returned to the world of art after a highly successful career in rock and roll with '90s mega-stars WHITE ZOMBIE, possesses an eye at once fresh and jaded. In her world divas in diadems with sleepwalker eyes wait for lovers who will never come. They are angels who sit by broken pedestals, broken clocks and broken promises. Noble and gilded, languid and silent, the women she photographs are Southern Sphinxes with questions too profound even to ask.

"Lost in Audubon Park" sweeps us into a Louisiana rendition of Alice in Wonderland. On the gnarled and twisted branches of an ancient oak, a blonde beauty in crinolines and lace slumbers away the years like a Cajun sleeping beauty, unafraid and unaware of the dark forest around her. Innocent as a lamb, it is her purity that protects her, and the glow of the light box acts as a nimbus, a shining testament to purity in a dangerous world.

Speaking of dangerous, even though New Orleans has the highest murder rate in America, I never had a moment of concern and gleefully made my way a few blocks down to see the Ogden Museum of Southern art. Only recently opened, the museum is a stunning architectural triumph. Within its granite walls you will find some of the best art that the South has produced in the last 400 years to the present. Everything is slick and shiny, and every time you turn around there is another NC artist staring you in the face. Over there a Minnie Evans, turn around and see a Hobson Pittman. Don't move too fast or you might breeze by the Richard Jolley, the Leonard Goode or the Steven Forbes DeSoule. The Ogden reminds us all of how one sole collector, with only good taste and a couple hundred million bucks, can create a stunning



COURTESY CHRISTY KANE

*Violah spies* by Christy Kane, silver gelatin print.

repository of the South's finest art.

The New Orleans metro population is around 1.5 million, very near the size of the Triangle. BUT they have over 230 art venues that are always turning out amazing and fun-filled shows. ... Perhaps we need to have a little more Bon Temps in our artistic Roulette, don't ya think? **MM**

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## TH'OWED A FLEECE, GOT A LESSON

**S**outhern Appalachia has always been the territory of the small, scattered aggregation of Pentecostals known as "snake handlers." I never heard of any Down East when I was growing up, but maybe you did.

Regardless, I've always been fascinated by them, but not fascinated enough to

want to see them first hand, like Dennis Covington who started hanging out with snake handlers, then wrote about them in his grip-

ping book *Salvation on Sand Mountain*, and eventually was "moved" to handle snakes himself.

In her book, *Saving Grace*, published some 10 years ago now, Chapel Hill's Lee Smith took us to Western North Carolina to introduce us to the snake handling Reverend Virgil Shepherd, whose car—"a blue hump-backed Studebaker" loaded with his wife, younguns and all their worldly goods—caught fire and burned on a mountain road causing him to declare, "Bless Jesus, who has showed us by the sign of fire in his Holy woods nine miles outside of Waynesville, North Carolina, His plan for us today." The Rev. Virgil took it as a sign that God wanted him to settle where he received "the sign of fire," and Lee's wonderful, rambling story begins there on Scrabble Creek.

It had never occurred to me that a car overheating in mid-July could be a religious experience or the Holy Spirit at work. The way I've heard folks cuss on such occasions would make me believe just the opposite. Between you and me, I'd say it's just a sign to trade cars or get the radiator flushed. But I am of a less spiritual bent.

But snake handlers, who take literally the exhortation of Mark 16:18, "They shall take up serpents," are a different breed—quick to look for signs, and, like Gideon, to ask God for signs. I learned that watching a television documentary,

but it took some doing for me to figure it out. This particular preacher indicated he was at a turning point in his life and decided to "th'ow a fleece," as he put it, to find out which direction God wanted him to take.

"Th'ow a fleece?" That was a new one on me. I had to find out what it meant.

It was my good fortune that Reverend J.N. Baggett, a long-time friend of my family who lives in Bertie County, was in town. J.N., as we all call him, is an interesting fellow. He received the call to the ministry later in life and my grandmother, Josephine Mizelle Leggett, encouraged him, loved him like her own, and took great joy in his accomplishments. Officially retired but ministering now to my brother Turner's congregation in Hamilton on the Roanoke, this largely self-taught Baptist gentleman has an amazing knowledge of the Bible, plus a keen wit.

"I had this fellow who for months and months never missed a service. One day I thanked him and asked him why he was so faithful," said J.N. in his carefully measured, soft-spoken voice.

"Reverend Baggett, I just love to hear you," he said, "because every sermon you preach is better than the next one."

I asked J.N. if he had ever heard the expression, "th'ow a fleece," and if so, what it meant.

Without hesitating, he said, "Yes, that's a reference to Gideon and his asking the Lord for a sign that he was to lead God's army into battle," J.N. said, and then he told me the story of the fleece that Gideon "th'owed upon the ground," and how God made the fleece wet and the ground beside it dry, and then the next night did the reverse, as a sign to Gideon that he had been chosen. I went to the *Book of Judges* and read it for myself. It was just as Reverend Baggett had told me.

It then struck me that I have been hearing folks th'ow fleeces all my life. "If my tobacco crop gits tore up by hail again this year, I am going to take it that the Lord wants me to git out of the tobacco business," I remember hearing some farmer say. The converse would be true. If there is no hail, God is saying keep on growing tobacco.

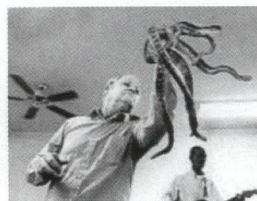
You may have th'owed a fleece or two yourself. I did myself not long ago, and didn't even realize then what I was doing. I had been traveling Down East and returned home dead tired about midnight Saturday. I pulled the draperies tight, took a couple of Advil, turned off the alarm clock, threw another quilt on the bed, settled in between the sheets, and said, "Lord,

**"And Gideon said unto God, if thou wilt save Israel by my hand, as thou hast said,**

**"Behold, I will put a fleece of wool on the floor; and if the dew be on the fleece only, and it be dry on all the earth beside it, then shall I know that thou wilt save Israel by my hand, as thou hast said.**

**"And it was so; for he rose up early on the morrow... and wringed the dew out of the fleece, a bowl full of water."**

**— Judges 6: 36-38.**



if you want me to go to Sunday School tomorrow morning, wake me up. If you don't, I am going to figure you want me to sleep in."

I got the sign I wanted—and a couple of hours of extra, badly needed sleep. It didn't bother my conscience a bit that I had stacked the deck just a little.

When I finally got up, I showered, took my Sunday paper and drove over to my favorite breakfast place for coffee and a sweet roll. As it turned out, the lesson I got



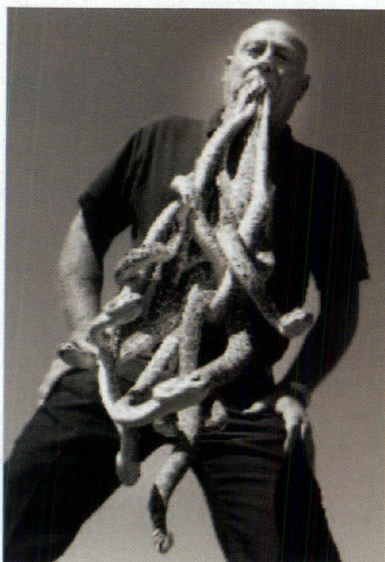
there was as good as any I could have gotten in church. Guess the Good Lord figured he had to work with me that Sunday wherever He could find me.

I settled into an easy chair, began reading my paper and then noticed the fellow sitting across from me. He was staring intently at his laptop—I am suspicious of people who sit and stare blankly at laptops in public places—and he had a big, chunky Bible lying (I dare to say, “displayed”) on the table beside him.

Hhhmmm. “Wonder why he’s not in church?” I asked my sorry, backsliding self.

Folks had to squeeze by him to get to my section. He glared coldly as they inconvenienced him. Finally he folded up his laptop and started reading a book. He underlined ferociously; he frowned; and from time to time he reached for his Bible, checked something, then continued reading. Two excited kids came in. He grudgingly uncrossed his legs to make room for them to scramble by—never a word of greeting or even a smile.

Finally, I made my diagnosis. A constipated Christian—so full of and possessed



by his brand of religion that he had lost the ability to express love and demonstrate the civility that should be a natural product of any brand of religion.

As I was leaving, a tiny lady several years my senior was just in front of me. Before I could get there, she struggled with the heavy glass door, mastered it and then

stood back, hands slightly shaking and waited for me to exit. I did, then turned and said, “Thank you very much.”

“It was my great pleasure,” she said with a huge smile, and it was obvious that doing that simple favor for me had helped make her day.

On the way home, I thought about her and the constipated Christian. And I thought about the gracious couple in a pickup truck in Wilson whom I had asked for directions at a service station on my trip Down East. They had just had supper at Bill’s, they allowed, and were on their way home. They didn’t know me from Adam’s house cat.

They gave me careful directions, then said, “There are two or three little twists that might throw you off, though. It’s not much out of our way, so just follow us.” I did, and when I reached my destination, they tooted the horn, smiled, gave big waves and went on home.

This Sunday morning, I expect all those folks were sitting in church somewhere. I know which ones I would want to share my hymnal with. **MM**



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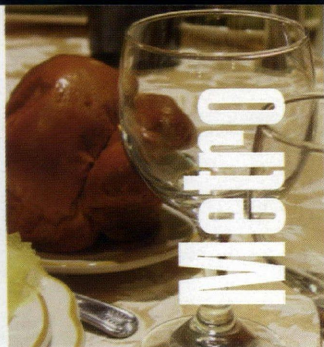


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# Gourmet

by Moreton Neal

## Chapel Hill's Il Palio

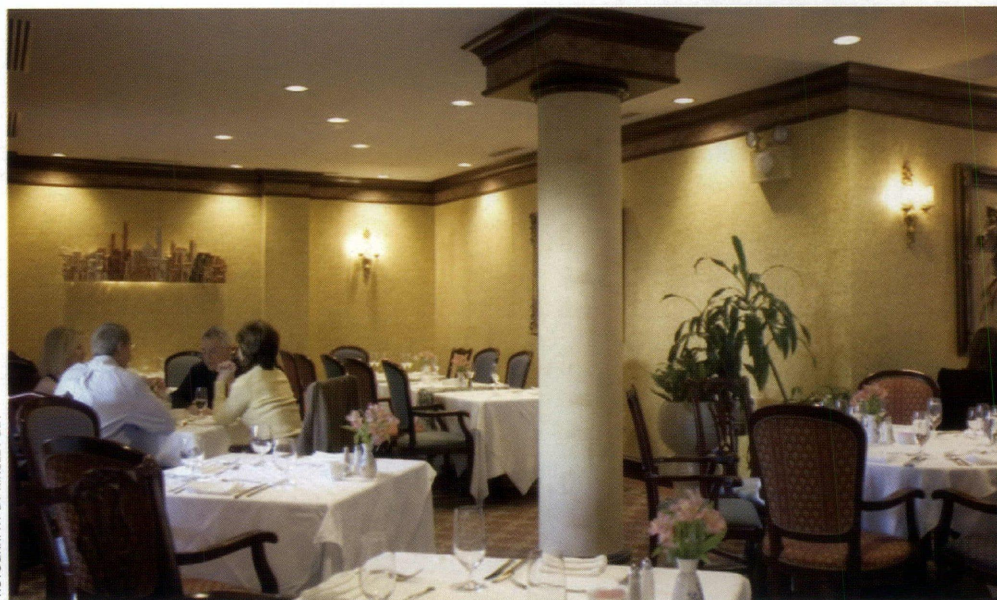
### FOUR DIAMONDS FOR GEM OF A RESTAURANT

**T**he Siena's fine dining restaurant, Il Palio, is North Carolina's only Italian AAA Four Diamond restaurant." This statement appears in the first paragraph under "The Siena Hotel" in dozens of travel and hotel guides on the Internet. Public relations hype, or is there something extra-special about "diamonds" that make them a marketing director's best friend?

Properties in North America are eligible to earn the Four Diamond rating after trained inspectors dine incognito and rate the restaurant according to specific guidelines. Each restaurant and lodging that receives any diamond rating from AAA is listed in its TourBooks distributed to over 40 million members. "The American Automobile Association's requirements for a Four Diamond rating are rigorous, and those that win it are among the best hotels and restaurants in the world," claims David Parsons, president of AAA Carolinas.

The Metro area is blessed with a trio of four diamond restaurants: the Fairview in Durham's Washington Duke Hotel as well as the Carolina Inn's Crossroads and Il Palio, both in Chapel Hill. All these restaurants fit under the category "boutique" hotels, fairly small establishments known for luxury and comfort.

Before the Carolina Inn's renovation, before the Washington Duke broke ground, and before multi-storied office complexes replaced small businesses and residences on West Franklin Street, the Siena Hotel made its somewhat grandiose (at the time) appearance on the sight of Brady's Restaurant and a small farmer's market. Brady's devotees, grief stricken over the loss of the best fried chicken in town, were skeptical about this high falutin' project. However, Siena's owners Sam and Susan Longiotti and then partner Joe Hakan quickly won over Chapel Hill tastemakers by inviting them to dinner and asking for constructive criticism. It was



PHOTOGRAPHY BY KINSLEY DEV

clear that the Siena, in spite of its fancy antiques, its upscale ambitions, its Tuscan pretensions, still had the quality that southern Americans—and Italians—most appreciate: warm hospitality.

Since its 1987 opening, I have frequently dined, lunched and breakfasted at Il Palio. All my stick-in-the-mud hometown prejudices have fallen away. I don't know when the sparkling ratings first appeared, but the restaurant has been headed by a series of impressive chefs from its first year. Matt Parker, Brian Stapleton and Gennaro Vilella all had very distinctive styles within the context of fine Italian cuisine, but they had one thing in common—the desire to please and be known by their patrons. Each left his mark on Il Palio, and each was a hard act to follow. I hated to see every one of these talented, personable gentlemen leave the restaurant. When the flamboyant Vilella returned home to Umbria last year, I was convinced that no one could fill his shoes.

I was wrong.

Chef Jim Anile was recruited by Siena

management from a similarly ranked boutique hotel in Yosemite Park. The Triangle was clearly a predestined destination for the young chef. Before the Siena came calling, Jim already had been approached by both the Carolina Inn and the Washington Duke. Small world? "Actually, yes," explains Jim. "There are only about 200 or so four diamond boutique hotels—it's sort of a club. These small hotels seek chefs from similar establishments who know how to sustain their high standards. I've spent my entire restaurant career in four and five diamond restaurants."

These lofty standards were beautifully demonstrated to us at a recent lunch in the form of Root Vegetable Ravioli, Lobster and Ricotta Cappellaccio, Venison Osso Bucco, White Winter Salad and an assortment of pots de crème. Each course was beautifully paired with Italian wines chosen by Damon Haynes, Il Palio's award-winning sommelier. During this feast I asked Jim about his cooking philosophy and how his differed from that of his predecessor:



"Gennaro believed every ingredient should be flown in from Italy. I try to utilize what's around us here before going outward. North Carolina has beautiful fish, for example. Why go elsewhere for it? Tomatoes, on the other hand, are good only a few months a year. They are crucial to Italian cooking, so I import them as well as other fresh vegetables out of season here. A dish served at Il Palio will taste similar to, but not exactly, the way the same dish tastes in Italy. But we do make everything from scratch in the

kitchen. If a customer wants ketchup, we make the ketchup!"

Unlike the high-strung, formidable Vilella, Jim Anile comes across as casual, amiable and relaxed, the kind of person who would be fun to hang with—a buddy. For those who want to know Jim better, he can be yours... for a day. Il Palio's chef-for-a-day program gives Emeril or Mario wannabes a chance to spend a day in a professional kitchen. Jim will help you prepare your own menu, shop for the ingredients and teach

you professional technique. Damon will contribute wine-pairing suggestions, and you can even serve your guests if you choose. If you behave really well, I'd bet they'd even let you wash dishes!

Those of you with less time on your hands can catch Jim's monthly cooking lessons at William Sonoma in Southpoint Mall. He is the best kind of cook to my mind—highly instinctive. His lessons demonstrate how to determine amounts of ingredients by taste, not formulas.

Having worked for many years in restaurant kitchens in a former life, working with the chef is as far from Queen-for-a-day as I

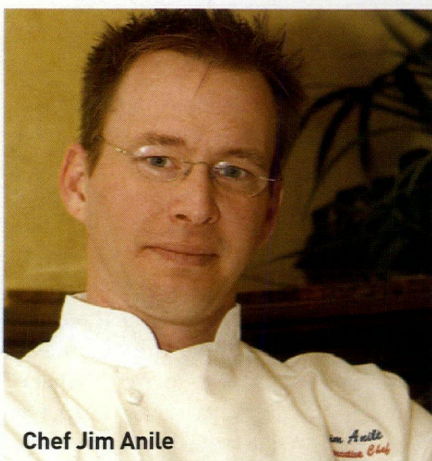
## Off the MENU

by Fred Benton

**IS IT ANTI-FRENCH SENTIMENT GONE AWRY** or simply the sign of harsh economic times? Whatever the reason, I am sad to report the demise, après-Valentine's Day, of **Lutece**, the legendary Manhattan French restaurant. In truth, Lutece's luster began to wane when its owner and chef, Andre Soltner, retired several years ago. Soltner is now a dean at the French

Culinary Institute in Manhattan. But in its heyday, Lutece turned away thousands of people each year because there simply was no room for them: It was, indeed, the most difficult restaurant in Manhattan to secure a reservation. But those lucky enough to be seated typically enjoyed the restaurant's signature dishes such as Stuffed Quail with Foie Gras and Slowly Roasted Veal Breast with kidney. Now, the only Lutece to be found is in Las Vegas' Venetian Hotel. This version of the famed dining establishment was opened in the late '90s by Ark Restaurants which had purchased Manhattan's Lutece from Soltner. (Note: an Ark Restaurants representative explained that the demise of Lutece could be laid at the door of the economy. He added that an ever-increasing groundswell of fans are lamenting its loss and begging for souvenirs—mementos of their auspicious moments at Lutece.)

- Another NYC landmark eatery bites the dust: Brooklyn's famed **Gage and Tollner**, a nostalgic, gas lamp-lit dining room for steak-lovers on Fulton Street, open since 1879, bid adieu after Valentine's Day.
- Closer to home the good-byes continue: **The Fox and Hound Pub and Restaurant** located in Cary bid cheerio to its legions of fans when the doors closed recently for good.
- **Cinelli's**, however, with three stores throughout the Triangle, is prospering, due, most likely, to its local fame for superb thin-crust pizza and Italian home specialties: a fourth has now been added, called **Frankie&Dino's** located at the intersection of High House and Maynard roads in Cary. This is definitely the place to make a gourmand's heart do a double-thump: the portions are huge!
- Gino Russo, who opened **Gino Russo's Oyster Bar and Restaurant** in Pleasant Valley Promenade Shopping Center on Glenwood Avenue in Raleigh, is enjoying such success that he, too, is taking on more challenges. He's the new owner of **Tony's Oyster Bar** in MacGregor Village Shopping Center on Hwy 64 West in Cary. Tony's, according to Gino, will still retain much of its signature Cajun flavor; however, Gino's plan is to make the place "more fun, with better bands, and a more uplifting personality."
- Cookbook author and teacher, **Anne Willan**, who founded the renowned cooking school La Varenne, is taking her annual leave from her Chateau LaFey in Burgundy to journey to the USA to conduct cooking courses at the Greenbrier, the famed luxurious resort nestled in the Allegheny Mountains in White Sulphur Springs, West Virginia, March 21-26, April 2-9, April 25-30. For more information call the hotel at 800-453-4858. **MM**



Chef Jim Anile

PHOTOGRAPH BY KINSLEY DEY

can imagine. For myself, Jim's help with choices for a five-course tasting dinner in Il Palio's charming small restaurant is as close to his kitchen as I'd like to go. I'm in heaven when a handsome, talented chef cooks especially for my guests and me. That's exactly what happens at a tasting dinner, and it's available every night at Il Palio.

As I finished the last sweet drop of Vin Santo after our sumptuous lunch, I couldn't wait to make another reservation at this little gem of a restaurant. **MM**

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# Cork Report

by Barbara Ensrud



## CUSTOM AND RICH TASTE HALLMARKS OF PORT WINE

**W**hile we long for—and usually get—warmish spring days in March, there are still enough blustery winds and nippy temperatures to make the warmth of a good Port very desirable to sip.

Porto—as the Portuguese call it... and would rather we did—is the lusty, dark, sweet red wine fortified with brandy during fermentation. The brandy kills the yeasts and stops the fermenting process while the wine is still ripely sweet. The English call it Port (named for the city of Oporto on northern Portugal's Atlantic coast), and have been heavily involved in Port production since the late 1600s. The Englishman and his Port are an iconic pair, but the rest of the world has caught on, and sales for this luxuriant beverage have surged worldwide—and always take another leap when a grand new vintage, such as 2000, is declared. The millennium vintage in the Douro region of Portugal has received extravagant praise from all quarters, well deserved for the ravishing flavors and dense structure that promise long life—very long, up to three decades for some

wines. And perhaps longer; after all, some Port collectors are only now getting into their 1963s.

Port comes in various styles, but there are two basic types: wood Ports and vintage Port. The difference has to do with how the wines are aged: in bottle or cask.

**Vintage Port**—the rarest but best-known and most expensive—is bottled at age two and needs at least 10 to 15 years in bottle before it is really ready to drink, sometimes longer (1977, 1985) because the young wine is loaded with tannin. It is not made every year, only in supremely good ones, which is why it carries a vintage date as well as the bottling date. Usually, there are about three, but sometimes only two, vintages per decade worthy of “declaring,” the process by which the shippers designate a vintage Port. Only the best lots of wine, the *creme*

*de la creme*, in a declared year are set aside for vintage Port. It must always be decanted before serving because over its decade(s) of maturation, the breakdown and mellowing of tannin, color pigments and other natural constituents deposit a lot of sediment—indeed, forming quite a crust in older bottles.

**Wood Port**, comprising over 95 percent of total production, is a blend of vintages aged, as the name implies, in oak casks or pipes (sizeable barrels). Wood-aged Ports are characterized further, according to age: Ruby, Late-Bottled Vintage, Tawny. Bottled at various ages, a minimum of three for Ruby, up to 20, even 40 for certain rarified Tawnies, these wines mature in wood where the sediments sink to the bottom of the cask. They are ready to drink when you buy them.

Another sub-category to mention among wood Ports is **Vintage Character**, which essentially is a Ruby aged a bit longer. The blend may also be unique to each shipper, giving it a consistency of character for that particular house. One popular version, for instance, is **Graham's Six Grapes**, a vigorous blend of the six red



Portuguese grape varieties used for Port. Its deep mulberry color and lively fiery flavors are attractive, though it doesn't have the depth or complexity of vintage or tawny Port and isn't meant to.

Very good ones include Cockburn Reserve, Fonseca Bin 27 and Sandeman Founder's Reserve.

### HOW TO BUY PORT

The top Port shippers, many with names denoting their English origins and connections, include Cockburn, Croft, Delaforce, Dow, Ferreira, Fonseca, Graham, Guimaraens, Niepoort, Ramos-Pinto, Sandeman, Smith Woodhouse, Taylor Fladgate, Warre with some dating to the 17th or 18th century. Somewhat newer ones include Broadbent, Churchill's, Osborne as well as important single estates (quin-

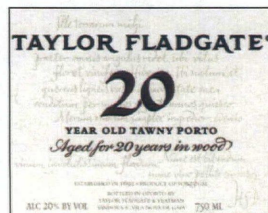
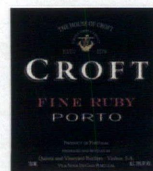
tas) such as Quinta do Noval, Quinta de Vesuvio, Quinta da Roeda.

Most of the houses make Ports of all types and styles, from inexpensive Ruby and Tawny to very expensive aged Tawny and Vintage. If you want to experience good Port, don't expect it to be cheap—very unlikely for under \$15 a bottle.

**Ruby Port** \$15-20 a bottle. Must be aged a minimum of three years in wood, but the better ones—often referred to as “vintage character,” are aged longer, four to six years and these are the ones to look for. Deep ruby red in color, they are lively and warming, smooth, rich and ready to drink. Excellent with savory cheese, such as aged cheddar, young Stilton or blue Cheshire.

**Tawny Port** \$18-35, and up. As it ages in wood casks, Port's color fades, mellowing to the tawny of the tiger's coat. Inexpensive Tawny is simply white Port (made from white grapes only) mixed with young Ruby, lacking entirely the complex and intriguing character of true aged Tawny. The age of a Tawny Port indicated on the label refers to the average age of the wines at bottling. A Ten-Year-Old Tawny may contain wines as young as six and as old as 12 or 14, but the average is 10. Ten-Year-

Old Tawny is good, but my favorite is 20 Year Old. Truly mellow, soft but still powerful, it is an amber nectar that is lovely with light desserts such as angel food or pound cake, almond or hazelnut tarts or cookies—or just by itself with a few nuts, dried fruits or mellow cheeses. The older Tawnies are rarer and much more expensive; while the 30 Year Olds have elegance and grace, 40-Year-Old Tawny is sometimes a little dried out and woody but can also be extraordinary. In warm weather, a chilled Tawny makes





a fine aperitif or after-dinner drink.

**Vintage Port**, \$50-125, and up. Represents only about two percent of total Port production. Always decanted, even if consumed too young. If you open a 2000 Port now or even in, say, 2005, the first sip may bowl you over but the massive tannins will quickly assert themselves. The wine will be harsh, even bitter and you will have robbed yourself of the glorious experience it will give at age 15 or 20. If you want a Vintage Port to drink now, buy a 1994, 1992, even a 1997, though of course the '97s will be at their burnished best in about 2012. Other great vintages—harder to find except at auction (or try Ebay or winebid.com): 1985, 1983, 1977, 1970, 1966, 1963. Some Port houses declare vintages when others don't; Graham's 1991, for example, is very highly rated (mid-'90s) and, of course, expensive if you find it.

Vintage Port is excellent served with aged Stilton, not poured into it, which takes away from both the cheese and the wine. All sorts of rituals and traditions surround the serving of vintage Port. Once decanted, all of it is consumed as it doesn't keep well (Ruby and Tawny will keep a few weeks if stoppered). Traditionally, as host, you serve the guest on the right, then yourself and pass the decanter to the left for the

other guests to serve themselves. It's considered bad manners (greedy) to ask for the decanter, so a little game has evolved among the English. If the Port is sitting near you, you may be asked: "Are you acquainted with the Bishop of Norwich?" which marks you as a bottle stopper. Yes or no doesn't matter; just quickly pass the decanter left toward those with empty glasses. Cigars are lit only after the first taste of Port.

For decanting procedure, check my website, and click on B.E.'s Wine Tips.

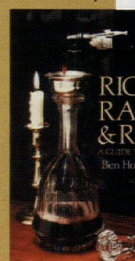
**Late-Bottled Vintage (LBV)**, \$23-40+, depending on vintage and producer. Not to be confused with true Vintage Port, LBVs are from vintages not quite good enough to be "declared." They are from the vintage but instead of being bottled at age two, they are aged in cask four to six years or so, lightly filtered, with the bottling date on the label. Unless the bottle date is recent they are best decanted as they may continue to mature and throw sediment. Many more LBVs are being produced.

**Single Quinta**, \$35-70+. Wine from a specific property and its vineyard, some independent such as Quinta do Noval, some owned by top shippers, such as Taylor Fladgate's Quinta da Vargellas. They may be vintage-dated in outstanding years; often they form the backbone of

a shipper's Vintage Port or in lesser years go into the blend for aged Tawny. If vintage-dated they should be decanted and served as Vintage Port.

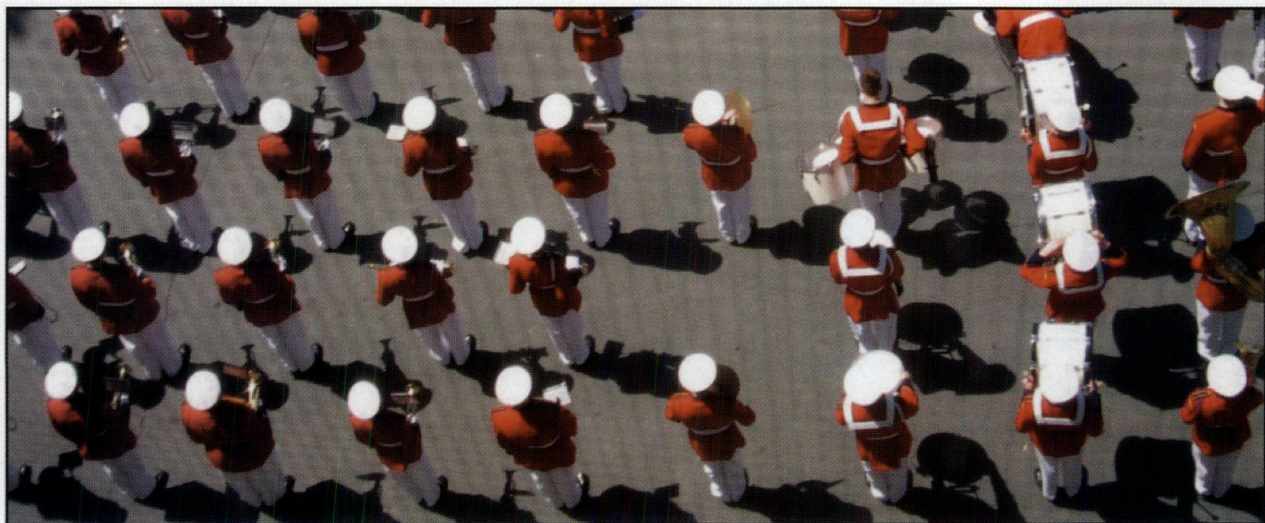
**Colheita**, \$30-100, more if very old. Made mostly by Portuguese producers, Colheitas are vintage-dated and aged in wood for many years, effectively vintage-dated aged Tawny. Can be quite extraordinary, smooth and complex. The firm of Niepoort specializes in Colheitas. **MM**

There is such a wealth of information about Port, far too much to include here. If you want to know more about the subject, I recommend a new paperback, the revised version of **Rich, Rare & Red** by Ben Howkins (Wine Appreciation Guild, \$19.95). Howkins has been involved with the Port trade for many years and his book has fascinating details and an excellent history of the spectacular region of the Douro where vineyards grow on steep mountainsides with breathtaking views. **MM**



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by George C. Leef

## THE LINGERING DAMAGE

Imagine, if you will, a group of presidential candidates having a "debate." The moderator asks, "What are your plans for the economy?" After several long-winded speeches, the final candidate answers: "I have no plan for the economy. That is so for two reasons. First, the federal government has no authority to take any steps to 'manage' or 'stimulate' or 'fix' the economy. My opponents, and indeed most politicians over the last 75 years, believe that the Constitution gives them almost limitless power to enact laws enabling government officials to control the nation's economy. But in fact, that document, which as President I would be sworn to uphold, confers no such power.

"Secondly, governmental economic planning and regulation are counterproductive. Politicians love to foster the illusion that they know how to improve the functioning of our economy, but that is a completely mistaken idea. The history of governmental efforts to improve the economy is a history of waste, inefficiency and destruction. Therefore, if I were elected President, my only economic 'plan' would be to repeal as many of the foolish and illegitimate laws we currently have in place, reduce taxes, and give the people their freedom back."

Of course, that scene is just a fantasy. It is inconceivable that any major party candidate for the presidency (or other political office) would say such a thing. Having an economic plan is now obligatory for politicians. One would have to look back as far as Calvin Coolidge to find a candidate who was happy to spare the American people from the vain notion that his commands could improve their lives.

We have suffered enormously at the hands of sanctimonious, meddlesome politicians, but the clear champion in that regard is Franklin D. Roosevelt, President from 1933 until his death in 1945. Usually ranked among the "great" presidents, FDR was a disaster of monumental proportions. Recently, a number of books have challenged the myth of his supposedly brilliant

leadership. Among them is Jim Powell's devastating *FDR's Folly*. Historian Powell here makes a comprehensive assessment of the "New Deal" policies of FDR that have long been credited by big government partisans as having rescued the US from the Great Depression. He argues convincingly that, far from rescuing the country, the New Deal had precisely the opposite effect. FDR's great plans for fixing the economy turned an economic downturn that probably would have lasted just a year or two into a full decade of misery, and gave us a legacy of subservience to imperious federal officials that remains with us to this day.

The 19 chapters of *FDR's Folly* are all titled as questions, for example, "Why Did FDR Seize Everybody's Gold?" "Why Did the New Dealers Make Everything Cost More in the Depression?" and "How Did New Deal Labor Laws Throw People Out of Work?" Just scanning the chapter titles gives the reader a good précis of the book—the New Deal was a series of authoritarian measures that succeeded only in upsetting the natural economic order and making life worse for Americans.

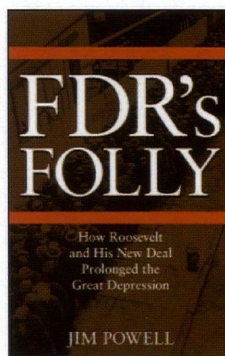
A recurring theme in the book is that FDR and his "Brain Trust" were not just economic bunglers who didn't understand what they were doing. Rather, they were committed enemies of laissez-faire capitalism, bound and determined to replace our traditions of private property and freedom with all-embracing government planning and regulation. FDR himself set the tone. Powell quotes his first inaugural address: "Rulers of the exchange of mankind's goods have failed, through their own stubbornness and their own incompetence, and have admitted their failures and abdicated. Practices of the unscrupulous moneychangers stand indicted in the court of public opinion, rejected by the hearts and minds of men. The money changers have fled

from their high seats in the temple of our civilization." Most of FDR's lieutenants held similarly anti-capitalist views, and the Depression gave them all the chance to indulge in their wishes to restructure the United States along socialist lines. The fact that their plans would bring suffering and ruin to millions didn't matter. After all, to make an omelet, you have to break some eggs, as Stalin once said.

Among Powell's chapters, a personal favorite of mine is the one devoted to FDR's seizure of gold. I remember my grandfather telling me about his disgust over that action, and I was eager to learn more about it. On April 5, 1933, FDR issued Executive Order 6012, which expropriated all privately held gold, with penalties up to 10 years in prison for non-compliance. But why take such a flagrantly unconstitutional step? Powell explains that one of FDR's bugaboos was his notion that gold hoarding was responsible for the banking crisis facing the nation. He used his May 7, 1933, "fireside chat" to explain (as Powell puts it) "if Americans were free to buy gold, there soon wouldn't be any left; and therefore in the interest of fairness, he denied it to everybody." The "running out of gold" idea was obvious nonsense, but FDR was adept at concocting

deceptive rationales for his policies. Just a month later, he took a further step toward his goal of getting Americans out of the habit of insisting on real money by pushing a bill through Congress outlawing gold clauses in contracts. There was no constitutional warrant for either the gold seizure or the prohibition of gold clauses in contracts, but the Constitution meant nothing to FDR.

Another theme of the book is how New Deal policies often hurt rather than helped poor farmers. Under the Agricultural Adjustment Act, farmers were told how much they could plant. While the federal government then paid



*FDR's Folly*  
by Jim Powell, 2003,  
324 pp.



landowners for not growing crops (in furtherance of the idiotic notion that high farm prices would trigger the return of prosperity), sharecroppers received nothing, and their incomes fell precipitously. Other New Deal policies that hurt the poor were pro-union labor legislation that made it easier for racially discriminatory unions to stifle competition from black and other minority workers, and FDR's fondness for business cartels that prevented price cutting. The "little guy" for whom FDR's heart supposedly bled was hurt badly by the New Deal's economic "fixes."

The author draws a list of key lessons from the New Deal that contemporary politicians ought to heed (but undoubtedly won't):

- Government "jobs programs" must be

avoided because they can't create useful employment

- "Soak the rich" taxation will backfire by driving away investment funds
- Deposit insurance should be left up to the free market
- Government must not interfere with the free movement of prices
- Government support for labor monopolies should be ended
- Trade and other restrictions must end

It's all eminently sound advice, drawn from the sad history of the damage done by one of our "great" Presidents.

What Powell has given us is not so much a "revisionist" history of the New Deal, as one

not distorted by the lens of the idolatry of power. Most historians are so eager to depict Roosevelt as an inspiring leader that they gloss over or attempt to explain away the facts that the New Deal was immensely damaging to America's economic recovery. *FDR's Folly* puts those facts at center stage. Moreover, Powell emphasizes that Roosevelt did much more than just retard our economic recovery. He launched a furious attack upon the freedom of people to go about their lives without having to obey orders from government officials. The New Deal was a major erosion of American freedom, and to this day we live with nearly all of its dictatorial measures. Bravo to Jim Powell for showing that FDR's presidency left America both poorer and less free. **MM**

## NEW AND NOTEWORTHY by Art Taylor

### MINDS TURN TO MURDER

Collaboration and a hearty dose of compassion are the order of the day when the independent bookstores of the Triangle co-sponsor a March 6 fundraising event for the National Alliance for the Mentally Ill of North Carolina. Kaye Gibbons and Virginia Holman are the featured authors at the reading, hosted by McIntyre's Books and presented in memory of Joshua Field Seay, the son of poet James Seay and novelist Lee Smith; Seay died last fall in Chapel Hill at the age of 33.

Gibbons wrote extensively about mental illness in her fifth book, 1995's *Sights Unseen*, which relates a daughter's life with her manic-depressive mother. Holman's 2003 memoir, *Rescuing Patty Hearst: Memories From a Decade Gone Mad*, recounts her own mother's battle with schizophrenia. Gibbons will offer an introduction at the McIntyre's event, and Holman will be the featured reader. The event coincides with the paperback release of Holman's critically acclaimed memoir.

NAMI North Carolina, beneficiary of the event, seeks to improve the quality of life for individuals suffering from and families living with severe and persistent mental illness, such as schizophrenia, bipolar disorder, autism and other brain disorders in both children and adults.

The fundraiser takes place Saturday, March 6, at 11 a.m. at McIntyre's Books in Fearington Village. For more information, call McIntyre's at 919-542-3030.

### GOAT

Another early March event worth immediate attention is a brief reading tour by Brad Land, author of the recently published memoir *Goat* (Random House). Land is a graduate of the MFA program in writing at UNC-Wilmington; his debut book explores the aftermath of a brutal assault Land endured at age 20 after naively giving a ride to strangers in his hometown. It also details the abuse he undergoes as a pledge (goat) at his undergraduate fraternity and recounts decisions Land made about his own life in the wake of these experiences. While the subject matter promises to be dark, Land's candor and compelling prose style will immediately draw readers in; as one friend told me, she didn't think she could read it at all (given the subject matter), but once she started, she couldn't put it down.

Land will read from *Goat* at Durham's Regulator Bookshop on Monday evening, March 1, and then at Bristol Books in Wilmington on Wednesday evening, March 3. (Even if you miss the events, still give a look to this provocative book.)

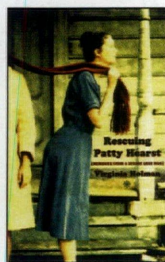
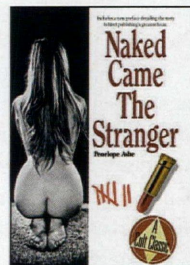


### NAKED CAME THE STRANGER... AGAIN

Truth is, indeed, stranger than fiction, and as for the naked truth, well...

Thirty-five years ago, a couple of dozen editors and reporters at *Newsday* perpetrated a hoax that succeeded beyond even their own impressive imaginations. Fed up with the success of bad writing (and perhaps especially targeting Jacqueline Susann's steamy bestseller *Valley of the Dolls*), the journalists penned their own contribution to trash literature—even having to reedit some chapters because they were "too good"—and the result was 1969's *Naked Came the Stranger* by "Penelope Ashe," who was described as "a demure Long Island housewife." While the story hardly matters—a woman seeking revenge on her unfaithful husband—it's the plot behind the paperback that has given the book its lasting notoriety. *Naked Came the Stranger* was republished earlier this year with a new preface about the hoax (and a tawdry, eye-catching cover that's perfect for beach reading).

So why mention all this here? Bill McIlwain, one of the 26 authors behind the hoax, will be signing copies of the reissued "cult classic" on Saturday afternoon, March 6, at Bristol Books in Wilmington. Reserve your copy now (and then leave the kids at home).



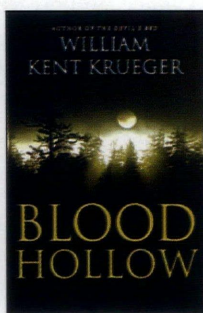
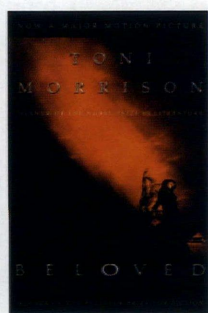


## FROM THE RIDICULOUS TO THE SUBLIME

After you've immersed yourself in pulp fiction of yore, raise your standards once more with an "Adventure in Ideas," the continuing series of weekend seminars hosted by UNC-Chapel Hill's Program in the Humanities.

The program's mid-March entry, "African American Writers, the South and the Revelations of Scholarship (or 'The Scary Mason-Dixon Line') (March 19-20), is presented by Trudier Harris, author most recently of the memoir *Summer Snow: Reflections from a Black Daughter of the South*. Harris' lectures discuss Northerners writing about the South (Jean Toomer, James Baldwin and Gloria Naylor, for example) and Southerners writing from within the region (such as Richard Wright, Alice Walker and Randall Kenan). Specific attention is given to Toni Morrison's *Beloved*. Participants are asked to read beforehand, and Harris also discusses her own childhood and her career as a writer and scholar.

Early April brings another literary entry in this series: "Seamus Heaney: Culture, Politics and Poetry," a weekend of programs about the Irish poet and Nobel laureate.

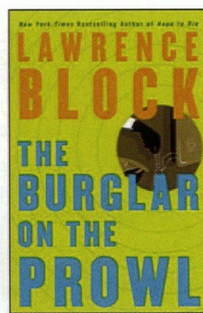
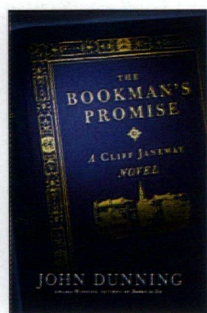


Saturday afternoon, March 13. Branches of the Wake County Library also continue to host discussions throughout the month, and Nordan will visit Raleigh on Thursday, April 1, for the program's culmination (time/location to be announced). For complete information, visit the Web site at [www.wakegov.com/readstogether/home.htm](http://www.wakegov.com/readstogether/home.htm).

Also of note: *News & Observer* book editor J. Peder Zane continues to tour the region with various authors in support of the new collection *Remarkable Reads: 34 Writers and Their Adventures in Reading* (Norton). Upcoming appearances include: the Cary Barnes & Noble with Haven Kimmel on Wednesday evening, March 4; Durham's Regulator Bookshop on Wednesday evening, March 17; and Bristol Books in Wilmington with Clyde Edgerton and Denise Gess on Sunday afternoon, March 21. At the risk of stating the obvious, these events promise to be... um... remarkable readings.

## MURDER IN THE AIR?

Spring is just around the corner, and so a young man's fancy may be lightly turning to... murder? If the calendars at area bookstores are



any indication, murder is certainly in the air. A slew (or would it be slay?) of mystery authors are coming to the region with new titles. Cara Black (*Murder in the Bastille*, Soho Press), Libby Hellmann (*An Image of Death*, Berkeley) and Kent Kreuger (*Blood Hollow*, Atria) give joint readings at two Triangle bookstores—the Regulator in Durham on Wednesday evening, March 24, and Quail Ridge Books in Raleigh on Thursday, March 25—and then Black goes solo for a reading at McIntyre's in Farrington Village on Sunday, March 28. Ellen Hunter takes the local angle with *Murder* at the Azalea Festival; join her for tea (!) at Bristol Books in Wilmington on Thursday afternoon, March 25. And a pair of nationally known mystery writers also swings through the South as March turns into April: Lawrence

Block reads from *The Burglar on the Prowl* (Morrow) at Quail Ridge Books on Sunday evening, March 28, and John Dunning returns with his too-long-awaited *The Bookman's Promise* (Scribner) on Wednesday, March 31, at QRB, and again on Thursday, April 1, at the Regulator—each an event to (dare I say it?) die for.

## MINUTIAE

Novelist Nicholson Baker, who has built an astounding career on his precise attention to very small details, visits the Regulator Bookshop on Thursday evening, March 18. We've elaborated too much already.

## MISCELLANEOUS (BUT WORTH MENTIONING)

No clever headline here—just writers and writing worth your while. Barbara Sullivan presents her book *Garden Perennials for the Coastal South* (UNC Press) on Thursday, March 11, at Dee Gee's Books in Morehead City, and on Saturday, March 20, at Quail Ridge Books in Raleigh. Marly Youmans signs two new books—the young adult novel *The Curse of the Raven Mocker* (Farrar Straus Giroux) or her debut poetry collection *Claire* (LSU Press)—at Quail Ridge Books on Wednesday, March 17; at Wilmington's Bristol Books on Thursday, March 18; and at McIntyre's in Farrington Village on Sunday, March 21. And poet Ethelbert Miller is the March speaker for the Writer's Reading Series of Eastern North Carolina—Wednesday, March 30, at the Mendenhall Student Center at East Carolina University.

## WRITER'S WEEK IN WILMINGTON

Finally, UNC-Wilmington hosts its annual Writer's Week March 15-19. The event includes workshops each morning, readings and panel discussions each afternoon, and evening readings by noted authors, taking place at various locations on the UNC-W campus. This year's keynote speaker is Tracy Kidder, who kicks off the week on Monday evening, March 15, in Kenan Auditorium. Other presenters include Valerie Boyd, Jane Brox, Paul Lisicky, Julianna Baggott, Vince Gotera, Amy Hughes, Suji Kwok Kim and John Sullivan—plus a Wednesday evening musical interlude by Clyde Edgerton and Philip Gerard.

Many of these events are free and open to the public. For more information, call 910-962-7063. **MM**

For information on either program or to register, call the Program in the Humanities at 919-962-1544 or visit the Web site at [adventuresinideas.unc.edu](http://adventuresinideas.unc.edu).

## UPDATES

Programs surrounding Wake Reads Together continue in March, with libraries and other venues—as well as readers across Wake County—collectively turning their attention to Lewis Nordan's novel *Wolf Whistle*. Chief among March events are a discussion of *Wolf Whistle* (moderated by Algonquin Books editor Ida Stern) at the Cary Barnes & Noble on Thursday evening, March 11, and a screening of the documentary *Exhausted Remedies: Joe Holt's Story*, about the integration of Raleigh public schools, at the Raleigh City Museum on





# PvV

by Philip van Vleck

## Local Latin Quality

### RICARDO GRANILLO AND CARNAVALITO

One of the most unlikely bands to appear on the Triangle music scene in the last decade has to be Carnavalito. This powerhouse Latin band was founded by bassist Ricardo Granillo, a West Coast native who relocated in North Carolina in 1987. Carnavalito regularly plays festivals from Bele Cher in Asheville to Spoleto in Charleston. The band also performed at the 1996 Olympics in Atlanta, as well as Washington, DC, and Raleigh's Artsposure and First Night events.

A hardcore Latin band springing up in the land of indie rock and bluegrass might seem incongruous, but Carnavalito is the real thing. Catching them in concert, particularly a gig that attracts dancers, is all it takes for anyone to appreciate the excellence of this hard-working crew.

Ricardo Granillo remains the constant inspiration behind Carnavalito. His commitment to quality musicianship has kept his band on top of its game and made them a fan favorite in the Triangle and beyond.



PHOTO COURTESY RICARDO GRANILLO AND CARNAVALITO

Ricardo, a native of Nicaragua who immigrated to California with his family when he was still a child, grew up in the Mission District of San Francisco. "I moved to the Triangle in 1987 from New York City," he said. "I worked for American Airlines in New York; I transferred there from San Francisco. I was interested in what the music scene was like in New York, but I

didn't like New York. I was set to move back to San Francisco when a friend of mine who'd transferred down here told me he just bought a house for \$52,000. I was like, 'What?' I came down here to look around. As we were flying over North Carolina I saw all the trees and lakes and rivers and decided, before we landed, that this was where I wanted to live."

Ricardo says, "The most happening band in San Francisco when I was growing up was

Santana, and I played in a Latin rock band called Anaconda when I was a teenager. We used to play for Santana family parties; you know, birthdays, weddings, stuff like that. That's how I met Jose Santana, Carlos' father. He had this great mariachi band. A lot of the guys who played Anaconda are still playing music in the Bay Area today."

Beyond his life as a musician, Ricardo eventually found a job doing quality control work for American Airlines. He remained with the airline until they closed their RDU hub in 1995. He could've transferred with American, but he'd had his fill of moving, so he chose instead to accept a buyout from American and remain in North Carolina. Within a year he was working as the day manager at Parizade, a restaurant in Durham, where he remains today.

"I was ready for a change," Ricardo explained. "I wanted to concentrate more on my music. When I first came here I met some guys who were into rock 'n' roll, so I was in a rock band with them. We played open mics at the Berkeley Café in Raleigh and that kind of thing."

Another thing that kept him in the Triangle was his Latin music radio show on

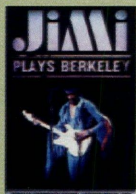
## Videocentric

### *Jimi Plays Berkeley.*

Experience Hendrix LLC.

67 mins. DVD.

The legendary Jimi Hendrix played the Berkeley Community Theater on May 30, 1970. This DVD is the film of that concert. It also includes footage of the student unrest at the University of California, Berkeley during this period, but that's very old news and little more than a distraction from the music. Hendrix died three-and-a-half months later in London, so this was among his last round of gigs. He's performing here with Mitch Mitchell (drums) and Billy Cox (bass). The best of the tunes here are a howling version of "Voodoo Child" and an equally furious rendition of "Lover Man." The video quality is mediocre and the camera work is uninspired, but it's great to see Hendrix in action, even if he does appear a bit world-weary at times. **MM**





WSHA-FM.


"I started doing my radio program at Shaw University in '88," he continued. "As the show grew in popularity, people started asking me what kind of music I was playing on my show. Well, of course, it was Latin music, and it was popular, and this was before the influx of Hispanic people that's been happening around here the last few years. Listeners were also asking me what bands played this Latin music in the Triangle, but there weren't any such bands then. That's when I got the idea of trying to start a band.

I put an ad in *The Spectator* and *The Independent*, and a couple of days later I got a call from a guy named Benny Torres," he continued. "He told me he was Puerto Rican and that he had a studio in his garage. He played timbales. Around the same time I met Pako Santiago, through his wife, who worked at American Airlines. Pako's still with me; he plays congas."

From this beginning, Ricardo pulled together his first Latin-flavored band. Members have come and gone since the inception of Carnavalito, but the overall quality of the players has remained consistently strong. The current lineup features Ricardo (bass), Nelson Delgado (congas, percussion and vocals), Pako Santiago (timbales, percussion, vocals), Alberto Carrasquillo (trumpet, flugelhorn, vocals), Elmer Gibson (keyboards), Hugh Robertson (saxophones and flutes), and Julio Corea (percussion).

Ricardo and the band cut a debut album titled *Carnavalito* in 1995. At the time the band was called The Ricardo Granillo Group. After the album was released, the band name changed to Ricardo Granillo and Carnavalito.

"After that, a couple guys in the band thought they'd drop my name out of the band name, because, according to them, nobody could pronounce my name," Ricardo said, smiling ruefully. "That was a big mistake, however. Once we started calling ourselves Carnavalito, most people thought we were a different band, so we had to rebuild our following.

"We've been Carnavalito since '96," he added. "The popular response to the band continues to surprise me. I've got to attribute it to the quality of musicianship in the band and the rhythms we play. It's always the groove that gets people going." 

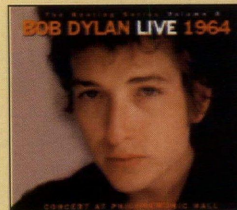
## DISCOLOGY

Bob Dylan:

### *Concert at Philharmonic Hall—The Bootleg Series Vol. 6*

(Columbia)

This double-CD offering from Columbia Legacy captures Dylan's 1964 Halloween-night concert at Philharmonic Hall in New York City. It was an acoustic gig—just Dylan, his guitar and harmonica—and it's a classic moment. Dylan had just released *Another Side of Bob Dylan*, which proved to be his final acoustic album. The next time we heard from him, record album-wise, would be *Bringing It All Back Home* (1965)—the record that invented folk/rock and enraged folk purists. This concert at Philharmonic Hall was a superb gig. Dylan's right at the peak of his acoustic era, and he's very much at ease on stage. The songs, well, many are legendary: "It's Alright Ma," "Mr. Tambourine Man," "Talkin' World War III Blues," "Silver Dagger," "It Ain't Me Babe," "The Times They Are A-Changin'," and "All I Really Want to Do."



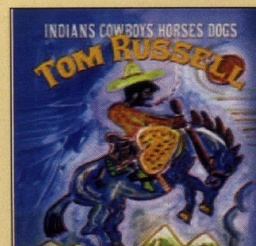
### MAJOR BUZZ

Tom Russell:

### *Indians Cowboys Horses Dogs*

(Hightone)

Ace singer/songwriter Russell is best known for his modern folk albums, but he's also a true fan of western music—as in country & western music—and he's released a couple of fine cowboy CDs previous to *Indians Cowboys Horses Dogs*. This latest foray into the music of the American West yields a terrific bounty of cool tunes. His cover of the classic "El Paso," featuring Joel Guzman on accordion, is the best rendition this side of Marty Robbins' original. Russell's take on Dylan's "Lily, Rosemary, and the Jack of Hearts," with Eliza Gilkyson's vocal, is a sweet piece of work. Russell also takes on Peter la Farge's "The Ballad of Ira Hayes" and "Bucking Horse Moon," as well as contributing several original songs, the best of which is "Tonight We Ride." Anyone who favors traditional country music will find this a hellaciously good record.

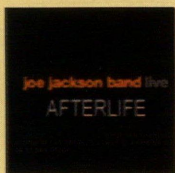


Joe Jackson Band:

### *Afterlife*

(Rykodisc)

Jackson has got to be one of the most dynamic artists to emerge from the UK New Wave scene in the early '80s. His first five albums were absolutely brilliant (*Look Sharp! I'm the Man*, *Beat Crazy*, *Jumpin' Jive*, *Night and Day*). An acerbic, witty, lyricist with a genuine gift for writing catchy pop tunes, Jackson was also a fine musician and arranger whose songs had a distinctive, hip, musical vibe. Jackson made something of a comeback in 2003, mounting a whopping tour that encompassed Europe and the US. *Afterlife* was recorded live during four American dates in August 2003. It features 13 tracks and includes many of his best tunes—"Sunday Papers," "Look Sharp!" "Awkward Age," "Don't Wanna Be Like That" and "Steppin' Out." The production is outstanding, and Jackson sounds as cool as ever.





## EYES ONLY

Money magazine recently named Cary one of the six most desirable places to live in America and the **hottest town on the East Coast**. Cary Mayor **Ernie McAlister** and Cary Chamber of Commerce Chair **Nellie Shipley** have kicked off **Celebrate Cary** a yearlong celebration to honor citizens and businesses for their efforts in making the Town one of the best places to live and work. ■■■ **Dr. Ned Yellig**, Medical Director for Hospice of Wake County, has been certified in **Hospice and Palliative Medicine**. Dr. Yellig joins more than 1500 fellow physicians in North America to have achieved such certification. ■■■ **Richard K. Bryant** has been named the first chairman of The **NC Securities Industry Association**, a non-profit trade association formed to represent the interests of the securities and banking industry and investment community in North Carolina. ■■■ **Richard Payne**, an internationally known expert in the areas of pain relief, care for those near death, oncology and neurology, has been

named the **Colliflower Director of Duke University's Institute on Care at the End of Life**. ■■■ **David Hammond**, PlayMakers Repertory Company's long-time Artistic Director, will serve on the artistic advisory committee of the new **American National Theatre** currently under consideration for residency at the rebuilt **World Trade Center site** in New York City. ■■■ **Jean Chappell** was awarded the **Edward Lee and Frances Trent Piver Service Award** by the **Beaufort Historical Association**. Selected by the membership, Chappell served for 18 years on the BHA's **Homes & Gardens Tour Committee**, organizers of the association's largest fundraiser. ■■■ **Capitol Broadcasting Company** has committed a **\$150,000** three-year challenge grant to the **Durham Arts Council**. Capitol Broadcasting has given the first \$50,000 of the grant, and will present Durham Arts Council with the remaining \$100,000 when the challenge is raised. ■■■ The **Duke Endowment** has awarded **\$100,000** to **Duke University's art department** in honor of **Juanita Kreps** and her daughter **Laura**. Juanita Kreps, a Duke vice president emeritus and economics professor emeritus, served on the Endowment's Board of Trustees from 1979 to 2003. Laura Kreps is a 1976 Duke graduate who majored in art. ■■■ **Progress Energy** has joined the **American Indian Chamber of Commerce of North Carolina** to help bring increased support for American Indian businesses in North Carolina. ■■■ **Kenneth L. Carder**, a bishop in the **United Methodist Church**, has been appointed director of the **Duke University Divinity School's new Center for Excellence in Ministry**. The center will expand the school's focus on congregational and pastoral leadership, especially in rural churches. ■■■ The **Cape Fear Garden Club** has sponsored a new book, **Belles and Blooms: Cape Fear Garden Club**

**and the North Carolina Azalea Festival**, written by local historian **Susan Taylor Block**. The book tells the history of the first 50 years of the Azalea Garden Tour and includes facts and pictures of the Tour and the Festival. ■■■ **ECU graduate Rick Atkinson** will be out with another war book soon, **In the Company of Soldiers** (Henry Holt), due on shelves March 9. Atkinson won a 2002 Pulitzer Prize for his **An Army at Dawn**, a history of the American Army in the North African campaign of 1942.

■■■ Did **Evan Rachel Wood** deserve an Oscar nomination for her role in **Thirteen**?

*Entertainment Weekly* says so, calling her an "Oscar snubbee." **Thirteen**, which the magazine describes as "the middle-class parent's ultimate cautionary tale" and Ron Howard's **Missing** (Wood's most recent starring role) are now available on DVD. ■■■ The Savannah River Division of the **\$6.3 million Wal-Mart Bass Fishing League** recently began its 2004 season. The top 30 boaters and co-anglers from this division will advance to the **Kerr Lake Regional** Oct. 5-9 near Henderson, NC, to compete against anglers from the Buckeye, Carolina and Northeast divisions for one of six slots in the 2005 All-American championship event. ■■■ The **NC Museum of Natural Sciences**, founded in 1879, has grown to become the largest natural history museum in the Southeast. Recently, friends and staff members began a yearlong celebration of the **Museum's 125th anniversary**. ■■■ **Duke University's Fuqua School of Business** has established a partnership with the **US Military Academy at West Point** to provide leadership scholarships to top military officers attending business school as part of their leadership training. ■■■ In an effort to promote tourism in Raleigh, the **Greater Raleigh Convention and Visitors Bureau** has launched, **City Life, Carolina Style**, a new series of advertisements featuring the work of Raleigh native Kay Hutchison. The ads sell various Raleigh highlights, including festivals, shopping and strolling City Market. Each features an original Hutchison painting commissioned for the project.

■■■ **Dr. Robert G. Parr**, the Wassily Hoeffding research professor of chemical physics at UNC, has received the **National Academy of Sciences Award in Chemical Sciences** for innovative research that "contributes to a better understanding of the natural sciences and to the benefit of humanity." ■■■ Pulitzer Prize-winning artist and author **Art Spiegelman** will deliver the 6th annual Mary and Jim Semans Lecture, titled **COMIX 101—A Chronological Tour of the Evolution of Comics**, on Friday, March 5, in Reynolds Theater, the Bryan Center, Duke University. ■■■ The **Junior League of Durham and Orange Counties** has selected landscapers and designers to participate in their **Spring Designer Showhouse** event, to be held April 24 to May 9 in Durham at the **Whitehall Terrace mansion**. Local designers and landscapers submitted proposals for renovating specific rooms. Those chosen will work to turn their design space into a showcase for their talent, styles and products. ■■■ The historic **1730 Newbold-White House: A Colonial Quaker Homestead** opens March 2 for the 2004 season. The Historic Site, located just outside **Hertford**, tells the story of a Quaker family in colonial North Carolina. ■■■ The **State Games of North Carolina** will be held in Winston-Salem June 5-27. **North Carolina Amateur Sports** invites participants and volunteers to register at [www.ncsports.org](http://www.ncsports.org) or call 919-361-1133.

## Metro INDEX

Unemployment rate in North Carolina in January: **6.1 percent**

Unemployment rate for North Carolinians without a college degree for the same month: **14 percent**

Percentage decrease in manufacturing employment in North Carolina in the last year: **4.4 percent**

Percent increase in "service" employment during the same time period: **2.2 percent**

Percentage growth in North Carolina of "involuntary part-timers," or those settling for part-time work: **18 percent**

Number of furniture-making jobs in North Carolina today: **21,500**

Number of furniture-makers in the state 10 years ago, in 1993: **31,000**

Amount of annual sales of North Carolina-made furniture: **\$2.8 billion**

Number of concealed weapons permits applications received the state last year: **102,228**

Number of concealed weapons permits denied last year: **87,000**  
Number revoked: **364**

Number of "Negro slave owners" in the Carolinas, according to the 1830 census: **3775**

Number of slaves owned by blacks in 1830: **12,760**

Number of slaves owned by William Ellison, a black Carolina free man, during the same period: **63**

Percentage of Ellison's white neighbors who had less money than he had: **90 percent**



# My Usual Charming Self

by Bernie Reeves



## THE DEVIL AND PAUL ERLICH

I thought he was dead, or at least put away where he can no longer be a danger to himself or society. Alas, no. There he was filling the public radio spectrum early on a Sunday morning unrepentant and on the move again, like a sleeper serial killer awakened from a long hiatus, determined to kill again. The hairs on the back of my neck bristled. My God, I thought, he's back. Hide the children and call the authorities, the awful Paul Erlich has returned.

Of all the hysterical rants that later coalesced into the "deep" environmental movement of the late 1960s—that continues to plague the earth and its inhabitants today—Erlich's 1968 book, *The Population Bomb*, has to be ranked the most important, becoming the Bible of fundamentalist environmentalists. But unlike the Judeo-Christian version, that holds many truths even for the agnostic, *The Population Bomb*, as time has proven, is vacant of veracity. Not one prediction in the book came to pass. Yet the green evangelicals cling to its fallacious tenets even more tightly as each of its pronouncements crumbles under the reality of history.

The chapter and verse of the book revolve around the Malthusian theory that population growth is murdering Mother Earth. As our tribe increases, goes the story line, the planet's resources will diminish accordingly and arithmetically. And not only will villainous homo sapiens use up nature's real estate, they will poison the air, eat all the crops, blow a hole in the stratosphere, exterminate all other living flora and fauna, reproduce like rabbits and blow each other up with nuclear weapons in a desperate search for food.

Verily then, says the avenging angel

Erlich, we must abandon the fossil-fuel eating automobile, terminate capitalist systems that engender consumerism, join hands in a one-world global socialist system dedicated to protecting nature, mandate by law birth control, become vegetarians and well, actually, take on the identity of today's radical environmentalists who still believe in killing off mankind to save the earth.

Erlich did get one thing right. The earth's population did indeed grow from around two billion to six billion in the past 35 years. But not one of the results he predicted occurred. There is more food than we can possibly eat, the air is now cleaner, capitalism has defeated socialism worldwide, animal species are protected by their human cousins and life is better, not worse, for most of the earth's inhabitants. It is clear to governments today that zero population growth results in economic disaster.

Only in America and its academic fortresses could a person be so wrong and still retain status. Erlich is safely ensconced with tenure at Stanford where he is allowed to pollute young minds, influence curricula and, more dangerously, have his meretricious rants published in books and disseminated to the public via the zeitgeist of national journals and broadcast media (like NPR). In ancient times he would have been banished for his errors, if not executed for the deleterious effect he has had on the commonweal.

But au contraire. He has written a new book of fabricated eschatology, the name of which I purposefully refuse to remember, stating, as he told NPR, that the US not only must stop population growth, but must reduce its current head count from 300 million to 140 million, a number he

picked out of the air, I assume. In effect, he recommends we imitate Red China and limit each family to one child, a mandate enforced by the state. Like everything else he says, this theorem has no basis in objective fact or simple observation. But it does smack of socialist totalitarianism, the refuge of the tyrant.

Erlich maintains that our culture focuses too much on "economy" and not enough on "ecology," creating a situation he finds abhorrent. In what is basically hate-speech against humans, he feels that: "too many people means too much consumption"; that the automobile is a "plague" (you only need a car for big loads or to go on vacation); that patriotism is for idiots; that the US (get this) is not giving enough foreign aid to under-achieving countries; food production is eroding the "capital" of the earth; growth is using up our aquifers and causing climate change. You get the picture, the same snapshot we saw in 1968, the one that was totally inaccurate.

Erlich has to dance around the immigration issue in his zeal to extinguish the human species in America. He wants to be sure the politically-correct multicultural-diversity zealots don't give him a bad review, so he explains that newcomers from other nations should come to add color (not a pun) and good ethnic restaurants (I kid you not), but like the rest of us, only be allowed one child per family. NPR asked him if curtailing birth could prevent the creation of a genius that would make great contributions to the human condition. In a typical convulsion, he answered that a genius could immigrate to the US in the place of the unborn variety.

Erlich is a charlatan masquerading as the



saint of the natural world. His discredited genocidal directives from the pulpit of the church of the environment make him a very dangerous man indeed. He calls those that disagree or diverge from his scripture "morons" and their views "nonsense." It is this hatred of the human species that seeps into the radical environmental movement and stains even the good things it undertakes. Thanks to Erlich, students are taught that mankind is bad and nature good. No wonder kids are at sea emotionally today, their self-esteem and pride in their culture eradicated from their legacy.

## NOTES FROM LA-LA LAND

### More Blasts From the Past

As if the resurrection of Paul Erlich wasn't enough to turn stomachs, up pops another poseur from the late '60s, the traitor masquerading as patriot Daniel Ellsberg, he of the Pentagon Papers, intoning (again on NPR) that public servants are mandated to disclose confidential government documents sooner rather than later, lamenting that if he had committed his act of betrayal earlier, there would be no Vietnam War. Of course Ellsberg has a new book out that will receive grave attention from the usual suspects as they ignore the dozens of books published but rarely reviewed that include actual facts rather than the party line of the far Left.

...

Someone else is back from the grave, John le Carre of espionage fiction fame with a new book in the wake of several failures since the Cold War ended and purloined his subject matter. The new offering, *Absolute Friends*, received raves in New York and London so I thought perhaps he was worth reading again. And he is, sort of. However, from the beginning he makes clear he hates America (George Bush in particular), Tony Blair, the war in Iraq and the British Empire. He, as so many who peddle books today, cannot risk subtlety or ambiguity anymore and I can't risk finishing the book.

...

At least one malevolent character from the Erlich/Ellsberg/Le Carre era actually went to his grave for good. Humphrey Osmond was the Brit psychiatrist who

developed the use of LSD to treat schizophrenics, leading to a trend in the treatment of the mentally ill taken up by RD Laing and others that pushed the theory that the schizophrenic is actually in touch with proper reality and we in the square world are the ones in need of treatment. Remember *One Flew Over the Cuckoo's Nest* written by Ken Kesey, an Osmond/Laing devotee, in which RP McMurphy (Jack Nicholson in the film version of the original play) was the hero and the doctors the villains? Not 10 years later, this perverse and unscientific theory infiltrated the academic psychiatric establishment leading directly to the release of mental patients across the US in the late 1970s creating the "homeless problem." The phenomenon was billed by the Left and the compliant media as the failure of capitalism when actually it was a purposeful application of nutty '60s theory. He will not be missed.

### The King of Vulgarly

I warned in these pages two years ago that the purchase of CBS by the sinister and vulgar Sumner Redstone, chairman of Viacom and the owner of the USA Channel and MTV, would make his mark. And he sure enough did during the Super Bowl. If the owners of media produce content that holds the audience in contempt, how should we regard them?

### Wasteful Waste

I urge area leaders to note the trash controversy in New York City where a study of outside experts confirmed that recycling was a huge waste of time and money. The city's Independent Budget Office reported that abandoning recycling would save \$35 million a year. NC cities need to come clean, so to speak, and cease burdening citizens with expensive recycling schemes.

### Campus Jihad

It was somewhat gratifying that UNC-Chapel Hill academic authorities chastised assistant professor Elyse Crystall for sending an email to the 33 students in her Literature and Diversity English class attacking one student by name who dared speak against the party line on homosexuality—in effect libeling him for voicing his

own opinion on a college campus, where, allegedly, academic freedoms and the free exchange of ideas are cherished. Sadly, this sort of attack has been going on every day in academe since the radical scholars staged a campus coup d'état in the early 1980s using the fear of being politically incorrect as a bludgeon to cow their peers and browbeat students. However, predicatably, while acting as if the school was rushing to the aid of free speech by chiding Ms. Crystall, Richard Soloway, interim dean of the College of Arts and Sciences, the breeding ground for PC antics, opined to a local newspaper: "The real question, whatever one's affiliation might be, is how is it (meaning professors propagandizing and threatening students who don't agree with their views) reflected in the quality of teaching? I've seen no evidence to suggest students aren't getting a quality education at this institution." I respectfully disagree.

### Spy News

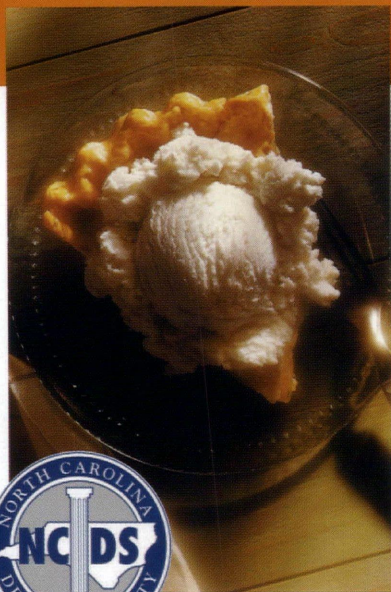
The ad produced for the 2003 Raleigh International Spy Conference, founded by yours truly and sponsored by *Metro* and the NC Museum of History Associates, won the best of show award in the area ADDY competition sponsored by the Ad Club of the Triangle. Trailblazer Studios of Raleigh produced the :30 second TV spot through their Serious Robots division for our agency, The Republik, who wrote the commercial for the spy conference. It's really clever and cutting edge and has been entered in national competitions.

Master of disguise for the CIA, Tony and Jonna Mendez, who will appear at the 2004 Raleigh International Spy Conference, were the stars of the PBS TV documentary *Spy Catchers*, part of a new series on public television called *Innovations*, sponsored by the National Science Foundation. In the program, Tony and Jonna, posing as terrorists, challenged the FBI's crack surveillance team (The G's), to follow them and observe them making a clandestine meeting with an ostensible al-Qaeda "sleeper" in Washington, DC. Go to [www.raleighspyconference.com](http://www.raleighspyconference.com) to learn more about the Mendez team and meet them in Raleigh September 1-3 at the spy event. **MM**



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