

Arts & Living

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style



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First lady Michelle Obama's decision to show off toned biceps causes a stir. **PAGE 4**

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Several travel books explore paths that have already been taken. **PAGE 8**

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Children and parents learn the martial art together. **PAGE 10**

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Clever with words

Kathleen Edwards delivers

By DAVID MENCONI
STAFF WRITER

Some metaphors are good, and some are even great. But a special few are so multilayered and weirdly brilliant you can only shake your head and ponder the twisted thought process that went into them.

For example, we have "I Make the Dough, You Get the Glory," a charming chronicle of bar-band life by Canadian singer/songwriter Kathleen Edwards (who plays Wednesday at Carrboro's ArtsCenter). The chorus is set up as a list of comparisons in which the first-person narrator comes up short in each case. It hits a peak of cool with this:

I'm a Ford Tempo, you're a Maserati.

You're the Great One, I'm Marty McSorley.

Fords and Maseratis, you know about. Unless you're a hockey fan, you might not get that second line.

"The Great One," of course, is Wayne Gretzky, the most iconic player in professional hockey. And Marty McSorley was one of Gretzky's on-ice "protectors," a journeyman whose professional career ended after he was convicted of assault on hitting an opposing player on the head with a hockey stick in 2000. It's the perfect juxtaposition.

"I'm still trying to figure out where that came from," Edwards says with a laugh, calling from a tour stop in Florida. "I was playing around with this goofball idea and had a couple of lines. Singing through it, I wanted to do a hockey thing and came up with that line: 'You're the Great One, I'm Marty McSorley ... Oh my God, that's it!' I've had a lot of joy out of that song, mostly people's reactions."

McSorley apparently has no hard feelings about turning up in Edwards' song; he was enough of a sport to appear in the video.

"He was awesome, a total gentleman," Edwards says. "You know, guys like that are raised to be a certain kind of guy, because it got the job done, and I was wondering how he would take this. But he was really nice. That was a fun day."

SEE EDWARDS, PAGE 6D

Kathleen Edwards
8 p.m. Wednesday

Where: ArtsCenter, 300-G E. Main St., Carrboro

Cost: \$15 advance, \$18 day of show

Contact: 929-2787 or artscenterlive.org



Alt-country rocker Kathleen Edwards is a real talent.

GETTY IMAGES FILE PHOTO



Doug Van de Zande | UNTITLED

In the early and mid 1980s, Van de Zande documented store-front churches in downtown Raleigh. Most lasted only a few years, he said.



Marshall Wyatt | SANDERS FORD, VIEW FROM E. DAVIE STREET, 1980

When car dealerships held sway in downtown Raleigh, Sanders Ford was at the corner of Blount and Davie streets. Artspace is there now.

Capital imprints



Bryan Regan | SANDRA AND THE OPERA SINGER

This shot, on Wilmington Street, was part of Regan's 'People in my Neighborhood' series in Southeast Raleigh.

Photos capture changing Raleigh

By J. PEDER ZANE
STAFF WRITER

Any city is too big to capture in just one snapshot, but that's the idea behind a new exhibition that portrays Raleigh from dozens of angles, one photograph at a time.

In November, the Raleigh City Museum asked photographers to capture the essence of our diverse municipality through a single image. Eighty-four amateur and professional shutterbugs submitted 371 pictures, past and present, to create an exhibition titled "Portraits of Raleigh," which opened Friday.

"We wanted to present an alternate view of Raleigh, one you didn't know existed," said the show's curator, Ladye Jane Vickers. "We wanted to show familiar things from an unfamiliar point of view, things that are no longer here and things that are here but you don't notice because people aren't looking for them."

None of the 39 photos chosen for the show feature iconic images such as the State Capitol, the Briggs Hardware building or Memorial Auditorium. They offer a side-glance view that relies on the viewer's knowledge of the city. An alternate title for the exhibit might have been, how well do you know Raleigh?

For example, shots of the Mecca Restaurant on Martin Street and Krispy Kreme on Peace Street do not include the familiar signs proclaiming their names.

Some exhibit-goers will say "huh?" and turn quickly to the brief captions identifying each picture. But many others will say "aha!" as they recognize these artistic visions of familiar places.

SEE PHOTOS, PAGE 6D



Natasha Johnson | ST. AGNES

St. Agnes Hospital opened in the 1890s and was, at one point, the only hospital in Raleigh that served African-Americans.

Kitty Miller | UNTITLED

Miller says the intent of her work, including the right photo, is 'to examine Southern rituals, archetypes and cultural signifiers of feminine identity.'





Diana Bloomfield | THE RALEIGH ROSE GARDEN

Bloomfield took this shot in 2006 using a homemade pinhole camera, which 'made the fountain loom so much larger than it is,' she said.



Doug Van de Zande | UNTITLED

This photo documented a vanishing business inside the Beltline: the independent auto repair shop. This one was on Garner Road.

PHOTOS

CONTINUED FROM PAGE 1D

Through this response, the exhibit captures an important and often overlooked aspect of Raleigh. Despite its tremendous growth, it retains a small-town feel.

Vickers notes that while photographers were free to submit photos from anywhere within Raleigh, about 90 percent of the shots were taken inside the Beltline. In this respect the exhibit might be seen as expressing a desire to keep the sprawling city a manageable, identifiable place.

"By and large when you go through the newer neighborhoods, they could be anywhere," said Kim Cumber, an archivist with the state who served as a juror for the exhibit. "Raleigh uniqueness is still in the downtown area, and that's what the photographers tried to capture."

Photos chronicle change

The exhibit also reminds us that Raleigh is a city of hidden treasures waiting to be discovered. It features gorgeous images



EDWARDS

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"I Make the Dough" is one of 11 songs on Edwards' third album, "Asking for Flowers" (Rounder Records). Edwards has been a rising star in alternative-country circles since her 2003 debut, "Failer," which brought her widespread comparisons to Lucinda Williams. But "Flowers" is, quite frankly, better than anything Williams has put out in years.

At first listen, "Flowers" seems like a deceptively casual affair.

Raleigh In Print

Portraits of Raleigh is a free, two-part exhibit at the Raleigh City Museum. Series One, which runs through May 30, features 22 photographs, including the three named best in show. Series Two, June 5 through Sept. 4, will showcase 19 images, plus the three prize winners.

The Museum is at 220 Fayetteville St. For more information, call 832-3775 or go online to www.raleighcitymuseum.org.

To see more photos from the Raleigh City Museum go to www.newsobserver.com/lifestyles.

of the crumbling remains of the St. Agnes hospital that served the African-American community during much of the Jim Crow era and the eerie Kings Motel south of downtown that stands cheek to jowl with the Cargill soybean processing plant.

Few people would direct out-of-town tourists to these spots, but once seen, they're not soon forgotten.

While "Portraits of Raleigh" reminds viewers of the city's enduring and quirky character, it also



Jameka Autry | SKATEBOARD

Minutes after this shot was taken, the teens were asked to leave with boards in hand. City ordinances prohibit skateboarding on public property.

underscores how much things have changed. One of its most powerful images, taken at a storefront church in the 1980s, illustrates the racial progress that has

transformed the city through the image of a white man and an African-American woman reaching out to join hands in prayer.

Other pictures document Raleigh landmarks changed or washed away by time. These include a 1978 photo of the space-age looking Tops filling station at Peace Street and a 1980 photo of Central Prison when it contained the last remnants of the original structure designed in 1870.

Those pictures were snapped by Marshall Wyatt, an amateur photographer who placed seven pictures in the exhibit. A fifth-generation Raleighite whose father, Edgar, wrote two histories of the city, Wyatt said he is into "things in transition — things that were aesthetically pleasing that aren't here any more. Raleigh is a place of change, and I'm afraid sometimes we don't value what we have or remember what we've lost."

One of the most evocative images is his 1979 photograph of the Lucy Moore Capehart House. In the foreground is the lovely Victorian mansion raised up from its foundation in preparation for



Shawn Rocco | GARLAND JONES: 9:05 A.M. AUG. 22, 2007

News & Observer photographer Shawn Rocco snapped this picture from the roof of The N&O with his cell phone.

its move to Blount Street from its original site on Wilmington Street. In the background hovers the newly erected Archdale office tower, evoking the intersection of the past, present and future. Like any modern city, Raleigh

is impossible to pigeonhole. What "Portraits of Raleigh" offers are new ways of looking at this place that we call home.

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Marshall Wyatt | VIEW FROM NORTH WILMINGTON STREET, APRIL 1, 1979

A view of old and new: The Lucy Moore Capehart house, ready to move, with the Archdale Building in back.

so I won't have to carry it in my heart; get it out so I don't choke on it. Then I get to act like a ham all the time. I really am a happy person. But songwriting for me is an opportunity to deal with stuff I'm not comfortable dealing with in other ways. I'm from a British family, you know. We don't talk about feelings."

The child of diplomats, Edwards grew up in Switzerland and Korea. Her parents encouraged her musical aspirations, although she first played classical violin before taking up songwriting.

"I did the Suzuki method for a

few years, then I started doing the conservatory thing, where you get more into theory," she says. "But Suzuki was great, because you spend a lot of time on ear-training and melody recognition before learning to read music. That shaped my musical ear. My mother is a very accomplished musician, but she can't read it. I'm the opposite — not a great sight reader, but I can play and sing anything by ear."

In that, Edwards has something in common with Raleigh singer/songwriter Caitlin Cary,

who also learned violin by the Suzuki method — and later gained notice as fiddler and vocal foil for Ryan Adams in Whiskeytown. As it happens, Edwards cites Whiskeytown's 1997 album "Stranger's Almanac" as a key record in her personal cosmos.

"That was one of the most influential records of my young life," Edwards says. "It really changed the way I thought about pedal steel guitar — I was suddenly in love with music that had a country tinge — and the songs were great. It was the most cinematic music I'd ever listened to,

and I just loved it. "I've never told Ryan [Adams] that because there just hasn't been a right moment," she adds. "Maybe one day. I'm one of those people who doesn't necessarily need to have a personal relationship with their musical heroes. You know, the magic of the music is good enough for me. I can feel like I love something without knowing the person who made it."

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