



TRIANGLE Downtowner

M A G A Z I N E

ISSUE 103 THE TRIANGLE'S FAVORITE MAGAZINE FOR LOCAL DINING, ENTERTAINMENT, ARTS, HISTORY, WINE, AND MORE WWW.WELOVEDOWNTOWN.COM

could our state
capitol be haunted?

PLUS

RESTAURANT PROFILE
AT LANTERN IN CHAPEL HILL
...
CHRISTY FALLS IN LOVE WITH
GONZA TACOS Y TEQUILA
...
A TRIBUTE TO MAX HALPEREN
...
FOOD TRUCK GOODNESS
AT ONLYBURGER
...
WE [FOUND]
SOMETHING
COOL

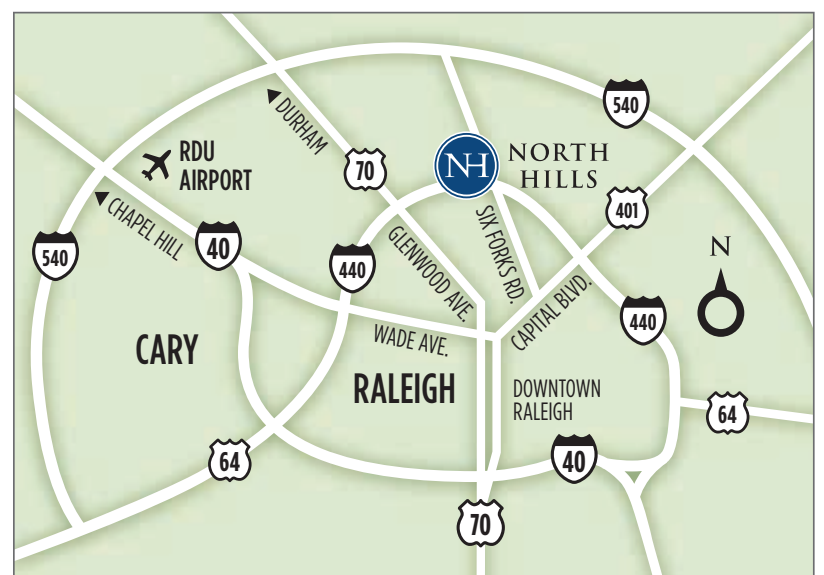
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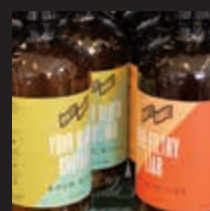
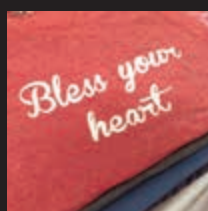
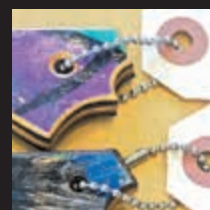
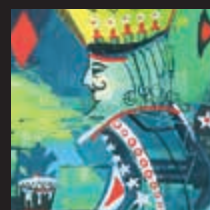
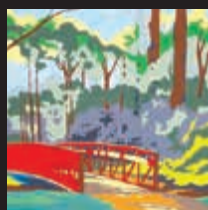
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ON THE COVER: Lead dancers for Carolina Ballet's production of Dracula, Lara O'Brien and Marcelo Martinez, pose in costume by the North Carolina State Capitol Building. Visit www.CarolinaBallet.com for information on Dracula as well as the remainder of their 2014/2015 season. Visit www.ncstatecapitol.org for more information about our State's capitol building. Donations, memberships, and sales of paintings and books on the Capitol help keep this important piece of history preserved for future generations. Photo by Bill Reaves.



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Could Our State Capitol Be HAUNTED?

BY RANDALL GREGG

Imagine being at work late one night and hearing strange noises like dozens of people talking and furniture moving around. The only problem is, there are no other people in the building. Would that scare you? It's been happening to workers at the historic North Carolina Capitol Building for years and some swear the building is haunted.

Looking at the building from the outside—especially at night—it's not hard to imagine the building could be haunted. Completed in 1840 after the original Capitol building burned down, it features massive blocks of granite, grand columns and a classical Greek style of architecture.

As visitors enter the Capitol, they're greeted in the center of the building by a life-size sculpture of George Washington in the garb of a Roman Emperor. Straight above our first president is the amazing 97-foot tall domed ceiling of the rotunda, with brass fixtures adorning the walls that seem to glow. On the second floor are both the Senate and House chambers, utilized by the North Carolina Legislature until 1963. Much of the original furniture remains unchanged in the building, including the mahogany desks and chairs used in chambers during the mid-1800s.

Civil War And History

Certainly any building with a long history is ripe for ghost stories and arguably, there are not many buildings in North Carolina that have more history intertwined with its past than the Capitol Building.

As the meeting place for the legislature for over 100 years, it was the focal point in North Carolina for the state government for a very long time. It was completed in the 1840s at the cost of \$500,000, an enormous amount at the time.

The building also played a prominent role in the Civil War. The legislature signed the papers for secession for the state at the beginning of the Civil War in the Capitol. The building was also prominent at the end of the war, as General Sherman and General Grant passed through and Union troops took up residence in the building as they occupied Raleigh. A signal station was set up on the roof and one of the last signals sent during the war was the announcement of the surrender of 90,000 troops



Carolina Ballet's Marcelo Martinez poses in front of the State Capitol Building in costume for this year's production of *Dracula*

PHOTO BY BILL REAVES

under General Johnston in Durham, the last major surrender of troops in the war after Lee's surrender.

During Reconstruction, it has been said that Union troops stationed in Raleigh had set up a bar in the building, which some called the "Third House" since it was often filled with state legislators.

In the 1920s, two rooms that were accessible only through the attic were found during renovations, spurring even more rumors of secret rooms and hidden doors. The third level rooms are especially spooky. Creaky wooden boards overlooking the chambers bring to mind scenes from old horror movies. One room on the floor is the original state library and with its gothic woodwork, potbelly stove, old books, and quill pens, it looks like it hasn't changed since the 1800s. Guests have mentioned feeling an eerie presence while alone in the library and usually don't linger to find out more.

Employees who've worked in the building throughout the years have shared stories of

hearing odd sounds while alone in the building at night and many are firmly adamant that the building is truly haunted.

Could It Be Haunted?

Although the Civil War is over and the legislature and the state representatives conduct their business in a new government building, some entities—who might have been soldiers or politicians when they were alive—still putter around the old Capitol Building, keeping an eye on the living, while going about their business.

When the building was renovated years ago, the Senate and House chambers in the Capitol were painted. One worker in the building who did not want to give her name said that something strange happened in the Senate chamber immediately afterwards. After stripping the walls down to the base, contractors had put on a coat of blue paint. However, when they came back the next day, there was something that looked like blood or red paint dripping down the walls. "We didn't have a clue as to why it was doing that," she said. "There was nothing underneath that would have made it bleed through."

Mr. Jackson, a night watchman there for over 15 years, often heard noises, screaming on occasion, slamming sounds of an already locked door, dropping sounds of books hitting the floor in the library (none were ever found on the floor), and has witnessed the manually operated elevator go up and down by itself to the first, second and third floor, perhaps delivering ghosts going about their perceived business. In the late 1860s, a murder happened right outside the building, which might account for the disembodied screaming Jackson heard.

One evening, Jackson heard the tinkling sound of a window breaking on the second floor. Thinking it was a vandal or someone throwing stones outside, he went up to clean the broken glass, but found nothing amiss.

Another evening, while Jackson sat at the reception desk on the first floor near the east entrance, he felt the pressure of a hand on his shoulder. He swung around in his chair to find no one there.

Mr. Raymond Beck, who was the curator of the building and a history museum specialist, back in

the spring of 1981, decided one night to stay late, and work on a restoration project in the library, which was on the third floor. With the lights on, and the radio softly playing, he worked at his desk. Sometime between 10pm and midnight, he got up to put some books away on the shelf. He was stopped short when he suddenly felt a presence looking over his shoulder. When he turned around, no one seen was there but he still felt an uncomfortable presence in the room with him. He closed up the library and left quickly.

Beck's boss, Administrator Sam Townsend Sr., who recently passed away, had shared with Beck that he too had felt a strong presence standing behind him while working in the library, looking over his shoulder.

In 1976, while preparing the paperwork needed to reopen the newly renovated Capitol building, Townsend, while sitting in the governor's suite by the South entrance, heard keys jingling in the North entrance door, the sound of the door opening and shutting, and foot steps coming across the stone floor. Thinking that it was the then Secretary of State, Thad Eure, whose office was diagonally across from the governor's suite, by the North door, Townsend came out to meet him. Much to



The Capitol library has been the location for many strange sounds and occurrences

his surprise, no one was there in Eure's office. Just then, Townsend heard keys rattling in the South door entrance. He found that all the doors, except the North door were locked down securely.

Townsend's permanent office was located on the second floor, in the northeast corner of the Senate chamber, in the Office of the Clerk. He worked in his office three nights a week, because he could avoid distractions that plagued him during the day.

He's heard unmistakable, distinct footsteps

coming toward his office from the committee room in the southwest corner of the Senate chamber. When he went to greet whoever it was, no one was ever there. For several years, he has heard pacing in the committee room, until a copy machine was moved into the room temporarily, when the sounds stopped for good. When Townsend arrived one evening, and opened the door to the Senate chamber, he briefly saw an apparition standing in the doorway, which cause him to jump back. It dissolved quickly.

Another story told has to do with the Senate chamber. According to the State Capitol worker, on a dark night almost a decade ago, a security guard was getting ready to leave the building. Since it was winter, the worker went outside to start his car before locking up so it would be warm when he left. According to the tale, the security guard looked up from his car and noticed the lights were on in the Senate Chamber, which had been turned off when he left the building. Looking closer, he saw a Confederate soldier in one of the windows." The guard came back into the building to search for the person he saw in the window, but the Capitol building was empty and no one could be found.

Probably the most believable and as a result, one of the scariest stories to come out of the Capitol >>>

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is one told about a program director who experienced a ghostly party of sorts in the rotunda. The worker who told the story said it happened almost 12 years ago to the program director, who was “not the kind of person looking for ghosts.” Not being a believer in ghosts before the incident occurred, it made her story even more credible.

As the story goes, the program director was in her office working very late and everyone else had left the building. She heard what sounded like dozens of people talking in the rotunda. She also heard furniture being moved and tables being dragged around. “It sounded like a party going on,” the worker said. “She heard lots of laughter and talking.” The Capitol hosts several events throughout the year and thinking that perhaps an event was going on she had forgotten about, the program director thought nothing of it and the noise went on for several minutes. However, as she grabbed her purse to leave and headed down to the bottom floors, the noise stopped. “As she headed down, she saw no one,” related the worker. “She was alone in the building.” Scared silly, the program director left the building as quickly as possible. “She took off

flying out of here,” said the worker who knew her. “She still has no explanation for the noises.”

Is the building haunted? Are there spirits from the past walking the marble halls of the building or enjoying a midnight party with fellow ghosts? Is there a presence in the Senate chamber that workers have seen? There might not be any concrete scientific evidence, but some people who work in the Capitol Building seem to have already made up their minds. They think the building is haunted and they don’t like being in the Capitol by themselves after dark.

“There are a lot of things we really just can’t explain,” added Beck. “We don’t have a clue as to who or what it is.”

Want to stop by the Capitol and check it out for yourself? It’s open to visitors for self-guided tours Monday through Saturday, 9am–5pm. Public tours take place on Saturdays at 11am and 2pm (please call 919.733.4994 to confirm). Guided tours for groups of 10 or more may be arranged by calling Capital Area Visitor Services at 919.807.7950 or toll-free 866.724.8687 or visiting www.nccapvisit.org.

This article was updated by Crash Gregg from the lead story of our first issue of Downtowner Magazine issue published in November 2005.

<<< Apparitions, spirits (and Confederate soldiers) have been seen at the State Capitol for decades

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From the Publisher



Welcome to the next issue of *Downtowner Magazine*. It is with a sad heart we bid adieu to our illustrious Art Editor, Max Halperen, who recently passed away in early October. Throughout his life, Max was a fixture in the art scene, beginning in New York City and fortuitously for us, winding up in Raleigh. I thoroughly enjoyed working with Max over the years and always admired his dedication and love for the arts. He definitely had a penchant for the contemporary genre—both in appreciating the works of others and those by his own hand. He also loved the classics and would bask in the artistic glow of any and all masterpiece exhibits at the North Carolina Museum of Art. Even though Max had become aged in body, his mind and wit were as sharp as ever. Remarkably, he took the time to email me before leaving for the hospital with a ruptured appendix, saying

he would finalize his current article while there. Unfortunately, it was a review he would never complete. Please read the homage to Max written by his friend Louis St. Lewis on page 18 to learn more about the man who forever changed the art scene in Raleigh. Max, know that we'll carry on your love for the arts in both our magazines, the *Downtowner* and *BOOM!* and proudly dedicate our art column to your memory.

On a more uplifting subject, I'd like to congratulate my father, Stewart Gregg, for winning the Distinguished Service Award, the highest honor bestowed by the North Carolina Forestry Association. He was presented with this award at the NCSF annual meeting in Greensboro by organization President Ray Allen: "Stewart Gregg has spent his career working with landowners and promoting sustainable forestry. He has been a constant over the years in our education program for school children and teachers and we appreciate his willingness

to donate his time and talents to teach the next generation about how important forests are to our environment and our economy. A member of the Society of American Foresters for 50 years, Stewart is recognized as one of the NCFE's top volunteers when it comes to the Forestry & Environmental Camps. For the past 15 years, he has taught at every camp the NCFE has offered across the state. From Asheville to Wilmington, Stewart has taught at them all." Way to go Dad. With all your hard work and dedication, you deserve it!

Cheers,

Crash

CRASH GREGG
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Lantern Restaurant

BY BRIAN ADORNETTO, FOOD EDITOR | PHOTOS BY CRASH GREGG



Included on Gourmet Magazine's "America's Top 50 Restaurants" and "America's Best Farm-to-Table Restaurants" lists, named one of "America's 50 Most Amazing Wine Experiences" by Food & Wine Magazine, and one of Travel + Leisure's "25 American Hot Spots", Lantern in Chapel Hill is the brainchild of Chef-Owner Andrea Reusing. She is the winner of the 2011 James Beard award for Best Chef: Southeast, one of Grist's "15 Greenest Chefs", and the author of "Cooking in the Moment: A Year of Seasonal Recipes." She has even written for Saveur, Domino, Fine Cooking, Gourmet.com, and the News & Observer. Reusing also serves on the boards of the Center for Environmental Farming Systems and Chefs Collaborative and is a vocal advocate for improving worker conditions on big farms (check out her TedX talk on YouTube; it's brilliant).

After leaving Enoteca Vin in downtown Raleigh, Reusing opened Lantern in 2002 with her brother, Brandon, and the help of



Lantern Co-owner and Chef Andrea Reusing

many friends including Silvia Pahola, Ric Palao, and David Doernberg. Since then, the restaurant has not only earned a reputation as a steward of the local food movement but also served as a breeding ground for Triangle chefs and entrepreneurs, including Phoebe Lawless of Scratch in Durham, April McGreger of Farmers Daughter, John Korzekwinski of J. Betski's in Raleigh, and Billy Cotter of Toast in Durham, to name a few.

With last year's expansion, Lantern now has four distinct spaces, each with a unique atmosphere: the Restaurant, the Bar and Lounge, the Lantern Garden, and the Lantern Table. Warm and welcoming, the restaurant is awash in whites and brightly lit, forming a stark contrast to the dark and sultry Bar and Lounge with its back lit banquettes and red textured walls. The heated Zen-like garden and patio, protected by a transparent roof, features a communal solid wood table and stump-like stools as well as smaller tables set along a wall-to-wall wooden bench. It's a relaxed, green, open-air retreat

beckoning me to return. Lantern Table, in Reusing's words, is "a community kitchen where we host friends for special dinners that aren't Lantern food and have real, freewheeling conversations that are about more than the food on the plate, but the story behind the food on the plate." She also uses Table for cooking classes and demonstrations as well as a private party and events space.

Reusing's right hand in the kitchen is Chef de Cuisine Miguel Torres. He began as a part-time pastry assistant when Lantern first opened and has since cooked his way up the ranks. Prior to Lantern, Torres worked at Elaine's on Franklin and, before moving to Chapel Hill, at his family's in Mexico. The duo tweaks the menu monthly to take advantage of the freshest local ingredients, but Lantern's signature dishes, for the most part, remain unchanged.

You won't go wrong starting with any combination of the Salt and Pepper Shrimp (\$12), Crispy Local Okra (\$9), Sake and Tea Cured Arctic Char Bento Box (\$15), or Vietnamese-style NC Crab and Local Pork Spring Rolls (\$12). The shrimp is a Lantern classic. Succulent, wild-caught soft shell shrimp are dipped in egg whites; dusted with cornstarch, black pepper, and salt; and then flash fried. The crisp, spicy crustaceans sit atop a cilantro and fried jalapeno salad. Be warned, they're addictive. A light, Indian-spiced batter coats long okra halves resulting in a complex take on a Southern standard. The accompanying Hot Tomato Chutney is sweet, fiery, and meaty—one of the many Lantern sauces that should be jarred and sold. The bento box is an entertaining, build-your-own sushi party that is ideal for sharing and sparking conversation. Nori wrappers, miso mayonnaise, sticky rice,



The soft shell Salt and Pepper Shrimp are seriously addictive

fresh wasabi, house pickled ginger, and red cabbage each have their own compartments adjacent to a tasty Japanese riff on gravlax. An ingenious mix of pork and crab fill the spring rolls with both delicate sweetness and meaty brawn. With green leaf lettuce, scallions, and mint leaves on the side, this is another fun, engaging appetizer. While fantastic on their own, the sugary, tart, fishy, citrusy, chile-lime dipping sauce elevates the rolls to rock star status.

The Lion's Head Meatballs (\$27), Crispy Whole Fish (\$30), Local Tomato and Vegetable Stew (\$24), and signature Tea and Spice Smoked



The Lion's Head Meatballs with spring rain noodles, baby bok choy and shiitake mushrooms



Columbia River Coho Salmon Sashimi with cucumbers dashi

Poulet Rouge Chicken (\$27) are all stellar. The braised local pork meatballs float in a rich, meaty broth with "spring rain" noodles (vermicelli-style cellophane noodles made from mung beans), baby bok choy and shiitake mushrooms. This hearty, soup-like dish is an umami masterpiece—just the thing for a cool fall evening. If you're in the mood to share or incredibly hungry and don't mind your food staring at you, go with the whole fish. Presented with jasmine rice and a spellbinding chile-tamarind sauce and garnished with fresh lime leaves and cilantro sprigs, the fried whole flounder was moist and light. More a French ragout, the vegetable "stew" with jasmine

rice and paneer showcases local Southern produce caressed with Indian spices and enriched with chickpeas. It's aromatic, abundant, zesty, and colorful—an undeniable feast for the senses. Lantern's chicken is one of the best I've ever had. The kitchen brines it, smokes it, rubs it, and roasts it, ensuring crisp skin and juicy, perfectly seasoned meat. It's paired with pork and shrimp fried rice, local yard-long beans, and Reusing's house-made Chinese XO sauce. The fried rice is exceptional—with a taste all fried rice should have—and the extravagant sauce, made with ginger, garlic, salty ham, dried shrimp, spicy chiles, black beans, >>>



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Image: 2013 Collectors Gala, courtesy of Shawn Rocco

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Dinner: Monday through Saturday from 5:30pm–10pm
Late Night Bar Menu: Monday to Saturday–2am

Cuisine: Asian with southern touches

Atmosphere: Sophisticated, but relaxed

Service: Attentive and knowledgeable

Dress: Business casual or better

Noise Level: Can get loud

Wine List: Award winning, but easy to navigate with great depth and breadth

Features: Vegetarian-friendly with a few gluten-free options, late night dinner menu, bar and lounge, patio and garden dining, private event room, (gladly) no TVs, credit cards accepted

Reservations: Recommended

Parking: On-street, nearby pay parking lots, and restaurant will validate for parking with West Franklin Valet across the street

Downtowner Notes: Great for date nights, cocktails, a late night bite, special occasions, and appetizers



Lantern's signature Tea and Spice Smoked Poulet Rouge Chicken

and brandy, is a virtual tsunami of flavor. If there were a Triangle Culinary Hall of Fame, this dish would be the first inductee.

If you can manage more, Lantern offers a fabulous Hot Chocolate Cake with Roasted Peanut Ice Cream (\$9). Deep, dark chocolate and a salty, intensely nutty ice cream spin peanut butter cup flavors into a sophisticated indulgence. For something a little lighter, the Yuzu Pudding (\$9) with its moist cake,

and citrusy tart pudding refreshes the palate, while still sating even the most intense sugar cravings.

Cocktails and appetizers in the Bar and Lounge, a romantic dinner in the Restaurant, dessert or aperitifs in the Garden, or a party in Table, Lantern has the atmosphere, setting, food, and libations to please the most discerning appetite and set just the right mood. No wonder it wins so many awards and tops so many lists. 🍷

Brian is a food writer, culinary instructor and chef. His business, Love at First Bite, specializes in private cooking classes and intimate dinners. For more information, please visit www.loveatfirstbite.net or contact Brian at brian@welovedowntown.com.



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A Hidden Cemetery in Cameron Village

BY HEATHER LEAH



If you check the satellite view of Cameron Village near Oberlin Road, you'll find something mysterious. Hidden among the high-rise apartment buildings, upscale boutiques and fine dining of the bustling outdoor mall, a cryptic 3-acre square of trees is nestled right in the middle of it all.

The first time I came across it many years ago, I was very intrigued. After all, I'd been shopping there since childhood, and I didn't remember ever seeing a small forest anywhere in the area. A little investigating pulled up a website claiming an "old slave cemetery was hidden somewhere off Oberlin Road." Before I continue, I just want to point out that this bit of urban exploration was years ago when I was much younger and less careful, and I do not condone climbing fences into strange, hidden cemeteries at night. Sheepishly, I have to admit later finding an easy-to-use front entrance to the cemetery.

According to the map on the website, this odd patch of green was growing right behind the Oberlin luxury apartments, so my adventure companion and I parked nearby, turned south, and saw countless gnarled oaks growing wild behind black iron bars. The fence, at least twice my height, was built atop a

concrete base and resembled long, cast iron spears. Seemingly, there was no way in.

We walked along the perimeter, hoping for a weak spot. At the end of the road, the iron bars gave way to a too-tall chain link fence we didn't feel comfortable climbing. That fence disappeared into some crazy overgrowth. Around the opposite corner, the road turned into a quiet neighborhood, where we managed to push through some thick bushes only to find yet another fence.

Why was this place so hidden? For all we knew, the website was wrong and there was nothing hidden inside. We decided to scale the last fence we discovered, which was much smaller than the other two, and fought our way through some very overgrown tangles of bushes and vines. The first thing we saw was a small tent-city, where homeless people were camping. I guess it's unlikely anyone would bother them here in this twisted secret garden, unseen right in the middle of Cameron Village.

We quietly moved past them, letting them sleep. Gradually the foliage cleared and we found ourselves beneath a canopy of old oak trees. Beneath their shade, we could barely make out a few crumbling headstones in the darkness.

Today, the Oberlin Cemetery is still crumbling and neglected. Very few people are aware of the sad, unmarked graves, although a few news articles have been released since my visit there many years ago. By reading another local blog, I discovered more of the historical significance of this burial site, which isn't so much a "slave cemetery" as a graveyard for citizens of the Oberlin Village community, which has deep roots as a neighborhood where freed people lived after the Emancipation.

Make no mistake, this place is incredibly creepy. Fallen and broken headstones lay among a tragic amount of overgrowth—some crushed beneath a massive tree branch that no one had bothered to remove.

All in all, there are 145 stone grave monuments, with dozens more unmarked graves. If the ground seems oddly lumpy, like small rolling hills, be careful not to trip—you're literally falling over someone's unmarked burial plot. Some of the graves were marked not with a headstone, but with whatever the family members could afford: a plank of wood, a scrap of tin with a name on it, or just a small rock.

Friends of Oberlin, a local non-profit, has organized efforts to clean up the cemetery and keep it as pristine as possible. If you're interested in helping revitalize this neglected resting place to so many deserving citizens, Google the Friends of Oberlin as they are in need funding and volunteer power.



Until then, while it may be getting slightly more attention than in decades past, this forgotten relic is still unknown to most Raleigh citizens. Remember that Raleigh, as you zip into Cameron Village to get a sandwich and a latte—you're walking past the forgotten dead. 📍

Originally published on *Candid Slice* with many more great stories of Raleigh's past and present—www.candidslice.com/abandoned-cemetery-for-emancipated-slaves-hidden-in-cameron-village



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The Legend of Crybaby Lane and the Abandoned Orphanage

BY HEATHER LEAH

For years I heard stories of the mystery of Crybaby Lane and the remnants of the burned down Catholic orphanage, one of downtown Raleigh's local legends. Many people, it seems, have heard the ghostly stories surrounding the old orphanage. In fact, my own parents used to explore the husks of the buildings before they were torn down in the 1970's. Although my parents had been there in their youth, all they could tell me was that it was located across from Dorthea Dix, and the part of the Crybaby Lane's story involved escaped mental patients raiding the orphanage in the dead of night. Yet even with their direction and the help of the internet, I spent hours wandering around Avent Ferry Road and Dorthea Dix Hospital to no avail. Many people have heard of the ghostly tale, but no one seemed to know how to find the cornerstone that was rumored to still sit in an empty field.

But on the night of my 30th birthday, we finally found it. It was like walking in on a legend come to



Nazareth Catholic Orphanage when it was still open

life. Raleigh has very few truly eerie myths, so the tale of Crybaby Lane is especially potent to our supernatural enthusiasts.

The Myth There are a few stories regarding Nazareth Catholic Orphanage on Crybaby Lane, and much like the location itself, the tales are twisted and shrouded in mystery. A few things seem to

be historically factual. There was a fire in 1958 and another in 1903, both backed up by several sources. Local mythos also tells us that children were caught in the flames, and that escapees from the nearby Dorthea Dix Hospital, the silhouette of which can be seen just across the field, crept across the open space that night and ran amok through the halls, lighting fires and dashing children's heads against the walls with broken broom handles. Scary tales indeed!

People who lived near the orphanage once it was abandoned began complaining of the smell of sulfur in the air, years after the fires had stopped burning. There are tales of a shadowy gatekeeper who guards the entrance to Crybaby Lane. Still other people heard children's screams or wailing infants inside the hollow buildings. Thus the ghost stories of the old Catholic Orphanage were born.

Exploring The secret passage is to Cry Baby Lane is Bilyeu Street, right off Western Boulevard.

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Walk to the end of Bilyeu, until it becomes gravel. It dead-ends at a thin stretch of woods with a very obvious but small trail. That trail is Crybaby Lane and it opens up into a wide field with ancient oaks looming like giant gatekeepers. As soon as the path becomes the field, your feet hit the legendary cornerstone of the old, Catholic orphanage.

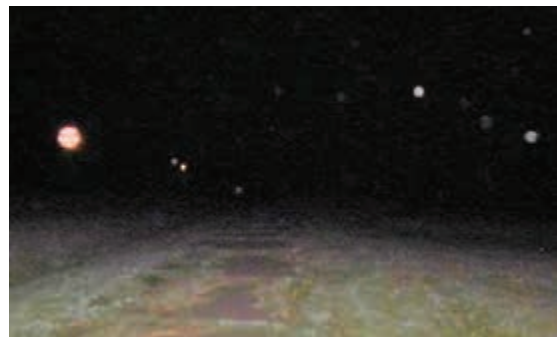
If you explore further into the field, you'll find overgrown sidewalks and roads that lead to nowhere, proof that this area was once used but has been ignored for years. You'll also see a "main road" that seems new and cuts across the area. North Carolina State University has bought this land for its Centennial Campus. Just a bit down the road is Dorthea Dix. There's a small building that seems abandoned and is visible from the field entrance. There are also old fire hydrants and pieces of remnant concrete from an old building, echoes of a forgotten history.

The Ghost Hunt We returned a week later, armed with the prerequisite ghost-hunting materials. We took photos and film, recorded EVP, and checked for cold spots with a walking thermometer. Night vision goggles revealed many deer but no ghosts. While not many spectacular things

occurred that night, there were a few that made our hair stand up.

All of our photos came out clear and average, showing no paranormal activity with the exception of a few streamers. One photo, however, showed the empty field scattered with what appear as dust particles. However, none of the other pictures showed such particles. Could these orbs be a collection of spirits, still "living" in the place that was once their home, or hovering above the land that serves as their grave?

We also took temperature readings. They maintained a steady 75 degrees or so, but suddenly dropped into the 50s as we crossed a particular area. None of us could feel a temperature



Mysterious orbs that appeared in only one of our photos

change, but the reader insisted it was at least 20 degrees colder any time we crossed that one spot.

We also did a Ouija reading. While Ouija boards are highly suspect and open to interpretation, the board seemed to be deeply theological, rambling on about subjects like God and the Trinity. Interesting topics to creep up during an exploration of a place that historically spent decades educating youth with similar dogma.

The Legend Continues Finding the cornerstone of the old Catholic orphanage was a fascinating piece of history for me. Honestly, it was quite spooky to wander the empty field beneath the looming Oaks along overgrown and abandoned sidewalks where children used to roam. I know many of you have been looking for Crybaby Lane and the old orphanage, so I hope the directions provided are helpful to those of you who want to see it for yourself. Whether you believe in ghosts or not, it's a particularly interesting place to wander and find remnants of the past, and it's a fantastic Raleigh legend that's worthy of exploring. 📷

Article courtesy of Candid Slice: www.candidslice.com/ghost-hunt-cry-baby-lane-sliced-open

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Limited Visibility

Contemporary Art from Latin America at CAM BY LINDA KRAMER

Patrons have enjoyed the rotating, thought-provoking exhibitions by emerging and established contemporary artists at CAM (Contemporary Art Museum) for over three years. Housed in a converted building in the trendy Warehouse District of downtown, CAM has made a unique mark on the Raleigh museum world. The current showing, *Limited Visibility*, is no exception to the WOW experiences museum-goer's have grown accustomed to.



Jennifer Allora and Guillermo Calzadilla's *Shape Shifter* surprises us with the use of old, worn sandpaper from construction sites as the medium

Limited Visibility brings to the public a global gathering of Latin artists and their contemporary works. Many of the pieces have been loaned from the private collection of Randy Shull and Hedy Fischer of Asheville, NC. The couple also owns a home in Mexico and it was there that an interest in native art developed. Represented in the exhibit is sculpture, photography, mixed media, painting, video and installations from other prominent artists, all important on an international scale from as far away as Brazil, Argentina, Mexico, Cuba, Venezuela and Mexico. Gab Smith, Executive Director of CAM says, "Being able to show this collection in this space with the fabulous curators Patricia Garcia-Velez Hanna & Natalia Zuluga from Miami, Florida, and an impressive group of artists to interact with, has been meaningful to everyone involved."

The overall theme of the exhibit is omission, or absence, which is interpreted and reflected in various ways by the individual artists. By embracing

the concepts of withholding and concealment, what is seen in the works is literally what is NOT seen. It is not there.

Strong, smart and illusive, the works provoke questions that are answered in the artwork itself, which defines the void, always drawing our attention to what's missing. The viewer is required to share a belief in the unseen in order to connect with what is not visibly available, thus deciphering that which has been intentionally concealed. This is the power of absence.

Unfolded Architecture, created on-site by Pablo Rasgado, is part of an actual demolition utilizing drywall from the NC Museum of Art as well as a portion of CAM drywall to symbolize the spirit of cooperation between the two entities.

Jennifer Allora and Guillermo Calzadilla's *Shape Shifter* surprises us with the use of old, worn sandpaper from construction sites as the medium. Behind each scrap of paper was once a laborer, now unseen, who helped create something new and aesthetically beautiful.

Abraham Cruz Villegas's *Yellow Square*, through its 169 acrylic-painted remnants of discarded paper scraps, shows us the universal magic of the power of destruction.

Daniela Ortiz's *97 House Maids*, an installation of 97 snapshots depicts the illusive and often invisible presence of a privileged family's domestic help. Shown in fragment and mostly out of sight in the background, we are reminded, through their omission, of the exploitation of the workers.

Laura Belem's staggering site-specific installation of 1,000 hand-blown glass bells, *The Temple of 1,000 Bells*, shown here in the U.S. for the first time, is steeped in metaphor and layers of meaning that revolve around sound or the lack of it. Omission. Laura says, "In the art, it is the visual first that we experience that then allows the other senses to come into play and create more depths. It is the art itself that connects us to ourselves."

Collector Randy Shull says of his hopes for the exhibit, "At a time when so many walls divide us as

a people and a country, this exhibit is a wonderful opportunity to become a bridge for experiencing other cultures."

So, whether real or imagined, seen or unseen, this extraordinary group of international artists has displayed an unrestricted boundary that gives us a



Unfolded Architecture, created on-site by Pablo Rasgado, is part of an actual demolition utilizing drywall from the NC Museum of Art as well as a portion of CAM drywall to symbolize the spirit of cooperation between the two entities

glimpse of the art of the possible in an exhibit you won't want to miss.

Limited Visibility runs until January 4, 2015. Featured artists: Augustina Woodgate, Laura Belem, Jorge Mendez Blake, Leyla Cardenas, Jose Davilla, Rafael Lozano-Hemmer, Moris, Oscar Munoz, Pablo Rasgado, Santiago Sierra, Melanie Smith, Daniela Ortiz, Carla Arocha, Stephane Schraenen, Abraham Cruzvillegas, Allora & Calzadilla, and Melanie Smith.

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Laura Belem's *The Temple of 1,000 Bells* is created from the installation of 1,000 hand-blown glass bells

Around Town in the Triangle



Photos above at the Shuckin' & Shaggin' Oyster Roast fundraiser by the State Capitol Foundation. Left: The Embers perform by the Capitol. Center: State Capitol Foundation Board members and volunteers at the event. Right: State Capitol Foundation President Kay Cashion and Rufus Edmisten address guests for the fundraiser. www.ncstatecapitol.org



Stewart Gregg (left) receiving the Distinguished Forester Award from NC Forestry Association President Ray Allen. Congrats Dad!

Isaac, Antoine and Zali at the opening of Carolina Ballet's amazing production of *Dracula*

Sig Hutchinson and wife Nancy, ex-Mayor Charles Meeker and wife Dr. Anne McLaurin at a fundraiser for Sig (Vote in November!)

▼ Photos from the opening reception of the *Limited Visibility* show at the Contemporary Art Museum in downtown Raleigh. www.CAMRaleigh.com for info ▼



Mike Williams and Robert Williams

AI Strong and band jazzed guests at CAM

Photographer Bryan Regan & daughter

Standard Foods Chef Scott Crawford & wife Jessica



Our publisher Crash Gregg and Raleigh pioneer Smedes York

Nasher Museum curator Marshall Price with Martha

Marjorie Hodges from CAM (3rd from left), *Limited Visibility* artists: Stephane Schraenan (Belgium), Pablo Rasgado (Mexico), Leyla Cardenas (Columbia)

OnlyBurger

BY B. REEVES | PHOTOS BY CRASH GREGG

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“There’s a lot in a name,” so the saying goes. This adage rings especially true in the ethos of Brian Bottger’s OnlyBurger, the subject of this edition of the *Downtowner’s* “We Love Food Trucks” series.

Everyone has a story to tell, but Brian Bottger’s trajectory to proprietor of OnlyBurger is an interesting one indeed. His father with the State Department, Bottger was born in Germany to an American father and German mother (he speaks German) and moved around quite a bit as a child, ultimately attending boarding school in Greece and Italy while his father was stationed in Turkey. Bottger, whose resume includes Enoteca Vin, Pop’s, Nana’s, and Il Palio, cites the holidays he spent cooking in the commissary of the American consulate in Istanbul as the origins of his gastrophelia.

After working in the restaurant business in the Bay Area, Bottger found himself in Washington, DC as a film editor for a few years before “throwing a dart at map of the United States” in order to find his next home. Luckily, for the local citizenry, he landed on North Carolina and settled on Durham as his new home. Unsure of exactly what he was going to in his new hometown, Bottger was again pulled out west to help his parents who had just lost their home to a fire.



OnlyBurger founder Brian Bottger enjoying the fruits of his labor

While spending time in San Diego helping his parents design and rebuild their home, Bottger was intrigued by Southern California’s food truck craze, particularly the now eponymous Kogi, Roy Choi’s Korean taco truck. Inspired by Choi’s model and encouraged by news that eventual (now former) partner Tom Ferguson had purchased a food truck, Bottger returned to Durham to discover that, when he asked locals “What is the best burger in town?”, virtually everyone had a different answer. Thus, the concept of OnlyBurger was born—the idea being that OnlyBurger would be *the only* answer one would give when asked the great burger question.



Established in 2008, during the height of the recession, OnlyBurger’s mission was and remains simple: create the perfect burger. While arguably the first food truck in the area, there is no debating that Brian Bottger is truly a pioneer in the Triangle’s thriving Food Truck scene. Not only was Only Burger one of the very first food trucks to serve the Triangle, Bottger organized the first Food Truck Rodeo (and coined the term) in December of 2009.

As the public and lawmakers hemmed and hawed over the legitimacy and definition of food trucks, Bottger pressed on and “had to push or break the rules” in order to maintain his singular vision for creating the perfect burger. In his quest to create the perfect burger, Bottger, who originally planned to serve OnlyBurgers “only one way,” immediately abandoned that Soup Nazi-esque practice when his first customer asked, “Can I have it without onions?” To wit, Bottger



laughs, “I didn’t have mayonnaise for the longest time. I’m not going to tell you how to have your burger.” (Think the Roast Grill’s ban on ketchup.)

As the Triangle food truck scene began to explode with competition, from dumplings to gourmet pizza to coffee served by bikini-clad baristas, Only Burger figured out where to be to meet the growing demand for its burgers. Quickly realizing that posting up in the same place everyday (on Duke’s campus) was not going to work, Bottger sought locations that “could use food that didn’t have food there,” such as the American Tobacco Campus, where OnlyBurger would “be an asset, not a menace to the community.”

Bottger masterfully began using the (relatively) new social media platforms Twitter and Facebook to alert devotees of the daily coordinates of his nomadic restaurant on wheels. Prior to utilizing social media for business purposes, Bottger “thought it was for high school kids making sure they weren’t wearing the same shoes to school.” To this day the best way to find OnlyBurger’s location and view the calendar is via Twitter (as well as the official website and the OnlyBurger Facebook page).

As with any endeavor, it took a good bit of trial and error for OnlyBurger to figure out the most convenient and cost-effective way to do business. And with Only Burger, it comes down to location, location, location. Indeed, Only Burger sets up shop all over the Triangle, but Bottger has found a few key locations that are mainstays on the





Hand cut fries, made fresh daily

OnlyBurger calendar—Centennial Campus at NC State, Research Triangle Park and the American Tobacco Campus being the top three.

The massive success and popularity of the OnlyBurger food truck (in part due to exposure on Food Network), in 2010 Bottger opened the first brick and mortar OnlyBurger on Shannon Road in Durham and is in the process of opening another location across from the American Tobacco Campus. Customers can expect the same menu and quality in the restaurants as the OnlyBurger truck (local beers served at both restaurants and milk shakes will be available at the new location). “Burgers are made fresh to order using only Montana-raised antibiotic and growth hormone-free

beef ground daily by their local butcher. Fries are hand-cut fresh daily. No corners are cut to deliver the finest burger to OnlyBurger diners.” OnlyBurger keeps it simple enough, but allows customers to create burgers to their liking while also offering two specialty burgers—the “Famous Fried Green Tomato Burger” (with pimento cheese) and the “Carolina Burger” (with chili and slaw).

By sticking to its simple mission, OnlyBurger has undoubtedly made its mark in the Triangle. Even as OnlyBurger expands, Brian Bottger remains almost parentally protective of the truck and his employees. For Bottger, the food truck is a “much more intimate experience, which I’ve tried to create in our restaurant. I try to bring that truck vibe into the restaurant.”



B. Reeves has written for the *London Evening Standard*, the *New York Daily News* and *Raleigh Metro Magazine*. Born and raised in Raleigh, he returned in 2009 after living in London and New York for seven years. Follow him on Twitter @b_reeves and at grossbard.tumblr.com.

How to find the OnlyBurger truck and view the calendar:

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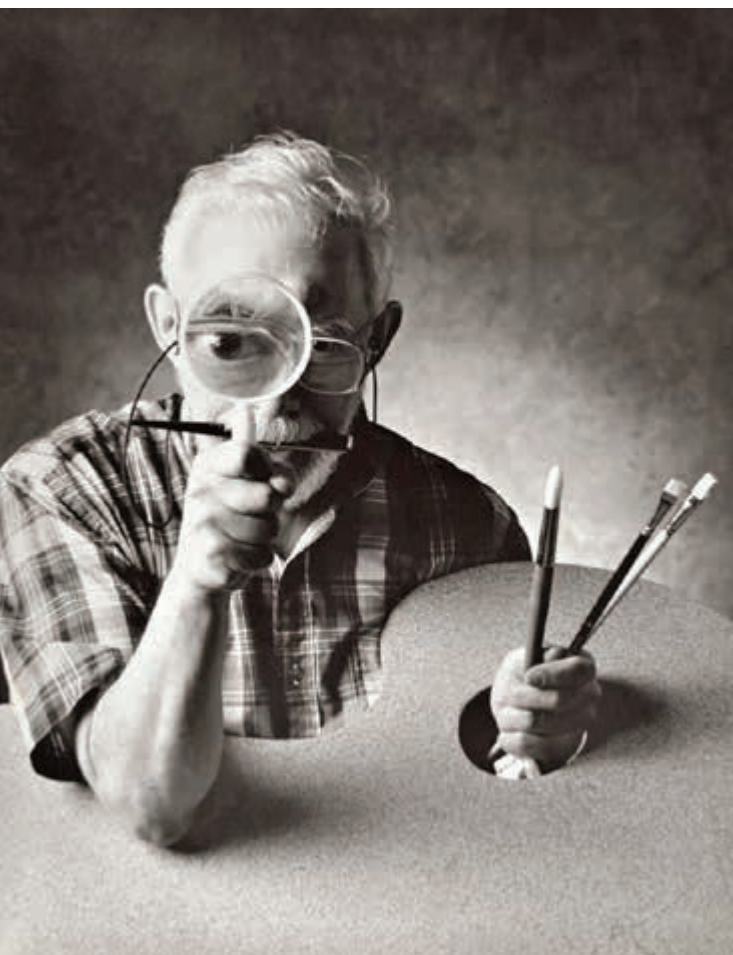
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A TRIBUTE TO MAX HALPEREN

Artist, Art Critic and Friend

BY LOUIS ST. LEWIS

Several months ago, I was asked to write an article on artist and art editor for the Downtowner, Dr. Max Halperen. A project that I would eventually get around to, or so I thought. After all, Max was an institution, iconic, timeless, seemingly immortal; a shock of gray hair and intense searching eyes; and a mind like a steel trap that never once suffered fools. He was an artist of extraordinary talent who was nonetheless too often overlooked by his contemporaries.



One can't imagine the local artistic landscape without his craggy and wisecracking visage at each and every event; notebook in hand, notes taken in his own shorthand with imaginative and descriptive terms intermixed with drawings and lots of detailed thoughts.

How shocking to learn of his recent demise, and from a ruptured appendix of all things. I can imagine him now arguing over modern art with Salvador Dali and Robert Motherwell in a gloriously gaudy multicolor heaven while Georgia O'Keeffe dances topless, tossing deep red roses.

A New York City boy, born and bred, Max was attended college at the College of the City of New

York and worked as a correspondent for the New York Times during college. Max moved to the Triangle in 1956 to accept a professorship to teach contemporary literature and modern art history at North Carolina State University, which lasted until 1989. His personality was of such exuberance that he even had his own radio and television shows in the early 1960s.

But after retiring in 1990, Max became not only a passionate professional artist, but an equally passionate art critic, serving up scimitar-sharp critiques for periodicals as diverse as *Spectator Magazine*, *Independent Weekly*, the national magazine *ART PAPERS* and most recently was the Art Editor for our very own *Triangle Downtowner Magazine*. Max made a reputation for himself by always holding North Carolina artists to a higher standard than the "Sunday afternoon" painters that dominated the area before his arrival. If an artist wanted a review, they had to brace themselves for a very honest and insightful grilling. I certainly had the opportunity to experience both the gentle and rough sides of his tongue in reviews, but I was extremely appreciative that he took the time to consider my work worthy of critical discussion. Max was as fearless in his critiques as he was in his own creations. His style is marked by his wildly colorful, intuitive and definitely mid-century painterly vibe. Max wasn't an artist driven by sales, critical opinion or local fashion. He was his own visionary with his own cantankerously fabulous outlook, which offended some, but charmed many. I hope that all of Max's skies are cerulean blue, that his flowers are all cadmium orange and that wherever he lands, the paintbrushes are all pure sable.

I asked a few of Max's friends and peers to comment on his tenure as arbiter of artistic taste here in the Triangle, and found the responses perfect. Max would have almost blushed, and then wondered why we didn't say even more.

Bon Voyage Mr. Halperen, you will be truly missed.

"Max was an irascible observer. Ever honest, he always took the time to see. And he listened. Max was a valued friend to artists and the arts. We shall all miss him." ~ *Dr. Lawrence J. Wheeler, Director, North Carolina Museum of Art*



"Max Halperen was truly one of a kind who lived life fully and contributed greatly to the Raleigh arts community. For more than 20 years, he operated a studio space at Artspace, reviewed art exhibitions, wrote essays for art catalogs, and was always willing to offer constructive criticism to his fellow artists. I met Max in 2002 when I first came to Artspace.

It didn't take long to learn that he was smart, funny, stubborn, and very opinionated but underneath was a loveable, sweet man. He had an infectious laugh that would fill the hallways of Artspace. I can still hear it. I will miss him and that booming laugh. Thank you Max Halperen for enriching the lives of so many!" ~ *Mary Poole, President & CEO of Artspace*

"I had the pleasure of working with Max Halperen for over 25 years. When he came to the gallery to review, he was often accompanied by his elegant wife Vivien and then later his companion Miss Jackie. His protocol was always the same: His Eminence required a comfortable chair be positioned in the middle of the exhibition area and that his wineglass of water stay filled while he scrutinized and scribbled notes in a tiny pad. In my early gallerist years, I found him to be intimidating, but I was just grateful that he noticed me. I relished his biting wit and the intellectual insights that were often framed in historical references. Max did not care for the obvious or sentimental, and he was generous with compliments when works opened the viewer to new possibilities." ~ *Charlene Newsom, President of Gallery C*



Max shared an Artspace studio with artist Nora Phillips

"I will miss my friend Max. He and I spent a lot of time together this year as he wrote about a collection that The Mahler had curated for the NC State Bar. Many of the artists were his contemporaries and I know that he enjoyed writing about them and telling me "inside stories." I'm pretty sure that it was the last piece that he wrote. I would chauffer him back and forth to the NC Bar building so he could review the works and then we would talk in the car, or I would stop by his house, or he by mine and I enjoyed my time with him. Max lived life like there was no end and he did it with good humor and a sharp wit. He was very inspiring in that he had a lifetime of "reimagining" himself. He was an English professor at State, a James Joyce Scholar, an Ezra Pound Scholar, an art critic / art writer, and what he wanted to be most—an artist. I will miss him." ~ Rory Parnell, *The Mahler Fine Art*

"I first meet Max as my English Drama professor. Then he kept circling into my world as a neighbor, friend, great artist and knowledgeable critic. (We lived on Wells Avenue together, a short dead end road with close neighbors). He was one of Raleigh's greatest characters and kept contributing to the Arts with his talent and knowledge right to the end. We worked with Max on two projects this year about the NC Bar collection and he had such a



Max Halperen's work is difficult to pin down since he rarely repeats an approach. At times he defines his work as a "mixture of expressionism, realism, surrealism, abstraction." At other times he speaks of it as "just weird."

wonderful time studying the works of the artists—many of whom he knew (in the day)—such as Joe Cox, Claude Howell, George Bireline and Marvin

Saltzman. His voice and mind were as strong and theatrical as ever. He still had a lot to contribute, but I'm glad he went without pain, suffering and infirmity. He really was the last of a noble breed." ~ Shawn Brewster, *associate director and curator, The Mahler Fine Art*

"ART PAPERS is very sorry to hear of the passing of a member of our community today, and wishes all the best to Max's friends and family. Max was and remains an essential part of ART PAPERS' mission to provide critical coverage to artistic endeavor outside of the country's usual cultural centers, and we are grateful to have had him as a contributor for over two decades. That long lasting relationship is something we seek to cultivate with all our contributors, so Max truly exemplifies our philosophy in that respect, too." ~ Victoria Camblin, *ART PAPERS*

Louis St. Lewis is a self-confessed troublemaker of the delightfully artistic sort. He has gained considerable exposure and recognition for his painting, sculpture, collage, and assemblage works of contemporary art cast with a shade of antiquity. Learn more about LSL on his website, www.louisstlewis.com.

PHOTO FAR LEFT: Max's curious personality and sense of humor were captured quite perfectly in this image by photographer Doug Van de Zande.

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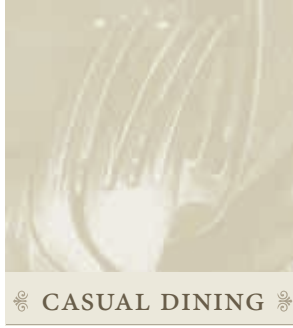
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CASUAL DINING

Gonza Tacos y Tequila BY CHRISTY GRIFFITH



Let me start this out by getting all the *Mmms* and *OMGs* and *Wowzas* out of the way. *Mmm!* *OMG!* *Wowza!* As I walk past the brightly dressed Latin mannequins and many potted flowers and plants, I immediately begin Instagramming the North Raleigh location of Gonza Tacos y Tequila. With the eclectic Día de los Muertos décor, a lesser restaurant might be able to get away with mediocre food while customers soak in the way-hipper-than-your-average-taco-joint atmosphere. However, Gonza Tacos y Tequila's food is so extraordinary that it could take over an abandoned McDonald's and people would be too busy stuffing their lucky faces to care about the decorations. Because Gonza is straight-up *Mmm!* *OMG!* *Wowza!* all at the same time.

Cousins Gonza Salamanca and Carlos Rodriguez opened Gonza Tacos y Tequila three years ago and it is as far from the stereotypical Mexican restaurant as you can imagine. Gonza is a Mexican restaurant with a Columbian influence, and you'd be bonkers not to visit. With an additional Wake Forest location and rumors of a third Gonza opening up before the end of the year (we're hoping



Owners (and cousins) Carlos Rodriguez and Gonza Salamanca put much of their own Columbian personality into their restaurant

downtown Raleigh but thinking it's probably in Cary), you've got some options for those times you've wanted to host a private event or have one catered. Christmas isn't too far away—a Feliz Navidad party, anyone?

A bowl of chips and possibly some of the best salsa I've had arrives while we look over the quirky menu. Thankfully it's laminated, because I have a lifelong disorder of dropping salsa on Mexican menus all across the country. What you won't find on the menu are anything with "Speedy Gonzales" in the name, combinations that you order by the number, or fried ice cream. One of *those* Mexican places wouldn't have such creative things to put tequila in, like the Spicy Pepino (\$9) that appeared in front of me (cucumber/mint/agave nectar/serano pepper). The Mango Margarita (\$9) is the freshest, most mango-ey thing I've ever had and the Pineapple-Cilantro Margarita (\$9) makes me wish that I didn't have to drive home later to where no Pineapple-Cilantro Margaritas live. The drink menu is always changing, so make sure you try whatever they come up with next.

The *Botanitas* section of the menu ("Small Bites") is dressed to impress. To start things out, we are brought the Ceviche del Dia (Market Price), and today's highlighted fish is swordfish. The tomato and orange juice combination that is the base for this shrimp and fish dish is extremely refreshing, complete with bursts of fresh cilantro. For those of you who like some heat (and by *some heat*, I mean you like your eyelids to sweat a bit), try the Chiles Endiablados (\$6). Wrapped in bacon, these pickled jalapenos are stuffed with cheese, onions, and cilantro and served with a spicy habanero sauce because...I didn't have any hair on my chest yet. Be brave with this one, since it's totally worth it.

We're fortunate enough to be able to cool down

my mouth with a slice of the queso fresco that tops my Ensalada del Huerto (\$8). Tomato, tangerine, mango, apple, and the holy trifecta that is crunchy jicama, pepitas (pumpkin seeds) and avocado mingle with the delicate mixed greens that are piled into an amazing fried tortilla shell. I said amazing.fried.tortilla.shell. You know I mean it when you see horrific punctuation.

The Tex-Mex section of the menu is cheekily named *De los Gabachos* ("From the Blondies"), from it arrives a giant plate of Nachos Gabachos (\$10). It's not an unusual combination of ingredients for this kind of dish, but the ingredients are so fresh and well-prepared that they make a really solid plate of nachos. The tortilla chips come smothered with that magical, melty, white queso which we've all ordered at one or one hundred points in our lives. Add chicken, pico de gallo, guacamole, Mexican crema, and crumbled queso fresco and whatever the Spanish word for *VOILA!* is, that's it. This dream in front of me is so sumptuous that I almost want to share it with a friend. *Almost.* The Chile Relleno (\$12) comes out and is unlike any other chile relleno I've ever had. The poblano pepper is served in a shallow pool of salsa verde and is overfilled (in the best possible way) with rice, black beans, cheese, pico de gallo, and Mexican crema before being topped with sliced avocado. This dish can also be served with chicken tinga or carnitas, but the vegetarian option is plenty satisfying. In case you got full from the nachos.



A nod to the owners' Columbian heritage, the *De La Tierrita* ("From the Mother Land") section of the menu features a dish that I would never have ordered on my own, only because of the extensive amount of incredible choices in front of me. But thanks to Carlos, I'm looking at what might possibly be the most life-altering food I've eaten in months: El Platano (\$13). We're talking about a whole, ripe plantain, so sweet that you'll actually want to write home about it. I mean pen-and-paper writing, not a text message to your mom. Tell her how it's served over a pile of toothsome paisa beans,



Chiles Endiablados are true taco therapy

covered in chipotle salsa, and topped with the most tender, flavorful steak you've ever put into that mouth of yours. **THIS IS THE DISH THAT I MUST DEDICATE AN ENTIRE SENTENCE TO IN CAPSLOCK IN HOPES THAT YOU'LL TRY.** I dare anyone not to love this. LOVE-love.

The *De los Cuates* ("From our Buddies") portion of the menu does not disappoint. I'm now staring at the Mexican Flag (\$13), three multi-colored enchiladas which are plated in an ode to the Mexican flag. (This is the Mexican part of the menu, get it?) I eat through green to white to red stripes, sampling each enchilada in what seems to be awesome to awesomer to awesomest. The *awesome* would be the chicken enchilada, doused in a tomatillo sauce. The *awesomer* would be the paista bean enchilada, covered in Mexican crema. The *awesomest* would be the steak enchilada (yes, THAT incredible, world-rocking tender steak) in the chipotle sauce. I guess the *even more awesomest* would be that next bite when I managed to put all three in my gullet at the same time. I feel strongly patriotic to a country I've never visited.

Most people come to Gonza for the tacos, and I'm finally getting around to those. You could do no wrong ordering any one of the *Taco-terapia* ("Taco Therapy") offerings. Each plate arrives with three small, yet deceptively-filling tacos. With a side of rice, beans, soup, or salad, this is a perfectly reasonable-sized meal. The Carnitas Tacos (\$10) are the first to arrive, juicy slow-roasted pork with minimal adornments of onion and cilantro. The corn tortillas are amazing, and I would wager

money that these would convert every last person firmly footed in the flour tortilla camp. Served with a bright tomatillo salsa, the entirety of this dish is so much greater than the sum of its humble parts, and makes you wonder how much part-time work you'd need to pick up to justify the gas money for daily lunch runs.

For those of you, like me, who like to order the craziest thing on the menu, good luck narrowing it down. But make sure you try the Callo de Hacha Tacos (\$12), flour tortillas brimming with flawlessly-cooked scallops and pork belly. This is the one thing I had to eat slowly, because I want to savor each bite. Not that I haven't wanted to savor all the previous dishes, but this particular dish is the most sensual I've eaten. I am in full-blown hedonist mode. The scallops and pork belly are both melting in my mouth while the tortillas provide some pleasant chew for a wonderful textural contrast so I don't completely melt into a puddle of moans on the floor. Pico de gallo and chipotle sauce are welcome additions to this orgasmic plate of tacos, and I suggest you just go ahead and order two plates so you can eat one on your way home.



The Talega de Platano disappeared like a David Copperfield act at our table

In case you haven't noticed, I'm the luckiest girl around. Not only have I remembered to wear my elastic-waisted pants, but now there are three incredible desserts within arm's reach and a clean fork in my hand. The Flan de Coco (Coconut Flan, \$6) is another example of simple done brilliant. The custard is rich and creamy, with caramel and crunchy coconut nibblents. I'm not sure if nibblents is a word, but at this point I don't care;



The Chiles Endiablados are just \$6! Bacon heaven

I only care that our publisher sitting across from me doesn't finish it before I can. The Flan de Coco (Chocolate Flan, \$6) is just as dreamy, covered in a passion fruit sauce with just a hint of chipotle. I can't be forced to choose between the two. Again, just get them both. Don't bring a friend. Go at this alone. The last thing to disappear just as quickly as it appeared in front of me is the Talega de Platano (\$7). The cinnamon-sugared pastry is crisp and shaped like a beggar's purse, paired with a scoop of vanilla ice cream and caramel sauce. The Talega is unassuming. And then. AND THEN. You cut into it. Oh, holy wonder of wonders...out glides a silky mixture of guava and sweet plantain and cream cheese that makes you wonder why you haven't stopped to consider how much gas it would also take to come to Gonza for daily dessert runs. I think the chalk outline on the floor at the entrance is someone whose head exploded due to culinary wizardry. Gonza Tacos y Tequila is the Hogwarts of Mexican eats. 🍴

www.gonzatacosytequila.com
Visit their website for separate location hours

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[FOUND]

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Some of the best discoveries are the things you find along the way to somewhere else, or when you're not really looking for anything in particular. Glancing in the just the right direction while you're waiting on the corner for the light to turn, flipping through an old book at a thrift shop, renovating an old building in downtown, digging through an old box at the flea market, or just looking around while you're out and about.

Our first find for [FOUND] is an old rotary phone we spotted one night while enjoying a tasty cocktail at Havana Deluxe. Just finding Havana is somewhat of an accomplishment itself. Tucked away behind Armadillo Grill, it's an anomaly among the bars of Glenwood South. Dark, smoky and simple, it doesn't fit with the "in" crowd of downtown, choosing to be "a small, comfortable neighborhood bar where guests can get away from everything else." They're one of only a handful of bars that still allow smoking, grandfathered in when the laws changed since they also sell cigars onsite. Havana is known for their whiskeys, martinis, cocktails, beer, good conversation, and great service.

The rotary phone in Havana still works and has been connected to the same number since 1997. It was installed when most people didn't have cell phones so they could call their friends to come join them at Havana, while not tying up the bar line. Stop by and check out the old school ch-ch-ch-ch sound of dialing a rotary phone.

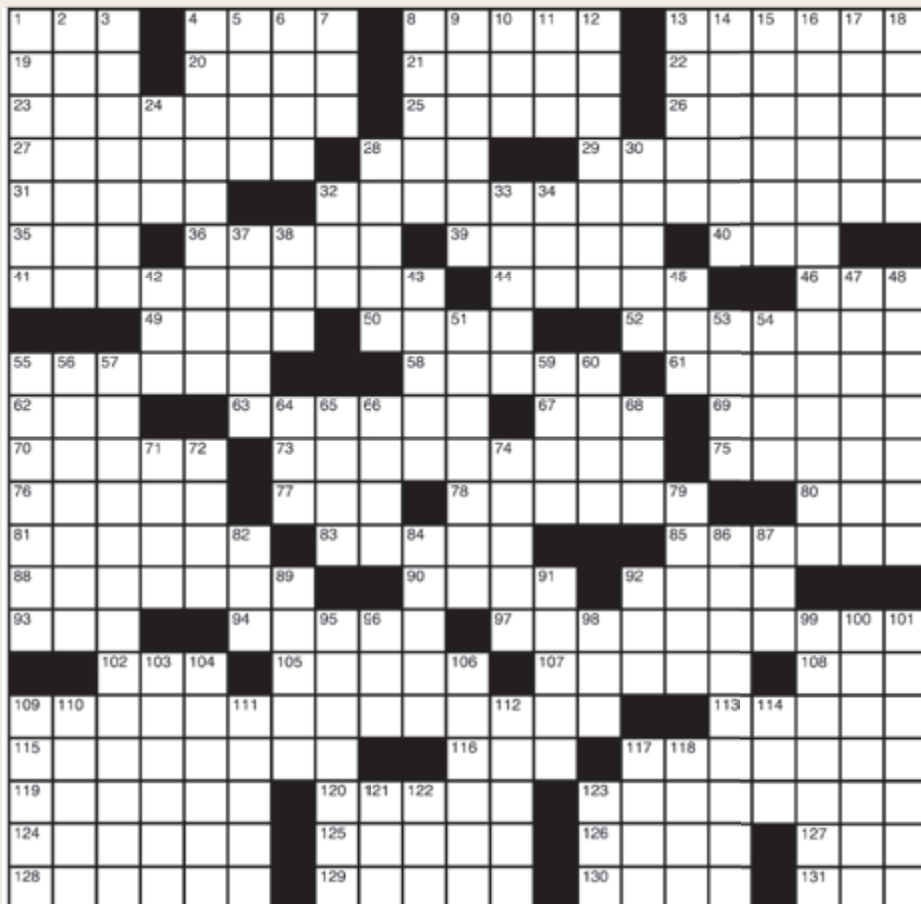
Have something you think would be perfect in [FOUND]? Let us know how/where you found it and include a photo. If we pick yours, we'll trade your find for a cool Downtowner t-shirt. Find us: found@welovedowntown.com



DOWNTOWNER MONTHLY CROSSWORD PUZZLE



Want to win a Downtowner T-shirt? Email us a photo of your completed puzzle to xword@welovedowntown.com. Heck, these things are hard, partially completed is fine too. We'll pick a random winner each month. No cheating!



"Follow the Money"

ACROSS

- 1 Young boy
- 4 Dallas quarterback Tony
- 8 Binding piece
- 13 Olympics spinner
- 19 ___ pro nobis
- 20 Nastase of tennis
- 21 It may be put on a dog
- 22 Sci-fi psychic
- 23 *Unpredictable influence
- 25 Go around
- 26 Baseball Hall of Famer Fingers
- 27 Take over for
- 28 Luxury hotel facility
- 29 Velvety sweater fabric
- 31 Turner autobiography
- 32 *"No idea"
- 35 Fr. holy woman
- 36 Regal regalia
- 39 Trail user
- 40 "As ___ to breathe were life!": Tennyson
- 41 *Where words may be mangled
- 44 Intimidated
- 46 Pub quaff
- 49 Tranfusion quantity
- 50 Eat in style
- 52 Comforted
- 55 ___ bag
- 58 Sources of energy
- 61 YouTube video source
- 62 Eclectic musician Brian
- 63 Greeted, with "to"
- 67 Clodhopper
- 69 Pilotless plane
- 70 Mimicked a mouser, maybe
- 73 *Home Depot competitor

- 75 Pan-fry
- 76 Crème de la crème
- 77 Cap seen on a brae
- 78 Venues for French courses
- 80 SSA IDs
- 81 Percussion instrument
- 83 Nastiness
- 85 Fly over Africa?
- 88 Without much forethought
- 90 Muppet with a unibrow
- 92 Lego buys
- 93 New Year in Hanoi
- 94 Pertinent, in legalese
- 97 *Abundant yield
- 102 Really selling
- 105 Shows astonishment
- 107 Martini's partner
- 108 Antipollution gp.
- 109 *Novel about a world traveler?
- 113 Verbal attention-grabbers
- 115 Work on, in a way, as furniture
- 116 TV spots
- 117 Reaffirming response
- 119 Doles out
- 120 Present one's view
- 123 Rebate, and, literally, what the end of each answer to a starred clue can be
- 124 It may be lined with cedar
- 125 Cowl wearers
- 126 Plus
- 127 Menlo Park monogram
- 128 Spire sites
- 129 Dadaist Max
- 130 "That smarts!"
- 131 Jack ___, lead singer for the Kingsmen in

- "Louie Louie"
- DOWN**
- 1 With little at stake
- 2 Diva's encore
- 3 Slowpoke
- 4 Brand made with vermicelli
- 5 Norwegian saint
- 6 Slimy soil
- 7 Wordsmith's ref.
- 8 Accessory for a marksman
- 9 Defeat badly
- 10 Eve's genesis
- 11 Baba or a boxer
- 12 Re-tiring workforce?
- 13 Removal of restrictions, informally
- 14 "Let me take care of this!"
- 15 "___ Splash": Bobby Darin hit
- 16 *Hold answerable
- 17 Serving a purpose
- 18 See-through
- 24 Unpleasant noise
- 28 "What a shame"
- 30 Start of an Ed McMahon intro
- 32 Belle of the ball
- 33 More kindly
- 34 Ring result, briefly
- 37 Steinbeck migrants
- 47 Basic shelters
- 48 '80s attorney general
- 51 Ingénue quality
- 53 Watch displays, for short
- 54 Incantation start
- 55 Misconduct mark
- 56 Like some country

- bridges
- 57 *Bend under pressure
- 59 Scout's neckwear
- 60 Author Bellow
- 64 One pressing a suit: Abbr.
- 65 Nest eggs for srs.
- 66 Run-down joint
- 68 Charge
- 71 Kett of old funnies
- 72 Convention goers: Abbr.
- 74 Acid-tongued
- 79 Piggens
- 82 Two after epsilon
- 84 Longtime high-tech compatibility standard
- 86 Burlesque feature
- 87 Corner key
- 89 Jigsaw puzzle starters
- 91 Goes bad
- 92 Some mil. mess duties
- 95 Make in a big way, as a point
- 96 That: Sp.
- 98 One of a pie-throwing trio
- 99 Say again
- 100 Kind of illusion
- 101 Hotel housekeeping need
- 103 Idle
- 104 Salon specialist
- 106 Ossobuco cuts
- 109 Stretch of land
- 110 Greeting word
- 111 Seaside phenomena
- 112 Latin clarification
- 114 One of a quint's four
- 117 Harvard rival
- 118 Red-letters-in-a-blue-oval gas logo
- 121 Spanish preposition
- 122 Comfort ___
- 123 Little island

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Centerline Digital and the 100+100 Campaign

BY LINDSAY K. SAUNDERS

Raleigh has seen its share of growth over the past decade. The businesses, people, and appearances of things hardly seem the same even within just the last few years. The city has reinvented itself through an abundance of creativity and ingenuity. Centerline Digital is a company that fits in with the scheme of those elements perfectly.

“Centerline is an innovative digital marketing agency. We create ‘content with intent’ for some of the world’s largest companies—content that is tuned to motivate specific audiences to action,” said John Lane, Vice President of Creative and Strategy. Actively involved with content on a daily basis, he emphasized, “We succeed in our objectives because we’ve brought together an incredible team of content and account strategists, writers, directors, designers, developers, and media planners—people who combine thought with craftsmanship to accomplish business goals with content.”

Charles Long and Jodi Schwartz founded Centerline with that collaborative, creative vision in 1996, opening offices in New York City and



Volunteering at Habitat for Humanity this summer

Raleigh. By mid-1997, the business climate of the Triangle area enticed them to operate entirely in Raleigh. Later in 2000, Centerline moved into a 14,000 square foot office, which now houses HQ Raleigh, in the warehouse district of downtown Raleigh. The company grew from 15 employees to 75 employees, so in the spring of 2012, Centerline moved to its new 30,000+ square foot loft-style Glenwood South headquarters, dramatically renovated to fit the company’s creative personality.

Centerline is an agency that prides itself on resolving complex communications challenges

with strategic and digital content. Their current services include integrated campaigns, event openers, strategy + content planning, interactive/mobile websites + applications, video testimonials, and animations. Many of the Fortune 100 clients that Centerline works with, such as IBM, have a high regard for the quality of work done at the agency because of its ability to meet multiple content marketing needs at once.

“As an observer of the making of the ‘IBM Storage Experience Tumblr,’ I had the opportunity to watch a talented group of people come together at our award winning social and interactive partner Centerline, build a story and the experience every one of our customers should have,” said Tom Sullivan, an IBM Business Unit Executive. “It’s well thought out, reasonable in its consumption and served up on a plate customers can eat directly from.”

Over the years, Centerline has seen even more growth, now with nearly 120 Centerliners, and the company is still growing. Centerline was looking for a way to celebrate their growth and

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the idea evolved into a movement called “Centerline 100+100.” Centerline employees were given the opportunity to volunteer and give back to the city they call home.

“When we look at all that we’ve accomplished and we say, ‘Man, this is over 100 people.’ There’s a lot of power in that. What can you do with it that has an impact? Why do we even enjoy the success that we have? It’s because of the people that are here. And the city of Raleigh,” explained Long. “The 100+100 program is just a reflection on ‘Wow, we’ve come a long way!’ A lot of people are here because they love Raleigh as much as they love Centerline.”

“What better way to support them as a



company than to give them that time and availability to go do something that they’re passionate about? Personally, I volunteered at Habitat for Humanity. It was great to actually go out and help build something meaningful, to watch it being built,” beamed Lane. The volunteer work is clearly something that is important to both he and Centerline, and groups like Habitat for Humanity, Wild At Art, Wake County SPCA, and the Food Shuttle genuinely appreciate the support they have received from the 100+100 campaign.

“Groups like Centerline who support our Backpack Buddies program make it possible to feed over 18,000 children who would otherwise go hungry at home,” said Dalia Place, Volunteer Coordinator at The Inter-Faith Food Shuttle. “This support also helps us pack over 19,000 grocery bags full of fresh produce yearly for seniors.” As of the first of October, Centerliners will have volunteered with Backpack Buddies three times as well the On The Farm program.

They’ve come a long way from their ambitious yet humble beginnings and their direction continues to evolve. When considering where the company he founded is going, Long reflected, “The



Centerline employees helping out at On the Farm

challenge is the rate of change which the business moves is getting infinitely faster—the amount of data created, the connections that happen. It wasn’t that long ago when the biggest challenge was getting really good content out there. Now with the amount of content out there, the task has become how to make one tree stand out in a forest of trees. There’s a lot to choose from. That evolutionary change has happened and our job is to ask how do you promote and activate what you’ve created that’s wonderful?” That’s innovation at its finest. 📱

Lindsay can be reached at lindsayksaunders@gmail.com and you can follow her on Twitter @LindsayKelleyS.

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Young Black Freedom Fighters and the Struggle for Integrated Schools in Durham

BY JERRY GERSHENHORN, PROFESSOR OF HISTORY, NCCU



In September 1959, seven courageous black students—Henry A. Vickers, Andree McKissick, Lucy Mae Jones, Anita Brame, Claudette Brame, Larry Scurlock, and Joycelyn McKissick—broke the color line in Durham’s public schools. They boldly braved violence and intimidation at the hands of white segregationists. Joycelyn McKissick, who helped desegregate Durham High School, later recalled that the “[black] youth in Durham were highly motivated” to fight for their rights. At least one of the students, strong-minded

the Pearsall Plan (1956), which placed legal and logistical barriers to racial integration. In August 1956, (Durham) *Carolina Times* editor Louis Austin denounced the vicious anti-black rhetoric from state legislators, who backed the Pearsall Plan. He declared that “this state is... being run by the most ignorant and vicious element of its citizens.”

With Durham’s school board blocking integration, the black community worked tirelessly to make sure that the Supreme Court’s decision would not remain merely words on paper. The Durham Committee on Negro Affairs, black churches, and the

the Durham City Board of Education to admit seven black students to white schools.

Wary of the widespread, sometimes-violent white opposition to integration, the black community mobilized to protect the young, trailblazing students, who put themselves on the front lines of the black freedom struggle. Black parents, neighbors, and activists accompanied the students to school every day for the entire year.

Once inside the previously all-white schools, black students confronted harassment and violence by white students. When eleven-year-old Andree McKissick entered Carr Junior High School, white students jeered, insulted, pushed, and shoved her. She later recalled, “It was a continual assault... the entire time I was there.” She remembered the “humiliating experience of having her head dunked in a used toilet by those who did not want her at the school.” Andree’s older sister Joycelyn McKissick recalled that the white “students were overtly negative toward” her. She was locked in her locker and dunked in a toilet bowl, incidents that were ignored by the school’s all-white faculty and administration. The black students were sometimes denied use of the bathrooms. White students threw ink, glue, and molasses at them. Floyd McKissick, father of Joycelyn and Andree, recalled that the students who desegregated the schools in 1959 “came home from school every day crying... To clean those kids up every day and pray with them at night and send them back to school every day was one hell of a fight.”

We now know that the *Brown* decision was merely a start, not the end of the movement for integration. Not until the late 1960s and early 1970s would Durham’s schools be substantially integrated. Ultimately, decades of struggle by black students, parents, lawyers, and activists, backed by federal law and federal government action, were necessary to integrate public schools in Durham and throughout the nation. All freedom-loving people owe a large debt to the young black students who placed their bodies on the line for freedom. 📖

The Museum of Durham History is a 21st-century museum that uses stories about people, places and things to foster curiosity, encourage further inquiry, and promote an understanding of diverse perspectives about the Durham community and its history. The Museum’s home, the History Hub, is located at 500 W. Main St. and is open Tuesday-Saturday, 10am-5pm. There is no admission charge. For more information, see www.modh.org.



Lucy Mae Jones, volunteered to desegregate Brogden Junior High School despite her mother’s opposition. It is important to praise the students, parents, attorneys, and the larger black community for the critical roles they played in the protracted struggle for the racial integration of public schools.

After the US Supreme Court ruled in *Brown v. Board of Education* (1954) that racially segregated public schools were unconstitutional, North Carolina’s government, led by governors William Umstead (1953-54) and Luther Hodges (1954-1961), and by the all-white General Assembly, blocked implementation of the court’s decision. The General Assembly enacted the pupil assignment law (1955) and

city’s NAACP youth council recruited black parents to apply to transfer their children to white schools and to sue the local school board, soliciting plaintiffs door-to-door. Despite threats of violence and loss of jobs, African Americans in Durham refused to be intimidated. Evelyn McKissick and Rachel Richardson sued on behalf of their children to desegregate Durham’s city schools. Forty black students from Durham joined over 25,000 students from around the country in the April 1959 Youth March on Washington for Integrated Schools. Later that year, 225 transfer requests by black students and their parents and lawsuits filed by local black attorneys, including Conrad Pearson and Floyd McKissick, compelled



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Halloween Events!

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Now–Nov 1 (Thurs-Sat) Aberdeen

Aberdeen Fear Factory is North Carolina's largest indoor haunted house, now over 21,000 square feet of horror. Aberdeen Fear Factory will open September 27th and is Thursdays–Saturdays except for Halloween week when they're open Monday–Sunday. Tickets: \$20. Aberdeen is about an hour and 20 minute drive from downtown Raleigh. www.aberdeenfearfactory.com

Now–Nov 1 (Thurs-Sat) Youngsville

The Haunted Forest at Panic Point covers 40 acres with six different attractions including the maze, hayride, zombie shootout, crypt, and dark walk (4 out of 5 skulls on the scare-o-meter). Tickets range start at \$13. Youngsville is about 40 minutes from downtown Raleigh. www.raleighhauntedhouse.com

Nov 1 (Thurs-Sun) Clayton

Experience extreme terror by night and Halloween fall family fun by day at the **Clayton Fear Farm!** By day, families can come out and enjoy the pumpkin patch, Seymour's House of Dreams, giant slide, cotton maze and pedal kart around the pond. But when darkness approaches, be prepared to experience extreme terror with popular attractions such as the Fear Farm Academy, Black Hole and Fear Forest Haunted Hayride. The fear farm features seven haunted attractions with new features added each year. Clayton is about a 30 minute drive from Raleigh. www.claytonfearfarm.com.

Oct 18 (Sat) Cary

Fall Carnival games, corn hole, bounce houses, food and much more entertainment can be found in the heart of Cary at the **Downtown Harvest Day!** This free event is from 2pm–6pm at the 100 Block of Chatham Street between Academy Street and Harrison Avenue. Costumes are encouraged! Wristbands are \$20 for ages 2 and older and adults are free. Visit the Cary Downtown website www.heartofcary.org for more information.

Oct 23–25 (Thur) Cary

Get your spine-chilling thrills from classic scary movies on

the big screen at **A Reel-ly Scary** Cary event sponsored by Booth Amphitheatre. This year's film premiers will be your choice of Stephen Kings Pet Semetary (Rated R) on October 23, Monsters University (Rated G) on October 24, or The Conjuring (Rated R) on October 25. All show times start at 8:00 pm. Gates open nightly at 6:00 pm and tickets are \$10 ages 13+. Price includes the movie and 1 visit through the Haunted House. Additional visits through the Haunted House are \$2 and recommended for children 12+. Bring your blankets, lawn chairs and picnic accessories (including beer and wine) or purchase your beverages and snacks from the beverage stands that will be available on site. For more information regarding gate and show times, visit their website at www.boothamphitheatre.com.

Oct 24 (Fri) Apex

Trick-or-Treat in Downtown Apex with Witches on Salem Street. Wear your witch's hat to shop and dine on Salem Street for this annual family fun event! Local businesses will be giving out free candy and treats while adults can enjoy shopping and dining with special discounts from local merchants. This event is free! 5 to 9pm. For more information, visit the town's website at www.apexdowntown.com/events.

Oct 24 (Fri) Durham

Durham Symphony Orchestra **Halloween Spooktacular Concert** takes place outdoors at Northgate and featuring the best of Durham blues, R&B, beach, jazz, and classical music from 7–9pm. Don your Halloween costumes and enjoy great ghostly Halloween-inspired music featuring the Durham Symphony Orchestra in costume featuring Maestro William Henry Curry. The family fun is all evening with performances by the extraordinary Paperhand Puppet Intervention. www.northgate-mall.com

Oct 25 (Sat) Raleigh

Come out for a Halloween spooktacular time dressed in your favorite costume and experience the Marbles Museum after dark for their **Kooky Spooky Halloween Party!** A family friendly event with activities that include the Mad Scientist Lab, Goul School, Spinning Spider Science, Not-so-creepy Hollow, Madame Zelda's funny fortunes, Bungee bats and spiders, and the Monster Mash Dance Party and more! The party begins at 6:00 pm. Children must be accompanied by at least one adult over 18. Advanced Tickets: Members \$8/Non-members \$10. Cost of tickets the day of the event (if available): Members \$13/ Non-members \$15 or contact the museum at 919.834.4040 or visit their website for more information. www.marbleskids-museum.org/kookyspooky

Oct 25 (Sat) Raleigh

It's a Halloween fun filled afternoon of food, music, games and crafts at the **Haunted Mordecai Festival** on the lawn at Mordecai Historic Park. The festivities will begin at 1:00 pm and kids up to 16 years old can participate in the costume contest. The Mordecai house is the oldest house in Raleigh and the birthplace of the 17th President, Andrew Johnson. The Mordecai House has a ghostly legend of a woman that appears in a grey dress lurking in the downstairs drawing room and has been seen hovering near the piano. The apparition is believed to be Mary Willis Mordecai Turk who lived on the plantation from 1858 to 1937. Learn about paranormal investigations and their recent findings of the Mordecai House from the National Society of Paranormal Investigations and Research (NSPIR). This event is free and open to the public. No registration is necessary. For more information on the event, you can contact the park at 919.857.4364 or visit www.raleighnc.gov for more historical information.

Oct 25 (Sat) Raleigh

Brainless, crumbling & decaying cannibals will be invading Moore Square Park in the **Raleigh Zombie Walk 2014** in their relentless search for brains! The gathering of zombies will amass at the Moore Square Acorn at 7:00 pm. This family friendly event is free and also pet friendly. The putrid gathering will be followed by the Zompocalyptic Afterparty at Tir Na Nog located at 218 South Blount Street in downtown Raleigh. Donations will help support the American Red Cross Triangle Area Chapter. All is welcome including the living, the walking dead, and somewhat dead!

Oct 25 (Sat) Apex

It's time to bring out your Halloween best and head on down to Salem St. in Apex, NC for the annual **Trick or Treat on Salem St.** Join us for this family fun event! Local merchants and businesses will be handing out candy and treats! 4 to 6pm www.facebook.com/apexdba

Oct 26 (Sun) Raleigh

Come out to Cameron Village for the **Monster Dash** family festival for the 5k race, one mile fun run and 100 yard Monster Dash for the kids with a special appearance by Ronald McDonald. The 100-yard Monster Dash will start at 1:45 pm at the intersection of Clark Avenue and Daniels Street. Entry fees for the 5k are \$30 for adults ages 18+ and \$20 for youths 17 and under. Portions of the proceeds will benefit and support the Alexander Family Y's 'We Build People' campaign. To register and more information, visit www.secondempireseries.com/fal/fall-series/ or www.capitalrunwalk.com/races-events/monster-dash/ websites for more information.

Oct 31 (Fri) Raleigh

Walk along the trick-or-treat trail in search of candies and treats in "The Story of North Carolina" exhibit at the **NC Museum of History's Halloween Safe Night at the Museum.** This event is free and is from 6:00 pm to 9:00 pm. Children ages 12 and under must be accompanied by an adult. For more information call 919-872-9535, ext 3069 or visit the museum website at www.ncmuseumofhistory.org/NewsEvents.

Oct 31 (Fri) Chapel Hill

It's not the wild and crazy **Franklin Street Halloween party** of lore (more than 80,000 attendees), but Homegrown Halloween still happens in downtown Chapel Hill from 9pm to midnight. Unfortunately, "no alcoholic beverages, paint, fireworks, or explosives are allowed." www.townofchapelhill.org

Nov 1 (Sat) Raleigh

The NC Symphony Young People's Concert presents the **"Phantoms of the Orchestra"**! The conductor will once again return to haunt the Meymandi Concert Hall at the Duke Energy Center for Performing Arts. The conductor must use the magical powers of his baton to lead the orchestra of the undead to concert. Kids can wear their Halloween costume to be entered into the costume contest before the concert. The concert starts at 1:00 pm. Ticket price: \$23 or purchase tickets in advance from their website www.ncsymphony.org or call 919.733-2750 for more information.

Nov 2 (Sun) Durham

The Halloween Food Truck Rodeo takes place in downtown Durham the Sunday after Halloween and is the last Rodeo of the year. It will include a free concert from Erik Smallwood, plenty of food trucks, games for the kids, local merchants and vendors, and more. www.durhamcentralpark.org

PERFORMING ARTS

Carolina Ballet continues its 2014/2015 season with the return of Dracula (through Oct. 26) and The Nutcracker (Nov. 28 through Dec. 28), performing at Raleigh Memorial Auditorium, DPAC and UNC Memorial Hall. Visit www.carolinaballet.com for more information on shows and tickets.

Theatre in the Park presents the 40th Anniversary show of the musical comedy A Christmas Carol with Ira David Wood III. The show will run Dec. 4–14 at Raleigh Memorial Auditorium and Dec 18–21 at DPAC. Visit www.theatreinthepark.com for more details and to purchase tickets.

Raleigh Little Theatre's Youth series continues with Mirandy and Brother Wind in the Gaddy-Goodwin Teaching Theatre from Oct. 31–Nov. 16 and the holiday musical Cinderella in the Cantey V. Sutton Theatre, December 5 – 20. More information available at www.raleighlittletheatre.org.

The Duke Energy Center for the Performing Arts (DECPA), Raleigh, has November performances that include: Willie Watson; Phantoms of the Orchestra; Copland in Mexico; Brandenburg & Brahms; and Rudolph the Red-Nosed Reindeer. For a complete listing of events, dates, times, and information: 919.831.6060 or www.dukeenergycenterraleigh.com.

The North Carolina Symphony will continue their Triangle 2014-2015 season in November with Phantoms of the Orchestra Young People's Concert; Copland in Mexico; Manning Chamber Concert; Brandenburg; Brandenburg & Brahms; and Holiday Pops. For dates, times, locations, tickets and information: 919.733.2750 or www.ncsymphony.org.

Duke Performances, Duke University, Durham, have a season full of performances that for November continues with Ciompi Quartet Yefim Bronfman; The Measure of All Things; and Corduroy Roads with William Tyler. For a complete schedule of dates, times, locations, tickets and information: 919.660.3356 or www.dukeperformances.org.

The Carolina Theatre, 309 W. Morgan St, Durham, wants readers to attend November's performances of Jad Abumrad of Radiolab; Robin Trower; Home Free; Preservation Hall Jazz Band with Allen Toussaint; Christopher Titus: The Angry Pursuit of Happiness; The Best of Rufus Wainwright; The Pinnacle of Piano Concerts; Mary Chapin Carpenter; Cherry Poppin' Daddies; and more. For a complete list of performances, dates, times, tickets, and information: 919.560.3030 or www.carolinatheatre.org.

Common Ground Theatre, 4815B Hillsborough Rd, Durham, concludes its season in November with Improv Perculator; Third Date; and Fatmouth Improv. For dates, times, and information: 919.384.7817 or www.cgtheatre.com.

Meredith College's Performing Arts, Raleigh, hosts November performances of Wall of Water; Keyboard Day; Meredith Dance Theatre; and Children's Theatre. Check their calendar too for Graduation Recitals. For dates, times, and information: 919.760.2840.

Temple Theatre, 120 Carthage St, Sanford, wants readers to know about their November list of performances that include: A Game Apart, Heart of Carolina Jazz with Houston Person; and Sweet Potato Pie's Home Grown Christmas Show. For dates, times, and information: 919.774.4155 or www.templeshows.com.



This is the first of a monthly column highlighting some of the dogs and cats who have called the SPCA of Wake County home for far too long. Since the SPCA is a no-kill shelter, their adoptable pets stay with them as long as it takes them to find a home. This means that when the shelter is full, there's no available space for new pets. Some of these wonderful animals are older or have traits that require special attention or medications but want and need to be loved all the same. We hope you'll consider giving one of these (and the many other) long-timers a place to call home where they can feel safe and be cared for. Visit the SPCA of Wake County for more overlooked pets who could use a new family. You can also visit www.spcawake.org/longtimers or call 919.772.2326. 🐾 Photos courtesy InBetween the Blinks Photography

Katie 14 years old, Domestic Shorthair—Katie is a special girl whose owner passed away. She is very quiet, and soft spoken and is looking for a nice sunny window sill to spend her twilight years. You don't need to worry about crazy kitten behavior problems with her. This refined lady knows her manners and never tries to cause problems. Looking for a cat to cuddle with this winter? Katie's your girl. Her adoption fee is completely waived, she has been spayed, microchipped, vaccinated and up to date with all veterinary work! She's a ready-made family, who is ready to go home today!



Beau 5 years old, Boxer/American Staffordshire Terrier mix—Beau was adopted from the SPCA as puppy five years ago. He was returned to the SPCA because his family needed to move overseas



and they couldn't make arrangements for him to come along. They brought him back to the SPCA for a second chance at a home. Beau is very gentle and easy-going. He grew up in a family that had children, and gets along great with other dogs. He is currently undergoing heartworm treatment and the SPCA will continue to do treatments until he is fully recovered! Beau has a long and happy life ahead of him. Will it be with you?



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