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MAGAZINE

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6 String Drag's
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WHY WE NEED
LIVE MUSIC

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WHY WE NEED LIVE MUSIC

SET ONE (SET TWO NEXT MONTH)—BY CRASH GREGG

Music. We hear it every day. In our cars, on TV, on our computers, on our phones, even in the elevator (they still play music in elevators, right?). But *live music*. That's an entirely different thing. You have to GO to live music; it doesn't come to you like recorded music does. It's somehow magical and we can feel it within. It makes people laugh and dance and cry and scream. It creates everlasting memories with friends or loved ones that are forever etched into our minds. But what makes it so special that fans pack hundreds deep at big shows to hear their favorite stars perform? Is it because they're famous or is there just something truly remarkable about seeing a talented group of artists perform live right in front of you? I'll be optimistic and say it's the latter.

music important to our local community? What role does it actually play in the ecosystem of attracting and retaining creative people to our area of North Carolina? Does it really make a difference? What age demographic is most interested in live music and why?

To fully understand the importance of live music to our small corner of the world, I sat down with Triangle music venue owners and managers, musicians and producers. They all have different perspectives yet similar things to say about live music. They all agreed that without live music—and the arts in general—we'd begin to slowly lose our creative class, then those that are drawn to creative people, then eventually everyone else. Without outlets for creativity and expression, a city

nights. Perhaps it has something to do with the fact that those of us *over 30* (and um, considerably older for some of us) grew up listening to more live music since we had less to distract us. There were no instant Facebook stars, no YouTube sensations, no downloadable music, and no smartphones for that matter. We weren't constantly checking our friends' statuses or looking at photos of what they ate for dinner. Our social media happened in person, not online. We went *to the music*, where we connected with not only the musicians and their music, but also with our friends. It's where we hung out on way too many nights. Musicians and bands were many of our generation's biggest and brightest stars. Live music was king.

According to the Greater Raleigh Convention and Visitors Bureau (GRCVB), there are more than 80 places in Wake County that play live music at least three nights a week all year and there's somewhere you can catch a show almost 365 days a year. This gives the greater Raleigh area (Wake County more or less) the dubious distinction of having more live music locales than any other metro area in the state of North Carolina. Not surprising considering our population and the hugely creative and artistic demographic who call the Triangle home. Music, craft beer, art, entrepreneurs, startups; we've got it covered. (Sorry, Charlotte. But don't worry; you have us beat on lawyers, banks and corporate headquarters). To commemorate this distinction of having the most music, the most venues, the most bands, and the most genres, the GRCVB has launched a new music-centric website, www.themostnc.com.

To really get a feel for why live music is important, we queried a few local experts from around the Triangle who know the industry better than anyone. In this issue, we sat down with music magnate Dave Rose, long-time music venue owner and live music supporter Van Alston, producing legend and musician John Custer, Red Hat Amphitheater/Raleigh Festival manager Taylor Traversori, musician Erik Sugg, the Triangle's premier jazz proponent and musician Al Strong, and music venue producer/marketing firm owner David Sardhina.

Coming in Set Two of Live Music next month, we'll have comments and opinion from The Pour House Music Hall owner Adam Lindstaedt, booking agent/event producer Craig Reed, two local DJs of lore (WRDU 106.1's Bob the Blade (now



Triple Fret

So what does live music mean to local Triangle-ites? To some, it's a loud rock show in a packed room in Chapel Hill. To others, it's a favorite crooner strumming his guitar and singing at a restaurant in Durham. Perhaps it's a quartet of suave and dapper jazz musicians on a velvet-curtained stage lined with marquee lights or a local band on stage at North Hills on a packed summer night. Or it could even be a full orchestra of classically trained musicians performing in front of a packed concert hall. Live music means many things to many people but the common denominator is that everyone is there to enjoy it live and in person. The music speaks to each of us in one way or another, making it worthy of our time and our undivided attention.

So, in the grand scheme of things, why is live

would most certainly start to wither and die, leaving only the rules and regulations, the mathematics of economy, and everything else that lives in the logical and analytical left side of the brain. Can you imagine Raleigh or Durham without music and musicians? Or without art and artists? If only the left-brained people remained, it would get pretty boring around here and not in the fun tongue-in-cheek "Keep Raleigh Boring" way either. (Google if you miss the reference. It's a good read.)

After spending time talking with many of the local music venue owners and managers, I found that the median age for live music shows seems to be around 30 to 40, and often even older. I have to admit this was unexpected, considering the under-30 average of downtown revelers on most weekend

an independent DJ) and Kitty Kinnin (now with 96 Rock), Deep South manager Amy Cox, Black Flower/Flash House owner Jamie Saad, Kenny Roby from 6 String Drag (featured on this month's cover), local-band-made-it-big American Aquarium, and a few other surprise guests. Until then, go check out some of the great local live music, make some memories, and discover a new favorite band or two. You'll be glad you did.

Dave Rose Dave Rose is the president of DSE Music Group International, parent company for Deep South Entertainment, Rose & Rose Business Management, music series Oak City 7, and Tennessee East Artist Management. Dave has been guiding and developing the careers of multi-platinum artists for more than 20 years including acts such as Bruce Hornsby, Little Feat, Stryper, and many more. After receiving a B.A. in Economics from NC State University, he started in the music business as a musician, playing bass in several touring and recording acts. He also owns and operates the downtown Raleigh music venue, Deep South The Bar.

"The live music scene in Raleigh and the Triangle is amazing, but it's kind of always been amazing. I moved to Raleigh in 1985 and I really don't recall a time that we haven't been on the cutting edge of



Dave Rose

music creativity. If you want to hear live music in Raleigh, you can do so any night of the week. Fifteen years ago we didn't have Hopscotch, World of Bluegrass, or Oak City 7. As a community, we've definitely grown in population, and as a result there's more people who want to enjoy live music.

Will we ever be Nashville? No, and I hope we don't try to be. Will we ever be Austin? We will not, thankfully. I love both of those cities. I travel to each regularly. But I want Raleigh to be Raleigh. The Triangle is incredibly diverse, I would venture to say even more so than either of those places. We have so much creative diversity, from technology to medicine, from education to the arts. Raleigh is a very diverse city and I think that's what makes us so attractive to the creative mind.

We do more to nurture music than most all cities our size in America. Could we do better? Yes, of course. There's always room for improvement.

What I think is cool about Raleigh is we're not just a music hotbed. We're not just a craft beer mecca. We're not just the new Silicon Valley. We're all these things. We're Raleigh, a city that allows for innovation, creativity, passion, and



Laura Windley with the Mint Julep Band

academia to co-exist and thrive off each other. We had 1,712 acts play on the Deep South stage in 2014 and we're on pace to do that or more in 2015. We're quite proud of those numbers and that's a lot of live music! It's an exciting time to be in the music business in Raleigh, North Carolina."

John Custer Raleigh native John Custer spent the early part of his career in New York as a studio session guitarist, providing guitar tracks for national television ads such as VH-1, Ford, Jovan, Mazda, Revlon, and Coca-Cola. At age 25, he began producing and developing original artists at John Custer Recording Studios. His work as a producer has run the gamut from comedian >>>



John Custer

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Rich Hall to punk-metal pioneers Corrosion of Conformity to his own funk-creation, DAG. In 2014, John Custer received the Lifetime Achievement Award at the Carolina Music Awards.



Jack the Radio

“I’ve always thought the arts scenes—all of them—really help enrich a community. Going to see live music in a local music hall or tavern has always been something that seems to not only entertain but also lifts the spirits of those who attend.

When someone from the local music scene does something exemplary, it emboldens the other artists in the community and encourages them to aim

higher. All of us here in the music business always love seeing local guys make it to the next level.

In our area, things seem to be finally recovering from the 2000s, which were truly the darkest hours in the Triangle for live music and when I started to notice that bars were not booking bands as much on weekends. There definitely seems to be more music around and more music-related events and I’m encouraged by that.”

Taylor Traversari Since 2009, Taylor has been the manager for the Red Hat Amphitheater in downtown Raleigh and is also the City of Raleigh’s Festival Producer for downtown events including Raleigh Wide Open, Wide Open Bluegrass, All Star Wide Open (NHL All Star Game Weekend) and others. He is also the drummer/manager for the Raleigh band Aerial Down.

“Live music epitomizes what people love about bustling city centers. The music coming at you is unique; it will never be played or heard in quite the same way—just as each particular night in downtown is a unique experience. Sharing the experience with other people amplifies the pleasure of it all. A grooving and moving audience—the kind we see all the time at the Red Hat Amphitheater—becomes not just a gathering of spectators but part of the show. Finally, in a downtown environment, the show continues after the music stops. The

audience carries the mood to surrounding restaurants, bars, and dance clubs. Truly, nothing is as ‘downtown’ as live music.

In keeping with the eclectic spirit of music itself, downtown Raleigh attracts all types of bands and fans. The Red Hat Amphitheater has hosted rapturous shows by acts as diverse as Mumford & Sons, John Legend, Bob Dylan, and Imagine Dragons. It’s not a stretch to say that one marker of downtown’s success is how diverse it is. That’s why the collective success on Fayetteville Street of Wide Open Bluegrass, Hopscotch and the African-American Heritage Festival—to name just a few—is so exciting. And just a block away at the Duke Energy Center for the Performing Arts, you can take in the NC Opera, NC Symphony and Broadway shows. The musical menu is astounding; one of Raleigh’s greatest assets.



Taylor Traversari

City leaders were prescient—tuned up and jamming, to put it more directly—when they gave the go-ahead to the Red Hat Amphitheater at its downtown location across the Raleigh Convention Center. And the community at large has been fantastically enthusiastic in embracing it. We’re grateful to both.”

Erik Sugg Erik Sugg has been playing music in Raleigh since 1999 and took his music to the road and toured much of the country, as well as having

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joined a music tour in Spain. He currently sings and plays guitar for the local metal band, Demon Eye, and during the day can usually be found at the Cameron Village Library, where the kids know him as “Mr. Erik.”

“I feel like live music is a lot less clique-ish than years ago. Not that bands themselves were clique-ish with other musicians or fans but there were definitely certain bands that seemed to gravitate towards certain venues and not others. These days, local artists have a lot of opportunities to play and I think that’s great. What’s also great is that there’s no real competitiveness between the venues here. They’re all interested in supporting the local music scene first and foremost. As a national touring musician, I’ve been to a lot of cities where there’s an attitude of “if you play there, you won’t get booked here” but I just don’t see that in the Triangle, which is great.

In my opinion, musicians don’t want to feel like people are cheapening their value or their services. They’re far too often enticed to work for the “sake of exposure,” i.e. for free. Musicians who do it right already know how to get exposure without doing free shows. A venue that has



Erik Sugg

money to spend and is trying to use musicians to help their own financial gain, it’s ethically wrong not to compensate the musician.

As a musician, I’m very thankful to be living in a music-centric community like Raleigh.”

Al Strong Al Strong is a Washington, D.C. native trumpeter, arranger, and composer. Since he first appeared on the scene in 1998 as a Jazz Studies major at North Carolina Central University, Strong has been an emerging artist in jazz. Al is an integral figure in the current local jazz scene having performed/recorded with local artists such as Aretha Franklin, Mavis Swan Poole, Yahzarah, Peter Lamb and the Wolves, Clay Aiken, Big Daddy Kane, Old Ceremony, and the comedian Sinbad. Al is a current assistant professor at Saint



Al Strong

Augustine’s University as well as an adjunct professor in the widely acclaimed NCCU Jazz Studies program. He is also a founder of the non-profit jazz advocacy organization, The Art of Cool Project.

“I believe music in the Triangle is really key to helping the area thrive. Culturally, socially, religiously, the average person’s life is structured



Kait Grady

around a broad spectrum of music. When people go out for a night on the town, they’re looking to reconnect with that feeling, and seek out places with quality live music. A good music scene also attracts people who may be relocating for work or family, etc.

I believe the music scene in the Triangle is varied and diverse, just on a smaller scale compared to some bigger cities. In the next 10 >>>

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Ira Wiggins Quartet

years or so, I see the music scene exploding with musicians who are looking to relocate from larger cities. In this area, we have a number of colleges and universities with music programs. What usually happens is these students leave for larger music scenes looking for greener pastures. If all of the best music students decided to stay and live in the Triangle after finishing their degrees, we could retain many talented players. This would make the area more comparable with larger ones. That's why support for the arts is so crucial. Perhaps more financial incentives and more job options could be created in order to keep those music students here. Businesses could also be given tax incentives to hire musical entertainment."

David Sardinha David is the owner/operator of Six String Presents, which books and manages shows for the Cary Theater, Cary Arts Center and select venues across the Triangle. He is also Co-Owner/Director of Accounts at The Marketing Machine in downtown Raleigh, he also ran the Six String Café in McGregor Village from 2000 to 2006.

"The music scene in Cary is obviously very different from what you'll find in downtown Raleigh, Durham or Chapel Hill. The acts I book through Six String Presents at the Cary Theatre and at the Cary Arts Center are mainly singer/songwriter/acoustic. It's middle of the road safe music and fits the personality of Cary.

Raleigh can establish a big music scene, even if it needs to utilize public/private partnerships, like the model we have in Cary. In my opinion, a rising tide floats all boats. If an area becomes known for live music, people will flock there, not just for a

particular show at a particular place but to check out different venues. When I had Six String Café in McGregor Village, there were quite a few restaurants and bars in the same shopping center. I didn't view them as competition because a crowd draws a crowd. I was glad when Tony's Oyster Bar or Carolina Ale House had a full house because their customers had to walk past my place to get there. They'd look in and say, 'Hey, what's that place' and come back the next weekend and check us out. People like variety.



David Sardinha

The more an area gets known for good music, all the nearby venues that offer music will benefit long term. That's what happened in places like Austin, Seattle, and Nashville. They welcome all forms of music and embrace it and people know they can walk in about anywhere and find great music.

When I ran Six String Café, which was all about music, one of the things I would always marvel at was when I looked out into the audience and see a lawyer, a plumber, a college student, a tech guy, a doctor, and they were all there listening to the same music. The one thing they all had in common—sometimes the only thing they had in common—is that they really appreciate good, original music. Normally you wouldn't find them eating at the same restaurant or shopping at the same place, but they all felt comfortable there. The love of music brought them together.

Without creativity, you're not a complete person, and without arts and music, I think people would eventually leave. That's part of what I'm trying to do with music is to make Cary a little more creative, a little cooler and a little more fun."

Van Alston Van Alston is one of the biggest supporters of live music you'll find anywhere in the Triangle. His roots trace back to being co-owner of The Brewery, one of Raleigh's most famous/infamous live music dive clubs (which happened to have one of the best sounding rooms around) and the adjoining Comet Lounge, a favorite watering hole of musicians, fans, and hospitality folks. At one time, he also co-owned Havana Deluxe and Cork Wine & Spirits. Currently, Van owns the Raleigh rock and alt-country working class mainstay, Slim's Downtown, and the 47-year old underground live music bar, The Cave, in Chapel Hill. He is also a partner in MoJoe's Burger Joint on Glenwood Avenue. Van served as Ryan Adam's tour manager in the late '90s and co-wrote "Come Pick Me Up" with the famous Raleigh crooner.

"One of the reasons live music is important is because it's one of the things that keeps artistic people here. It's not just the music, but a lot of the people who make music are visual artists as well and if there's no outlet for them for live music, then there's no reason for them to stay around here.

It's important that I like the artists that I support and sponsor through Slim's and play the kinds of music I like, rock and roll and alternative country music. They're the type of people I enjoy hanging out with. And they enjoy coming to Slim's because it's a gathering place. It's like the Comet Lounge back in the day when we had The Brewery right next door. We actually opened Slim's while The Brewery was still open. Being one of the first places downtown, Slim's sort of shifted the center of music from the Hillsborough Street nexus to downtown. We opened up long before downtown rents went sky high and having a good rent deal helps make this a very affordable place to drink and see live music. We don't charge an arm and a leg for cover or drinks. Our bartenders don't have goatees or wear vests and we don't make craft cocktails. It's just a place where regular people can come in for a drink and talk about music, see and hear good music, and enjoy the company of other people who do the same.

Hopscotch has been great for us every year. The more we as a city support it, the more our music scene will grow. Last year, the festival had approximately 40 local bands from the Triangle. People travel from the surrounding area and counties for Hopscotch. They may not come from all over the world like with the Bluegrass Festival but they're local so they're going to keep coming back over and over again. Hopscotch is like Christmas around here, whereas with the Bluegrass Festival, we don't get much business from it at all, especially repeat business.



Van Alston

Slim's is a stepping stone for bands and we like to see up and coming bands start here when they have 20 people



PHOTO BY NANCY THOMAS

Kim Arrington

show up, then 100, then they're too big to play here and move on to King's or The Pour House. After they've "made it" and they come back through town to play at the bigger venues, they'll unload their gear, come here to hang out and drink all day, go and play at Kings or wherever, then come back here after their show. Sometimes we'll even have a small secret show here right after they just played down the street because they like it here.

I feel fortunate that Slim's is a place where so many people feel at home enjoying a drink, listening to good music and hanging out with friends. I wouldn't change a thing."

There you have it, words of musical wisdom from some folks in the forefront of the Triangle's music scene. We'll have even more in next month's issue along with a surprise or two, so stay tuned. And to all our readers who live outside the www.themostnc.com music coverage area (anywhere outside Wake County), make a point to check out any or all of the following websites for local music ideas this weekend. And the weekend after. Or just make it a whole dang month of enjoying as much live music as you can. You might discover your new favorite band and watch as they rise from local artists to national stardom and you'll be able to say, "I saw those guys before they made it big." Or maybe you'll just have a great time listening to some good music, which is even better.

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C. PRICE ROBINSON BY BILL REAVES



From the Publisher



I have to admit that talking to all the bands, venue owners, promoters, and live music supporters for the cover article this month was a heckuva lot of fun. I really wish I had more time to talk to more people, more time to write and room for more ink on this topic. So in next month's issue, we'll have Set Two of *Why We Need Live Music* with more interesting conversations with great local music supporters.

Live music and all the creative arts are such an integral and important part of the success and growth for any city. Making it easier for creative people to share and showcase their talents is paramount and I'm very proud of the effort Raleigh is currently making to ensure that the arts are properly represented and supported (more on this next month). Durham also does a great job with that same initiative as does Chapel Hill. Downtown Cary is starting to finally come alive with the completion of the Cary Theatre, utilizing the Cary Arts Center for more music shows, and the announcement that a large brewery is on tap to be built right in downtown. Things are a'changin' for a town known more for a preponderance of rules and regulations than anything else. Fifteen years ago, I owned two retail shops in downtown Cary, so I'm extremely proud of what they're finally doing to have a little fun.

So as suggested in our lead article, I hope you'll take some time over the next few weekends to go see a live show or two or three. It doesn't really matter if you know the band or not. Just go. Get a group of friends together, check out a show, enjoy a couple of locally brewed beers, and make a night of it. If you haven't been out to see a live show in a while, I think you'll be pleasantly surprised how much fun you'll have. Bask in the energy from the crowd, absorb the creativity that flows around the room and know that by being there, you're helping a musical artist to fulfill a dream of doing something he or she truly loves. That's why they're on stage. They can't do it without our help, so go forth and rock! Or hop, groove, dance, or whatever the music makes you feel.

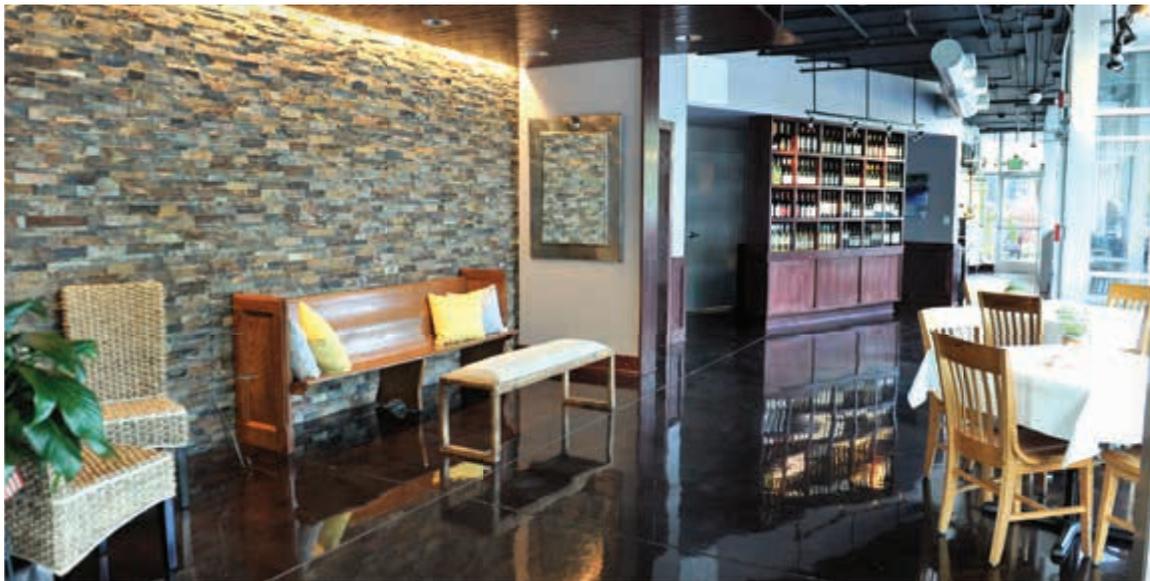
Cheers,

Crash

CRASH GREGG
 Publisher, *Triangle Downtowner Magazine*
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P.G. Werth's

BY BRIAN ADORNETTO, FOOD EDITOR | PHOTOS BY NANCY THOMAS



After living in Sanford for fifteen years, Chef/Restaurateur Gregg Hamm relocated to downtown Raleigh and was immediately inspired to become part of its burgeoning restaurant scene. In January of this year, he opened P.G. Werth's—a neighborhood restaurant and market featuring fresh local ingredients. Hamm named the establishment after his high school culinary teacher and mentor, Patricia Guy Werth. He went on to say, "She made an overwhelming difference in my life. I wanted to honor her and continue the legacy she created for me and for so many other students' lives she touched."

After teaching culinary arts at Lee County High School for twelve years, Hamm joined the faculty of Central Carolina Community College in 2011, where he is now executive director/dean of the school's Culinary Institute. In addition to P.G. Werth's, Hamm also owns and operates Café 121 along with a catering kitchen and event space in Sanford.

Hamm believes not only in supporting our regional economy by sourcing as many ingredients as possible from local farms while also in supporting regional causes. He explains, "I always

give back at least 10 percent of my sales from my other locations and my company to various agencies which I believe are vital to our community." The Women's Shelter, SAFE Child, United Way, Communities in Schools of Lee County, March of Dimes, AIDS Alliance, Carolina Animal Rescue and Adoption, LGBT Center of Raleigh, and PAWS for a Cause are some of the charitable foundations to which Hamm donates his time and money.

P.G. Werth's bright and welcoming glass exterior walls, high exposed ceilings, eye-catching paintings from local artists, and black shellacked floors define the space. Its "L" shaped design naturally separates the restaurant from the market area. The dining room, where tables are covered with white butcher's paper, set with bar towel-wrapped utensils and mason jars planters, is casual and relaxed. The adjacent market has a full-service coffee bar featuring Larry's Beans Coffee, natural house-made sweeteners, homemade gluten-free granola, fresh squeezed juices, and house-baked breads, pastries, and cookies (many of which are gluten-free). You can choose from the ubiquitous caffeinated favorites such as cappuccino, macchiato, chai latte, and so on (\$3 for a 12-ounce cup or \$4 for 16 ounces), but I suggest you design your own or ask your barista for suggestions. With mix-ins such as honey-thyme, Nutella, maple-cinnamon, and ginger-honey along with almond, rice, and soy milk available at no additional charge, you have the unique opportunity to indulge in your own delicious creation without burning a hole in your wallet. The market also offers a rotating list of house-made seasonal "grab-and-go" breakfasts, lunches, and dinners; Chef Hamm's pimento cheese and homemade ice cream; and grocery items including local organic sausage, beef, and eggs.

The restaurant's offerings are cleverly laid out over four menu pages: Cheer (specialty cocktails), Pour (beer, wine, coffee, juice, and soft drinks), Munch (salads, sandwiches, and small plates), and Dinner. The first three pages are available all day, whereas dinner service starts at 5 pm. The Avocado Pimento Cheese Fritters (\$7), Cheese Board (\$11), and Oh My Cristo (\$11) are a few of the most popular choices from the Munch menu. Chunks of avocado and kernels of corn are mixed with Hamm's pimento cheese, scooped into golf ball-sized portions, coated in a cornmeal batter, and fried until crisp. The golden brown orbs are served over lettuce with a sweet chili-lime dipping sauce. The rotating selection of artisan cheese knows no borders. Some come from as near as Celebrity Dairy, others from Lancaster County, Pennsylvania, and a few from as far as France. Regardless, all are individually made by passionate, independent craftsmen. The board was supplemented with Hamm's spicy jalapeno pimento cheese and his homemade crackers and jam. We loved the pimento cheese and crackers so much that we unabashedly asked for seconds. The brunch-y Oh My Cristo boasted layers of thick-sliced house-cooked turkey, crisp pork belly, and melted Havarti cheese sandwiched between two slices of focaccia French toast—one slathered with elderberry jam and the other with honey mustard. The spongy, chewy bread and sweet, salty filling had my tablemates sighing.

While it's more a chef's choice sampler plate than a true amuse bouche, the Amuse Bouche (market price) from the dinner menu is a "don't miss." You'll find it a great way of tasting several menu items without stuffing yourself. Our sampler introduced us to Hamm's take on chicken and waffles, a beet salad, and P.G. Werth's fried calamari. A quarter of a sweet potato waffle topped with a battered and fried chicken tender and drizzled with maple bacon syrup



was enough to declare this component a winner. The intensely flavored waffle was delightful and the chicken well-seasoned, crisp, and juicy. For the simple, sweet beet salad, large chunks of beets were tossed with mixed greens, olive oil, and balsamic syrup. The final sampling component was cornmeal-crusted calamari rings topped with a vinegary cucumber-red pepper relish.

Our favorites on the entrée side were P.G. Werth's Signature Ribeye (\$33) and Market Fish (\$29). The massive ribeye was char-seared on the outside, topped with Hamm's jalapeno pimento cheese, and cooked to a beautiful medium rare. The expertly cooked steak was served with rosemary red bliss potatoes and crisp-tender asparagus. Our market fish was sea bass, artfully presented over a roasted pepper-asparagus medley and drizzled with a colorful raspberry sauce. The buttery fish was perfectly cooked, and the sauce balanced perfectly between sweet and tart.



To close out our meal, we sampled Hamm's Vegan, Gluten-Free Blueberry Cobbler and Cilantro Mint Ice Cream. The cobbler highlighted the sweet tanginess of blueberries, whereas the dairy-free, gluten-free topping was a tad pasty. The homemade ice cream was novel, refreshing, and rich. I can't wait to taste Chef Hamm's summer flavors.

P.G. Werth's has seriously great coffee, numerous gluten-free and dairy-free selections, fun munchies, craft cocktails, and a tempting dinner menu. Mix in an easygoing vibe, friendly service, and the convenience of take-out, and you've got the makings of new go-to favorite. Welcome to the neighborhood! 🍷

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 by email at brian@welovedowntown.com.



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"IF THE BANK SAYS 'NO', GIVE ME A CALL"

White Rabbit Brewing Company BY RUSSELL PINKSTON



Ken was beginning to get very tired of his day job. So, he began to ponder whether the pleasure of owning a brewery would be worth the trouble of getting up and mashing the grains and boiling the hops, when suddenly he had a vision of a white rabbit running by him. There was nothing so very remarkable in that, but when the rabbit actually took a full beer out of its waistcoat-pocket and drank from it and then hurried on, Ken started to his feet, for he had never before seen a rabbit with either a pint glass, or a beer to drink from it. He ran across the field after it and was just in time to see it pop down a large rabbit-hole. A moment later, Ken went down after it!

White Rabbit Brewing Company is Ken Ostraco's realization of Wonderland and the bizarre cast of characters who call the rabbit hole home.

The brewery has 23 different beer styles in their cookbook, each accompanied by a character from Lewis Carroll's whimsical universe. The Mad Hatter, the Cheshire Cat, Tweedledum & Tweedledee, the usual suspects are all in attendance, complete with artwork from John Tenniel, who provided the original illustrations for *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). Each of White Rabbit Brewing's beer labels sports a modernized version of Tenniel's artwork (now in the public domain) that makes for a remarkably artful voyage into the world of craft beer. These illustrations adorn the walls of the taproom like a hall of fame, with a very cool portrait of the white rabbit himself, by Ralph Steadman, hanging by the dartboard.

The taproom has a very cozy—almost *cabin-like*—feel to it, with lots of warm wood paneling



accented by clocks and rabbit-ear-shaped tap handles. "We try to do everything differently here," Ken tells me. Behind the bar, a window looks into their brewhouse, and a row of tarnished steel barrels.

Curiouser and Curiouser. The brewmaster, Matt Ehlers, explains to me their unique brewing method, which utilizes these one bbl (barrel) steel drums as both the mash tun and boil kettle. "The drums hold the temperature pretty stable during the mash, then we just rack the wort into the next drum and put it on top of a propane stove for the boil." This is a very hands-on approach that allows them to brew a full barrel at a time without straying too far from their homebrewing roots. Matt even has a pulley system rigged up in the rafters to help him dump the spent grains. Their method might not be very flashy, but it certainly makes for a delicious beer, with an emphasis on creativity rather than productivity.

White Rabbit Brewing specializes in high-gravity dark beers. During my visit to the brewery, I tasted the *Rabbit's Nutbrown Ale* (7.5% ABV), a deep copper ale with a robust barley flavor and mouth-watering caramel sweetness with hints of banana. I also had the *Jabberwocky Belgian Tripel*



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

Svetlana is a 5-year-old spayed American Staffordshire Terrier mix. She was rescued by animal control early this spring. When she arrived at the SPCA she was horribly emaciated and had sores on her bottom due to sitting in unsanitary conditions. She was in very bad shape when she arrived.



Svetlana immediately saw our veterinary team at the SPCA. She needed a lot of time to heal and gain weight. Each day the SPCA needed to clean her bandages and administer medications. Slowly she began to gain weight and her sore began to scar over. Today she is a healthy, bubbly pit bull. She absolutely loves belly rubs and insists on being right by your side! This little girl is waiting for her dream to come true, and to find a home that loves her like she deserves. If you are interested in Svetlana please visit her at the SPCA of Wake County Pet Adoption Center. To read more about her please visit www.spcawake.org/adopt.



Astro is a 7 year old Neutered Male Brown Tabby. Astro is a little couch potato with a hint of quirkiness. He is very friendly, and would love nothing more than an evening of movie marathons. Or binge-watching a

good mystery series. He is a little odd ball as well. When he wants to play he goes "all out" with a bang! When he chases a jingle ball toy he doesn't just chase it, he bolts after it, does three summersaults and a back flip to get it! He doesn't let anything get in his way when it comes to him and the laser pointer as well! But when he's done playing, he's done. All he wants to do for the rest of the day is veg out on the couch with you. Astro is front declawed. To learn more about him, please visit the SPCA Pet Adoption Center or visit www.spcawake.org/adopt.

(11.3% ABV), a well-attenuated tripel with great fruity esters that does not taste so alcoholic, considering its high ABV. Before stumbling out of there, I also managed to get a taste of *The Footman*, an extraordinary *Crème Brûlée Chocolate Milk Stout* that really is one of the most flavorful beers I've had in a long while. It's like rich chocolate mousse drowned in espresso, brewed with lactose

to make the beer sweet and creamy. As I write this, I'm drinking a *Tea Party Vanilla Bourbon Porter* (9.3% ABV, so you'll excuse any typos). It has a bittersweet chocolate nuttiness, laced with vanilla and a subtle hint of that whiskey burn in the finish.

Their full repertoire of beers is a bit too long for me to list here (I recommend checking their website for updates), but also on tap during my visit was the *White Knight Blackberry Hefeweizen* (5.8% ABV), *Gryphon's Lager* (4.7% ABV), *Dubbel Trouble* (9.3% ABV), *Mad Hatta Black IPA* (9.9% ABV), and *The Duchess Jalapeno Pale Ale* (6% ABV), along with a few rotating guest taps.



White Rabbit Brewing has been in business for a little over three years, but currently has a limited distribution as they expand their facilities. They are boosting their production size from three to six bbls, and could have a move planned to a new location on Hwy 401 by Wake Tech sometime in the future. You can find 22 oz bombers of their beer in most Total Wine stores, as well as The Beer Dispensary in Apex, 42 Craft Beverage in Garner, and a few other bars and bottle shops across the Triangle.

The Brewery and taproom is located in Angier—on Fish Street, just West of downtown. Currently, they are the first and only brewery in Angier, a town that has welcomed them with open arms. “The people come to see us might stop at one of the restaurants and have dinner, or fill up their car at the nearby gas station,” says Ken. “So it's good for the whole community.” They have a loyal following of regulars, such that the BBQ place at the end of the street is apparently considering getting a golf cart to deliver food to all those who come hungry (fingers crossed).

White Rabbit hosts live music a couple times a month, as well as food trucks whenever there is a special event. Pints go for \$5 in the taproom, and they also fill growlers to take home with you.

They are a Veteran-run business, as both owner Ken Ostraco and brewmaster Matt Ehlers have served in the armed forces. They host events to benefit the

Wounded Warrior Project.

Even if this is the first you've heard of White Rabbit Brewing Company, I'm willing to bet it won't be the last. And if you ever find yourself in Angier (perhaps on the way to a very important date), follow the White Rabbit down to Fish Street, to see just how mad they all are. 🐰

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Bo's Kitchen BY RUSSELL PINKSTON

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Food trucks share a very democratic business model. Variety is inherent to the very idea—you can go to the same location and eat different food each time from a different truck, or follow a particular food truck and discover new places.

But what really endears the idea to me is that the relatively low startup cost allows for a much more diverse cast of restaurateurs from all walks of life.

The boundaries of this motley community reach at least as far as East Asia, where this business model is far from a novel concept. The South Korean city of Seoul is steadily becoming world-renowned for its amazing street food. Its sidewalks are a garden of culinary delight, with food carts of all kinds filling any open space, selling food ranging from the traditional (*gimbap*) to the absurd (Google: *twister dog*). But thanks to the Triangle's wealth of food trucks, we now have our own taste of this Korean street food faire with Bo's Kitchen, a rather unassuming white food truck that is nonetheless brimming with Seoul.



Bo Kwon, the owner/operator of Bo's Kitchen, is from Seoul. He went to school there, earning a degree in Business Administration while working part-time in kitchens to pay the rent. He moved to Raleigh to join his wife, who had already been working here, and together they bought a used delivery truck from a linen service company and converted it to serve as a mobile kitchen. As I stand with Bo beside his truck, he points up to the order window. "There didn't use to be a hole there," he says. "I cut it out and built the counter myself." In fact, you can still see the original door

used by the laundry service, though I'm not sure where it leads.

This is all part of the charm of Bo's Kitchen; everything is homemade, by either Bo Kwon himself, or his family who help him run the truck. Bo is a very friendly, happy guy, usually recognizable by the big smile on his face as he talks with his customers. He runs the window, taking orders or delivering food to the crowd while his wife and mother-in-law prepare the dishes behind him.



Though it is labeled as 'Korean Street Food,' the dishes are full of very nutritious marinated meats and fermented sauces like the traditional *Gochujang* (a red chili pepper paste full of vitamins, protein, and natural probiotics). The spring salad and cucumbers used in their dishes are exceedingly fresh and when combined with the grilled sweetness of their meats, it has a surprising lightness, despite their ample proportions.

The menu at Bo's Kitchen offers a choice between three different traditional Korean meats: Steak Bulgogi (marinated ribeye), Spicy Pork and Spicy Chicken. Each order costs \$9 and comes with either rice (served with sesame oil, a spring mix salad and fried egg), or bread (served as a sandwich with mayo, cucumber, spring mix and cheese). The bread is very soft and chewy, and makes for a tasty, sweet barbecue sandwich that really sticks to your ribs.

Bo's Kitchen marinates all their meat according to traditional Korean recipes. *Bulgogi*, translated literally as "fire meat," refers to a heavily marinated type of grilled steak. Traditionally, the marinade is a mixture of soy sauce, sesame



oil, garlic, sugar, and pepper, which makes for a unique, spicy/sweet barbecue that can sometimes resemble teriyaki, though I hesitate to make that comparison. Their Spicy Pork is known in Korea as *Jae-Uk Bokgum*, and their Spicy Chicken is *Dak-Bokgum Tang*. For those who are curious, in Korean, "bokgum" basically means stir-fried, and "tang" means it is a kind of stew.

One of their best-selling menu items is their *Mandu* (Korean dumplings). For \$6, you get a plate of four mandu, stuffed with your choice of bulkogi, pork or kimchi, on a bed of spring salad. The mandu are all homemade, so their popularity is a double-edged sword. "All the time, we are making these," Bo tells me, "while we are talking or watching TV." They also make their own kimchi, the cornerstone of Korean cuisine, made with napa cabbage fermented in chili paste and fish sauce. "Every Korean knows how to make kimchi," Bo says. "We grow up around it."



Bo's Kitchen is a regular truck at breweries like Nicklepoint, Raleigh Brewing and Gizmo. They also offer lunch for a few workplaces, dinner for some apartment complexes, and I've run into them at various festivals. Check their website below or follow them on Facebook or Twitter for updates to their location.

One of the best parts about going to a food truck is that it allows us to expand our palates, to experiment with unusual culinary creations and to try foods that would be otherwise unavailable. It broadens our cultural perspective by allowing us to connect with unique food and the unique characters who bring it to us. But if the experience at Bo's Kitchen has taught me anything, it's that we all enjoy a good plate of barbecue from time to time. 🍖

Russ is a photographer, brewer, author, and screenwriter. He's a Raleigh native who has recently returned home after a decade of writing (and drinking) in NY and LA.

Bo's Kitchen

www.boskc.com | boskitchen.nc@gmail.com | 919.793.5493
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Around Town in the Triangle



CAM Executive Director Gab Smith with Eli and Oscar, two of their amazing local school docents. www.CAMRaleigh.org



Congrats to all our graduating interns from last semester, Jamie, Chris & Jacob. We were glad to have you with us!



Kudos to James Goodnight for having the foresight to purchase and renovate the Raleigh Industrial Bank building, now home to Ashley Christensen's newest venture, Death & Taxes and The Bridge Club

▼ Photos below are from the Public Schools First NC fundraiser with the "Education Governor" James B. Hunt, the most passionate advocate for quality public schools to hold a Gubernatorial seat in NC. The event was held at the American Institute for Architects. Visit www.psfnc.org for more festival information. ▼



Wake County Commissioners Matt Calabria and Jennifer Holmes



Wake County Commissioners Sig Hutchinson (also *Downtowner* co-founder) and Betty Lou Ward



Governor Jim Hunt (center) with *Downtowner Magazine* publisher Crash Gregg & City Councilman Bonner Gaylord



Congratulations to the NC Museum of History Longleaf Film Festival winners above, including Made-in-NC category winner, director Ted Roach (right), for the documentary *120 Days*. More info on the Festival at www.NCMuseumofHistory.org.



Red Hat Amphitheater and Raleigh Festival manager Taylor Traversari & wife Rachel (DPAC Dir. of Marketing)

▼ Photos below from Bike to Work Day held recently in Raleigh and Durham. Save gas, ride a bike! ▼

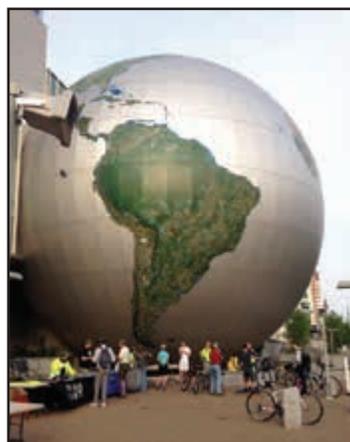


Photo Brad Matthews Photography



Congratulations to Lou Moshakos & family on the recent grand opening of Taverna Agora in downtown Raleigh!

PHARAOH'S AMERICAN GRILL

BY CHRISTIE GRIFFITH | PHOTOS BY CRASH GREGG



I suspect that George McNeill added the words “*An American Grill*” to the door of Pharaoh’s at the NC Museum of History so as not to confuse people who would otherwise expect steaming bowls of tangine or shawarma-filled pitas. No, the name (and the pharaoh busts at each booth) is the closest you’ll get to anything from Egypt. Pharaoh’s is southern comfort food, sourcing almost all of its ingredients several thousand miles west of the Nile, from the good people of Wake County and surrounding areas.



Owner John McNeill strives to provide good quality, fresh and delicious food at an affordable price to his customers

As a child, George started making homemade orangeade at the soda fountain in McNeill’s Pharmacy of Whiteville, NC before he could even see over the counter. George beams, “We’ve been making orangeade since before Custer’s Last Stand!” And it’s a true statement. The pharmacy is the oldest in the state, founded in 1875, and his dad, John McNeill, still runs the fountain in Whiteville, NC at age 97. Hard work runs deep in the McNeill blood. What I’m getting at is...you should really go try the Orangeade (\$2.69/16 oz.). They’ve had a *few* years to perfect it, and perfection is what it is. I’m told that the Valencias haven’t made their way up north yet and they make an even better orangeade than regular oranges, but I don’t believe it. The fresh-squeezed Navels have already made the best-ever fountain drink I’ve had the opportunity to try, and if it gets even better, I may keel over and die from excitement. And ice-fiends, I have your fix: Pharaoh’s uses nugget ice, the kind that is soft and easy to chew, a.k.a. THE BEST ICE EVER. The tagline on the Pharaoh’s



The Ramses Dog with mushrooms and onions

t-shirt actually reads, “It’s all about the ice” and they mean it!

So, the million-dollar question...why **Pharaoh’s**? “*Pharaoh* is one of the most recognizable names in the entire world. Plus it’s a lot more memorable than *George’s*,” says McNeill with a laugh.

George McNeill is a man of many talents. Antique dealer, interior decorator, world-traveler, philanthropist, and restaurateur...seriously, those are just a few of the things this man has on his resumé. (I would need another article to go into this jack-of-all-trades.) He opened up the original Pharaoh’s in North Hills in 2001, and was so successful that Pharaoh’s at the Museum came to be in 2011. You’ll find it located on the bottom floor of the North Carolina Museum of History, across from the Legislative Building. For a place that’s rather hidden, it’s not a well-kept secret; the line is long, yet constantly moving. People can take their food outside to the tables when the weather is nice, or they can enjoy George’s fun sense of style and dine inside in the retro red, glittery pleather booths complete with replicas of King Tut’s golden



Pharaoh’s has sold over **THREE MILLION POUNDS** of their Famous Chicken Salad

mask. It’s a fact: Milkshakes (\$3.99) taste better when you’re under a tin ceiling. Try the chocolate—it’s the tastiest way to make sure you’re hitting the dairy part of the food pyramid.

We started with The Mummy (\$5.29), a bacon cheeseburger served with your choice of condiments. The third-pound beef burgers are freshly ground in-house and grilled to order. (I love biting into a hamburger and having juices drip down my chin; that’s the hallmark of a good burger in my book) George is extremely proud of his bacon, as he should be. It has just the right amount of thickness, not too thin to get lost in a sandwich, not too thick to overtake it. It’s cooked just right, and that is a feat in and of itself. There’s no wimpy, limp bacon here, nor is there bitter bacon-brittle. If you have good bacon and mayonnaise, you can take over the world.



Pharaoh’s famous Philly Cheesesteak comes with their super crunchy not-soggy fries

Speaking of good bacon, try it in the Guacamole Melt (\$9.99, comes with a side and drink). Currently a special, it’s about to move up into a permanent spot on the menu due to its overwhelming popularity. This is not the grilled cheese your mama made you—imagine two slices of hearty 12-grain bread cradling cheddar, bacon, guacamole, and tomatoes before hitting the grill. You have that in your head? Now be jealous that I got to have that in my mouth in real life. You can be the envy of your friends by ordering one, too. Vegetarians, go ahead and order this without the bacon. You can be the envy of your friends, too!

What side to order? GET THE FRIES! (\$2.59 for a side order). You’re not going to believe me

when I say these French fries are some of the best I've ever eaten, especially when I tell you they're crinkle-cut. I know...blasphemy, you say! You can't tell by looking at them just how crisp and delicious they really are. This is unheard of with a crinkle-cut. These are not the sad, soggy, frozen school cafeteria fries of yore. Please, please, please, if you do nothing else this year, go to Pharaoh's and order the fries. This fry snob takes back everything she's ever said about crinkle-cut fries. In the right hands with the right oil, they can be magical. George tells us they're the most expensive fries he can order and are made specifically to not soak up much oil. I'm a believer!

Okay, do you love onion rings? Of course you do! This is America! Pharaoh's Onion Rings (\$3.99) are like no other: super crispy and not greasy. I have no idea how they do it, but it gets done. It's amazing; they don't sag when you pick them up. I feel the proper preparation of an onion ring should be one of the first criteria for earning a Michelin Star. Lots of restaurants put crazy things on their menus (many of these I love!), but you have to be able to do simple, unpretentious things



The Mummy, a third-pound hand-ground bacon cheeseburger

right. This is what Pharaoh's excels at. If you didn't know that crinkle-cut fries or onion rings could be more, you are missing out. I once was lost, but now am found. By an onion ring.

Pharaoh's Famous Philly Cheesesteak (\$7.99) is definitely deserving of the name. Look, I don't want to say that someone in Raleigh is pumping out better cheesesteaks than the town that invented cheesesteaks, but I'd be lying if I said I hadn't proclaimed via emphatic moans that this was the best

cheesesteak I've ever eaten. You know how the bread gets all soft once the beef gets it beefiness all over it? And then you get those soft, grilled peppers, onions, and mushrooms on top? Before adding some white American? AND MAYO? Dear Lord, if I die of a heart attack while eating one of these every day for the rest of my life, I hope I come back as a food writer in Raleigh so I can do it all over again.

So yeah, back to mayo. I-heart-mayonnaise-based-salads. I love bragging that I had salad for lunch, even if it consists of meat bound together by mayo. Makes me sound like I am

making good life choices every day around noon. Treat yourself to George's mom's recipe, known today as Pharaoh's Famous Chicken Salad (\$6.99). They have sold over *three million pounds* of this stuff since they opened. That's how many pounds I want to eat of it. Try it on wheat bread with lettuce and tomato, or if you are going grain-free, atop a bed of lettuce. It's the kind of chicken salad that will remind you of your grandma. Who doesn't love grandma food-associations? Unless your >>>

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grandma was one of those sprout-sandwich type of women. Then you should go to Pharaoh's and taste what my grandma would have fixed for lunch. It will be better.

"But, I don't have an undying love for mayonnaise like you, Christy!" you cry. Boo on you! That's un-American! But I understand different strokes for different folks, so maybe you want to try the Cuban Sandwich (\$7.99). It comes filled with seasoned pork, Swiss cheese, pickles, and lots of yellow mustard. You could probably ask for mayonnaise, but it's crazy good on its own. You know I mean it when there's no mayo or bacon involved.

One of the most filling things you're going to eat for your buck is the Ramses Dog (\$3.59). You won't



The Guacamole Melt might just be the ultimate summer sandwich



Our Funnel Cake came with chocolate syrup, powdered sugar and fresh strawberry compote

even be able to find the all-beef hot dog at first glance; it's *completely covered* by fresh grilled mushroom and onions. All of this sits on top of a couple of slices of Swiss and...wait for it...mayonnaise! The bun gets extra-soft and delightfully greasy from all those toppings. It's fantastic. It's beautiful. It's the reason we have terms like "food porn."

Don't leave without dessert! You can add a Funnel Cake to any combo for \$2.79 (\$4.79 a la carte). You don't need to wait for the State Fair to roll around again to get your fix. George is big on crispiness (see: fries, onion rings) and a Pharaoh's funnel cake will stand up to whatever toppings you put on it. "If we have it behind the counter, we'll put it on!" George professes. Ours was massive,

covered in powdered sugar, chocolate syrup, and chunky homemade strawberry compote. It's too big for one person, so grab a friend (or three) and dig in. Unless the funnel cake is your meal. I don't judge. I eat too much mayonnaise to judge anyone.

You'll find it obvious upon meeting him that George McNeill is truly a very personable and generous man. While we were there licking chocolate syrup off our fingers, a longtime customer came over to brag on him about the time he fed a group of school children who had traveled a great distance to visit Raleigh and were outside in the cold. After listening to her recount the tale, he shakes his head modestly. "I just can't stand to see a child go hungry. I'm very passionate about that," he says. "That's something I got from my mom...and my legs." 🍷

Pharaoh's American Grill

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WHALEBONE URBAN SURF SHOP

BY JESSICA SICILIANO | PHOTOS BY NANCY THOMAS

The heart of Midtown Raleigh might not be the first place you would expect to find a retail boutique specializing in surfboards, fun boards and swimwear, but the owners of Whalebone Urban Surf Shop recognized a unique opportunity to bring the beaches of North Carolina to the Midtown set, and swam away with it. Frequent visitors of the Outer Banks might recognize the name—Whalebone, the flagship store, has been an iconic mainstay in Nag’s Head since the mid ’70s, when self-proclaimed beach bum Jim “Biggie” Vaughn relocated from South Florida. Vaughn had visited the area to chase the surf—the Outer Banks boasts some of the most powerful and consistent waves on the East Coast—but found that it was missing a good spot to find surf necessities like leashes and board wax. Vaughn opened Whalebone in 1975, named for its location at Whalebone Junction where Highway 64, intersects with 58 and South 12. He married his wife April in the early ’80s, who right away became an indispensable part of the business.



Their daughter Stevi moved to Raleigh in 2010 to launch the newest location—the first and only surf shop in the area—after a four-year stint in Argentina. The decision to make Raleigh the home of Whalebone Urban Surf wasn’t arbitrary. Combined with the unprecedented economic growth in the area, the Vaughn’s also noticed an increase in the number of visitors to the Outer Banks from the Triangle. Now, Stevi has taken the helm of much of the family business, managing and

buying for both the Outer Banks and Raleigh locations, as well as their Virginia Beach store.

North Hills was an easy choice for a satellite shop thanks to its walking traffic and upscale shopping, “It seemed like a good fit based on the location,” says Stevi. Every item in the shop is hand picked with the client in mind, and all three stores cater to a different faction. To the Raleigh customer, form trumps function. “The customer here is trendy, and they are looking for what’s new and fashionable. They’re not looking for something as functional, whereas the Outer Banks customers are looking for something that they can really surf in.” There are variations in price point as well. “I have a wide range of prices here, from \$20 for a top to as much as \$100, but I don’t feel like that matters as much here,” adds Stevi. “If it fits well, if it’s a good style, and it works, the customers here are willing to spend the money for it. They’re smart shoppers and they understand the value of good quality.”

While the closest surf is about two hours east on I-40, this shop still gets a lot of water sport traffic. Raleigh citizens are an active bunch, so Whalebone’s wide array of high-quality surf accessories, long boards, fun boards, wetsuits, sun safety products, clothing, and footwear for everyone make it the perfect pre-vacation one-stop shop. Suits reign at Whalebone Urban Surf, however, with women’s swimwear continuously the top seller.

A tremendous amount of care and planning goes into the selections you’ll find on the racks at Whalebone. Stevi attends at least three international swimwear shows annually, including Miami Swim, an ancillary of Mercedes Benz Fashion Week—the largest of its kind in the country.

Visit Whalebone and you’ll find Stevi’s favorite brands: **L*Space**, a globally inspired line with fashion-forward designs; **Mikoh**, an ultra-selective brand designed by the girlfriend of surf legend Kelli Slater; and **Maaji**, a Colombia-based brand that Vaughn says is fantastic for women of all ages, and was not available in the United States until recently. “Colombia has some of the best swimwear in the world, and a lot of great brands are emerging because we opened up trade with Colombia a few years ago. There are so many I wish I could carry,” muses Vaughn.



Attending the fashion shows also helps Stevi stay up to date on the most current swimwear trends. For this year, expect to see sportier, strappier styles. “Trends are breaking away from the traditional triangle halter that ties at the neck and the back.” Customers will also find more unique details on tops, whether the straps go over the shoulders and crisscross in the back, just tie once, or don’t tie

at all. “My favorite right now is a wrapped top by L* Space. It works great for small and large chests, and it has great support because of the way it wraps around you, tying once at the back and going over your shoulders instead of tugging at your neck.”

Swimwear colors for 2015 include a universally flattering cobalt blue, as well as a digression from the highlighter neon colors of past seasons. “Wild and fun prints with bright colors are big, but lots of people are coming in for a good, classic black bikini.” Akin to an LBD, a great black bikini never goes out of style. “Just like denim, swimwear is an investment and it’s something you want to spend a little bit of money on,” says Stevi. Whalebone Urban Surf carries swimwear year ‘round, which not only means that customers can find a great suit in any season, but you can always find something on sale.

The shopping experience at Whalebone is just as important as their offerings. “Finding the perfect suit is a very intimate experiences and I want people to be comfortable, but I’m also very honest with them.” Customer service is key, along with unparalleled product knowledge on every item in the store, from boards to board shorts. 🏄



Whalebone Urban Surf Shop

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Retail Grows on Person Street BY LINDA KRAMER

The North Person Street Business District, just a short walk east from downtown Raleigh, once housed boarded-up storefronts and struggling businesses. This last year has seen a transformation into a vibrant community. Newcomers to the existing urban Raleigh City Farm, Pie Bird and The Station restaurants, Yellow Dog Bakery, Person Street Bar, The Wine Authorities and others have been added to this trendy neighborhood. The latest additions include:

Lumina. Timeless clothing for men Paul Connor and Barton Strain, friends since childhood, began



their sartorial experience designing ties. Today, Lumina, recently relocated from Martin Street, carries top-quality American-made men's basic clothing, Redwing boots, Topo luggage, and other hard goods and sundries. The refined casual, timeless style is age-resistant and Lumina boasts an active clientele from 16 to 80 who appreciate the hard-to-find half sizes and custom tailoring that are offered.

Lumina shares a common customer base with their neighbors. These evolved customers are now versed on not just *how* a garment is made, but that they're also made responsibly and reflect a well-fitted integrity. Paul and Barton's future plans are to expand into wholesaling and eventually grow the Lumina line to other stores in other cities. 919.334.3916 • www.luminaclothing.com • 215-120 E Franklin St.

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In addition, Edge of Urge is working on a concept called *The Mama Bear Project*, which will provide a network of creative professionals offering their skills and experience to aspiring entrepreneurs in building their own brands. "It's exciting to be surrounded by people who want to add to the creativity and beauty in the world," says owner Jessie Williams. We couldn't agree more. 919.827.4000 • www.edgeofurge.com • 215-110 E. Franklin St.

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City Vet. An Urban Animal Hospital City Vet has joined this retail mix and is now open for business servicing the downtown, Mordecai and Oakwood areas. Dr. Patrick McCrory heads a top-notch veterinary team caring for dogs, cats and select small critters. He invites patrons to see veterinary services in a new light by encouraging them to be an active part of the care, treatment and maintenance of their pets.

The team practices preventative veterinary medicine, provides soft tissue, surgical oncology and orthopedic surgery from simple spay/neuter to advanced procedures that can be watched from an observation window. City Vet also provides oral exams and complete dental disease treatments. 919.307.8843 • www.cityvetraleigh.com • 619 N Person St.



So & So Books. An interactive, independent bookstore A grand experiment is happening on Person Street. Chris Tonelli and Charles Wilkes bring their extensive backgrounds in the writing, publishing, curating and retail sales to the reading world. So&So Books, an intimate, independent bookstore, is dedicated to the pursuit of elevating the reading experience by offering an array of services not easily found and an environment that encourages the elevation of exposure and appreciation of books. Chris and Charles want to see if it works!

The inventory is divided pretty evenly between poetry, fiction, non-fiction, kids and young adults, and brings an always-informed discussion and recommendation from Charles and Chris.

But this is not your ordinary bookstore. The array of special services include poetry readings at both the storefront and CAM Art Museum where you can find regularly scheduled readings or drop-by's from local and traveling poets and authors for "Open Mic" events. Discussion

groups, a book club and a new writing workshop are all pushed into a small, intimate and very personal space that they share with young, eager architects at the firm in-situ studio. Read on! Open Mon 9-5, Tues-Thurs 9-8, Fri & Sat 9-5, Sun 1-5. 919.426.9502 • twitter.com/SoandSoBooks • 704 N. Person St.

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Linda Kramer has been an award-winning writer, copywriter and photographer for 25 years. She has written for ArtForum, ArtNews, NC Art & Architecture, and Artsee magazines as well as most of the NC regional publications covering the art scene in the Triangle and Western Mountains.

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NC Artists in The Big Easy

BY LOUIS ST. LEWIS

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

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

I found myself blown away by the fantastic large scale photographs of Raleigh native Sean Yseult, while taking in a stroll through the Scott Edwards Gallery in the funky/hip French Quarter/Marigny district. Her *Soirée D'Evolution: Tableaux Vivants et Nature Mortes* is up through the summer, so make sure you pop by if you're in town.

Sean is the daughter of the late Hemingway scholar and NCSU



Raleigh artist (and bass player for White Zombie) Sean Yseult



The Feast by Sean Yseult

professor Michael Reynolds, and granddaughter of one of the charter members of NYC's "21 Club." Ms. Yseult creates glowing dioramas, which—in their luminescent narrative—summon up everything from *fin de siècle femme fatales*, to the innocent eroticism of Lewis Carroll's pantalooned Lollitas. Sean, who only recently returned to the world of art after a highly successful career in rock and roll as the bass player with '90s mega-stars White Zombie, possesses an eye both at once fresh and jaded. In her world, divas in diadems with sleep-walker eyes wait for lovers who will never come. They are angels who sit by broken pedestals, broken clocks and broken promises. Noble and gilded, languid and silent, the women she photographs are Southern Sphinxes with questions too profound even to ask.

Several of the photographs feature Sean's recent musings on dark Dutch "nature mort" imagery from the 16th/17th century. Skulls jostle on black velvet alongside violins and glasses of wine, peacock feathers cover eyes and crotches, the air is thick with sensuality and artistic danger.

Speaking of dangerous, even though New Orleans has one of the highest murder rates in America, I never had a moment of concern

and gleefully made my way a few blocks down to see the Ogden Museum of Southern art. The museum is a stunning architectural triumph. Within its granite walls you will find some of the best art that the South has produced in the last 400 years, from past to present day. Everything is slick and shiny, and every time you turn around there is another NC artist staring you in the face. Over there a Minnie Evans, turn around and there's a Hobson Pittman. Don't move too fast or you might breeze by a Richard Jolley, a Leonard Goode or a Steven Forbes DeSoule. The Ogden reminds us all of how one sole collector, with only good taste and a couple hundred million bucks, can create a stunning repository of the South's finest art.

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

www.lamadabizarre.com
www.scottedwardsgallery.com
www.ogdenmuseum.org

Louis St. Lewis can be described as an artist, visionary, showman, and bon vivant, among other things. His work (both visual and written) has appeared regionally, nationally, and internationally. More on LSL at www.louisstlewis.com.

FROM THE STATE ARCHIVES

The Conductor, the Flag and Sherman

BY IAN F.G. DUNN



It's been said that every few minutes we take as many photos as all of humanity took in the 1880s. In the mid 1800s, a photographic representation of reality was considered a technological marvel. Needless to say, photography has changed a great deal over the past 150 years. Before camera phones, digital cameras, disposable film cameras or Kodak Brownies, there was the *carte de visite*—a small albumen print mounted on card stock measuring about 2" x 3.5". These small portraits, about the size of a modern business card, were traded among friends and family. Many times these small portraits ended up being pasted into blank books—the debut of the photo album.

The popularity of the *carte de visite* slowly waned in favor of the cabinet card. These larger portraits measuring 4.5" x 6" were also albumen prints on card stock, but since they were larger they were often displayed in cabinets—hence the name.

Pictured here is a wonderfully preserved cabinet card ca. 1885 from the studio of George W. Swift at 119 Fayetteville Street, right about where the Alexander Square parking deck is today. The man depicted on the card is Dallas T. Ward who played a small, but interesting, role in Raleigh history and the Civil War.

In April of 1865, at the age of 19, he was a conductor for the Raleigh and



Dallas T. Ward, ca. 1885. [PhC.19.58], from the R. Beverly R. Webb Collection; State Archives, Raleigh
(PHOTO OF IAN COURTESY NICK PIRONIO)

Gaston Railroad when he was tasked with crafting the actual truce flag for the surrender of Raleigh to Union forces. It was to be immediately taken by train to the camp of General Sherman near Clayton. Making the flag wasn't as simple as he'd expected, as "white cloth was exceedingly scarce," he recounted. After knocking on the doors of nearby houses, he eventually found a square yard of white cloth. He then tied it to a spear and set off by train with several governors and dignitaries toward Sherman's camp. Ward and his party were cordially greeted by Sherman and the truce flag was accepted. After dinner and a night's rest, Sherman wished them "a safe trip back to Raleigh." Shortly thereafter, Sherman's army occupied Raleigh and set up his headquarters in the old Governor's palace at the opposite end of Fayetteville Street from the Capitol, the present day location of Raleigh Memorial Auditorium.

Raleigh would very likely have a different landscape if we hadn't surrendered to Union forces. Many people who know the story of Dallas T. Ward half-jokingly credit him with saving Raleigh from total destruction—and while that may not be completely true, he deserves a little recognition for the mustache alone. 🍷

Ian F.G. Dunn is an assistant archivist and Raleigh based photographer. As a steward to North Carolina State Archive's audio and photograph collections, he works to preserve, promote and discover the history of our state.

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Segregation Protests and the Integration of Restaurants in Durham

BY JERRY GERSHENHORN

It's a simple act, sitting down and sharing food with another person. But in Durham, as in much of the American South, before 1960, according to local custom and a city ordinance, it was taboo and illegal for blacks to dine with whites in public. Lunch counters and restaurants owned by whites excluded blacks. Black Durham activist John Edwards told a reporter from the *New Yorker* in 1961 that, "If you had a job downtown and didn't want to go way back over the tracks to the Negro section, the only warm food you could buy was hot dogs at a couple of places that'd let you stand up and eat them. You get awful sick of hot dogs."

Nonetheless, blacks did have dining options in black-owned restaurants in Hayti, a storied black neighborhood in Durham. For example, the Donut Shop at 335 East Pettigrew Street, which advertised itself as the "The South's Finest Eating Establishment," served a full menu and had a banquet room called the Jade Room, which sat 100 people. Black business groups regularly dined there, like in 1946, when North Carolina Mutual Life Insurance Company executive Dan Martin hosted a group of the company's clerks in the Jade Room.

Although most accounts of the sit-in movement start with the 1960 Greensboro protests, Durham was the site of an earlier sit-in. In June 1957, Reverend Douglas Moore, pastor of Asbury Temple Methodist church, and six young men and women staged a sit-in that challenged racially segregated seating at the Royal Ice Cream Parlor at the corner of Roxboro and Dowd streets. The seven black protesters were arrested, tried, and convicted of trespassing by an all-white jury.

Three years later, Durham again played a pivotal role in the movement to topple racial segregation. After sit-ins began on February 1, 1960 in Greensboro, led by the inspired actions of four black college students from North Carolina A&T, Durham was the first city to join Greensboro in staging lunch counter sit-ins. Had Greensboro stood alone, its impact would have been muted, as was the case with the

solitary 1957 protest at the Royal Ice Cream parlor.

After North Carolina College (NCC) student Callis Brown heard about the first Greensboro sit-in on the evening television news, his reaction was immediate: "We ought to do that here," in Durham. Brown phoned several college friends, who agreed with him. NCC student leaders also urged their counterparts at Shaw University in Raleigh to stage a sit-in at the state capital, which they did.



On Monday morning, February 8, 1960, over forty NCC students along with four Duke University students sat down at the Woolworth's lunch counter on Main Street in Durham. Eight days later, Reverend Martin Luther King, Jr. came to Durham to lend his support to the growing sit-in movement. On a chilly Tuesday evening, Dr. King told an overflow crowd of 1,500 at White Rock Baptist Church, "Let us not fear going to jail. If officials threaten to arrest us for standing up for our rights, we must answer by saying that we are willing and prepared to fill up the jails of the South."

Despite vicious opposition from white segregationists, black protesters and white allies bravely and resolutely continued the protests for months. In May 1960, *Carolina Times* editor Louis Austin declared, "The Negro youths are to be saluted for their courage, manhood and fortitude, from which they are daily growing morally stronger while the white youths who attack them are to be pitied for

the lack of control and cowardice they have exhibited." Finally, on August 1, 1960, after six months of protests, the downtown Durham lunch counters integrated their seating.

This important victory spurred Durham's civil rights activists to expand the movement. Over the next three years, movement activists challenged segregated movie theaters, restaurants, and hotels. In August 1962, four students, including Joycelyn McKissick and Guytana Horton, protested racial segregation at Howard Johnson's Restaurant, and were arrested and sentenced to 30-day jail terms. In response, over 1000 persons staged a massive demonstration at Howard Johnson's later that month. The protests reached a crescendo in May 1963, when over 4000 demonstrators converged on Howard Johnson's in the largest protest in Durham's history, demanding the integration of all public facilities in the city. Meanwhile, Harvey Rape, the owner of Rape's Cafeteria on Main Street in Durham, threatened to shoot any African American who stepped into his business.

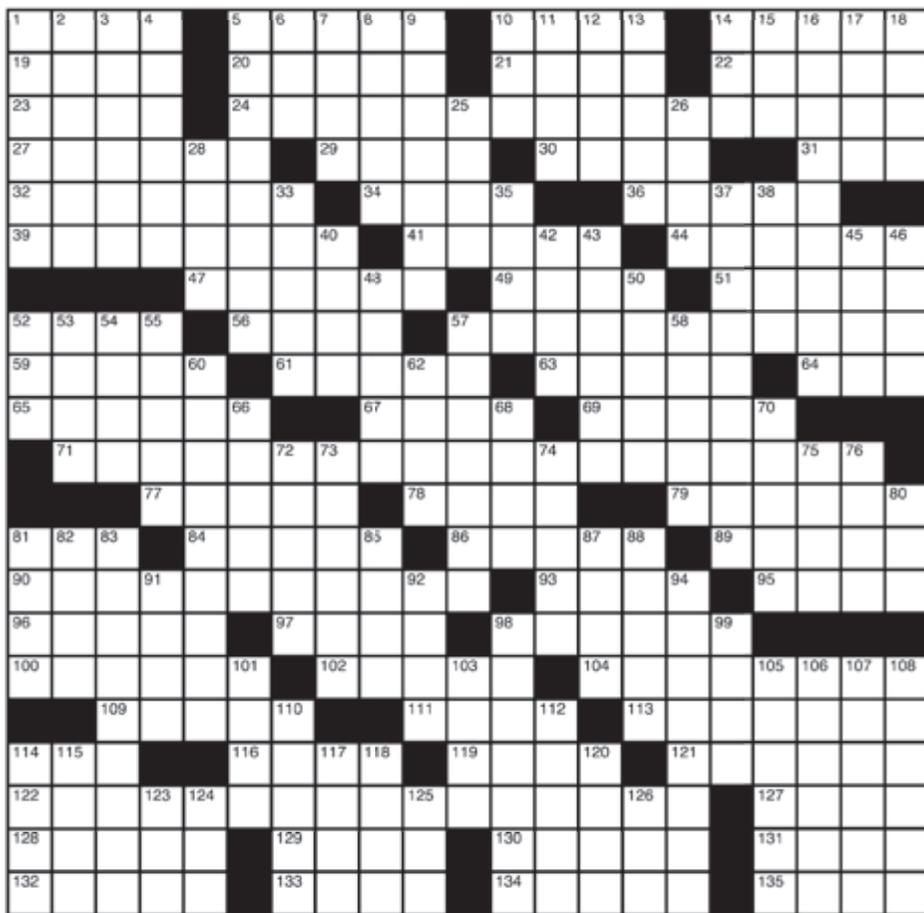
With sporadic violence erupting between black protesters and white segregationists, newly elected mayor Wense Grabarek appointed a committee, which by the end of June 1963 had helped negotiate an end to segregation at over fifty Durham businesses. Even Rape's Cafeteria agreed to admit black customers, but refused to permit black and white customers to dine at the same table. Nonetheless, the Durham protests and similar protests throughout the South spurred the federal government to action, leading to the passage of the 1964 Civil Rights Act, which banned racial segregation in public facilities. 

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 to 5pm. There is no admission charge. For more information, see www.modh.org.

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!



"Slightly Off Broadway"

ACROSS

- 1 Performs like Drake
- 5 Holy struggle
- 10 Seek guidance, in a way
- 14 Start of a waste line?
- 19 Like zero
- 20 Speak
- 21 Madden
- 22 Toss out
- 23 Man, for instance
- 24 Show about shoe-less Shem?
- 27 Indigenous Alaskans
- 29 Tropicana option
- 30 Baked ___
- 31 Ruler divs.
- 32 Hole in the head
- 34 Sound often prohibited?
- 36 "A Delicate Balance" playwright
- 39 Show about auto club service?
- 41 Hoarse condition
- 44 Snuck by
- 47 Word after top or trade
- 49 Southern stew thickener
- 51 Greeted the day
- 52 One of 256 in a gal.
- 56 Hide
- 57 Show about an unusual car?
- 59 Common default font
- 61 Speak
- 63 Camper's utensil
- 64 "Falling Skies" aier
- 65 VIP
- 67 Chinese-born poker star Johnny
- 69 Curved fastener
- 71 Show about sorry predators?
- 77 Sink hole
- 78 One of three squares
- 79 Modern reading
- 81 Place to check your balance
- 84 Stop by
- 86 Bronze place
- 89 Expensive
- 90 Show about inventions in the military?
- 93 Mustard weapon, possibly
- 95 Good name for a Whirlpool spokesman?
- 96 Buff
- 97 Turn at the tables
- 98 Satisfied comment
- 100 Man cave setup
- 102 Close in films
- 104 Show about baseball's Hodges as the life of the party?
- 109 Weight watcher's concerns
- 111 Bee's knees
- 113 Elton John's " Saved My Life Tonight"
- 114 National Humor Mo.
- 116 Idina Menzel voiced her in "Frozen"
- 119 One may be taken in desperation
- 121 Give in
- 122 Show about a pageant contestant with rhythm?
- 127 Exam for jrs.
- 128 Fab
- 129 Hedge formation
- 130 Enterprise competitor
- 131 Rock follower?
- 132 Composer Bruckner
- 133 Went 76 on Route 66, say
- 134 Possessive type?
- 135 Slacker's opposite

DOWN

- 1 Pizzeria shaker

- 2 Arthurian isle
- 3 Most susceptible to burning
- 4 Clue seeker
- 5 Contractors' destinations
- 6 "This American Life" host Glass
- 7 Only nonvocal instrument in Britten's "A Ceremony of Carols"
- 8 Really enjoyed
- 9 Ricochet
- 10 Ace
- 11 Cracker with a scalloped edge
- 12 Et ___
- 13 Gossip
- 14 Laugh syllable
- 15 83-Down tool
- 16 In la-la land
- 17 Academic period
- 18 Chicago-based order
- 25 TUV neighbor on some phones
- 26 Game piece
- 28 "___ chic!"
- 33 Hair
- 35 "Hunny" lover
- 37 Golden relatives?
- 38 Cannes coin
- 40 Legal document
- 42 Lute family members
- 43 Support
- 45 British Open network
- 46 Anti-bug compound
- 48 Pass
- 50 PDF creator
- 52 PC key with two arrows
- 53 Brolly carrier
- 54 [Ah, me!]
- 55 Poked, puma-style
- 57 Dollhouse staples
- 58 Remotely piloted craft
- 60 Many a deaf person
- 62 Foes of us
- 66 ___ squid
- 68 First name in lexicography
- 70 Govt. security
- 72 Shotgun caller
- 73 Two-handed, perhaps
- 74 Try a new line, say
- 75 Like Vassar since 1969
- 76 Scratched (out)
- 80 Binoculars user
- 81 Flats, in the U.S.
- 82 Home run pace
- 83 Video game involving breaking and placing blocks
- 85 Cash box
- 87 Massage deeply
- 88 Mark above a "See me!" note
- 91 ___ Bradley handbags
- 92 Sch. level
- 94 Sitcom sewer worker
- 98 As an option
- 99 Complimentary words from a bartender
- 101 Get in line
- 103 Munch
- 105 Cried out, as in pain
- 106 Attends
- 107 Not learned
- 108 Varsity athlete's honor
- 110 Poetry contests
- 112 Put aside
- 114 Palindromic pop group
- 115 Lowly worker
- 117 [Just like that!]
- 118 Carving tool
- 120 Show elation
- 123 Supposed abduction vehicle
- 124 Whole bunch
- 125 Stevens of Alaska
- 126 "Yo te ___": Spanish lover's words

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