

Carolina Comments



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N.C. History Center Opens during 300th Anniversary of New Bern

Tryon Palace is at the forefront of two gala celebrations in New Bern this summer and fall. In mid-September, the three-hundredth anniversary of the founding of the city was commemorated, with a number of events hosted by the state historic site. The long-anticipated grand opening of the North Carolina History Center is scheduled for October 21–24, and the building was available for some of the commemorative programs in September.

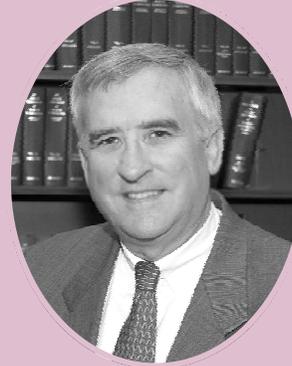
The Three-Hundredth Anniversary Jubilee Weekend was officially kicked off with a convocation on the north lawn of Tryon Palace on the afternoon of Friday, September 17. The gathering shifted to the palace's south lawn for a picnic and free concert by the North Carolina Symphony. Grant Llewellyn, music director of the symphony, conducted the



The North Carolina History Center in New Bern will be officially dedicated on October 22, but the facility was open in September to host some of the commemorative activities for the three-hundredth anniversary of the founding of New Bern. All images courtesy of the Office of Archives and History unless otherwise indicated.

For the Record

This issue of *Carolina Comments* will be the last print edition of the venerable newsletter. First begun in 1952 as the newsletter of the then Department of Archives and History, it featured news about the department as well as historical activities across the state. The newsletter replaced the “Historical News” section of the *North Carolina Historical Review*. In the late 1970s *Carolina Comments* assumed a more structured format with reports of individual sections and eventually divisions. The newsletter also published occasional articles as “New Leaves” pieces.



Many historical newsletters have gone to an electronic format. There are compelling reasons for doing so. Electronic newsletters save production and mailing costs. They also represent part of the “green” revolution. Amazon reports that it now sells more books in electronic format than in hard copy. In fact, the Historical Publications Section plans to digitize up to one hundred of its titles for sale through Amazon. Online publications are friendly to the environment.

Carolina Comments will follow this trend. Deep budget cuts to the Historical Publications Section have necessitated this conversion, but faithful readers of the newsletter will be able to find future issues at www.ncpublications.com/comments/default.htm. That Web site already hosts past issues of *Carolina Comments*. Those readers accustomed to looking up an article or old issue there will have no trouble finding new issues.

The budget cuts will require one other publication to convert to an electronic format—the biennial report. The North Carolina Historical Commission published its first biennial report in 1905, and a new report has appeared every biennium since. Admittedly, the biennial report fills largely internal needs. As a collection, however, the biennial reports document to an extraordinary degree the history of the agency. They are invaluable when trying to ascertain when specific records or artifacts were accessioned, when new programs began, and when a particular state historic site or museum joined the department. They have saved countless hours of research in several important legal cases.

So the time has come to bid adieu to these honored print publications. We welcome them to the twenty-first century.

Jeffrey J. Crow

world premier of “Enduring City” by Welsh composer Gareth Glyn, who was a special guest for the evening. The program also included “Sundays at Shackleford Banks,” by North Carolina native Terry Mizesko; Handel’s “Water Music”; and Tchaikovsky’s “1812 Overture,” set to a spectacular fireworks display.

Two special exhibits opened in the North Carolina History Center for the commemoration. The *BernNewBern: New Bern, North Carolina—300 Years Daughter City in America* traveling exhibit explores Swiss emigration to the southern colonies in the early eighteenth century, the settlement of New Bern, and the enduring connection between the mother and daughter cities. The exhibit is a collaborative effort of the Historischen Museum of Bern, the Swiss American Historical Society, the City of New Bern, the New Bern Three-Hundredth Celebration Committee, and the Tryon Palace Commission.

Also on display during the weekend of September 17–19 was North Carolina’s copy of the Bill of Rights, on loan from the State Archives. In addition to the anniversary of the

Editors of *Carolina Comments*

Sixteen individuals have served as editor of *Carolina Comments* during its fifty-eight years as a traditional printed newsletter. Length of service has ranged from a single issue (by several interim editors) to twenty-one years by Bob Topkins.

Edwin A. Miles, 1952–1954
William S. Tarleton, 1954–1955
Grace B. Mahler, 1955–1960
Betsy S. Johnson, 1960–1961
Corinne Caudle, 1961–1963
Mrs. Watson L. Burts, 1963–1964
Irene B. Bennett, 1964
Rosalind Reinhardt, 1964
Mary Badger Stallings, 1964–1965
Violet Patrick Kidd, 1965
Mary Badger Stallings, 1965–1966
Edna F. Gordon, 1966
Memory F. Mitchell, 1967–1976
Jeffrey J. Crow, 1977–1982
Robert M. Topkins, 1982–2002
Donna E. Kelly, 2002
Kenrick N. Simpson, 2003–2010

founding of New Bern, the visit of the Bill of Rights coincided with the dedication of the new federal courthouse in the city and the annual commemoration of Constitution Week, which Gertrude Carraway, first director of Tryon Palace, helped to establish in the state during the 1950s. On Friday afternoon, assistant state attorney general Karen Blum, a member of the legal team that helped establish North Carolina's claim to the Bill of Rights, described the perilous journey of the document in a lecture at the History Center. The invaluable manuscript was removed from the State Capitol by a soldier from Ohio during the federal occupation of Raleigh in April 1865 and remained out of state custody until recovered by the Federal Bureau of Investigation in 2003 and awarded to North Carolina by the courts in March 2008. Blum discussed some of the techniques used to irrefutably identify the document as the state's copy, including the work of the late George Stevenson Jr. of the State Archives.

The *Elizabeth II*, whose homeport is Roanoke Island Festival Park, also joined in the celebration. The sixteenth-century replica ship arrived in New Bern on September 15 and docked behind the Hilton Hotel. The first two days of its visit were devoted to area school groups. There was no admission charged to tour the ship. The *Elizabeth II* began the homeward journey on September 20 and returned to Manteo on the twenty-third.

The Tryon Palace Commission will officially open the North Carolina History Center with a dedication ceremony at 11:00 A.M. on Friday, October 22. The acclaimed Tryon Palace Fife and Drum Corps will perform prior to the program. That afternoon and throughout the weekend, the site will offer free admission to the gardens and reduced entry fees to the palace and other historic buildings in the complex. A barbecue buffet will be served in the History Center that evening to the accompaniment of live music in the Cullman Performance Hall and outdoors on Bate Commons. Tickets for the meal are \$30 and will be available at the door.

Tickets are also available for a more formal affair on the evening before the official opening. Guests at the black-tie Grand Opening Gala Celebration on Thursday night will enjoy dinner, champagne, and dessert in Mattocks Hall, on Bate Commons overlooking the Trent River, and in the Lawson's Landing Riverwalk Café. The evening will

conclude with a display of eighteenth-century black-powder fireworks. Attendance is limited, and reservations are required for the event. Admission is \$150 per person and may be reserved on the palace Web site (www.tryonpalace.org/gala) or by calling (252) 514-4933.

The North Carolina History Center will revolutionize the visitor's experience at Tryon Palace. Innovative use of interactive technology and living history programs is designed to attract families with children and young adults. The new building contains two major museums—the Pepsi Family Center and the Regional History Museum—a museum store, two orientation rooms, a large programming space usable as classrooms, a two-hundred-seat state-of-the-art performing arts hall, and a waterfront café.

New mobile technology provided by portable interactive devices (PDAs and smart phones) is used in the center and throughout the Tryon Palace buildings, grounds, and gardens, putting a personal navigator, guide, and reference librarian at each visitor's fingertips. History Navigator Tours offer contextual video, audio, and layered information, providing access to an archive about the site's history, landscapes, and buildings. Each visitor can experience the past from the viewpoint of historic individuals—African Americans, women, children, or town leaders—or get a behind-the-scenes tour from a curator, gardener, or architectural historian.

Visitors enter the Pepsi Family Center by way of a virtual time machine that transports them to the year 1835 in Craven County. Here, historic roles can be adopted that allow for a number of hands-on activities. The center provides an intergenerational, interactive learning adventure for parents and children working as teams: loading and sailing a ship, distilling turpentine and producing naval stores, piecing an electronic quilt, and voting on issues of the day. The Regional History Museum has been transformed from a conventional artifact-based museum to one that incorporates layered contextual graphics, multimedia, and visitor interactivity. It takes the visitor on an exploration of the interrelationships of the central coastal area of North Carolina with the world. The Museum Shop offers a myriad of choices: books on history, architecture, and cooking; decorative pieces for the home and garden; collectibles, porcelain, and jewelry; and toys, games, and books for children.

The North Carolina History Center is housed in a sixty-thousand-square-foot building constructed of recycled materials on a six-acre site on the Trent River between Tryon Palace and downtown New Bern. This is a green-designed project that includes the construction of wetlands that filter storm-water run-off from a fifty-acre area of the New Bern Historic District. The run-off is captured in a large underground cistern that recycles the water for irrigation and replenishment of the wetlands. Even the parking area has a permeable surface that allows for absorption of run-off. The landscape features outdoor exhibits that encourage visitors to explore the natural history of the central coast and the story of naturalist and explorer John Lawson.

Nominees Announced for North Carolina Book Awards

The following titles have been entered in the North Carolina Book Awards competitions, sponsored by the North Carolina Literary and Historical Association (NCLHA) in cooperation with the Historical Book Club of North Carolina, the Roanoke-Chowan Group of Writers and Allied Artists, and the North Carolina Division of the American Association of University Women (AAUW). Winning entries in each category will be announced during the joint annual meeting of the NCLHA and the Federation of North Carolina Historical Societies, which will be held in Raleigh on November 12, 2010. More about the awards can be found at www.ah.dcr.state.nc.us/affiliates/lit-hist/awards/awards.htm.

RAGAN OLD NORTH STATE AWARD FOR NONFICTION

- Amberg, Rob. *The New Road: I-26 and the Footprints of Progress in Appalachia*. Chicago: Center for American Places, 2009.
- Barile, Suzy. *Undaunted Heart: The True Story of a Southern Belle and a Yankee General*. Hillsborough, N.C.: Eno Publishers, 2009.
- Davenport, Randi. *The Boy Who Loved Tornadoes: A Mother's Story*. Chapel Hill: Algonquin Books, 2010.
- Frick-Ruppert, Jennifer. *Mountain Nature: A Seasonal Natural History of the Southern Appalachians*. Chapel Hill: University of North Carolina Press, 2010.
- Huler, Scott. *On the Grid: A Plot of Land, an Average Neighborhood, and the Systems that Make Our World Work*. New York: Rodale, 2010.
- Lowery, Malinda Maynor. *Lumbee Indians in the Jim Crow South: Race, Identity, and the Making of a Nation*. Chapel Hill: University of North Carolina Press, 2010.
- Marshall, Patricia Phillips, and Jo Ramsay Leimenstoll. *Thomas Day: Master Craftsman and Free Man of Color*. Chapel Hill: University of North Carolina Press, 2010.
- Morris, Jack H. *Going for Gold: The History of Newmont Mining Corporation*. Tuscaloosa: University of Alabama Press, 2010.
- Park, Andrew. *Between a Church and a Hard Place: One Faith-Free Dad's Struggle to Understand What it Means to be Religious (or Not)*. New York: Penguin Group, 2010.
- Pierce, Daniel S. *Real NASCAR: White Lightning, Red Clay, and Big Bill France*. Chapel Hill: University of North Carolina Press, 2010.
- Rathbun, Lewis S. *A Doctor All My Life*. Asheville: Grateful Steps, 2009.
- Rogoff, Leonard. *Down Home: Jewish Life in North Carolina*. Chapel Hill: University of North Carolina Press, 2010.
- Rubin, Louis D., Jr. *Uptown/Downtown in Old Charleston*. Columbia: University of South Carolina Press, 2010.
- Sheldon, George F. *Hugh Williamson: Physician, Patriot, and Founding Father*. Amherst, N.Y.: Humanity Books, 2010.
- Sink, Alice E. *Hidden History of the Piedmont Triad*. Charleston: History Press, 2009.
- Tompkins, Robert David, and Donald Robert Beagle. *The Life and Art of Ralph Ray Jr.* Bloomington, Ind.: Xlibris, 2009.
- Umfleet, LeRae Sikes. *A Day of Blood: The 1898 Wilmington Race Riot*. Raleigh: North Carolina Office of Archives and History, 2009.
- Warshaw, Mary. *Porchscapes—The Colors of Beaufort, North Carolina: Three Centuries of History Woven through Art and Words*. Atlantic Beach, N.C.: Eastern Offset Publishing Company, 2009.
- Weber, Walt. *Trail Profiles and Maps: From the Great Smokies to Mount Mitchell and Beyond*. Asheville: Grateful Steps, 2009.
- Wilson, Emily Herring. *Becoming Elizabeth Lawrence: Discovered Letters of a Southern Gardener*. Winston-Salem: John F. Blair, 2010.

ROANOKE-CHOWAN AWARD FOR POETRY

- Abbott, Anthony S. *New and Selected Poems, 1989–2009*. Davidson, N.C.: Lorimer Press, 2009.
- Albrecht, Malaika King. *Lessons in Forgetting*. Charlotte: Main Street Rag Publishing Company, 2010.
- Bathanti, Joseph. *Restoring Sacred Art*. Scottsdale, Ariz.: Star Cloud Press, 2010.
- Beam, Jeffery. *An Invocation*. Zephyr Cove, Nev.: Country Valley Press, 2009.
- Bremson, Ed. *The Scars*. Bloomington, Ind.: iUniverse, 2010.
- Carty, Jessie. *Paper House*. Rocklin, Calif.: Folded Word, 2010.
- Erickson, Terri Kirby. *Telling Tales of Dusk*. Winston-Salem: Press 53, 2009.
- Grant, Alex. *Fear of Moving Water*. Nicholasville, Ky.: Wind Publications, 2009.

- Hope-Gill, Laura. *The Soul Tree: Poems and Photographs of the Southern Appalachians*. Asheville: Grateful Steps, 2009.
- Makuck, Peter. *Long Lens: New and Selected Poems*. Rochester, N.Y.: BOA Editions, 2010.
- Moose, Ruth. *The Librarian and Other Poems*. Charlotte: Main Street Rag Publishing Company, 2009.
- Owens, Scott. *Paternity*. Charlotte: Main Street Rag Publishing Company, 2010.
- Price, Bobby G. *The View from the Void*. Laurinburg, N.C.: St. Andrews College Press, 2009.
- Trull, Rhett Iseman. *The Real Warnings*. Tallahassee, Fla.: Anhinga Press, 2009.

SIR WALTER RALEIGH AWARD FOR FICTION

- Boyajian, Michelle. *Lies of the Heart*. New York: Viking, 2010.
- Butcher, Kenneth. *The Middle of the Air*. Winston-Salem: John F. Blair, 2009.
- Chappell, Fred. *Ancestors and Others*. New York: St. Martin's Press, 2009.
- Duncan, Julia Nunnally. *When Day is Done*. Greensboro, N.C.: March Street Press, 2009.
- Eisdorfer, Erica. *The Wet Nurse*. New York: G. P. Putnam's Sons, 2009.
- Kelly, Susan. *By Accident*. New York: Pegasus Books, 2010.
- Kent, Cameron. *The Road to Devotion*. Winston-Salem: Press 53, 2009.
- Perry, Drew. *This is Just Exactly Like You*. New York: Viking, 2010.
- Ross, Ann B. *Miss Julia Renews Her Vows*. New York: Viking, 2010.
- Southern, Ed. *Parlous Angels*. Winston-Salem: Press 53, 2009.

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN AWARD FOR JUVENILE LITERATURE

- Bemis, John Claude. *The Nine Pound Hammer*. New York: Random House, 2010.
- Holub, Joan. *Groundhog Weather School*. New York: G. P. Putnam's Sons, 2009.
- . *Twinkle, Star of the Week*. Morton Grove, Ill.: Albert Whitman and Company, 2010.
- Ruelle, Karen Gray, and Deborah DeSaix. *The Grand Mosque of Paris: A Story of How Muslims Rescued Jews during the Holocaust*. New York: Holiday House, 2009.
- Sill, Cathryn, and John Sill. *About Penguins: A Guide for Children*. Atlanta: Peachtree Publishers, 2009.
- Weatherford, Carole Boston. *Michelle Obama: First Mom*. Tarrytown, N.Y.: Marshall Cavendish, 2010.

North Caroliniana Society Announces Fellows for 2010–2011

The North Caroliniana Society has awarded Archie K. Davis Fellowships to ten scholars for the 2010–2011 cycle of grants. The recipients and their institutions are as follows:

Betsy A. Beasley, Yale University
 Michael Bonner, University of Arizona
 Christopher A. Graham, University of North Carolina at Greensboro
 Leonard J. Lanier, Louisiana State University
 J. Vincent Lowery, University of Wisconsin at Green Bay
 Cecelia Moore, University of North Carolina at Chapel Hill
 David Silkenat, North Dakota State University
 Katy Simpson Smith, University of North Carolina at Chapel Hill
 Felicity Turner, Duke University
 Vivienne Ruth Westbrook, National Taiwan University

Since the inception of the program in 1987, the North Caroliniana Society has granted nearly three hundred Archie K. Davis Fellowships, named in memory of the longtime president of the society. Designed to encourage research in North Carolina history and

culture, the program awards modest stipends to cover a portion of travel and subsistence expenses while fellows conduct research. The annual deadline for proposals is March 1. For further information, visit the society's Web site, www.ncsociety.org, or contact H. G. Jones, secretary of the society, at UNC Campus Box 3930, Chapel Hill, NC 27514-8890.

Movers and Shakers Institute Lunchtime Lecture Series

A Department of Cultural Resources (DCR) networking committee, created to explore ways of introducing members of different agencies within the department, has developed a lunchtime lecture series that showcases the expertise of DCR employees. Elaine Kubich of the DCR Human Resources Office assembled the Movers and Shakers Committee to promote interaction among the staff. Other members of the committee include Maryanne Friend and Joe Newberry of the departmental Information and Marketing Services Office; Thomas Parrish of the DCR Information Technology Office; Pam Jaskot, Cheryl McLean, and Lori Special of the State Library of North Carolina; John Mintz of the Office of State Archaeology; and Tiffanie Mazanek and Druscie Simpson of the Archives and Records Section. The lunchtime lecture series, titled "Do You Know What DCR Knows?" is tentatively scheduled for the second Wednesday of every other month. The first two speakers were members of the Research Branch of the Office of Archives and History. Josh Howard kicked off the series on June 30 with a synopsis of his research that culminated in the book that he coauthored with Larry Babits: *Long, Obstinate, and Bloody: The Battle of Guilford Courthouse*. On August 11, Howard's supervisor, Michael Hill, discussed his editorship of the second revised edition of *The North Carolina Gazetteer*. Melanie Soles, DCR assistant secretary for policy, strategy, and legislative affairs, presented "Someone's in the Kitchen: Family Traditions, Meals, and Recipes" on September 29. Upcoming lectures will feature Chris Meekins of the Archives and Records Section on the murder of Thaddeus Cox on October 12, and Marty Matthews, curator of research in the Division of State Historic Sites and Properties, discussing the various sites in the division on December 8.

Society of North Carolina Archivists to Celebrate Archives Week

The Society of North Carolina Archivists (SNCA) will host its sixth annual celebration of the agencies and people responsible for maintaining and making available the archival and historical records of the nation, state, communities, and people, during the week of October 4-10. This year's theme, "Archives Week 2010: Connecting You to the Past," seeks to raise public awareness of the unique genealogical and historical collections housed in the more than 180 member institutions throughout North Carolina.

The State Archives will offer a variety of special programs during and immediately after Archives Week. On October 5, archivist Ashley Yandle will discuss the Manuscript and Archives Reference System (MARS) and other basic tools for conducting genealogical research online. The following day, archivist Druscie Simpson and librarian Amy Rudersdorf will present examples from North Carolina Family Records Online (<http://statelibrary.ncdcr.gov/dimp/digital/ncfamilyrecords/index.html>), a joint project of the State Archives and the State Library of North Carolina that features the Archives' collection of Bible records and the library's six volumes of marriage and death notices from North Carolina newspapers. For Triangle Home Movie Day on October 16, participants are encouraged to bring their home movies to share. Film archivists will discuss preservation of film media, including the pros and cons of transferring film to digital formats. The event is sponsored by the Film Studies Program at North Carolina State University and A/V Geeks Archive.

The Friends Historical Collection at Guilford College will celebrate Archives Week with programs featuring its Quaker history and genealogy collections, nineteenth- and early-twentieth-century student letters, and college sustainability efforts of earlier decades documented in the college archives. Behind-the-scenes tours of the Friends Historical

The North Carolina State Archives will join other institutions around the state in the annual commemoration of Archives Week in October. Four current and former employees of the Archives are pictured on the Archives Week poster for 2010: (clockwise, from upper left) Sierra Moore, a Peace College student who worked there as an intern this summer; Francesca Perez, an archivist in the Government Records Branch; Aisander Duda, a former processing assistant in the Public Services Branch; and military collections archivist Sion H. Harrington III. Image courtesy of Geoff Wood and Bliss Alexander-Smith.



Collection at Hege Library on October 6 and 8 will allow visitors to see the rare book collection spanning the seventeenth through the twenty-first centuries and to observe best storage practices that preserve the unique Quaker collection and college archives dating from the founding of New Garden Boarding School in 1837. For further information about the Friends Historical Collection and Archives Week activities, visit its Web site at www.guilford.edu/fhc. Visit SNCA at www.ncarchivists.org for information about the organization and other programs, exhibits, open houses, and workshops scheduled around the state during Archives Week.

News from Office of Archives and History Administration



Kim Sawyer has been named executive director of Roanoke Island Festival Park. She had served as interim director of the site for more than a year.

Roanoke Island Festival Park

The Roanoke Island Commission recently announced the appointment of Kim Sawyer as the new executive director of Roanoke Island Festival Park. She has served as interim director of the park for the past fifteen months. Rolf Blizzard, chair of the commission, noted that Sawyer’s “management style and demeanor has made a significant improvement in the morale of the staff and the operations of the site. Kim seizes opportunities for improvement and collaboratively in her leadership of the staff gets the job done.” Sawyer was at the helm of the First Flight Centennial Celebration events in 2003, in which capacity she worked with various local, state, and national agencies. Prior to her interim position at the park, she was the Department of Cultural Resources eastern region administrator. Sawyer said, “There are great things happening at Roanoke Island Festival Park, and the park staff should take great pride in all they have accomplished. I look forward in joining with them to continue to build on all aspects of the park to make a great experience for our visitors and locals.”

Historic sites specialist William B. Edwards Jr. retired from Roanoke Island Festival Park on September 30 after more than forty years of state service. After attending the

University of North Carolina at Chapel Hill, Edwards began his career as a local records clerk in the Archives and Records Section. In December 1970, he was hired as a grounds maintenance man at Alamance Battleground State Historic Site. He was promoted to historic site manager at Somerset Place in 1972. In 1988, he was reassigned to the *Elizabeth II* state historic site at Manteo, precursor to Roanoke Island Festival Park, where he served as assistant manager before being promoted to historic sites specialist I in August 1989. Edwards was one of the incorporators of the Historic Albemarle Tour, an organization that promotes public awareness of historic sites and cultural attractions in the northeastern counties.

News from Historical Resources

Archives and Records Section

As a result of the efforts of three dedicated volunteers, several projects of the Military Collection have been completed or are well on the way toward completion. William Laney, a rising senior at Green Hope High School in Cary, worked on the arrangement and description of two World War II collections and made numerous data entries to the World War I roster. Helen Harrington of Erwin continued an ongoing project to create a visual finding aid for photographs in the State Archives of World War I service members in uniform. Mrs. Harrington added more than 165 images, bringing the total to 585. In addition, she processed more than eighty veterans' interviews, boosting the number of service-related interviews in the Military Collection to nearly eight hundred. Volunteer Cindy Born-Mylo spent many hours at the computer adding data to the spreadsheet finding aid to the Military Collection vertical file, which consists of hundreds of folders of non-original photographs and documents pertaining to North Carolina veterans or the military history of the state.

Lt. Col. (Ret.) Sion H. Harrington III, the military collection archivist, continues to collect materials related to Tar Heel veterans. Of particular interest at present are photographs of North Carolinians in their World War I uniforms, and information for the "Roster of North Carolinians in Confederate Naval Service (Navy and Marine Corps)" that he is compiling. If you have information or items to share, call (919) 807-7314, or e-mail the military collection archivist at sion.harrington@ncdcr.gov.

A 1963 sit-in at the Woolworth's lunch counter in Charlotte, Richard Petty and Miss Winston celebrating a mid-1970s victory at North Wilkesboro Speedway, the majestic Cape Hatteras lighthouse—hear the story behind these iconic images and learn about the man who captured them during An Evening with Bruce Roberts, Photojournalist, on Saturday, October 16, at the Outer Banks History Center in Manteo. The free event is hosted by the Friends of the Outer Banks History Center and *Our State* magazine. The History Center Gallery is currently featuring an exhibit of Roberts's work, *Bruce Roberts Photojournalist: Fifty Years of Capturing Change*, which will be on display through the end of the year. *Our State* is the exclusive media sponsor for the exhibit, and a representative of the magazine will be on hand to introduce Roberts. Earlier in the day, Roberts will visit the Roanoke Island Festival Park Museum Store to sign copies of his most recent book, *Just Yesterday: North Carolina People and Places*, published by the Historical Publications Section in 2008.

Historical Publications Section

Several changes have occurred within the section because of staffing losses that resulted from budget cuts. The General Publications and Periodicals Branch has been abolished. When appropriated funding for his position was eliminated, Kenrick N. Simpson, head of the branch and editor of *Carolina Comments*, was transferred to a receipt-based position in the Special Collections Branch of the Archives and Records Section, effective July 1.

A thirty-year veteran of the Office of Archives and History, Simpson worked for Historical Publications for eight years, editing eight books (three others are in production) and compiling and editing thirty-two issues of *Carolina Comments* and four biennial reports. Anne Miller, editor of the *North Carolina Historical Review* and sole surviving member of the General Publications and Periodicals Branch, will report directly to Donna Kelly, section administrator. The Modern Governors' Papers Project was suspended indefinitely, and Dennis Isenbarger, special projects editor, returned to the Colonial Records Project, where he had previously worked. Effective September 1, office hours have been shortened to 9:00 A.M. to 5:00 P.M.

In 1958 young Stanley A. South was reassigned by the state from his excavation of the Indian burial mound at Town Creek to be the lead archaeologist at Brunswick Town, a colonial settlement on the lower Cape Fear River and site of the Civil War-era Fort Anderson. South took up the work begun there earlier in the fifties by historian E. Lawrence Lee Jr. Assisted by a local crew of African American laborers, South painstakingly cleared away the undergrowth and soil that obscured the ruins of the handful of houses and public buildings of the colonial port and county seat, a thriving settlement until burned by the British during the Revolutionary War. As he cleaned and identified the impressive assemblage of artifacts discovered in the ruins, South formulated a number of theories based upon statistical analysis of patterns of artifact disposition that enabled him to assign approximate dates to these treasures. In the process, he developed a set of formulas, including mean ceramic dating, that would become standards in the nascent field of historical archaeology, of which he soon emerged as a leading proponent. Historical archaeology, as opposed to the more established prehistoric archaeology, utilized the written record to help explain artifactual remains and other clues recovered from beneath the ground.

A couple of years into the archaeological investigation of Brunswick Town, with a number of detailed excavation reports written and filed with the State Department of Archives and History in Raleigh, South concluded that he should share his findings with the public and proposed to write a book. But his superiors in Raleigh advised that he should wait until the dig was completed. South remained at Brunswick Town until 1969, when he resigned from state service. He continued his pioneering work in historical archaeology at the South Carolina Institute of Archaeology and Anthropology, a department of the University of South Carolina. He wrote numerous books and articles on various archaeological matters, as well as several volumes of verse, but his manuscript on Brunswick Town gathered dust.

In 2006, as he approached his eightieth birthday and the conclusion of his brilliant career, South decided to revise and update the manuscript for publication. He added eight chapters to the original text. Once again, he offered the manuscript to the North Carolina Office of Archives and History. This time the editors of the Historical Publications Section decided to publish the account of South's groundbreaking (literally!) work at Brunswick Town. Kenrick N. Simpson, head of the General Publications and Periodicals Branch, was assigned to edit the volume and see it through the publication process.

In *Archaeology at Colonial Brunswick*, South provides the historical context and detailed interpretations of the hundreds of objects uncovered during the excavation of the colonial port and mid-nineteenth-century fort. The essence of historical archaeology as propounded by South is readily apparent in these chapters. Each of the principal fourteen ruins at Brunswick Town is examined in turn. South first presents the written historical record of the site, as expressed in deeds, maps, newspapers, diaries, and letters. He then narrates the archaeological processes of uncovering each ruin and closely examines the artifacts found there. South grouped these artifacts into eight categories, which he discusses at length, along with the several patterns and formulas he derived from his investigation of Brunswick Town. Among the new chapters is a lengthy account of the Federal assault on Fort Anderson in February 1865. The text is enhanced by 196 illustrations that include photographs of excavated ruins and artifacts, archaeological site plans, and interpretive

drawings. The volume was designed as a guidebook to satisfy the needs of tourists walking around the historic site, but it will also answer many of the scientific queries of archaeologists.

Archaeology at Colonial Brunswick (paperbound; pp. xxvi, 308; illustrations; index; 2010) sells for \$30.17, which includes tax and shipping. Order from the Historical Publications Section (CC), Office of Archives and History, 4622 Mail Service Center, Raleigh, NC 27699-4622. For credit card orders, call (919) 733-7442, ext. 0, or visit the section's secure online store at nc-historical-publications.stores.yahoo.net/. *Archaeology at Colonial Brunswick* is also available at local bookstores and through Amazon.com.

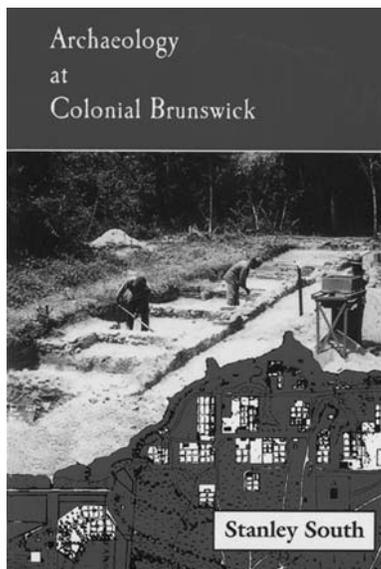
As mentioned above, two of the section's longest running publications are going digital. *Carolina Comments* will no longer be available in print after this issue, and subscriptions will be eliminated. The newsletter of the Office of Archives and History will continue as an online publication that can be accessed at either www.ncpublications.com/comments/default.htm or www.history.ncdcr.gov. At first it will be provided quarterly as a PDF, but it is anticipated to transition into an HTML-based document and a more Web-friendly version, which may be produced more frequently. Ansley Wegner of the Research Branch will serve as its compiler. The 2008–2010 biennial report for Archives and History will also appear as a PDF online, and the series will no longer be printed. Michael Hill, supervisor of the Research Branch, will serve as its compiler. It is anticipated that the report will be available online by May 1, 2011, via the Archives and History Web site at www.history.ncdcr.gov. The availability of both digital publications will be announced on the back page of the *North Carolina Historical Review*.

In anticipation of the upcoming Civil War sesquicentennial, the section is reviewing its inventory to ensure that all of its Civil War titles are adequately stocked. As a result, the 1861 Secession Ordinance document has been reprinted. It sells for \$14.01, which includes shipping and tax, and may be ordered by either of the methods indicated above. Bill Owens, marketing specialist, completed the annual inventory of the section's holdings this summer. On July 21, he spoke to a group of thirty teachers at the North Carolina Museum of History Teacher Institute and sold more than \$800 worth of books.

Office of State Archaeology

Practically from the outset of his career in the mid-1970s, Richard W. Lawrence has been a member of a distinct group of pioneer underwater archaeologists. In 1979 he was one of the first divers to explore the USS *Monitor* with the National Oceanic and Atmospheric Administration. He ends his career having played an instrumental role in the exploration and recovery of the purported *Queen Anne's Revenge* shipwreck in Beaufort Inlet. For the majority of his thirty-five years of public service, Lawrence has served as head of North Carolina's nationally recognized Underwater Archaeology Branch of the Office of State Archaeology and as deputy state archaeologist.

Lawrence came to the Division of Archives and History as a federally funded CETA (Comprehensive Employment and Training Act) employee in August 1975. He rose rapidly through the ranks of the Archaeology and Historic Preservation Section, promoted to archaeologist II in 1978 and to archaeologist supervisor in 1989. He succeeded Gordon Watts as head of the underwater archaeology program, stationed at Kure Beach, in 1981.



Lawrence's impact on underwater archaeology and management of the state's submerged cultural resources is attested by the various numbers the branch has accumulated under his supervision. Over the past thirty years, documentation of historical shipwrecks has risen from a few hundred to nearly six thousand entries in the branch's research files. Oversight of the underwater environmental review process, survey and recovery permits, collegiate field exercises, and in-house investigations, has resulted in the submittal of 559 survey reports covering countless miles of offshore waters, rivers, creeks, harbors, and lakes. The number of documented shipwrecks and other submerged finds in North Carolina has jumped from seventy-five to almost one thousand over the past thirty years. Submerged archaeological sites include the nation's most comprehensive collection of Civil War-era warships and blockade-runners that lie along the Cape Fear coast; in the waters of Lake Phelps, some of the oldest and the greatest concentration of Native American canoes anywhere in North America; the full range of man-powered, sailing, and motorized craft used within state waters, including examples of the official state vessel, the Albemarle Shad Boat; and a variety of exciting non-ship finds, such as the trove of cannons, carriages, and ammunition dumped from Fort Branch into the Roanoke River at the end of the Civil War. Under Lawrence's watch, the State has placed seventy-four sunken vessels on the National Register of Historic Places, the largest listing of shipwrecks for any state in the country.

Yet numbers alone cannot measure Lawrence's legacy. North Carolina's varied and often treacherous coastal waters, dubbed the Graveyard of the Atlantic, have led to an extremely rich cultural heritage on the ocean floor, but those same conditions make their management and protection a challenge for state archaeologists. Compounding this difficulty are quickly changing undersea technologies, the highly public nature of shipwrecks, a wide range of groups with competing interests, and an ever-changing political and economic climate. Throughout all of this, Lawrence has provided steady leadership for his staff and colleagues, while distinguishing himself as an understanding, practical, and fair advocate for protecting submerged cultural resources in the interest of all North Carolinians. He is a patient listener, keen observer, and dedicated researcher. He has accumulated a wealth of knowledge concerning the state's rich maritime history that he has freely



David Brook (*right*), director of the Division of Historical Resources, shares a light moment with Richard Lawrence (*left*) during a retirement party to honor Lawrence's thirty-five years of service with the Office of State Archaeology.

shared with all interested parties. He has published extensively over the years, with scholarly articles, book chapters, and conference papers concerning the state's underwater archaeology program and specific excavation projects in which he was involved. Lawrence helped build North Carolina's Underwater Archaeology Branch into one of the best-staffed, well-equipped, and most cohesive programs in the country. He leaves the program on a level keel, moving steadily forward, and in good position to meet the challenges of submerged cultural resource management in the coming years.

On June 24, 2010, in the lobby of the Fort Fisher State Historic Site visitor center, a retirement party was held for Lawrence. Eighty friends, family members, and colleagues joined together to celebrate his thirty-five years of service. Master of ceremonies Mark Wilde-Ramsing began the evening with a PowerPoint presentation documenting some of the more humorous moments of Lawrence's career. Leslie Bright and Lindley Butler each took a turn to share a few stories. Many friends offered tokens of appreciation, and his family and co-workers gave Lawrence a new kayak. Many times during the course of the evening, the audience was moved to tears and laughter, but none more so than when Steve Claggett, state archaeologist, presented Lawrence the Order of the Longleaf Pine. David Brook, director of the Division of Historical Resources, concluded the presentations by expressing his deep appreciation for Lawrence's service and conveying the same sentiment from Gov. Beverly E. Perdue and Linda A. Carlisle, secretary of the Department of Cultural Resources.

News from State Historic Sites and Properties

East Historic Sites Region

In July and August, the Aycock Birthplace hosted Second Saturdays programs. The July event, titled First Artisans, featured visual artists, dancers, and American Indian craftsmen demonstrating jewelry making, dough bowl making, and textile arts. At the August event, A Stitch in Time, docents demonstrated quilting, weaving, and spinning. The Cotton Club Quilters Guild of Goldsboro also participated in the program. Musical entertainment was provided by Sapony Creek, a bluegrass band. Lynn Lancaster Gorges presented a Power-Point demonstration concerning Alamance plaid quilts.

Historic Bath commemorated the war for independence at its Second Saturdays program in July. Music from the Revolutionary War era was performed by Simon Spalding dressed in period attire, while visitors patronized the art vendors on the grounds. Jimmy Edwards of Bath, dressed as Benjamin Franklin, recited the Declaration of Independence. LeRae Umfleet, chief of collections management in the Department of Cultural Resources (DCR), presented a program concerning the struggles of African Americans in North Carolina, using findings from the research for her book, *A Day of Blood: The 1898 Wilmington Race Riot*. Staff members led children in a quill-writing activity and helped them create acrostic poems about freedom. The August program was titled Today is Tomorrow's History: Capturing Our World through Art. Visitors purchased artful jewelry, candles, paintings, recycled quilt angel ornaments, and quilted wall hangings. Local artist Nancy Scoble painted on the grounds, and creative photography workshops were held four times throughout the day. Staff members provided children a lesson on the naming of quilt patterns and used reproduction fabric of historic prints to assemble a quilt square on paper. On September 25, the site held another installment of its lecture series. Retired teacher Ed Hodges, a native of Washington, presented "The Cary Rebellion in Colonial North Carolina: Was It Really a Struggle between the Quakers and Anglicans?" Hodges explored the major religious and governmental forces at play in the colony, the role of the newly incorporated town of Bath, and key figures in the rebellion, which marks its three-hundredth anniversary next year.

Bentonville Battlefield hosted two Second Saturdays events, along with its annual summer seasonal living history programs. On August 28, hundreds of visitors watched as costumed reenactors from the Twenty-seventh North Carolina demonstrated how soldiers made their meals, maintained their weapons and uniforms, trained for battle, and withstood the weather. Artillery demonstrations featured a three-inch ordnance rifle. The Second Saturdays programs introduced visitors to various artists and craftsmen, as well as some new historical programming. In July, nineteenth-century trades and crafts were showcased as the site hosted potters, a painter, a pipe maker, and Thompson's Orchards produce, and offered various historical activities, such as candle dipping and quilting. The August program featured nineteenth-century music and dance with tunes provided by the Huckleberry Brothers and dance instruction by the Carolina Citizens, a local living history group. Sean Croom of Dunn recently completed his Eagle Scout service project at the battlefield. His project involved redesigning and replacing the site's driving-tour signs, which had become unreadable from exposure to the elements. The new signs were created with assistance from Boy Scout Troop 217, Occoneechee Council, Raleigh.

The final Second Saturdays program at Brunswick Town/Fort Anderson on August 14 was a tremendous success. Stanley South, "the father of historical archaeology," who excavated the ruins of Brunswick Town from 1958 to 1968, returned to the site for a book signing and celebration of his life. It was here that South first formulated his "Brunswick



Archaeologist Stan South returned to Brunswick Town on August 14 to sign copies of his new book, *Archaeology at Colonial Brunswick*, published by the Historical Publications Section in July, and to participate in a panel discussion concerning archaeological investigations at the historic site.

Pattern of Refuse Disposal," a discovery that established a model for modern-day archaeologists. With his new book, *Archaeology at Colonial Brunswick*, published by the Historical Publications Section, fresh off the press, it was a perfect time for the author and poet-archaeologist to come back to Brunswick Town. South wasn't the only archaeologist at the site that day: John Mintz of the Office of State Archaeology and Tom Beaman of Wake Technical Community College were on hand to conduct preliminary test digs at the Russellborough excavation site to clear the way for a protective structure. Linda Carnes-McNaughton of the Fort Bragg Cultural Resources Management Program also participated in the day's festivities. Brunswick Town staff members took the opportunity to conduct an oral history interview with South. A lunchtime reception for him was attended by more than fifty people. The afternoon featured a panel discussion on archaeology with South, Mintz, Beaman, and Carnes-McNaughton. Stained glass artist Gail Anastasio, painter Carolee Morris, and

interpreter Albert Shaw, portraying a colonial surveyor, demonstrated and sold their crafts at the site.

The Governor Caswell/CSS *Neuse* site hosted Second Saturdays programs during July and August. The July event, titled Have a Yarn, focused on textiles and showcased quilting, spinning, weaving, chair caning, and painting. In August, Making Metal Work featured several blacksmiths, a jewelry maker, and a metal sculptor.

Historic Edenton also presented two Second Saturdays programs: Handmade for the Household in July, and a Coastal Woodworking and Arts Fair in August. Tours of the

James Iredell House in July emphasized regionally made items for household use, and in August, emphasized the art collection in the house. The James Iredell Historical Association sold box lunches on each occasion. The Edenton Historical Commission sponsored companion events, including a display of artifacts from local archaeological sites in July and an art show in August. A total of twenty artists and vendors attended the two programs.

Throughout the month of August, the James Iredell House's Beat the Heat program examined methods employed during the late eighteenth and nineteenth centuries to cope with the summer heat. Constitution Week was celebrated on September 17–23 with an exhibit and tours highlighting Edentonians Hugh Williamson, James Iredell, and Samuel Johnston. Williamson was involved with the drafting of the U.S. Constitution and was a signer on behalf of North Carolina. Johnston and Iredell worked for ratification in the state, with Johnston serving as governor from 1787 to 1789 and Iredell writing essays in support of ratification. In 1789, when North Carolina became the twelfth of the original thirteen colonies to ratify the Constitution, both men went on to serve in the new federal government—Johnston as senator and Iredell as an associate justice of the first U.S. Supreme Court.

The Fort Fisher strategic plan steering committee met in mid-August to begin the process to chart the future of the state historic site. More than two dozen individuals agreed to serve on the committee, including local businessmen and women, members of special interest groups, historians, tourism professionals, site and division personnel, and local and state officials. Future committee meetings will be moderated by Charles Page, president of the Cool Spring Center, a consulting group contracted to lead the strategic planning process. Among the speakers at the committee's orientation meeting were division director Keith Hardison and Pete D'Onofrio, president of the Friends of Fort Fisher. Before turning the meeting over to Page, site manager Jim Steele presented an overview of Fort Fisher and encouraged committee members to consider the progress the site has made since 1960, when it was first designated a state historic site. Among the issues under consideration by the steering committee are preservation, site development, operations, programming, community involvement, biological and botanical surveys, and meeting space. Following the orientation session, Fort Fisher held forums on consecutive nights to receive public comment regarding the development and utilization of the site. The first public forum was held at the New Hanover Arboretum auditorium in Wilmington and the second at the Carolina Beach Municipal Administration Building. Attendees were encouraged to submit suggestions, concerns, and questions about the site. Several steering committee members attended the sessions. The target date for completion of the strategic plan is January 2011.

Historic Halifax celebrated the Fourth of July with a special program during which visitors enjoyed tours of historic buildings led by costumed interpreters. Participants also had a chance to see the delegation scene from the play, *First for Freedom*, performed by the cast on the steps of the Halifax County Courthouse. The event ended with a fireworks display. Historic Halifax also presented two Second Saturdays events. The theme for July was Digging into the Past. Julie Thomas, DCR development officer, examined "Ceramics/Collections/Artifacts Found in Archaeology Digs at Halifax." At the Montfort Archaeology Museum, John Mintz and Dolores Hall of the Office of State Archaeology also discussed excavations at Halifax. Guests enjoyed the music of a young vocal trio, Captured Hearts,



Fort Fisher site manager Jim Steele addresses one of two forums held to hear public opinion concerning the future use of the state historic site.

who performed in the visitor center. In August, A Market Faire featured craftsmen, vendors, demonstrations, and tours of historic buildings. Traditional music was performed in the Tap Room by the Potecasi Creek String Band. Visitors learned about the Underground Railroad from Wanda McLean, researcher for the National Park Service Underground Railroad Network to Freedom Project. She gave a presentation at the Halifax County Library and spoke about the program and the proposed maritime underground railroad exhibits in Halifax. On September 25, two interpreters from Halifax offered a demonstration of butter making at the Colonial Living Day program at the North Carolina Museum of History.

On Saturday, July 10, Somerset Place hosted a Second Saturdays program, titled Foodways and Flavors. The event attracted 207 visitors who explored the site and purchased wine, baked bread, desserts, peanuts, and fruit: all staples relevant to Somerset Place when it was an active plantation. Featured artists included a local potter and his family who shared interpretive pottery techniques and sold their wares. Historic demonstrations included cooking cornbread on the inside hearth and churning butter in the original kitchen and dairy. Visitors sampled fried herring, cooked on an outside hearth, and enjoyed guided tours of the site with a focus on antebellum foodways. Summer programming at Somerset Place continued on Saturday, August 14, with Music and Literature of Many. Visitors reveled in the summer breezes along the shores of Lake Phelps as they celebrated regional arts, history, music, and food. Activities included guided tours, exhibits, folk singing, a literary reading, and musical heritage presentations by six talented artists. The performances featured Gospel quartet singing, a British lecture series concert, American Indian dancing and drumming, interactive African storytelling, and African American drumming, representing four heritage groups of the former plantation. Several visual painters, photographers, potters, and jewelry artists displayed and sold their unique creations.

Piedmont Historic Sites Region

Alamance Battleground's Second Saturdays programs focused on quilting and weaving in July and potters, painters, and photographers in August. Participating artists, craftsmen, and vendors appreciated the free opportunity to display and sell their products. The Alamance Battleground Friends created and distributed the first issue of its official newsletter, *The Regulator*, on September 1. This informational publication will keep support group members, departmental/divisional staff, and other interested parties current on site news. A membership drive was initiated by the Friends, prompting growth in the group's numbers.



Summer intern Jack Lund demonstrates the firing of a Brown Bess musket at Alamance Battleground.



Reenactor Darwin Roseman describes the activities of a Confederate postmaster to two visitors to the Second Saturdays program at Bennett Place on August 14.

Jack Lund, a history major at Elon University, successfully completed a summer internship at Alamance. The internship involved meeting three goals: gaining knowledge and training in the management and operation of a state historic site; conducting research on minority involvement in the War of the Regulation; and completing sixteen hours of training to earn certification as a demonstrator of historic eighteenth-century small arms. Lund will continue to work at the site as a volunteer.

Bennett Place hosted three special events during the summer. Two thematic Second Saturdays programs were held: Tar Heels and Textiles on July 10, and Authors of North Carolina on August 14. A number of North Carolina artists and authors were incorporated into the two events, providing a venue for art and book sales, along with a wide variety of historical presentations. On July 17 and 18, the site hosted a living history encampment titled, Union Occupation in the Carolinas. Civil War reenactors portrayed Union troops encamped at the site at the beginning of Reconstruction. Site staff members and volunteers also cultivated and harvested a successful kitchen garden and corn crop during the summer.

Palmer Farm Day was the title of the Second Saturdays event at the Charlotte Hawkins Brown Museum in August. An art exhibition by University of North Carolina at Greensboro students premiered during the program and will be featured at the site through October. The highlight of the day was a musical performance by African American string fiddler Joe Thompson of Mebane, accompanied by L. D. Vellani, also of Mebane, and Paul Mitchell of Hillsborough. The trio entertained guests on fiddle, banjo, and guitar with melody, song, and story.

Duke Homestead's first-ever Pork, Pickles, and Peanuts: Tastes of North Carolina event was a tremendous success. More than thirty arts-and-crafts vendors participated in this Second Saturdays program in July. Visitors enjoyed contest-winning barbecue by local chefs, lively musical entertainment, and an outrageous historical cooking demonstration that featured a chicken boiled in a bovine bladder. The August event, a Summer Children's Festival, featured a variety of entertainments and hands-on activities. Performers included the Little River Cloggers, local musicians Mike Stanley and Michael Thompson, and storyteller Cheryl Wilson. An extremely popular activity was the Home Depot



Reenactors fire a volley at the defenders of the Alston House during the annual reenactment of the Battle for the House in the Horseshoe on August 8.

Mobile Workshop, where kids created a variety of take-home products, such as periscopes, school buses, and helicopters. Other activities included mule-drawn wagon rides around the historic area, an archaeological dig in a sand-filled wading pool, games, and doll making. The event attracted more than seven hundred guests, and many families stayed the entire day.

The House in the Horseshoe hosted two special events in conjunction with Second Saturdays. The colonial handcrafts program in July featured a display of colonial-era jewelry and crafts created by guest artists Randy and Lina Brooks. Ken Bloom performed eighteenth-century music in the Alston House parlor for the August colonial music program. On August 7 and 8, the site hosted the thirty-first annual reenactment of the Battle for the House in the Horseshoe. Participants enjoyed competitions throughout the day, including tomahawk throwing and a bayonet skills contest. Approximately five thousand visitors attended the two-day battle reenactment.

Historic Stagville's Second Saturdays programs were both well attended and well received. The July event, Jubilee Music Festival, included a wide variety of musical performances: Boo Hanks played his guitar and sang blues songs; bluegrass music was performed by Flies in the Kitchen from Chapel Hill; jazz music was offered by the Phil Harmonic Youth Jazz of Raleigh; and the Sankofa Cultural Group demonstrated African drumming. Learning the Land: Native Americans at Stagville was the theme of the August program. American Indian music and storytelling were among the day's highlights, along with a tour of the Old Indian Trading Path on the Stagville property led by David Southern.

Town Creek Indian Mound also hosted two Second Saturdays programs: Busk (Summer Harvest) on July 10 and Pottery through the Ages on August 14. Painters, woodworkers, jewelers, and other artists displayed and sold their wares. Visitation increased on both days of the program, and most participants were interested in seeing a continuation of the series. September 11 marked the kickoff of the fall astronomy season. The "stars" of the event were the Milky Way, which stretched across the sky directly overhead, and



Native American reenactors (*left to right*) Buffalo, War Eagle, and Abse-Roka dance during the grand entry ceremony to open the American Indian Heritage Festival at Town Creek Indian Mound on September 18.

Jupiter, which rose in the east at sunset. Jupiter was near opposition, making it the best time of year to view the planet. Town Creek hosted its annual American Indian Heritage Festival on September 18. The program provided Native Americans with an opportunity to celebrate their heritage through song, dance, and drum. Dancers from both Carolinas and Virginia, along with traditional and contemporary craft and food vendors, participated in the event.

West Historic Sites Region

The Friends of Fort Dobbs announced donations and pledges exceeding \$500,000 toward reconstruction of the fort. Many of the donations were from Friends board members. The fundraising committee has begun to seek funds in the local community with a goal of more than \$2 million.

In addition to two Second Saturdays programs, the garrison at Fort Dobbs hosted a living history weekend on July 24–25, giving visitors the opportunity to enlist in the provincial forces and learn eighteenth-century marching drills. Another living history weekend was held on September 11–12 with visitors engaging in games and songs that were typical of eighteenth-century military camps. The garrison also traveled to Fort Loudoun, Tennessee, to assist with the commemoration of the 250th anniversary of the fall of the fort to the Cherokees.

The gardens at Horne Creek Living Historical Farm produced a bounteous crop of vegetables this summer. The Folkways, Fried Pies, and Fiddle Tunes Second Saturdays event in July was very popular. All six hundred fried pies on hand were purchased by the nearly nine hundred visitors. The Second Saturdays program in August was the Fabric and Fiber Arts Festival, which featured numerous quilts and other works of art. For many of the approximately four hundred visitors, it was their first trip to Horne Creek. Fire blight continues to be a problem in the Southern Heritage Apple Orchard. A meeting was held with Turner Sutton of North Carolina State University, orchard adviser Lee Calhoun, and Surry County agricultural extension agent Terry Garwood to discuss management of the disease. Increased spraying was recommended and will be instituted during the next growing season.

Summer day camps were in full swing at the President James K. Polk State Historic Site in July. The first camp, A Day on the Polk Farm, allowed campers to learn about the various chores and activities that would have been commonplace on a western Piedmont farm in the late eighteenth and early nineteenth centuries. Participants churned butter, made soap, and cooked their own lunch. The second camp focused on the earliest settlers in Mecklenburg County. Campers learned about surveying, building a log cabin, and the importance of the musket in the lives of these pioneers. Both events were sold out. July's Second Saturdays program featured music of the mid-nineteenth century, with folk musicians providing entertainment, while August brought out the textile crafts with a Threading the Story theme. On September 11, the site celebrated the life of First Lady Sarah Childress Polk by hosting a children's tea. Youngsters made edible teacups and learned about the different medicinal uses of herbs found in the Polk garden.

Reed Gold Mine experimented this summer with self-guided tours of the underground tunnels and surface areas. This change from guided tours was to determine whether site interpretation could be as effective with less direct staff involvement, and the initial results have been positive. A guide was stationed underground for security, safety, to give directions, and to answer questions. Guided tours were still offered to most preregistered groups. The Second Saturdays events for July and August were the Pan-O-lympics, which incorporated the annual panning competition, and When Nature and Man Collide. A number of visitors participated in nature tours led by Robert Ward of the North Carolina Forest Service. New exhibit panels have been installed in the visitor center around the safes that display items made from gold.

A memorial service for former Vance Birthplace site manager Sudie Wheeler was held at the birthplace on Sunday, July 18. The site enjoyed splendid weather for the Second Saturdays events in July and August. The members of the Tar Heel Junior Historian Club provided assistance during these special events. The annual militia encampment was held on September 25–26, with demonstrations of eighteenth-century camp life and small-arms fire by the Catawba Militia.



The Asheville Morris Men, the Ashgrove Garland Dancers, and members of the site's Tar Heel Junior Historians participated in Second Saturdays events at the Vance Birthplace this summer.

Twenty-two artists were featured at the Second Saturdays program at the Thomas Wolfe Memorial in July. The theme was FABRICating our Past. A temporary exhibit of Wolfe clothing was erected in various rooms of the house. Many of these garments had never before been exhibited. Emily Wheeler, a summer intern, researched and installed the exhibit. More than fifty students participated in summer writing camps at the site. In August, Leslie Klingner from the Biltmore House addressed the staff about the furniture in the Old Kentucky Home. Klingner was able to date many of the pieces in the house, which will be incorporated into the daily interpretation. A narrated DVD tour of the house has been prepared for physically disabled visitors who are unable to negotiate the stairs to the second floor. Summer interns prepared a companion tour booklet for hearing-impaired visitors. In September, approximately two hundred members of the American Institute of Architects held a reception and tour at the Wolfe Memorial. The thirty-fourth running of the Thomas Wolfe 8K road race on September 25 attracted more than 150 participants. On September 30, Chris Morton was a presenter at a panel discussion concerning Asheville and the Roaring Twenties at the University of North Carolina at Asheville Center for Creative Retirement.

News from State History Museums

Combining North Carolina's arts and heritage with hands-on activities, the Second Saturdays series drew increased visitation to all thirty-seven state historic sites and history museums in June, July, and August. More than one hundred free events were held during this series sponsored by the Department of Cultural Resources. The Second Saturdays programs offered new opportunities for the state historic sites and history museums to broaden their audiences and also provided new outlets for skilled artists to sell their works. Total attendance for the three Second Saturdays at the North Carolina Museum of History



Bill Newman demonstrates weaving techniques during a Second Saturdays program at the North Carolina Museum of History on June 12.

and its five sister museums increased by almost 100 percent. More than 13,200 people attended the division's Second Saturdays programs on June 12, July 10, and August 14, compared to 7,100 visitors over the same three Saturdays last year.

Each museum featured a different theme each day, allowing for an appropriate pairing of art form and site. For example, on June 12, the North Carolina Museum of History focused on woven items, such as baskets, which played a role in early Juneteenth celebrations. The museum's July and August programs featured potters from North Cole Pottery in Sanford and woodworkers who carved bowls and other objects. Each Second Saturdays program was combined with Make It, Take It activities for hands-on learning experiences. To coincide with the pottery demonstrations, for instance, children made a clay critter to take home.

At the Museum of the Cape Fear Historical Complex in Fayetteville, a Second Saturdays program focused on preserving treasured family photographs, and an expert shared tips during a photo conservation workshop. Among the artisans who demonstrated their crafts were basket makers who designed a new basket and named it after the museum. "Second Saturdays epitomize the kind of large-scale event the department is capable of doing," noted Leisa Greathouse, curator of education at the Museum of the Cape Fear. "I felt like I had more resources and help in program implementation."

At the Museum of the Albemarle in Elizabeth City in June, a program titled, A Celebration of Black History in the Albemarle Region, featured artists, craftspeople, and musicians. A Jonkonnu performance was a highlight of the July program, New Harmonies: Celebrating American Roots Music.

From coastal cultures to pirate invasions, the North Carolina maritime museums mixed area heritage and history with local arts and crafts. All three museums featured pirate-themed events. In addition, the museum at Southport highlighted fishing and nearby historic Fort Johnston. The museum in Beaufort celebrated coastal cultures and marine sciences, and the Graveyard of the Atlantic Museum honored the U.S. Coast Guard and Outer Banks cultures. "Overall, our themes covered a huge range," said maritime museums director Joseph Schwarzer. "But they all brought visitors, the local communities, nonprofit organizations, and talented artists together for fantastic events."

Partners in the Second Saturdays series included *Our State* magazine, the Golden LEAF Foundation, the Division of Tourism, Film, and Sports Development of the Department of Commerce, the North Carolina Cooperative Extension, and the Tourism Extension Program in North Carolina State University's Parks, Recreation, and Tourism Management Program.

Museum of the Cape Fear Historical Complex

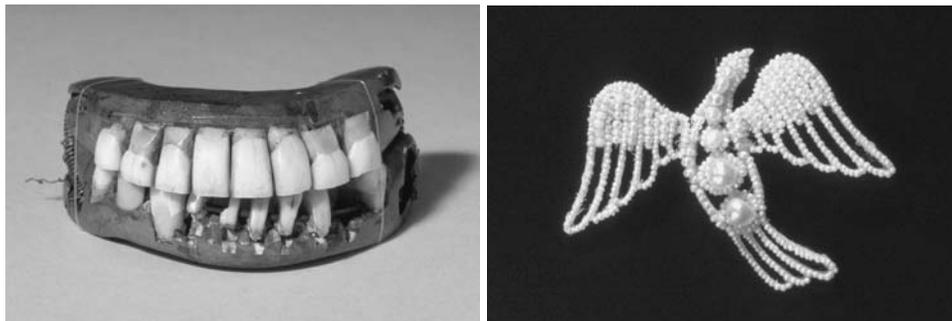


Over the past four hundred years, thousands of seafaring ships have wrecked in the treacherous waters off North Carolina's Outer Banks, the "Graveyard of the Atlantic." For most of this time, there was no organized effort by colonial, state, or national governments to aid shipwreck victims. This changed when the U.S. Life-Saving Service was created in 1874; it eventually evolved into the U.S. Coast Guard. The *Heroes of the Surf* exhibit, which will be featured at the museum until March 6, 2011, chronicles the establishment of this service and how it affected the state's maritime history. Visitors will learn how surf men lived and trained, and see equipment that was used to save lives.

North Carolina Museum of History

The traveling exhibition, *Discover the Real George Washington: New Views from Mount Vernon*, offers a new and refreshing perspective of the first president, his achievements, and his family and times. The North Carolina Museum of History is the only venue in the Southeast on the exhibition's three-year national tour. The exhibit opened on September 10 and will run through January 21, 2011.

Nearly one hundred original objects associated with Washington from the Mount Vernon Estate & Gardens are featured in the exhibit. Artifacts include equipment and maps used by the young surveyor; the Washington family Bible; the iconic portrait (ca. 1798) of the first president by Gilbert Stuart; and the only surviving complete set of Washington's dentures, made of ivory and human and animal teeth, not, as legend has it, of wood. First Lady Martha Washington is represented by original pieces of jewelry, china, glassware, and bowls and cups for serving punch. Detailed scale models of the Mount Vernon estate, a gristmill, and the innovative sixteen-sided treading barn enable the visitor to visualize daily life on the northern Virginia plantation. Six videos produced by The History Channel and several computer touch screens explain various aspects of the exhibit and encourage visitor interaction.



Among the many artifacts related to the first president and his family in the *Discover the Real George Washington* traveling exhibit currently on display at the North Carolina Museum of History are the only surviving complete set of Washington's dentures (left) and this seed pearl pin that belonged to Martha Washington (right). Images courtesy of the Mount Vernon Ladies' Association.

Yet the dominant features of *Discover the Real George Washington* are three life-size figures of Washington based on extensive forensic analysis and measurement of portraits, sculptures, clothing, dentures, and spectacles. The incredibly lifelike wax figures depict Washington at three defining moments of his life: the nineteen-year-old surveyor; the forty-five-year-old commander in chief of American military forces at Valley Forge; and the fifty-seven-year-old president-elect taking the oath of office. The figures were created by StudioEIS of Brooklyn, based upon a two-year forensic study directed by Jeffrey Schwartz, professor of anthropology at the University of Pittsburgh. One of The History Channel videos documents the process of researching and developing the wax statues. Professor Schwartz discussed the activities of his team of researchers in a program at the museum on October 3.

The Museum of History developed a complementary section for the exhibit that documents Washington's ties to North Carolina. Artifacts, photographs, and maps illustrate his experience as a surveyor in the Great Dismal Swamp in 1763 and his presidential tour of the state in 1791. The museum also produced a small lobby exhibit concerning Washington's longtime friendship with the Marquis de Lafayette.

Discover the Real George Washington was organized by the Mount Vernon Ladies' Association and funded by the Donald W. Reynolds Foundation. Local sponsorship is



This life-size figure of General Washington on horseback at Valley Forge is one of three lifelike wax re-creations based on intensive forensic research that dominate the *Discover the Real George Washington* exhibit. Image courtesy of the Mount Vernon Ladies' Association.

provided by News Radio 680 WPTF. Additional sponsors include the North Carolina Museum of History Associates, the *News and Observer*, Northwestern Mutual, Mr. and Mrs. Everette C. Sherrill, and the *Triangle Business Journal*. Admission is free for ages eighteen and under. The fee is \$10 for ages nineteen and up; \$8 for senior citizens, active military personnel, students with a school ID, and members of adult groups of ten or more. More special rates and ticket information are available at ncmuseumofhistory.org or (919) 807-7900.

In conjunction with *Discover the Real George Washington*, the museum offers a variety of programs for all ages. The George Washington Lecture Series, sponsored by the Museum of History Associates, features speakers from Mount Vernon and North Carolina. In the initial installment of the series on September 22, historian Warren Bingham discussed President Washington's tour of the South in 1791. Legal scholar Willis Whichard, former justice of the North Carolina Supreme Court, examined Washington's role in the development of the federal court system on September 30. The other six speakers in the series are Washington experts from Mount Vernon Estate & Gardens. Children can enjoy hands-on activities in the museum lobby. They can get a firsthand look at a soldier's life during the American Revolution by climbing into a military wedge tent. The museum's Colonial Discovery Room features interactive activities about life in backcountry North Carolina during the eighteenth century.

Staff Notes

In the Archives and Records Section of the Division of Historical Resources, Becky McGee-Lankford was promoted to manager of the Government Records Branch. Kelly Eubank was named manager of the newly created Electronic Records Branch. For the past year, McGee-Lankford and Eubank have served as co-acting head of the Government Records Branch. Dennis Daniels, who separated from the Research Branch in 2003, was hired as a reference archivist in the Public Services Branch. In the same branch, Sarah Bliss was promoted from security guard in the Search Room to archives and records professional in the Correspondence Unit. Sarah Koons, manager of the Collections Management Branch, has been appointed to a three-year term on the board of directors for the Council of State Archivists. Kelly Eubank has been elected chair of the Electronic Records Section of the Society of American Archivists (SAA). Along with Jennifer Ricker of the State Library of North Carolina, Eubank participated in a panel discussion concerning the archiving of social networking sites at the annual meeting of SAA in Washington, D.C., on August 14. Andrea Gabriel, manager of the Resource Management Branch, was elected chair of the departmental Project Green Task Force.

In the Division of State Historic Sites and Properties, Richard "Dusty" Wescott was named supervisor of the Curatorial Services Section. Wescott has more than twenty-six years of experience in the public history field with the North Carolina Museum of Natural Sciences, the Raleigh City Museum, and, most recently, the North Carolina Museum of History. Doug Brown was appointed site director at Fort Dobbs, effective September 1. Lance Renes, historic site assistant at Vance Birthplace, resigned on August 7. Jerry Honeycutt began work as a maintenance mechanic II at Duke Homestead on August 16. Bennie Poteat joined the staff of the Charlotte Hawkins Brown Museum as a maintenance mechanic II on September 1.

In the Division of State History Museums, Jennifer French joined the staff of the North Carolina Museum of History as objects conservator, and Kaitlin Lloyd is the museum's new distance-learning coordinator. Amanda Foss resigned from her position as librarian and Webmaster.

Obituaries

Roger Conrad Jones, 74, of Raleigh, who directed the Technical Services Branch of the North Carolina State Archives for more than seventeen years, died on July 1 after a lengthy illness. A native of Winston-Salem, Jones graduated from the University of North Carolina at Chapel Hill. He started his career at the State Archives in July 1962 and worked as an archivist for seven years before being named head of the newly created Technical Services Section (later branch) on July 1, 1969. The section consisted of the newspaper microfilm project, the microfilm processing laboratory, and the document restoration unit of the Local Records Section. In 1978, the photography lab in the North Carolina Museum of History was transferred to Technical Services. Jones edited both the fourth (1971) and fifth (1982) revised editions of *North Carolina Newspapers on Microfilm*. He also wrote "Barrow Lamination: The North Carolina State Archives Experience" in the *American Archivist* (1987), in which he discussed the controversial document restoration process, of which the State Archives was for many years a leading practitioner. On November 1, 1986, Jones was reassigned as iconographics archivist in the Archival Services Branch. He retired on May 31, 1990. Jones was an avid actor and a familiar face in local theater productions, particularly at the Theater in the Park and Raleigh Little Theater. He is survived by his wife of fifty-three years, Sylvia Jones; his daughter, Connie Shehan, and her husband, Steve; grandson, Erik Shehan; and brothers Mike Jones of Chattanooga, Tennessee, and Perry Jones of Monroe, Louisiana.

Patricia Phillips Marshall, 52, curator of decorative arts at the North Carolina Museum of History, passed away suddenly on September 4. A native of Canton, Ohio, she earned a bachelor of arts degree in history from Ohio State University in 1980 and a master's in historical administration from Eastern Illinois University in 1982. After nine years at the Georgia Museum of Agriculture, where she served as curator and educator, she joined the museum on May 1, 1992. In 2007 she assumed the additional responsibilities of curator of decorative arts for the Executive Mansion. During her eighteen-year career at the museum, Marshall curated several exhibitions, including two that highlighted antebellum cabinetmaker Thomas Day: *"With All Necessary Care and Attention": The Artistry of Thomas Day* in 1996, and *Behind the Veneer: Thomas Day, Master Cabinetmaker*, which opened in May 2010 and remains on view. She also curated *Pleasing to the Eye: The Decorative Arts of North Carolina*, which ran from August 2007 to January 2010. Marshall contributed greatly to the body of knowledge concerning Day, his art, and his times. She wrote an article about the craftsman in the *North Carolina Historical Review* in 2001 and coauthored with Jo Ramsay Liemenstoll *Thomas Day: Master Craftsman and Free Man of Color*, published this spring by the University of North Carolina Press. She is survived by her husband, Jackson Marshall, associate director of interpretive planning at the North Carolina Museum of History; stepsons, Dalton and Stuart; mother, Bernice Phillips; and six brothers. Those wishing to honor her memory are invited to contribute to the Patricia Phillips Marshall Decorative Arts Fund at the museum. Donations may be mailed to Heyward H. McKinney, North Carolina Museum of History, 5 East Edenton Street, Raleigh, NC 27601-1011.

Sudie Vandelia Sheets Wheeler, 81, of Weaverville, former site manager of the Zebulon B. Vance Birthplace and western regional representative of the Historic Sites Section, died on July 2 after a long period of declining health. Born on October 6, 1928, she graduated in 1948 from Brevard College. In 1957, her husband, Claude B. Wheeler, sold to the state the birthplace of Gov. Zebulon B. Vance and three surrounding acres, which adjoined his property in Weaverville. The birthplace was developed over the next several years as a state historic site, and, in 1973, Sudie Wheeler was appointed to manage the site. At Vance, she instituted Pioneer Living Days, which would become the longest running special event at any state historic site. For a year in the late seventies, she was responsible for both the Vance Birthplace and the Thomas Wolfe Memorial in Asheville. In 1984, Wheeler was named employee of the year in the Historic Sites Section. She was promoted the following year to the position of western regional representative of the section's Interpretations Branch. In that capacity, she was responsible for programming at ten western sites. Wheeler retired on the last day of July 1991 and was awarded the Order of the Longleaf Pine. She was an active member of the Asheville Area Tourism Association and Chapter 104 of the United Daughters of the Confederacy, serving both organizations as president and treasurer and receiving awards for distinguished service from each. She was preceded in death by her husband in 2005. She is survived by her daughter, Claudia, and her husband, Michael Rogers; brothers Thomas J. Sheets and Robert L. Sheets; and sister, Jean Fink.

Charles Frederick White, 61, of Spring Lake, security guard at the Museum of the Cape Fear Historical Complex in Fayetteville, died on August 25. A retired staff sergeant in the U.S. Air Force, White had been with the museum for nearly twelve years and served on the facility's safety and security committee. He is survived by his wife, Yong-Sun; son, Jimmy; and two sisters, Mary Garland and Kathryn Simpson.

New Leaves

After the Fire: Lessons from “African American Voices between Two Rivers”

By David S. Cecelski

EDITOR'S NOTE: Dr. David S. Cecelski is the author most recently of *The Waterman's Song: Slavery and Freedom in Maritime North Carolina*. This essay is adapted from his keynote lecture at a banquet in New Bern on June 20, 2009, celebrating “African American Voices between Two Rivers,” a community oral history project.

A decade ago, I interviewed an African American woman named Miss Dorcas Carter in New Bern, North Carolina. Born in 1913, Miss Carter grew up to teach in the city's African American schools for more than forty years. Renowned for her exceptionally high standards for intellectual achievement and personal character, she was eighty-eight years old when I visited her to learn more about the great New Bern fire of 1922. That fire reduced to ashes some of the most prosperous African American neighborhoods anywhere in the South and left nearly three thousand people homeless, including Miss Carter and her family. By the time that I visited her, she was one of the last living witnesses to the fire.

In terrible, vivid detail, Miss Carter told me how a terrified crowd fled past her house on George Street to take shelter in Cedar Grove Cemetery that late autumn day in 1922. The fire, she said, “leaped over Howard Street and was coming around Pasteur Street, too. . . . On Pasteur Street was the Presbyterian Church, so it was burned. Rue Chapel, AME Church, was also burned. The bells of our church, St. Peter's AME Zion, started tolling. Some of the people coming up the street said, ‘St. Peter's is on fire! St. Peter's is on fire!’ ” She said: “I had heard people say that on Judgment Day the world would be all afire, and I'm thinking, ‘this is Judgment Day.’ ”



Noted female photographer Bayard Wooten of New Bern captured this image of her hometown in flames on December 1, 1922.

Miss Carter described the rest of that day and then told me what it was like to come back to George Street later and discover only chimneys standing. For a long time, her family lived with her aunt and uncle on Bern Street, the seven of them all in one room. I asked her if, as a child, she had any sense of how her mother handled her losses and hardships. Miss Carter said that she thought not. "Being an eight year old," she told me, "I wouldn't know my mother's distress. . . . For a child, it could be an adventure. My uncle had a horse and wagon, and he used to take us for rides. Things like that are all we children thought about."

By the time that I visited her, Miss Carter realized, of course, that her mother had sought to protect her from seeing her loss and grief. "In my mother's heart and mind and soul," she told me, "I know she was distressed. I'm sure she had a lot of days that she thought about a lot of things, but I wouldn't know. Sometimes I just sit. I look at her picture, and I wonder what went through her mind. I wonder what she endured." Miss Carter added: "You don't know what goes on in the hearts of people."

I thought often about my visit with Miss Carter when I recently had the privilege of listening to a group of interviews that were part of a community oral history project called, "African American Voices between Two Rivers." Led by Saint Augustine's College library director (and New Bern native) Linda Simmons-Henry and local historian and civic activist Bernard George, the project's African American volunteers interviewed more than two dozen elderly black community leaders in Craven County. The project received support from the North Carolina Humanities Council, the Neuse River Community Development Corporation, and Saint Augustine's. The interviews and transcripts will be preserved at the Southern Historical Collection at the University of North Carolina at Chapel Hill and at the Craven County Public Library in New Bern.

I had asked Ms. Simmons-Henry for a chance to listen to the oral history interviews prior to my speaking at the project's culminating celebration in New Bern on June 20, 2009. I felt privileged to have a chance to listen to them. I found the interviews entertaining, enlightening, and moving. I am always impressed when community groups have the audacity to seek out their own history and tell their own stories, but in this case I was also impressed by the professionalism of the interviews. Above all, I was enthused to know that the memories of those African American elders will now become part of the cloth out of which our nation's history will be stitched in coming years and generations.

The interviews focused on African Americans born in the 1920s, '30s, and '40s. Most grew up there when Craven County was still primarily agricultural, marked in particular by hundreds of tenant farms on which tobacco and cotton were the money crops. Men also worked in the logwoods and floated great rafts of logs to mills—the lumber industry was by far New Bern's biggest then—and there were still shipyards and a heavy shipping traffic on the city's waterfront in those days. The fish and oyster market at the bottom of Middle Street was still flourishing, though not quite like it had around the turn of the century when New Bern boasted one of the busiest wholesale fish markets below the Mason-Dixon Line. Other parts of Craven County were more famous for, how should I say, their way with corn. I grew up in one of those places and had a great-uncle who was one of those legendary bootleggers, so I know at least a thing or two about that end of the county.

When these African American ladies and gentlemen were children, the color of one's skin defined every aspect of social, economic, and political life in Craven County, as it did across the South. Race—Jim Crow racial segregation—determined what school you went to, where you worked, where you lived, what door in a man's house you entered, whether you could vote, whether you could serve on a jury or run for political office, where you could eat, drink, use the restroom, spend the night, and just about everything else. The African Americans interviewed by the project's volunteers also lived in the aftermath of one of the worst disasters in North Carolina history, the great fire of 1922, the conflagration that left Dorcas Carter and so many others homeless. For all those reasons, I was literally on the edge of my seat as I listened to their stories and waited to discover what they had to teach us about that remarkable era in our history.

One of the things that struck me most forcefully about the oral history interviews was the dedication of these African American elders to touching young people's lives in a positive way. An interview that I remember especially well is that with Beatrice R. Smith, who was interviewed by Shirley Guion. Growing up on a tenant farm near Vanceboro, Ms. Smith began school in a little four-classroom building where the grades were crowded together, and the only source of heat was a potbelly stove. Yet Ms. Smith ultimately graduated from Winston-Salem State College (now Winston-Salem State University), earned an advanced degree at East Carolina University, returned home to teach at the Pleasant Hill School, and taught and served as principal in the local schools for more than thirty years. Now, in her retirement, she serves on the county board of education.

I was also taken by Linda Simmons-Henry's interview with Arabelle Bulluck Bryant. When Mrs. Bryant and her husband first came to New Bern in 1944, she earned \$98 a month as a math teacher and librarian at West Street School. She was the school district's first full-time African American librarian. Her husband, also a teacher, made a little extra money as the school's band director and by performing at neighborhood dances with his swing band. "You might be interested to know," Mrs. Bryant told Ms. Simmons-Henry, "that, in spite of that . . . people were able to save money."

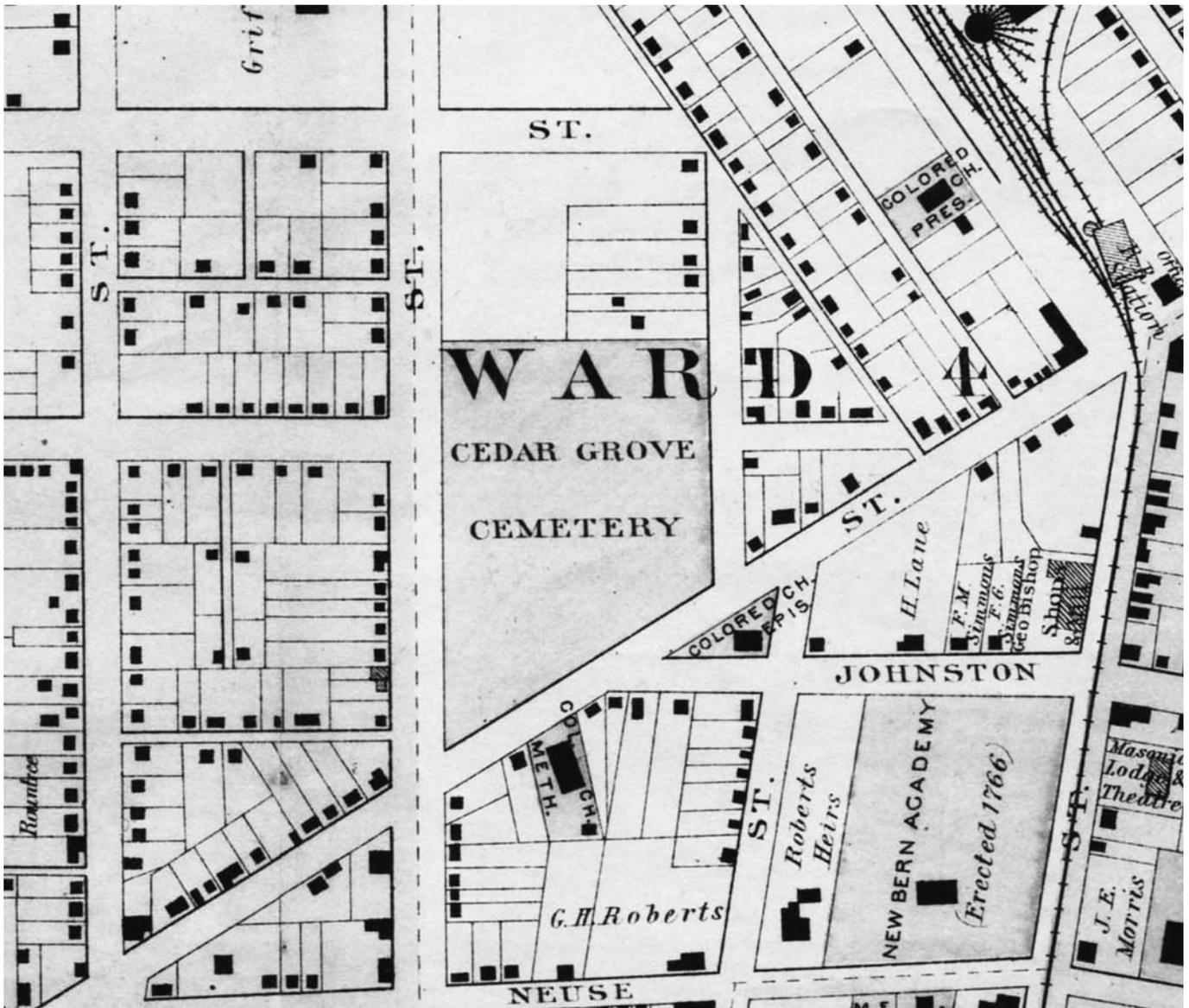
Mrs. Bryant went on to say: "Times were hard, but people could get things cheap. We could buy eggs for twenty-five cents a dozen, sugar for fifteen cents. Everything was reasonable, and that little money that you got went a long ways." That ethic of working hard, spending carefully, and sacrificing for their children's futures can be heard in all of the interviews.

Another interview that made a deep impression on me was one with Mary Randolph. According to the interview, Ms. Randolph was born in 1920 and is now eighty-eight years old. She may be up in years, but she continues to have a stunningly good memory. As I listened to her stories, I felt as if she were holding out her hand to take mine and ushering me through some magic door into the New Bern of her childhood. Like the Ghost of Christmas Past in Charles Dickens's *A Christmas Carol*, she walked me through the streets of a now long-gone world, the African American community of the 1920s and '30s.

In my mind's eye, I took Mrs. Randolph's hand, and we reappeared at the J. T. Barber School's boardinghouse, where she used to wash dishes and clean for her teachers on Saturday mornings. Then we disappeared and reappeared at Five Points during the Great Depression years. She led me past fish markets, butcher shops, and a host of other flourishing black-owned businesses. We visited Dr. Hill's drugstore, Sarah Murphy's restaurant, and, facing Kilmarnock Street, the Palace Theater, the city's first black-owned cinema, where she was once a cashier. We browsed Steve Roberts's vegetable stand and then crossed the street to look at the wares at the big fish stand run by a man from James City. On the corner of Broad and Kilmarnock, we sauntered by an establishment called the Beer Garden, where I think that I might have liked to spend more time, but she was not, as she told me when we met at the banquet, "some jitterbug girl." She knew, though, that on weekends you would find big crowds there drinking beer, eating sandwiches, and dancing to the piccolo.

Listening to Mrs. Randolph, I could see her and her neighbors walking up to dances at the old armory to hear big national acts like Dinah Washington and Ruth Brown performing on hot summer nights. Other times, they piled into a car and drove to Kinston to bigger dances. She remembered going to Kinston to hear Jimmy Langston, Erskine Hawkins, and other jazz and swing orchestras led by the great African American band leaders of the day. When I listened to her voice on the tape recording, I could practically hear the piccolo at the Beer Garden, see the crowd at the Palace Theater on a Saturday night, and taste the backbone stew and collard greens at Sarah Murphy's restaurant.

Another one of the ladies interviewed, Mrs. Jessie Mae Annette Davie White, made me feel the same way about the section of Bern Street where she grew up. Raised in New Bern during the 1940s and '50s, she had two college-educated parents: a father who was a prominent dentist, and a mother who owned a beauty shop. The fire of '22 destroyed



Cedar Grove Cemetery, where New Bern residents took refuge during the terrible fire of 1922, appears on this 1882 map of New Bern by O. W. Gray and Son. The African American Episcopal, Methodist, and Presbyterian churches stood nearby.

many of the more fashionable black avenues in New Bern, but Mrs. White's words taught me that a significant part of the city's black professional and business class eventually recovered from the fire and continued to grow and prosper. In a way, they sought to protect the city's African American children from the indignities and humiliations endemic to Jim Crow society. By providing alternatives within the black community, they made sure that children did not have to go downtown and get meals at cafes where they would only be served out the back door. The children did not have to patronize movie theaters where they were confined to the balcony, and they did not have to drink water out of spigots next to "whites-only" fountains.

Listening to Mrs. White's stories, I felt as if she, too, was holding out her hand to lead me into the past—onto her block of Bern Street. Stepping out her front door when she was a girl, one would find Whitley's Funeral Home and, across the street, the three homes of "the Whitley girls," brilliant, refined ladies who were elderly women at that time. "Hermione sang most of the time, and she would get out and hang the clothes up in the morning and sing, and Juanita would do the same," Mrs. White remembered. There was also a host of black-owned businesses up and down the block—Roy's Grocery Store next

door and, around the corner, Hayes Cobbler Shop, Mrs. Bell's barbershop, and, on New Street, Jones Brothers. "One of the things I want you to know is that New Bern prospered at the turn of the century," Mrs. White told Shirley Guion, who interviewed her for the project. "The young people went to college. They came to New Bern, a lot of them, from the colleges, and they would walk in the afternoon to the river and back home. . . . Everybody would dress up."

In Mrs. White's words, a host of New Bern's most memorable black men and women seemed to come to life again: Miss Henrietta Pickens, who ran a Bible school at St. Peters every summer, was one of them. Mrs. White memorized her catechisms there—"Who made you? God. What else did God make? God made everything." As she said, "we all knew that Christ was first in our lives . . . [and] we knew . . . that life was centered around the heavenly Father, and [that] we have been blessed because of it."

There was also Miss Esther Powell, her fifth-grade teacher at West Street School. Miss Powell taught her a poem that she has not forgotten to this day. She recited the poem's first lines in her interview—"A summer's day, I lost my way and wandered through the hills afar, the hours fled, and the daylight sped, and in the heavens there gleamed a star. . . ." She remembered, too, how Miss Powell and two other teachers, Mrs. Houston and Miss Eva Adams, took crepe paper and made bumblebee outfits and taught them dances. She also spoke fondly of Dr. Lula Disosway, a white woman, a pioneering physician at Good Shepherd Hospital, the city's black hospital, who, she remembered, "took care of every baby coming in this world." She also admired two midwives, Misses Mary Strong and Ada West. "It was a community that loved each other and loved the children of each other," she emphasized.

I marveled at how Mrs. White had held onto the smallest, most ordinary details of her childhood. She described how her family always sang and prayed before supper. She remembered how she was queen of J. T. Barber School when she was in eighth grade because she and her girlfriends had raised the most money in the school's fundraising drive, and how she, Thelma Staton, and Ollie Simmons wore big cowboy hats and rode on a truck in the school parade. She also recalled one night when she and her mother were sitting in the balcony at St. Peter's watching another class's high school graduation, she looked down at one of the graduates, Lee Alphonso White, and told her mother, "I'm going to marry that man." They have now been married for fifty years. She also recounted how much her life changed when her father died unexpectedly when she was in the ninth grade, and her mother died only a few years later. In her words, "I began to take on family when I was seventeen, eighteen, and nineteen and make sure that they were fed and clothed and clean, because everything had turned."

"Everything had turned."—I thought about those words long after I finished listening to Mrs. White's interview. When she talked with Shirley Guion, she did not really say anything more about how her parents' premature deaths shaped her life, or what it was like struggling at that age to take care of herself and her younger siblings. But after she had described so fully the happiness and richness of her early years on Bern Street, those few words said a lot. *Everything had turned*. All of the interviews to which I listened were similar in that way. You could read a lot into the few words that they did say about life's hurts and disappointments—words such as *polio*, *the great fire*, *whites only*, *the back of the bus*, *riots*, and *broken glass*—but they did not dwell on such things.

Instead, these African American elders seemed to be taking a lesson from their own childhoods, when their parents, teachers, preachers, and neighbors worked so hard to insulate them from the harshest edges of life in the Jim Crow South and to envelop them, to borrow Mrs. White's words, in "a community that loved each other and loved the children of each other." Miss Dorcas Carter's mother was the same way with her after the fire of '22. These African Americans raised in the Age of Segregation could have talked to no end about loss, injustice, and the evils of the world, but when this project's volunteers knocked on their doors and came into their homes and asked them about Craven County's African American history, they wanted them to know, above all, about that community, and they wanted them to know about that love.



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