Events and Deadlines

**Large Grants**
For projects beginning after **July 15** and **December 15**
- Draft proposals are due **March 20** and **August 20**
- Final proposals are due **April 20** and **September 20**

**Mini-Grants**
Mini-grant applications must arrive at the Humanities Council office by the **first day of the month** to be considered for funding within the same calendar month.

**Planning Grants**
There is **no deadline** for a planning grant.

**Road Scholars**
Road Scholars applications must be made at least **four weeks** in advance of the requested program.

**Let’s Talk About It**
Let’s Talk About It grant applications are due at least **six weeks** prior to the start date of a series.

**Council Board Meetings**
- **November 14, 2008**
- **February 20–21, 2009**
- **June 12, 2009**

**New Board Member Nominations**
Nominations for new Council Board members must arrive in the Council office by **April 15, 2009**.

**Linda Flowers Literary Award**
Entries must be postmarked by **August 15, 2009**.

**Teachers Institute**
- **October 24–25, 2008**, Reading Textiles: Narrative and Art seminar, Charlotte
- **June 21–27, 2009**, summer seminar, Chapel Hill
Information for other TI seminars will be available in **January 2009**.

**John Tyler Caldwell Award for the Humanities**
**October 23, 2008**, Stewart Theatre, NCSU, Raleigh, NC
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The 2007 Caldwell Lecture in the Humanities
Delivered by Tom Lambeth, October 19, 2007, at the Reynolda House Museum of American Art on the Occasion of Honoring Caldwell Laureate Emily Herring Wilson

OUR HONOREE TONIGHT, just like my mother, came to North Carolina from Georgia. Indeed they came here — some years apart — from two Georgia towns separated by only one county and 48 miles of highway.

I am glad my mother came to North Carolina, although I must tell you she always identified herself as a Georgian. If she had not come, I might not be here tonight. I might not be in North Carolina. Indeed, I might not be anywhere.

I am surely glad that Emily [Herring Wilson] came. On the letterhead of the North Carolina Humanities Council and explicit or implicit in much of the work it supports, one reads “Many Stories, One People.” Emily’s career since she came to this blessed Tar Heel land is marked by her many efforts to help people tell their stories, and out of that she has helped to tell the story of North Carolina. She has worked hard to make us one people both freed and empowered by the telling of many stories.

So, what is the North Carolina story? Why is it worth telling? What does its telling say about the kind of people we are? How does our story fit into our national story?

Some years ago a lady of some vintage showed up to vote in Rockingham County. While standing in line, she asked those around her if they knew what the North Carolina state motto was and what it meant. One or two replied, “To Be Rather than to Seem.” One might even have known the Latin Esse Quam Videri. Yet, it was her translation that is remembered decades later:

“It means,” she declared, “stand for something in North Carolina.”

The North Carolina Humanities Council stands for something in North Carolina — for important things, for things that go to the very marrow of our being as a state. Tonight, by our choice of recipient for the Caldwell Award, we confirm both the value of the award and the value of the Council. Yet as important as the statement we make tonight is, it is what the Council does throughout the year that is the best measure of how well we uphold the standard of that Rockingham County lady.

If the Council did not exist and we were true to our heritage as Tar Heels, we would need to go out tonight and create it. In that event I would turn for our marching orders not to the inspiration of the scriptures (although they are an important and inspiring source for a discussion of the humanities and of what it means to stand for something).

Instead I would turn to the words of a North Carolina journalist, an English explorer, and a Pennsylvania founding father. What all of them wrote and how the years have embraced their words speak to the purpose of the Council. For in the main what we are about as a public body supported in part by taxpayer money is determining whether we as North Carolinians and we as
Americans will live up to our promise and the promises of our past.

Now, to my eloquent trio.

The journalist is the late Jonathan Daniels who decades ago wrote of North Carolina the following:

The State, good, beautiful, varied, is a long way from perfection; but more than any other State in the old America, it is as it was in the beginning — with the same high hope in it, the same free people and the will to possess the same free chance. Other states possess the houses, the capitals, the preserved places, the restored buildings but the North Carolina continuity is of peoples, not of buildings, of the pioneer possibility of equality and comradeship in equality. That belief in that possibility is more than anything I know the mark of North Carolina.

The English explorer is Ralph Lane who in September some four hundred twenty two years ago, wrote in the first letter written in the English language from the New World to the old, the following:

Since Sir Richard Grenville’s departure from us...we have discovered the mainland to be the goodliest land under the cope of heaven.

And finally the words of Gouverneur Morris of Pennsylvania who was successful in taking the words in the original draft of the “Preamble” to the United States Constitution — which were “we the delegates of the sovereign states of Delaware, Georgia,...”— and substituting for them the words that are there today: “We the people.”

Three sets of words: a belief in “the pioneer possibility of equality”; “the goodliest land under the cope of heaven”; “We the people.”

When Daniels wrote those words, all North Carolinians did not share the same pioneer possibility of equality; it was a possibility deferred. And when the founders settled upon “We the people,” “We” was clearly only some of the people — it was, essentially, “We” the white males and not all of them. And the “goodliest land” spoke of a geography, not a people.

Yet over the years, North Carolina has moved towards the expansion of those pioneer possibilities; the nation and North Carolina have come close to making “We the people” all of the people; and we in North Carolina have done much to create out of that 16th-century description of the land and water and climate a new notion of what we could as a state become for all of our people.

The humanities embrace history and insist that we have respect for the truths of history. The story of North Carolina is not always the story I would wish it to have been or to be. Walter Hines Page, who surely loved his native state, wrote once that “there must be somewhere in America where people dream and dream and sleep and sleep and it might as well be North Carolina,” and at least one respected historian has described us as a “Rip Van Winkle state.”

The power of the humanities to help us build understanding and community is not just when the subject is easy. The recent re-examination of the legacy of Charles Brantley Aycock seems to me to offer a classic opportunity for the humanities. Those who are the heirs of the victims of the racism which characterized the campaign that brought Governor Aycock to office have confronted us with the need to look deep into the life of a hero of the past. I would want us to look not only at the travesty of the 1898 race riots and the KKK-like campaign of Aycock’s party, but to consider as well that he was the leader who risked his career to insist that education funds must go to black as well as white children.

Indeed the humanities can force us to examine Aycock’s rise to office against his own description of the role of the leader as that of “speaking the rightful word and doing the generous act.” If the humanities insist that we seek truth through

Tom Lambeth

NOTED FOR HIS LEADERSHIP in politics, philanthropy, and service, Tom Lambeth is a UNC graduate and native of Clayton, NC. Lambeth helped elect Terry Sanford governor and then worked as one of the youngest principle advisors to a governor in the nation. After serving on Congressman Richardson Preyer’s staff, Lambeth campaigned in North Carolina for gubernatorial succession. In 1978, Lambeth became Executive Director of the Z. Smith Reynolds Foundation.

Lambeth continues to serve North Carolina as chair of the NC Rural Center and as a member of the NC Community Colleges Foundation, the Hunt Institute for Educational Leadership, the UNC School of Social Work, and the North Carolina Humanities Council.
such examinations, we can perhaps define the heroic for future generations, and we might even get folks to pay attention to North Carolina history. The humanities can help us examine not only where we have been but how far we have come.

My father was the first graduate of his rural Guilford County high school to go to the state’s university, and there his life and mine were forever influenced by a bantam-weight ex-Marine history professor named Frank Porter Graham, and much of my outlook has been the result of serving Terry Sanford and Rich Preyer. Yet one of the great electoral successes of our state is Jesse Helms. The story of North Carolina is in large part a tug between the different brands of leadership those men represent.

In that contest we are usually identified as a conservative state — a perfectly respectable designation. Yet we are a conservative state that would not join the union without a promise of a Bill of Rights; that first voted not to leave the Union and only did so when it became a choice of leaving or fighting our neighbors; we are a conservative state which created the first public university, the first state symphony orchestra, the first state museum of art, and the first state school of the performing arts. Perhaps Zeb Vance had it right when he described us not as conservative but as a “state of sober second thought.”

As the Council encourages us to examine the paradox of our state, it is important that we are a public body, that we are funded in part by all the people of North Carolina, that we are “We the people.”

I do not believe that such a public trust can be fulfilled by a commitment to the humanities that is a call only to contemplation or preservation or celebration — although all of those are worthy pursuits. If our work at times gives voice to those who suffer from the injustices of the past or the inequities of the present, we cannot consider our work a success if the victims of such failures of our democracy continue to suffer. If we tell the story of children in rural North Carolina who still play among raw sewage, our purpose has not been fully served if the sewage remains.

I believe that the “public humanities” are a call to action. It is okay if they are unsafe. The humanities are not just celebrated or encouraged or displayed. They are lived.

Just outside this room, an exhibition celebrates the story of the flight of Zachary Smith Reynolds from England to China in 1931 and 1932. The tragedy of his death 75 years ago has been noted in recent weeks. One of the fictionalized accounts of that event was a movie Written on the Wind with a score that became a popular song. That song tells of “dreams we’ve thrown away.” It is in the best of North Carolina traditions that the dreams of none of our citizens should be thrown away. To throw away the dreams is to throw away the people.

What I want us to say through the humanities in North Carolina is not that we are all of one mind just as we are not of one religion or race or political affiliation. We have, as we declare, many stories; but we are one people, and that surely means the one people are all of the people.
We can perhaps agree on something while respecting our diversity. We can agree that to be great we must also be good.

Finally, in a year when our nation and our state confront the challenges of both a war and a national election, the humanities might remind us that we are a nation in large part created by scholars named Franklin, Jefferson, Rush, and Madison. In a time when there will be an inevitable clash of ideas, we might remember that it was the idea of liberty that inspired them. Osama Bin Laden made one bad calculation in his evil design. He thought that buildings like the Pentagon, the Twin Towers, and the Capitol were the symbols of our democracy and that bringing them down would destroy us. Yet the idea was here long before the buildings and will be here long after the symbols are gone.

In the horror just after 9/11 at a gathering in another place in North Carolina, one of the great riches of our state and a great friend of the humanities, Betty McCain, told the story of Sir Richard Shirley, who in England centuries ago built a cathedral in a time of pestilence and war. Many of those around him were outraged at such an act. Yet the words that you would find tonight engraved on the wall of that great church should inspire all of us. They read, “In the worst of times, do the best of things.”

The Humanities Council is about letting people in North Carolina stand for something in their own places, in their own times, through their own dreams; it is about our working together — even in the worst of times — to do the best of things. It is about our being as good as we are great.

The John Tyler Caldwell Award for the Humanities, the Council’s highest honor, has been presented annually since its inauguration in 1990. Named for its first recipient, the late Dr. John Tyler Caldwell, former chancellor of North Carolina State University from 1959–1975 and a founding member of the Council, the award pays tribute to individuals whose life and work illuminate one or more of the multiple dimensions of human life where the humanities come into play: civic, personal, intellectual, and moral.

1990 - John Tyler Caldwell†
1991 - John Hope Franklin
1992 - Doris Waugh Betts
1993 - Samuel Talmadge Ragan†
1994 - Anne Firor Scott
1995 - John Marsden Ehle
1996 - William W. Finlator†
1997 - Charles Bishop Kuralt†
1998 - Dorothy Spruill Redford
1999 - William C. Friday
2000 - Thomas J. Lassiter, Jr.†
2001 - Houston Gwynne (H.G.) Jones
2002 - Reynolds Price
2003 - Wilma Dykeman & Hugh Morton†
2004 - Mary Duke Biddle Trent Semans
2005 - Louis D. Rubin, Jr.
2006 - Benjamin Eagles Fountain, Jr.
2007 - Emily Herring Wilson
†deceased

Dr. Walt Wolfram, William C. Friday Distinguished Professor of English Linguistics, North Carolina State University

The North Carolina Humanities Council board has chosen pioneering sociolinguist Walt Wolfram as the recipient of the 2008 John Tyler Caldwell Award, one of the state’s oldest and most prestigious public humanities honors. The award ceremony is scheduled for Thursday, October 23, at 7 p.m. in the Stewart Theatre of North Carolina State University in Raleigh, NC. Wolfram will premier The Carolina Brogue, one of the newest films produced by the North Carolina Language and Life Project. Chancellor James L. Oblinger will offer welcoming remarks, and President William C. Friday will deliver the annual Caldwell Lecture in the Humanities. The event is free and open to the public. For more information, contact Donovan McKnight at (336) 334-4770 or dmcknight@nchumanities.org.
“HERE AT the water’s edge, where the land meets the sea with marsh and shoal, sandy beaches and muddy bottom, is where life begins for all coastal people,” writes Karen Willis Amspacher, a Down East native. Even now, the area still bears a resemblance to the New World as it first appeared to the ancestors of the families who live there today. The inseparable connection to the water makes it a “different world,” as one fisherman says.

Atlantic, perched on the landward side of the shallow waters of Core Sound near the very northeastern tip of Carteret County, is such a world. Yet, in many respects, Atlantic is like any other small community in North Carolina. People here are churchgoers, they attend college, they join the armed forces. They are Tar Heels and Americans linked in the larger web of allegiances that bind us together as a state and nation.

As you enter town on the main drive, you will see a Red & White, a chain grocery store being a necessity even among the independent fishermen of the town. You’ll also find the Atlantic Missionary Baptist Church across from the cemetery and the United Methodist Church just up the road from the elementary school.

The sign at the edge of this town, however, declares its difference: “Atlantic — Living from the Sea.” Between the community’s name and its motto, the designer has placed the image of a boat’s wheel to graphically reinforce the town’s identity. Living from (and with) the sea means fishing, and fishing is at the core of Atlantic’s self-definition. As fisherman Buster Salter says of his Atlantic forebears, “They were fishermen. That’s what we’ve done all our lives here, our fathers and grandfathers and their fathers before them.”

The fishing life is a harsh one, full of tedious hours of hands-on labor and frequent disappointment. But fishermen are known for their native optimism. For most of them, there will always be another day, another season, another year. And even when nets were half-full, they lived a life that was so rich in the sights and sounds and smells of the sea that they wouldn’t willingly trade it for a desk job and a steady salary.

“That’s the thing that most people don’t understand about fishermen; they’re free spirits,” says J. M. Brown of Marshallberg, another Core Sound community well-known for its fishing and boatbuilding traditions. “That’s what my daddy said. He’d say, ‘I don’t have one hour that’s for sale.’ He didn’t think much of having to work at a job where he had to be in at 8 o’clock.”

Fishermen are fierce competitors, but they also recognize that they are ultimately brothers engaged in a life of common purpose and shared hardships. Often, that link is more important than a day’s success. “I’ve seen a lot of people throw down a day’s work to give somebody a hand working on an engine or a net or towing somebody back in,” Jonathan Robinson of Atlantic says. “I don’t think they do that on Wall Street.”

In many small towns, the most important public buildings aside from the school and the churches are the court house and the municipal building. In Atlantic, the most important public places have traditionally
been the harbor and the fish house. If there’s a beating heart to this changing community, it throbs at Atlantic Harbor where the white fishing boats are tied up in a long row, bows pointed out, ready to embark. One can still come here at 3 a.m. and watch the long-haul workboats head out of the harbor, bright lights stabbing the darkness, sea birds providing a noisy accompaniment as the boats work the long passage up Core Sound toward Ocracoke. You can see the pound netters, the crabbers, the shrimpers and the oystermen depart, tying up in the evening after a long day or night on the water, engines finally falling silent for the first time in hours.

A returning fisherman invariably heads to the fish house. The fish house is where the fishermen sell their catch and buy their fuel and ice. It’s the fisherman’s indispensable connection to the larger world.

ABOUT THE AUTHORS

In late winter 2008, the North Carolina Humanities Council, with additional support from the North Caroliniana Society, cosponsored “The Workboats of Core Sound Symposium and Photography Exhibit” at the Core Sound Waterfowl Museum and Heritage Center on Harkers Island in Carteret County. The exhibit was based on photographs taken over a period of twenty years by Lawrence S. Earley, scholar and former editor of *Wildlife in North Carolina* magazine and author of the award-winning *Looking for Longleaf: The Fall and Rise of an American Forest* (2001). In addition to photography, Earley contributed material from thirty interviews with local residents and fisherman.

The symposium, “A Day-Long Celebration of Down East Boats & the Men Who Work Them,” featured remarks by museum Executive Director Karen Willis Amspacher, a life-long resident of Harkers Island, a descendant of fishermen and boatbuilders. Presentations included a panel discussion by fishermen Danny Mason, Jonathan Robinson, John “Buster” Salter, and Bradley Styron. As the exhibit, the symposium, and this issue of *Crossroads* show, the boats provide an entry point into a discussion for this community about its past, the changing present, and the unclear future.
of commerce. Until recently, there were two fish houses in Atlantic, Luther Smith & Sons behind the Baptist Church, and Clayton Fulcher Seafood Co. just up the shore. At one time, they would have been the busiest places in the community no matter what the season, especially when a runboat docked, iced fish brimming from its holds. Men and women from the community gathered around the conveyor belt and sorted by size and species whatever came ashore that day (or night) — fish, clams, shrimp, blue crabs. Old-timers dropped in for a while to feel the excitement again, measuring the catch of the day against the catches of their memories, gauging a fisherman’s reputation at the same time.

In a fishing village like Atlantic, these community rhythms governed the lives of all the people, young and old, as basic as the pulse of blood running through their veins. Children played their parts in this common enterprise. Boys were expected to become fishermen and they took their lessons early, in a boat or a fish house. Fisherman Buster Salter remembers that “from the time I was a little boy I used to go to the [Outer] Banks with my grandfather who clammed over there, and I used to go with him in the summer months when I wasn’t going to school. From the time I was six years old, he would go over there clamping into a dory skiff and I would go with him. Me and my cousin.”

Girls were expected to join in this world of fishing-related work, too. When her father started making nets as a business, recalls net maker Heidi Harris Roberts, “He used to get us kids to come out here and work and help him while we went to school. We all worked in the net shop.” The girls would marry fishermen as had their mothers and grandmothers before them, and their families would settle into a familiar life. In a fishing community, things were expected to stay the same.

The closing of Clayton Fulcher Seafood in February 2007 was like a door slamming shut on the past, an acknowledgment that things would not remain the same, that they were changing beyond recall. The fish house had been a mainstay in Atlantic for more than 70 years, a seat of political power Down East when Clayton Fulcher, Jr., was alive, but it could no longer function in the new world that had come to pass in which fish populations have been dwindling for the last decade and belief in the future of commercial fishing has dimmed.

Clayton Fulcher, Sr., started his fish house in the 1930s and it flourished for decades after that. He began with six or seven boats that picked up the catch from crews, buying from fifteen different locations and sending boats to Ocracoke and Hatteras. Business was peaking by the late 1970s and there were seventeen or eighteen fish houses in the area including Fulcher’s. By the mid 1980s, the Fulcher fish house employed as many as 50 workers.

Fully one third of all North Carolina’s fish houses have locked their doors since 2000. In 2007, Fulcher’s had only three employees. “It tears me up,” says Ann Fulcher, former co-owner of the fish house with her husband Harry Michael and his brother Tommy. “My grandchildren will never know this life. They’ll never see the fishing boats come in or play with the fish and see the process from the beginning to the end.”

“I hate this,” adds Clayton Fulcher, III. “I have been here my whole life, but the fish house can’t survive because we don’t have enough fishermen.”

How did this happen? It’s a complex question with few clear answers. Fish catches have declined over the past decade; and to protect the fish populations, state and federal regulators have placed increasingly restrictive limits on the harvests of many commercial fish species, which has greatly hampered fishermen. Fishermen point to other factors in the disappearance of fish: increased water pollution from booming residential developments along the coast, devastating hurricanes that struck the region in 1999 and 2003, an imbalance of fish populations caused by the restrictions, and even climate warming.

More recently, imported fish from Asian and South American fish farms...
are being sold at prices so cheap the native wild-caught fish are at a price disadvantage. And the price of diesel fuel has risen inexorably and catastrophically. In 2006, shrimpers were complaining, “You can’t make money on a dollar and a quarter [paid for a pound of] shrimp and $2.25 [for a gallon of] fuel.” In 2008, with fuel prices hovering around $5 a gallon, the complaint seemed merely quaint.

Real estate speculators have roamed coastal communities offering outlandish prices for waterfront properties that they can resell for even higher prices to retirees seeking a place by the water. As a result, many fishing communities are in the midst of profound changes.

“Ultimately, what is even more significant is the change that will occur to the social fabric of the village,” says Capt. Ernie Foster of Hatteras, a sister fishing community turned resort. “A village is not barren rental structures, but, rather, a village consists of the people who live there, people who have homes, families, jobs and businesses. They are people who belong to churches, volunteer fire departments, and civic associations. They are also people with roots, people who are interconnected to each other in ways both large and small.”

The Western writer Wallace Stegner described a community as a place where people were born, lived, and died over more than a generation. Then it was truly a community. A community shapes people through its unique culture, he said, and its culture is created by the people who lived there. Atlantic was once such a place and it is still such a place, but its character and that of many other fishing villages along the North Carolina coast are changing fast. What it will become is not yet evident.

Down East fishermen employ many different methods to catch the wide diversity of fish available. One particular process is long-haul fishing. Fisherman Jonathan Robinson describes this arduous work.

Typically a haul rig is comprised of two boats. We use net skids on each boat and three men on a boat. There are four nets on each side, and the nets from each boat are tied together and towed, usually covering an area of about a square mile. It’s more to corral the fish — we don’t gill them. We kind of corral the fish. The process of taking them out takes about two-and-a-half, three hours taking the nets up. We just encircle the fish and keep making the enclosure smaller until we get to a point where we can bail the fish up on the boat. It’s an interesting process. It’s primitive — it dates back to when they first started putting power on boats. I’m sure they had gill nets and discovered that by pulling the ends around that they could cover more bottom and catch more fish. And then naturally, two fellows got together and tied their nets together and worked in unison. It’s a gear that has limitations. You can’t go out and set it randomly, you have to be in close proximity to shallow water or shoals. Usually you can only cover about a mile and it takes from three to six hours to pull and then two or three hours to get the nets back. It’s restrictive, very restrictive where you can use one. You usually go where you’ve historically landed fish under certain weather conditions and certain times of the year and you fish those places.

Technically you start from two to five a.m., depending on how far and the time required to run to specific fishing grounds. Sometimes it’s late in the evening when you get home if you make day trips. Of course early when I first started fishing, we spent a lot of time away from the island. We’d leave on the weekends, on Sunday afternoon, and most times return on Friday night.
**DOWN EAST** is that string of communities that follow along and near Highway 70 and then onto Highway 12 where you reach the “big water” of Pamlico Sound. It begins with Bettie, then Otway, and turning south takes you through Straits, Harkers Island, back through Gloucester and Marshallberg before heading northeast through Smyrna, Williston, Davis, Stacy, Sea Level, Atlantic, and Cedar Island.

Down East is thirteen communities of men born to be fishermen, boatbuilders, decoy carvers, hunting guides and of women born to be all those things if needed and everything else — mothers, community leaders, teachers, storekeepers, fish house workers, doctors, nurses, preachers. Traditionally, women have been the backbone of these communities while the men fished, and that continues today. Here, there are no such things as rights without responsibilities and here everyone has a responsibility — to God, family, one another.

“But, change is a-coming.”
We hear that a lot Down East these days. We know it, we see it, we feel it. Every day a new name appears in our community, a new home, a new neighbor. Property values are rising much quicker than local folks’ checkbooks can handle. People are worried about taxes, getting to the water, where to tie their boats, keeping community schools, where and how their children are going to survive in this new economy.

Yes, Down East Carteret County is a beautiful, natural, and, until recent years, isolated and unspoiled landscape that had already survived all kinds of change including hurricanes, a world war, roads and bridges. But those changes came at a pace and in a way that local people could still hold onto their homes, their communities, while maintaining a respect for the past and hope for their future and their heritage.

Regardless of what economic development reports may tell or not tell, commercial fishing remains the mainstay of Down East’s heritage, the backdrop for its landscape, a shared bond among Down East people.

When this industry is threatened, we all fear together for what this means for the fishermen, their families, and the communities they serve.

It is more than a livelihood that is at risk. It is what this way of life represents — the tradition, the character that has been instilled in each generation to work the water. It is the underlying and deep-rooted sense of independence and self-reliance that fishermen are made of that we hold dear, that reaffirms our heritage, holds us together as a community, and gives us hope for an uncertain future.

Now, as a people we face a future in a place we locals do not recognize, cannot afford, and feel helpless in warding-off. First one bulldozer at the time and now in 10-, 20-, up to 90-acre tracts, marshland is turned into subdivisions that empty into productive rivers, creeks, and sounds. Fishermen and their families are wondering what this will do to the waters they depend on for their livelihood, their mortgages, their groceries, their children’s education, their tomorrow.
Jonathan Robinson: Fisherman and Community Leader

Interview with Jonathan Robinson, Core Sound Waterfowl Museum’s Oral History Collection

When Jonathan Robinson speaks of commercial fishing, it is not only about something he has learned. It is about something he has lived. The son of a commercial fishing family in the community of Atlantic, Robinson is a college graduate, former legislator in the NC House of Representatives, and currently a county commissioner for the Down East area of Carteret County.

Most proudly though, Robinson is a long-haul fisherman on Core Sound, part of the shared fishing grounds of North Carolina’s watermen. He is one of the fishermen who has roots generations deep in the shallow waters where he has worked his entire life. Robinson’s words speak to the deeper meaning of commercial fishing, its place in history, its connection to the people and this place, their hopes — and fears — for the future.

**WE’RE ALL** kind of willing to share with each other. Maybe that comes from living in a sense of community or being out on the water, the vastness of the water. You’re dependent on one another. I’ve found that most of the people who’ve fished for a living will always readily share any information they have. Anything I’ve ever learned about fishing I learned it from a fellow fisherman who willingly shared it with me. I think there’s a camaraderie in the fisheries that doesn’t exist in some industries.

Today there’s more and more demand on our coastal resources. There’s a certain appeal about living along the water and magnetism about the shore that draws people here. One of the biggest threats, I think, that those involved in the fisheries face will be the loss of access to the water front. We need some immediate — not only long-term — but immediate and short-term efforts by the government and economic developers to ensure access not only for the fishermen, but for the public along our waterways.

Our founding fathers held our waterways as resources. I’ve had to live under the umbrella of the public trust doctrine: that these resources belong to all the citizens of the state. Along that same line and under that same thought process, if the waterways belong to the public then we need to protect the public’s access to them. And that includes commercial access.

The lingering question of the tidemen of North Carolina is: Is there going to be a place here for us? Many of us see the tidewater becoming a playground for the rich and we feel threatened by that. It’s a real threat because we’re all struggling here to survive in trades that have been passed down to us by our fathers and have served our communities. Part of our character has been to welcome people here. I always thought it was a virtue, but it seems like it has become a liability.

Fishermen Jonathan Robinson (left) and Daryl Styron (right) sort fish at Quality Seafood on Cedar Island. Quality Seafood (owned and operated by Bradley Styron) is one of the few fishhouses in Carteret County that works year round. Photo by Susan Mason.
Core Sound’s shallow waters invite a remarkably diverse fleet of workboats, large and small. These are sheltered in North Harbor at Davis, NC. Photo by Lawrence S. Earley.

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**Glossary of Down East Terms**

**Lawrence S. Earley**

**Dory skiff.** A small, open boat; a skiff.

**Fish house.** An establishment that buys fish from fishermen and then resells them to fish dealers and other buyers. The fish house often provides ice to the fishermen and docking facilities and in some cases sends “buy boats” or “run boats” to offload a catch directly from the fisherman.

**Fisheries.** The term is used variously to refer to areas where certain fish populations are harvested and to the fishing effort itself. Thus, “shrimp fishery” can refer both to the inshore waters where shrimp are caught and to the shrimp fishing industry.

**Gill nets, gill-net fishing.** Stretched across a body of water, gill nets can entrap fish when they try to pass through the net’s meshes. Fish bigger than the opening of the mesh cannot move forward, and when they try to move backward to escape, they are caught by the gills.

**Grading.** A catch is graded by size or weight in the fish house or fish market.

**Long-haul fishing (long-hauling, long-haulers).** A form of haul-seining in which two workboats haul linked nets of different sized meshes between them. They head toward shallower waters where the boats crisscross, creating a wide loop that is gradually tightened as the nets are pulled out of the water. In the final stages, the fish are corralled in a small enclosure and are bailed out into a larger boat (called a “run boat” or “buy boat” sent by the fish house). Long-haulers fish for spot, trout, flounder, and other species.

**N.C. Dept. of Marine Fisheries.** The DMF is the state agency entrusted with the stewardship of the state’s marine and estuarine resources. In essence, DMF establishes management plans for specific fish populations that include setting size limits of fish and the length of seasons when commercial and recreational fishing can be done. Its authority extends throughout the state’s coastal waters up to three miles offshore.

**Net skiff.** A skiff in the long-hauling operation that carries the nets. The fishermen set out their nets from the skiffs.

**NOAA.** The National Oceanic and Atmospheric Administration is a federal agency under the U.S. Department of Commerce. Its mission is to understand and predict changes in Earth’s environment and conserve and manage coastal and marine resources to meet the nation’s economic, social, and environmental needs.

**Public Trust Doctrine.** The doctrine states that nations manage natural resources for the benefit of their citizens and that private owners cannot deprive the public of access to the resources that belong to everyone. The public trust doctrine originated in Roman law, entered English common law, and has become an important part of American law.

**Shoals.** Shallow places in a body of water formed by shifting sand.

**Trawler.** A workboat that pulls a fishing net behind it at a specified depth for specific kinds of fish. Trawlers can be large or small, depending on where they fish. In the shallow waters of Core Sound, most trawlers are smaller boats that fish for shrimp.

**Workboat.** Any kind of boat used for commercial fishing purposes. Generally the term refers to boats of 40 feet in length and greater, but it can also refer to skiffs.
Confessions of an Accidental Documentarian
Lawrence S. Earley

TWO FISHING BOATS. One is secured to the dock while a second approaches. I took this photograph in 1985 while exploring the fishing villages on the peninsula northeast of Beaufort, North Carolina, an area known as “Down East.” It’s an artless photo, with little in its composition or lighting to distinguish it. In fact, I never bothered to print it until 2004 when I was asked to show some of my workboat photographs at the Core Sound Waterfowl Museum on Harkers Island, North Carolina. I titled it “Workboats, Core Sound, 1985.”

During the festival, I noticed that a few men had stopped in front of “Workboats, Core Sound, 1985” and studied it intently. One of them told me that he had worked on one of the vessels; it was a boat he knew well. Another said that his father owned the boat on the right, which was called the Wasted Wood. Two others stood in front of it, talking quietly. One of them, a boat builder by the name of Jimmy Amspacher, said he was building a model boat like the two boats in the photograph. Then, in the distinctive brogue of a Down Easter, he told me about the scene that I had photographed in 1985.

The boat on the right was the Wasted Wood, he said, although it could well have been the Nancy Ellen. The boat on the left was definitely the Linda. Both of them were built in Atlantic — he called them “Atlantic-built boats” — a fact that was evident in their styling. Because each community in the region was fairly isolated from the others before the coming of roads and bridges, communities had distinct workboat styles based on tradition and the influence of important local boat builders. Both boats in the photo were used to do a particular kind of fishing called long-haul fishing which was characteristic of Atlantic’s fishermen. The photograph had a new title now: “Wasted Wood and Linda, Atlantic, 1985.”

Jimmy Amspacher spent five minutes telling me what was in my photograph, and when he was finished, I had learned an important lesson: I was blind to the very things that made the photo interesting to the local people. To me, the photograph was an ordinary snapshot; to them, the photograph was layered with stories — historical, biographical, technological, and environmental. My “snapshot” was a portal that opened into a world with hidden depths revealing multiple human relationships. The boats that I had photographed as aesthetically pleasing parts of the landscape were so much more than that.

Many things in the photograph have changed since I took the picture twenty-three years ago. The Wasted Wood went to pieces in 1998 or 1999. The weather-beaten Linda still sits at the Luther L. Smith Seafood docks, but she is decrepit now and unused; her paint is peeling and debris is strewn over her deck. The last time I saw her, she was half sunk after the bailing pump had failed. In the 1990s, a hurricane destroyed the wooden docks in the photograph.

In March 2008, at the symposium on the “Workboats of Core Sound,” Jonathan Robinson spoke as one of the panelists. Jonathan’s opening words were mournful:

I came here today expecting to see some photographs of the old boats that Larry Earley has been taking for some time and I was looking forward to it. But as I looked at the photos I became sad. I know these boats and I know the people who worked them, and when I see them and read the words of people I know it seems that what we’re doing here today is like visiting a dying person in the hospital and trying to extract as much information from him before he passes away....

My photographs brought him face-to-face with a world that he knew and loved but that was dying. It was a fear that he and others had admitted to themselves for years; it was something they told me over and over again in my interviews. But to see it in pictures was a little like looking in the mirror in a strange light and not recognizing yourself.
Opening Windows on North Carolina’s History

Kenny Dalsheimer

Where can you go to learn about the grassroots of stock car racing or the blues heyday of 1930s Durham, NC? You may be surprised to learn that one source can offer you insight into both, North Carolina Humanities Council Road Scholar Kenny Dalsheimer, a filmmaker, producer, and media educator from Durham. Dalsheimer has worked on behalf of the Humanities Council statewide for ten years. He shares below some of his thoughts about being a Road Scholar.

Since 1999, I have been visiting libraries, museums, and community centers in counties across North Carolina to screen and talk about two of my film projects: Shine On: Richard Trice and the Bull City Blues and Go Fast, Turn Left: Voices from Orange County Speedway. My “Road Scholars” travels provide opportunities to screen my films with audiences I might otherwise never meet and who might otherwise not visit the local library or museum and to give diverse audiences opportunities to reflect on the history and themes explored in the films.

Opening a window on essential traditions and parts of North Carolina’s culture also encourages further exploration and challenges stereotypes and preconceptions about people living in our very own communities.

At many of the programs, the screenings introduce one or more audience members to unfamiliar cultures and traditions from around the state and to unfamiliar experiences, perspectives, and practices. A while back I heard from one attendee who shared, “It made the life of stockcar racing real to me.” After a screening of Shine On, one viewer wrote, “I like the focus on local history and the importance of an individual life and community.”

After each program comes my favorite part of my travels. Folks in the audience offer their own stories, their own take on the traditions and histories captured in my films. Often they contribute ideas or questions about what they heard or experienced in the film. They might make note of inconsistencies, geographic variations, or something so personal as recollections of the sweetness of childhood: “You know when I was 12 my uncle drove one of those cars too,” and “I had a chance to see his brother play the blues back in the ’50s in Fayetteville.” Questions about what has changed or what might come next lead to talk about the connections between history and change, the past and the present, economics, religion, and more. The films call up conversations about identity and community, good times and hard times, and what motivates people to do what they do.

It has been great fun and quite rewarding to be included in the “Road Scholars” program. I have met people I would never meet, visited beautiful towns I might not otherwise see, and most importantly, shared my films with the people who come out to the programs. I have experienced the themes, voices, and cultures
To receive a Road Scholars Speakers Bureau Catalog for 2007–2008, contact Carolyn Allen at callen@nchumanities.org or (336) 256-0140.

How to Sponsor a “Road Scholars” Program

ANY NONPROFIT ORGANIZATION planning a public program for an adult audience is eligible to apply for a “Road Scholars” program. All applications are subject to approval and availability of funds. Organizations may apply for three speaker appearances per year.

An application form can be obtained from the Road Scholars catalog or online from the North Carolina Humanities Council’s website at www.nchumanities.org. For assistance in planning or applying, please contact Carolyn Allen at (336) 256-0140 or callen@nchumanities.org. Applications should be received by the Humanities Council at least four weeks in advance of the desired program date.

The Humanities Council provides grant funds to pay the speaker’s honorarium and up to $100 in travel expenses to the speaker. Any travel expenses above $100 must be paid by the sponsoring organization.

Programs are designed to last 45 minutes to one hour, followed by a 15–30 minute question-and-answer and discussion period. Programs cosponsored by more than one community organization are acceptable and may even attract greater local participation.
Introducing Six New Series

Carolyn Allen

“LET’S TALK ABOUT IT” is growing. With the assistance of librarians and scholars across the state, six new book discussion series have been developed and will be available in Fall 2008. Five were created by North Carolina Humanities Council staff and the North Carolina Center for the Book. Two of these honor revered North Carolina scholars Louis and Eva Rubin. The sixth series was created by the Friends of the Lexington Library and donated to the “Let’s Talk About It” program.

**America’s Greatest Conflict: Novels of the Civil War**

In these selections, novelists use their imaginative powers to re-create the greatest upheaval in our history in a way that touches emotions and senses as much as the intellect.

- The March, E.L. Doctorow
- On the Occasion of My Last Afternoon, Kaye Gibbons
- The Killer Angels, Michael Shaara
- Enemy Women, Paulette Jiles
- Lincoln’s Dreams, Connie Willis

**Affirming Aging**

Aging in our “youth-dominated” culture has become something to dread. Happily, the characters in these books find that the past’s intrusions into the present can offer life-renewing revelations. The characters’ confrontations with memory and time recover personal histories as a surprising way to enrich the present and face the future.

- The Memory of Old Jack, Wendell Berry
- Having Our Say: The Delaney Sisters’ First 100 Years, A. Elizabeth Delaney, Sarah Delaney & Amy Hill Hearth
- Water for Elephants, Susan Gruen
- Stone Angel, Margaret Laurence
- Crossing to Safety, Wallace Stegner

**Divergent Cultures: The Middle East in Literature**

The literary landscape of the Middle East offers stories of tragedy, triumph, and perseverance.
Beyond the Battlefield: Alternative Views of War

These books examine the battlefield of the heart, the individual’s struggle through the emotional consequences of witnessing the ravages of war.

- *March*, Geraldine Brooks
- *All Quiet on the Western Front*, Erich Remarque
- *The Reader*, Bernhard Schlink
- *The Coldest War*, Jim Brady
- *The Things They Carried*, Tim O’Brien

**How to Sponsor a “Let’s Talk About It” Program**

**ANY PUBLIC LIBRARY IN THE STATE** seeking a program for an adult audience is eligible to apply for a “Let’s Talk About It” program. The librarian selects the series and decides on the dates for the program. The two-hour sessions take place at the same time and day every two weeks for nine weeks. The film and poetry series run weekly for six weeks. All applications are subject to approval and availability of funds and books. Programs are available spring and fall.

An application form can be obtained online from the North Carolina Humanities Council’s website at www.nchumanities.org. For assistance in planning or applying, please contact Carolyn Allen at (336) 256-0140 or callen@nchumanities.org. Applications should be received by the Humanities Council at least eight weeks in advance of the desired program start date.

Once the program is confirmed, the Humanities Council arranges for the books to be made available from the North Carolina Center for the Book, schedules scholars for each book, and provides grant funds to pay the scholars an honorarium.
IN LATE SPRING 2007, the North Carolina Humanities Council adopted a new tagline: **Many Stories, One People.** The words reflect the Humanities Council’s mission to support vital conversations that nurture the cultures and heritage of North Carolina. But with a population of more than nine million North Carolinians, how is it possible to lay claim to the ideal that one nonprofit organization can afford every voice a time and place and that together, all those voices can comprise a united citizenry? Such goals are for grasp not reach. The Humanities Council musters as many resources as possible to serve a set of core values that prize the interdisciplinary approach to the humanities and inclusiveness for every citizen to be in dialogue with each other, with knowledge, and with the public destiny that they themselves create.

The Council is privileged to partner with many individuals and organizations across the state. The set of facts and figures that follows in this 2007 Annual Report to the People gives some indication of the partnerships the Council forges and the varied programs it extends throughout the state. From small-town public libraries to state university campuses, from communities sharing beaches, sounds, rivers, mountains, and all that lies between, the Council meets with oral historians, local archivists, archeologists, teachers, government officials, farm workers, photographers, filmmakers, folklife researchers, and a myriad of other advocates for humanities in every guise in order to offer programs to delight and enlighten.

I invite you to take note of those who have made the Council’s work as much about fact as it is about possibility, as much about realization as it is about aspiration. Council staff and board members, project directors and scholars, legislative supporters and donors all help to make the North Carolina Humanities Council a day-to-day presence across 550 miles of vastly, beautifully various landscapes, among people whose lives are comparably as different and valuable. It is a shared labor that is documented here and one to celebrate, especially if, in Roxanne Newton’s words, the Council and its friends do indeed empower the hearts and minds of North Carolina’s many voices.

**Because of the generous support of the North Carolina Humanities Council, we were able to...stitch together a living community of hearts and minds empowered to understand our diverse and often-fragmented past and to strive for a promising united future.**

~ Roxanne Newton, Mitchell Community College

*Lilium michauxii* (Carolina Lily): North Carolina’s official state wildflower, often overlooked, thrives from the pocosins to the Blue Ridge Parkway.
Financial Overview

Listed below are the balance sheet, revenues, and expenses for the fiscal year ended October 31, 2007. The audited statement for fiscal year 2007 is available upon request. Contact Genevieve Cole, Associate Director & Director of Administration and Finance at (336) 334-4771 with any questions.

Revenues

Public Support
National Endowment for the Humanities (NEH) $ 681,324
Grants — We the People (NEH) 138,170
State 100,000
Other gifts and grants 125,744

Other Revenue
Interest income 13,661
Investment Income 57,474
Miscellaneous – –
Loss on disposal of property and equipment (191)
Total Revenue $1,116,182

Net Assets
Change in Net Assets $176,081
Net Assets: Beginning of year 736,813
Net Assets: End of year $ 912,894

Expenses

Program Services
Program Activities $ 229,215
Caldwell Program 10,754
Road Scholars 43,271
Teachers Institute 85,863
Newsletter 6,131
Crossroads 6,553
Southern Humanities Media Fund 15,000
Let’s Talk About It 14,365
We the People Conference 467
Linda Flowers Literary Award 3,965
Regrants — Restricted funds 10,000
Regrants — NEH funds 90,661
Regrants — NC funds 104,824

Supporting Services
Management and General 254,250
Fundraising 64,782

Total Expenses $940,101

2007 Revenues
NEH — 61% — $681,324
WTP — 12% — $138,170
State — 9% — $100,000
Gifts and Grants — 11% — $125,744
Other — 6% — $70,944

2007 Expenses
Annual Program Services — 56% — $621,069
Management — 22% — $254,250
Fundraising — 6% — $64,782
Restricted Funds for Ongoing Programs — 16% — $150,416

SUPPORT THE COUNCIL’S WORK BY DONATING AT WWW.NCHUMANITIES.ORG
Regrants

THE NORTH CAROLINA HUMANITIES COUNCIL awarded one planning grant, 19 mini-grants, and 25 large grants to cultural and educational organizations to conduct humanities programs in 2007. Funded groups matched the Humanities Council’s grants with in-kind and cash contributions.* The projects supported during this grant period are integral to the Humanities Council’s commitment to vital conversations that nurture the culture and heritage of North Carolina. The North Caroliniana Society also added its financial support to two Council programs.**

Planning Grants
(up to $750)

YADKIN COUNTY
$748 to the Yadkin County Historical Society, Yadkinville
The History of the Yadkin County Poorhouse ($816*)

Mini Grants
(up to $1,200)

BUNCOMBE COUNTY
$1,200 to Trust Fund of the Asheville-Buncombe Library System, Asheville
Anne Frank: Her Story, Our Story ($1,412*)

BURKE COUNTY
$1,200 to Western Piedmont Community College, Morganton
Energy: Fueling Our Future ($20,250*)

CABARRUS COUNTY
$1,200 to Concord-Granite Falls Public Library
The Memory Garden Project ($5,000*)

CUMBERLAND COUNTY
$1,060 to Caldwell Community College, Hudson
Folk Horizons, Inc., Hendersonville/Black Mountain
The Mystery of Robert E. Lee ($1,216*)

DURHAM COUNTY
$800 to St. Joseph’s Historic Foundation, Durham
Black Authors on Tour ($806*)

DAVIE COUNTY
$1,128 to Davie County Public Library, Mocksville
The Mystery of Robert E. Lee ($2,186*)

FORSYTH COUNTY
$1,200 to Wake Forest University, Winston-Salem
Visit by Poet Adam Zagajewski ($5,366*)

GUILFORD COUNTY
$911 to the North Carolina Friends Historical Society, Greensboro
Speech: How You Gonna Keep Em’ Down on the Farm? ($911*)

HENDERSON COUNTY
$600 to Folk Horizons, Inc., Hendersonville/Black Mountain
The Early Settlers of North Carolina: A Song & Story Journey ($545*)

LENOIR COUNTY
$1,200 to the Cultural Enrichment Services/UNC, Raleigh
Forgotten Roots: The World of Omar Ibn Sayyid and African Muslims in Southern African History ($6,824*)

MADISON COUNTY
$1,000 to Mars Hill College, Mars Hill
To Kill a Mockingbird through African-American Eyes ($3,150*)

NEW HANOVER COUNTY
$1,200 to the Historic Wilmington Foundation, Wilmington
Plantation at the Crossroads: Public Programs, a series of public programs organized around the history of African American slavery ($3,347*)

YADKIN COUNTY
$1,200 to the Yadkin County Historical Society, Yadkinville
Yadkin County Poorhouse ($2,470*)

YANCEY COUNTY
$1,200 to the Carolina Mountain Literary Festival, Burnsville
Roots and Wings: Carolina Mountains Literary Children’s Program ($3,235*)

Large Grants
(up to $10,000)

BERTIE COUNTY
$7,902 to Historic Hope Foundation, Inc.
Plantation at the Crossroads: Public Programs, a series of public programs organized around the history of African American slavery ($9,002*)

BUNCOMBE COUNTY
**$9,000 to Asheville’s Glad Tidings Foundation’s Together We Read, 2007, a community-wide read of Lee Smith’s On Agate Hill and associated programs across a 21-county area ($74,824*)

CARTERET COUNTY
**$9,778 to the Core Sound Waterfowl Museum, Harker’s Island
Workboats of Core Sound, a photo exhibit and symposium examining the culture and life of an eastern coastal community that had been anchored by a fishing economy and which has undergone a fundamental transformation as a result of local, state, and global changes in the economy ($13,765*)

CRAVEN AND PAMLICO COUNTRIES
$4,265 to the Neuse-Pamlico Sound Women’s Coalition Preserving the Pamlico County African American Experience, a project to document and preserve the history and heritage of Pamlico County from 1930-1965, train young adults to conduct oral history interviews of these elders, present a public program including interviewees and humanities scholars ($5,179*)

PAMLOCO COUNTY
**$9,778 to the Core Sound Waterfowl Museum, Harker’s Island
Workboats of Core Sound, a photo exhibit and symposium examining the culture and life of an eastern coastal community that had been anchored by a fishing economy and which has undergone a fundamental transformation as a result of local, state, and global changes in the economy ($13,765*)

CUMBERLAND COUNTY
$1,060 to Friends of the Cumberland County Public Library, Fayetteville
Author Visit: David Clary, author of Adopted Son ($1,415*)

DAVIE COUNTY
$1,128 to Davie County Public Library, Mocksville
The Mystery of Robert E. Lee ($2,186*)

DURHAM COUNTY
$800 to St. Joseph’s Historic Foundation, Durham
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**DURHAM COUNTY**

$9,800 to the North Carolina Folklife Institute, Durham Community Folklife Documentary Institute, a training program for citizens across the state to help them document the cultural life of their own communities ($83,380*)

$10,375 to the Durham Library Foundation

Durham Reads Together, 2007, a wide range of programs in conjunction with Durham’s second One City, One Book project ($58,487*)

$10,000 to the Durham Literacy Center

Connecting Communities through Literature, a four-week artist-in-residency program featuring New York-based hip-hop writer Sofia Quintero ($106,562*)

$10,555 to Student Action with Farm Workers, Durham Nuestras Historias/Nuestras Sueños: Our History/Our Dreams — Latino Immigrants in North Carolina, the fieldwork component of a collaboration between SAF and the Center for Documentary Studies at Duke University that documents the “stories and folklore practices of Latino migrant students and their families.” ($12,454*)

**FORSYTH COUNTY**

$8,789 to the Wake Forest Museum of Anthropology Rosedeb Sioux Exhibit and Humanities Programs and its partnership with the Guilford Native American Art Gallery to support Rosedeb Sioux — A Lakota People in Transition, “an exhibit of Lakota Sioux photographs and artifacts,” and to develop programming to support the exhibit in both Winston-Salem and Greensboro ($8,789)

**GUILFORD COUNTY**

$5,250 to the Friends of the Greensboro Public Library Elders Poetry Project, which provides opportunities for Greensboro elders to read, learn about, and write poetry in conjunction with its annual poetry festival ($28,100*)

$2,000 to the Green Hill Center for North Carolina Art Textile Monuments Exhibit, an exhibit of current North Carolina textile artists, a symposium on textile history, and a series of workshops on textile art and literature about the experience of former mill town residents ($35,636*)

**HALIFAX COUNTY**

$5,000 to Concerned Citizens of Tillery

We Shall Not Be Moved: A History of the Tillery Resettlement, Tillery, NC, to support production and distribution of its completed historical video, We Shall Not Be Moved: A History of the Tillery Resettlement, and a complementary CD of the Joyful Sound Gospel Choir of Tillery ($7,000*)

**HENDERSON COUNTY**

$2,720 to The Friends of Carl Sandburg at Connemara in Flat Rock

Carl Sandburg: Contemporary Perspectives and Criticism, a symposium held at the Blue Ridge Community College in Hendersonville to discuss recent Sandburg scholarship and Sandburg’s contributions to American culture ($5,385*)

**MECKLENBURG COUNTY**

$4,000 to International House of Metrolina, Charlotte African Identity in the 21st Century, a two-lecture series on the ways in which African identity is understood differently through three frames of reference: the experiences of African immigrants to Charlotte, African Americans, and the African Diaspora; a collaboration between the African Council of Charlotte and the Department of Africana Studies at UNCC ($4,125*)

$9,190 to the Charlotte Museum of History From Brooklyn to Biddulphville, a project examining the history and consequences of urban renewal for two of Charlotte’s traditionally African American neighborhoods ($12,903*)

$7,350 to The Light Factory, Charlotte River Docs to document the Catawba River, tell its story through imagery and narrative from the various stakeholders, expose the effects of industry on the river, address the challenge of access to the river, and reenergize activity and commitment to the river and surrounding land; a collaboration of the Light Factory with the Catawba Lands Conservancy, Catawba Riverkeepers Foundation, the York County Culture and Heritage Museums and the U.S. National Whitewater Center ($33,050*)

**MOORE COUNTY**

$5,000 to Sandhills Community College, Pinehurst Crossing the Atlantic: An Invitation to Communicate, an innovative correspondence between faculty at Sandhills Community College in Pinehurst and the Newy Institute in Northern Ireland to share cultural perspectives woven into an exhibit to be shown on both sides of the Atlantic Ocean ($38,968*)

**NEW HANOVER COUNTY**

$4,000 to Randall Library at UNC-Wilmington One Book, One Community, 2007, New Hanover County to support a series of events and discussions centered around Persepolis, Marjane Satrapi’s memoir about growing up in Iran during the Islamic Revolution ($6,746*)

**ORANGE COUNTY**

$9,300 to the Department of Music, UNC, Chapel Hill Festival on the Hill 2008 which celebrates Latin American music’s diversity, its ongoing dialogue with and contributions to the music of the country and the state ($52,790*)

$9,000 to Hidden Voices in Cedar Grove Because We Are Still Here (and Moving), a community-based project that trains teen residents to record the oral histories of their elders in two historic African American communities — Pine Knolls and Northside (Chapel Hill and Carrboro, NC) — grappling with intense pressures of development ($59,000*)

$2,500 to NC Public Radio/ \*WUNC-FM and UNC for NC Voices: Diagnosing Health Care, a comprehensive two-week series focused on the connections between health and health care. Segments ran on Morning Edition, All Things Considered, and The State of Things ($2,500*)

$9,000 to NC Public Radio/ \*WUNC-FM and UNC for NC Voices: Diagnosing Health Care, a comprehensive two-week series focused on the connections between health and health care. Segments ran on Morning Edition, All Things Considered, and The State of Things ($90,000*)

**WATAUGA COUNTY**

$4,370 to Appalachian State University, Boone Blowing Rock Historical Society for Flat Top Manor: The People and Its History, a symposium to highlight the history of the 3,500 acre estate and the people who lived there, Moses and Bertha Cone and thirty tenant families ($7,116*)

$5,000 to Appalachian State University’s Department of English, Boone Go Back and Fetch It: African American Banjo Traditions Now and Then, a documentary of 2005 Black Banjo Exhibit and Gathering, an event which placed the origins of the banjo in Africa and provided a glimpse of a new generation of African American string players ($5,000*)

Emily Herring Wilson is the North Carolina Humanities Council’s 2007 John Tyler Caldwell Laureate. “We are honored to acknowledge Emily’s life with the Caldwell Award, noted Humanities Council Board Chair Lynn Jones Ennis. “Emily is a living testament to the humanities in North Carolina and across the country.”

Following the annual Caldwell Lecture on the Humanities, presented by Tom Lambeth, former director of the Z. Smith Reynolds Foundation, Valeria Lee, of the Golden LEAF Foundation, conducted an informal conversation with Emily Wilson. The roots duole Polecreek performed as part of the ceremony.

Writer, lecturer, poet, community volunteer, and gardener, Wilson has authored and edited several books, including No One Gardens Alone: A Life of Elizabeth Lawrence (2004); Two Gardener’s: Katharine S. White and Elizabeth Lawrence — A Friendship in Letters (2002); North Carolina Women: Making History, co-authored with Margaret Supplee Smith (1999); and Hope and Dignity: Older Black Women of the South (1983). In 1999, she was awarded the Mayflower Cup for the best book of non-fiction for North Carolina Women.
The Teachers Institute

The Teachers Institute helped remind me why I am a teacher, and because of that, I continue to be one.

~ Teachers Institute Participant

THE TEACHERS INSTITUTE is a FREE, interdisciplinary professional development program for K–12 North Carolina public school teachers.

The North Carolina Humanities Council has completed a comprehensive assessment of the past ten years (1996-2006) of Teachers Institute programming. Based on evaluation information, TI now offers

- additional programming for teachers with four weekend seminars during the academic year and a week-long seminar in the summer
- options for summer seminar participants to earn graduate credit through UNC Greensboro
- grant-writing workshops for teachers to provide professional development opportunities for their own school systems

Major Impact Evaluation Results

The Teachers Institute

- is the only professional development program for teachers in the state that focuses solely on graduate-level study and academic enrichment
- addresses teacher retention issues ~ 60% cite their participation in the Teachers Institute as a major reason for remaining in education
- creates better teaching and classroom planning ~ 81% report student success with higher-order thinking skills
- prepares teachers to become resources for their own faculty ~ 90% specify ways they share Institute materials and knowledge with their colleagues
- moves teachers forward in their professional growth ~ 40% report work toward additional certifications and/or higher academic degrees

Additional Findings

Between 1996 and 2006, the Teachers Institute has reached over 600 educators in 72 NC school districts. Participating teachers have, in turn, shared resources and ideas with their colleagues and have enriched the curriculum for a vast number of students.

Teachers Institute participant Kim Locklear (Robeson Co. Schools) looks on as Lendell Wayne (Lenoir Co. Schools) shares a news article highlighting their summer seminar experience at Somerset Place in Creswell, NC. Photo by Jennifer McCollum.

Additional Findings

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Teachers Institute participant Kim Locklear (Robeson Co. Schools) looks on as Lendell Wayne (Lenoir Co. Schools) shares a news article highlighting their summer seminar experience at Somerset Place in Creswell, NC. Photo by Jennifer McCollum.

Teachers Institute participant Kim Locklear (Robeson Co. Schools) looks on as Lendell Wayne (Lenoir Co. Schools) shares a news article highlighting their summer seminar experience at Somerset Place in Creswell, NC. Photo by Jennifer McCollum.
Let’s Talk About It

LET’S TALK ABOUT IT is a library discussion series that brings scholars and community members together to explore how selected books, films, and poetry illuminate a particular theme. The book series includes nine weeks of reading and discussion held every other week and led by a new scholar each week. (*Some libraries opt for a four-book series.) The film series offers six weeks of film and discussion held weekly and led by one scholar. The poetry series offers six weeks of reading-audio/video-discussion programs that are held weekly and led by one scholar. “Let’s Talk About It” is sponsored by the North Carolina Humanities Council in cooperation with the North Carolina Center for the Book, a program of the State Library of North Carolina, Department of Cultural Resources.

ALAMANCE COUNTY
Graham Public Library, Graham
NC Reads NC: Our Poets Speak
Alamance County Public Libraries, Burlington
Tar Heel Fiction: A Second Look

BLAINE COUNTY
Bladen County Public Library, Elizabethtown
Tar Heel Fiction: Literary Perspectives on North Carolina

CABARRUS COUNTY
Cabarrus County Public Library, Concord
The Journey Inward — Women’s Autobiography

CADDY COUNTY
Friends of the Caldwell County Public Library & the Caldwell County Public Library, Lenoir
Mysteries: Clues to Who We Are

CARTERS COUNTY
Carteret County Public Library, Beaufort
Making a Living, Making a Life
Carteret County Public Library, Beaufort
Journeys across Time and Space

CASSEL COUNTY
*Caswell Friends of the Library, Inc., Yanceyville
How Folklife Crafts Our Literature, Lives, and Communities

CATAWBA COUNTY
Hickory Public Library, Hickory
How Folklife Crafts Our Literature, Lives, and Communities

CRANE COUNTY
New Bern-Craven County Public Library, New Bern
Not for Children Only

DAVIDSON COUNTY
Friends of the Lexington Library, Lexington
How Folklife Crafts Our Literature, Lives, and Communities

DAVE COUNTY
Davie County Public Library, Mocksville
A Reader’s Feast

EDGECOMBE COUNTY
Edgecombe County Memorial Library, Tarboro
Faith Differences and Different Faiths

HAYWOOD COUNTY
Friends of the Haywood County Public Library, Waynesville
Destruction or Redemption

JEFFREY COUNTY
Inedell Friends of the Library, Statesville
Tar Heel Fiction: A Second Look

MARTIN COUNTY
Martin Memorial Library, Williamson
Not for Children Only

MCDOUGALL COUNTY
Friends of McDowell County Public Library, Marion
Not for Children Only

NASH COUNTY
Braswell Memorial Library, Rocky Mount
What America Reads

ONSLIAN COUNTY
Friends of Sneads Ferry Library, Sneads Ferry
Mysteries: Clues to Who We Are

PAMLICO COUNTY
Pamlico County Library, Bayboro
Mad Women in the Attic
Pamlico County Library, Bayboro
Making a Living, Making a Life

PENDER COUNTY
Topsail Township Friends of the Library, Hampstead
Mysteries: Clues to Who We Are

PERSON COUNTY
Friends of the Person County Library, Roxboro
Journeys across Time and Place

PITT COUNTY
Sheppard Memorial Library, Greenville
Journeys across Time & Place

ROWAN COUNTY
Rowan Public Library, Salisbury
Tar Heel Fiction: A Second Look

SUFF COUNTY
Friends of the Mount Airy Public Library, Mount Airy
Not for Children Only

UNION COUNTY
Union County Public Library, Monroe
One Vision, Many Voices: Latino Literature in the U.S.

VANCE COUNTY
Friends of the Perry Library, Henderson
Tar Heel Fiction: Literary Perspectives on North Carolina

WAKE COUNTY
Cameron Village Library, Raleigh
The Way We Were, The Way We Are
Wake County Public Library, Raleigh
Twentieth-Century African American Literature

WAYNE COUNTY
Wayne County Public Library, Goldsboro
The Sixties: A Film History of America’s Decade of Crisis and Change
# Road Scholars

**THE NORTH CAROLINA HUMANITIES COUNCIL** has been offering speakers, free of charge, to public audiences since 1990. Road Scholar speakers provide stimulating and fascinating programs to cities, towns, and rural communities across the state.

This year’s new catalog features more than 50 speakers whose lectures focus on issues of history, literature, philosophy, ethics, religious studies, linguistics, jurisprudence, history and criticism of the arts, sociology, and certain aspects of social science. (Additional speakers are also listed on the Council website.) These speakers explore North Carolina in a multitude of ways: rural farm life, regional folklore, the dynamics of ethnic populations throughout the state, and the history of local traditions, to name a few. Others discuss the legacies of historical events such as the Wilmington Race Riot of 1898, the Harlem Renaissance, and the Holocaust.

<table>
<thead>
<tr>
<th>ALAMANCE COUNTY</th>
<th>Alamance Community College, Graham</th>
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<tr>
<td></td>
<td>Fabric of Hope and Resistance $700</td>
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<td>Elon University, Elon Democratic Reconsstructions of Religions and World Peace $2350</td>
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<td>ALLEGHANY COUNTY</td>
<td>Alleghany County Library, Sparta Super Scenic Motorway $1090</td>
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<td>ASHE COUNTY</td>
<td>Friends of the Ashe County Public Library, West Jefferson Still Cookin’ $650</td>
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<td>Friends of the Ashe County Public Library, West Jefferson We Have Stories $650</td>
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<td>BEAUFORT COUNTY</td>
<td>Historic Bath, Bath War Zone $850</td>
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<td>Historic Bath, Bath Entering a White Profession $300</td>
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<td>BRUNSWICK COUNTY</td>
<td>Leland Library, Leland Lost Light $810</td>
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<td>Harper Library, Southport How Shipwrecks Shaped the Destiny of the Outer Banks $895</td>
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<td>BUNCOMBE COUNTY</td>
<td>Pack Memorial Library, Asheville Witness to the Holocaust $320</td>
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<td>Skyland/S. Buncombe Library, Asheville Audacious and Fantastic $775</td>
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<td>Caswell County Historical Association, Yanceyville Trading Paths and the Contact Era in NC $765</td>
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<td>Catawba County Public Library, Hickory Sincere Forms of Flattery $600</td>
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<td>Catawba County Public Library, Newton Creating the Blue Ridge Parkway $750</td>
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<td>Cherokee County Library, Andrews Cherokee Removal $285</td>
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<td>Chataqua AVE, Andrews Long Legacies $530</td>
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<td>Chowan County Library, Edenton Discovering Elvis $424</td>
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<td>Craven County Library, New Bern Harlem Renaissance $1150</td>
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<td>Currituck County Public Library, Corolla American Popular Music $430</td>
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<td>Currituck County Public Library, Barco American Popular Music $400</td>
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<td>Corolla Friends of the Library, Corolla Lost Light $850</td>
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<td>Currin County Public Library, Barco Lost Light $875</td>
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<td>Corolla Friends of the Library, Corolla Germany’s U-85 $690</td>
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<td>Currituck County Public Library, Barco Germany’s U-85 $503</td>
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<td>Dare County Graveyard of the Atlantic Museum, Hatteras Germany’s U-85 $1450</td>
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<td>Outer Banks History Center, Manteo Virginia Dare in Fact and Fancy $700</td>
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<td>Dare County Graveyard of the Atlantic Museum, Hatteras Germany’s U-85 $1450</td>
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<td>Davidson County Community College, Mocksville Trading Paths and the Contact Era in NC $1500</td>
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<td>Davidson County Friends of the Library, Mocksville Still Cookin’ $925</td>
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<td>Durham Parks &amp; Recreation, Durham NC Way: Civil Rights and Wrongs in the 20th Century $125</td>
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<td>Durham Parks &amp; Recreation, Durham Kwanzaa $1020</td>
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<td>Durham Tech Community College, Durham Culture and Personal Experience Inform a Writer’s Work $1250</td>
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<td>Osher Lifelong Learning, Durham Sincere Forms of Flattery $525</td>
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<td>Osher Lifelong Learning, Durham What Happened to the Lost Colony $525</td>
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<td>Forsyth County Winston Salem Writers, Winston-Salem Virginia Dare in Fact and Fancy $700</td>
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<td>Franklin County Looseburg College, Looseburg Culture and Personal Experience Inform a Writer’s Work $410</td>
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<td>Gaston County Gaston County Public Library, Gastonia Virginia Dare in Fact and Fancy $1275</td>
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<td>Gaston County Public Library, Gastonia The Heart Has Reasons $510</td>
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<td>Guilford County Centenary United Methodist Church, Greensboro NC Alive $325</td>
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<td>Senior Resources of Guilford County, Greensboro Appalachian Story Quilt $325</td>
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<td>First Presbyterian Church, Greensboro Lost Light $1178</td>
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<td>Greensboro Power Squadron, Greensboro Life Along the Waterways $725</td>
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<td>Guilford Park Presbyterian Church, Greensboro Islam: History, Traditions, Practices $200</td>
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<td>Greensboro Power Squadron, Greensboro Blackboard $250</td>
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<td>First Presbyterian Church, Greensboro NC Alive $1003</td>
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<td>Senior Resources of Guilford County, Greensboro Appalachian Story Quilt $275</td>
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<td>Harnett County Campbell University Dept. of Government, Buies Creek Southern Writing as Historical Perspective $1625</td>
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<td>Campbell University Dept. of Government, Buies Creek Hard Times, Mill Workers $1073</td>
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<td>Henderson County Blue Ridge Community College, Hendersonville Discover the Gilded Age $305</td>
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<td>Blue Ridge Community College, Hendersonville Audacious and Fantastic $560</td>
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<td>Henderson County Public Library, Hendersonville Ballads of Sharyn McCrumb $925</td>
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<td>Blue Ridge Community College, Hendersonville Carolina Mountains: Writers and Travelers $350</td>
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<td>Blue Ridge Community College, Hendersonville A Confluence of Remarkable Women $300</td>
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<td>Blue Ridge Community College, Hendersonville Cherokee Ceremonial Practices in the 1800s $425</td>
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<td>Blue Ridge Community College, Hendersonville Archaeology of the Southern Appalachians $400</td>
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<td>Yadkin Valley Community College, Yadkinville How Shipwrecks Shaped the Destiny of the Outer Banks $895</td>
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<td>Mitchell Community College, Statesville Witness to the Holocaust $625</td>
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<td>Mitchell Community College, Statesville Breaking the Silence &amp; Healing the Soul $835</td>
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<td>Mitchell Community College, Statesville Building Community Through Writing $915</td>
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We are pleased to acknowledge with deep appreciation the many individuals and foundations that generously contributed to the North Carolina Humanities Council during the 2007 Calendar Year. Donors that were inadvertently omitted for 2006 in the previous issue of the North Carolina Conversations are noted as well. Support from foundations, corporate givers, organizations, and individuals is critical in funding the Humanities Council’s programs and projects throughout the state. On behalf of all the North Carolinians served, the Humanities Council thanks its generous donors.
Summer 2008

THE 2007 LINDA FLOWERS LITERARY AWARD

Susan Weinberg Vogel, Associate Professor of English and Creative Writing at Appalachian State University, was awarded the 2007 Linda Flowers Literary Award for her creative nonfiction essay “The Pick-up Line.” Vogel’s entry was among more than fifty received from across the southeast and as far away as California for the annual North Carolina Humanities Council’s writing competition. “The Pick-up Line” recounts Vogel’s experience as a foster parent savoring the relationship she has been able to maintain with her foster son and his brother, even after they have resumed life with their biological mother. “The Pick-up Line” was featured in the inaugural issue of North Carolina Conversations. In addition, Vogel received a $500 cash prize and a writer’s residency at the Weymouth Center for the Arts and Humanities in Southern Pines, NC.

IN MEMORY OF...
George E. Bair
June P. Bair
Sandy Basnare
Betty Ray McCain
Frances F. Buford
Donald Mathews & Betsy F. Buford
Betty Ray McCain
Alfred A. Dunn
Thomas A. McGowan
Wilma Dykeman
Laura Boosinger
George H. Esser
Bland & Ann Simpson
Linda Flowers
Steve Ferebee
W. G. & T. P. Sasser
Ann B. Wilgus
Stephen Lee Gaillard
Edwin B. Lee
Allison & Sarah Kinney
Debra Kuhn
John Lewis McCain, M.D.
Betty Ray McCain
James Otis Mullen & Evangeline R. Darby
William Darby & Kirsten Mullen
John Ross
Donald & Ramona Ensley
Zachary T. Smith
Tom & Donna Lambeth
Katharine E. White
Richard A. White

IN HONOR OF...
Alton Balance
Robert Anthony
Alice Smith Barkley
E. Osborne Ayscue, Jr.
Sarah E. Leak
Alice Barkley & Harlan Gradin
Al & Jo Ann Corum
Sally & Robert Buckner
Anne C. Dahle
Janie Leigh Carter
Teen Timberlake
Fred & Susan Chappell
Becky Anderson
Sue S. Phillips
Shelley Crisp
Suzan Bly
Rebekah H. Megerian
Myers, Edward, Alice Standish
Peggy Culbertson
Mattye & Marc Silverman
Mr. & Mrs. Doug Dibbert
Tom Lambeth
Lynn Jones Ennis, Helen Wolfe
Evans & Lucinda MacKethan
Chuck & Kate Green
Joel L. Fleishman & William Ivey Long
Jeanne Tannenbaum
Tristan Blake Genetta
Jean & Paul Yount
Harlan Gradin
Suzanne Pel
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Inza Walston
Georgia H. Clayton
David & Marsha Warren
Townsend Ludington
R. L. & Kay Watson
David and Nancy Jones
Willis P. Whichard
William B. Aycock
Shelley Crisp
Emily Herring Wilson
Patricia S. Clark
Ken Johnson
H. C. Jones
Betty Ray McCain
Donald Mathews & Betsy F. Buford
Lynn Wright-Kernodle
Clem & Hayes Clement

Leah Karpen
William Keesler & Barbara Presnell
Lee Kesten
Julia Kevelle
Rhonda Konig
Debra Kuhn
Dana B. Lacy
Valeria L. Lee
Peter F. Lydnes & Linda G. Wright
Tom & Diane Magnuson
Tom & Elizabeth McPherson
Miranda Monroe
Catherine E. Moore
Syd Nathans & Judith White
Ron & Kathy Oakley
Robert W. Oast, Jr.
Aligne N. Ogburn
Leland M. Park
Sylvia S. Pipan
The Riverside Church in the City of New York
Leonard W. Rogoff
The Roxboro Research Club
John L. Sanders
W. G. & T. P. Sasser
Richard & Linda Seale
Stephen & Elizabeth Simmons
David Sontag
Sheelby Stephenson
U.T. Miller Summers
Joe & Amy Thompson
William H. Towe
Tom & Karyn Traut
Michael & Sandra Wagoner
Peter F. Walker
Jeanne W. Wall
James M. Wallace
Clarence R. Walton
Clem & Helen Walton
David & Marsha Warren
Wayne County Public Library
Isabelle Webb
Anne B. Wilgus
Grace G. Wilson
Garland & Jane Young
James E. Young
Jean & Paul Yount
Vicki Yurko

Every dollar spent on a North Carolina Humanities Council program
- Ensures free public humanities programs for North Carolinians statewide
- Makes use of scholars in colleges and universities as well as lay scholars across the state
- Represents at least one or more matching dollars of in-kind support or matched spending
- Provides seed money for programs that promote community awareness, understanding, and insight
- Provides opportunities for citizens to learn and create together
- Makes knowledge about North Carolina’s culture and history available for future generations

To find out how to make a donation, visit www.nchumanities.org.
“Somerset Place: Slavery and Its Legacy”
A Teachers Institute Summer Seminar — July 13–18, 2008
Lynn Wright-Kernodle

This has been one of the most enriching and informative seminars I’ve ever attended.
~ Seminar Participant

FOR SIX very hot, very full days in July, 39 educators from eighteen North Carolina counties explored with scholars and North Carolina Humanities Council staff the history of slavery and its legacy in eastern North Carolina and the South. Using Somerset Place plantation, a state historic site in Creswell, NC, as the focus for this study, participants discussed such issues as the health care and education of the enslaved, the separation of families during the Antebellum period, and the continuing impact of this era on race, economics, and education.

Participants read five books in preparation for this summer seminar:

- The Waterman’s Song: Slavery and Freedom in Maritime North Carolina, David Cecelski
- Incidents in the Life of a Slave Girl, Harriet Jacobs
- Somerset Homecoming: Recovering a Lost Heritage, Dorothy Spruill Redford
- Blood Done Sign My Name, Timothy Tyson
- Self-Taught: African American Education in Slavery and Freedom, Heather A. Williams

Lead scholars were Dorothy Spruill Redford, Executive Director of Somerset Place and a descendant of Somerset’s enslaved people, and Heather A. Williams, an associate professor in the history department at UNC Chapel Hill. Visiting scholars were Todd Savitt, a professor of medical humanities at East Carolina University’s School of Medicine, and Tim Tyson, a senior scholar at the Center for Documentary Studies at Duke University.

In addition to classroom activities, participants learned through numerous hands-on experiences. One full day at Somerset Place, participants made baskets and candles, hand-ginned cotton, churned butter, ground corn, and cooked a meal over an open hearth. On another day, participants canoed or kayaked on the Scuppernong River with park rangers from Pettigrew State Park and saw first-hand the dark water that provided sustenance, escape, and danger for Somerset’s enslaved people. The Touring Theatre of North Carolina presented The Life and Times of Fannie Lou Hamer, a play depicting a brave woman’s struggle during the Civil Rights Movement — a catalyst for discussing the legacy of slavery.

SOMERSET FOLLOW-UP ~ Mary A. Bonnett, a participant in the Teachers Institute summer seminar and teacher at the Swannanoa Vocational Youth Detention Facility, invited North Carolina Humanities Council staff member Darrell Stover to visit her school and share with students part of the presentation he made at Somerset Place. His program included a writing workshop about poems inspired and informed by history. Bonnett reported that Stover motivated students to continue writing poetry and sparked in them a desire to explore history in a new way.
The Eastern 4H Environmental Education Conference Center located on the Albemarle Sound in nearby Columbia, NC, was the site for lodging and classroom activities. An additional fifteen teachers stayed for a Humanities Council grant-writing workshop on the Saturday morning following the summer seminar. Five teachers will seek graduate credit during the fall semester in a follow-up course to this beginning experience at Somerset.

The Teachers Institute is designed to create strong learning communities throughout the state. Participants encourage each other as they enrich their teaching and the classroom curriculum. One teacher’s description of the Somerset experience highlights this kind of enrichment:

All the aspects of the seminar — history, stories, art, music — provided a comprehensive approach which allowed us to appreciate the history of slavery and to give us the courage to stand up for justice — and to further teach our children.
~ Seminar Participant

“I Started with the People First”
Linda S. Harrelson

Harrelson is a professional development trainer with the New Hanover County Schools in Wilmington, NC.

AFTER A LINGERING breakfast and one last round of hugs and good-byes, I started my lone four-hour journey home. As I drove down the winding roads of eastern North Carolina, my mind swirled with the adventures of my week — bits of conversation, phrases from songs, scenes from the play, scholars sharing their expertise. Then, the memory of Dorothy Spruill Redford’s introductory words — “I started with the people first” — took me back to Somerset Place and the enslaved people began to come back to life. I heard the whispers, the moans, the singing as they worked day after day, year after year, under circumstances almost impossible to understand. In my mind’s eye, I saw the open fields, the remains of the canal originally dug out of the swampland, the slave quarters, and the plantation house. Then, I heard Dorothy’s voice again, “Things we value, we preserve.” I am grateful for the contributions she made to preserve Somerset and to ensure that her ancestors will be forever remembered.

“Things we value, we preserve.” I will preserve in my memory a deep understanding and respect for the enslaved people of Somerset who used their muscles, their intellect, and their inner strength to make a lasting impact on our society.

I also have a deep respect for the people who bring these summer seminars to life and appreciate the efforts of the North Carolina Humanities Council’s Teachers Institute to provide such a rich learning environment for the state’s public school educators. My days at “Somerset Place: Slavery and Its Legacy” flowed with different experiences and activities and scholars — all of which came together into one unforgettable week. While this was my first experience with the Teachers Institute, I am confident that it will not be my last. I am already looking forward to the next one.

Harrelson peels potatoes for the fish stew already cooking on the open-hearth. Photo by Donovan McKnight.
Generous Donors Provide Scholarships

TEACHERS INSTITUTE programs are free for those K-12 public school teachers who are accepted for participation. Grants from foundations, monies from the National Endowment for the Humanities “We the People” initiative, and funds from the NC General Assembly help support the Teachers Institute.

However, without gifts from individual donors, the North Carolina Humanities Council would not be able to offer these professional development opportunities to as many educators. The teachers, their colleagues, and their students benefit from the generosity of these donors.

Twelve teachers received scholarships provided by the generous gifts of individual donors. These teachers and their scholarship sponsors are listed below.

- **Alice Smith Barkley Endowed Scholar**, Nikisha S. Leak
  Language arts, Rowan Salisbury Schools — Scholarship gift from Polly and John Medlin from Winston-Salem and Sally and Bob McCoy, formerly of Winston-Salem, in honor of Alice Smith Barkley, former Executive Director of the North Carolina Humanities Council

- **Caldwell Endowed Scholar**, Lynne McNeil
  Language arts, Randolph County Schools — Scholarship gift from the North Carolina Humanities Council’s Caldwell Fund which honors one of the Council’s founding members, John Tyler Caldwell

- **Alice Smith Barkley Endowed Scholar**, Tiffany Mayo
  Media Specialist, Carteret County Schools — Scholarship gift from Polly and John Medlin from Winston-Salem and Sally and Bob McCoy, formerly of Winston-Salem, in honor of Alice Smith Barkley, former Executive Director of the North Carolina Humanities Council

- **Culbertson Scholar**, Nicole Covington
  Science teacher, Richmond County Schools — Scholarship gift from Peggy and Bob Culbertson of Charlotte

- **Bordon Scholar**, Connie Whaley
  Language arts and social studies, Wayne County Schools — Scholarship gift from Mary Martin and Ed Borden of Goldsboro

- **Levine Scholar**, Alice Mae Evans
  Science, Charlotte Mecklenburg Schools — Scholarship gift from Sandra and Leon Levine/The Levine Foundation, Charlotte

- **Caldwell Endowed Scholar**, Carl Brent Locklear
  School counselor, Robeson County Schools — Scholarship gift from the North Carolina Humanities Council’s Caldwell Fund which honors one of the Council’s founding members, John Tyler Caldwell

- **Levine Scholar**, Artarshia Lyons
  Science and social studies, Charlotte Mecklenburg Schools — Scholarship gift from Sandra and Leon Levine/The Levine Foundation, Charlotte
Seminar Offers Personal and Professional Growth

Tiffany Mayo

Mayo is a Media Specialist with the Carteret County Schools in Morehead City, NC.

I RECENTLY ATTENDED the 2008 Teachers Institute summer seminar sponsored by the North Carolina Humanities Council. As a TI alum, I was eager for an exciting journey of learning and growing. However, I was unprepared for the personal growth that I would experience.

The Teachers Institute is always enlightening. This year, I learned about Somerset Place, slavery in North Carolina, experiences of those involved in the Civil Rights Movement, and about African American culture and heritage.

Somerset was unlike any museum I have ever visited. Walking the plantation and hearing the stories of the people who lived there was riveting. Both intellectual and emotional learning occurred as my colleagues and I reenacted some of the jobs that slaves were required to do every day, such as cooking over an open hearth, weaving baskets, churning butter, and making rope. The intense heat of summer, the exhaustion of the day, the thirst in my throat, and the repetitious work — for just one day — was enough to humble me.

I was also moved by discussions with Dorothy Redford, TI lead scholar and Executive Director of Somerset, of her extraordinary work over the past thirty years to build Somerset into a place of learning through the eyes of those who lived there. I was inspired by her passion, honesty, and intellect.

The other lead scholar, Heather Williams, an associate professor of history at UNC Chapel Hill, spoke eloquently about the separation of enslaved families, making clear how much we take our own freedom for granted.

I also learned from visiting scholar Tim Tyson’s encouragement of open discussion. Discussing race with honesty can be difficult, but acknowledging my own issues with race was empowering to me.

I am so grateful to the Humanities Council, the General Assembly of North Carolina, and generous donors for providing these seminars. I consider myself a lifelong learner. The opportunity to learn and to grow is unique to the Teachers Institute.
The Smithsonian Comes to North Carolina

THE NORTH CAROLINA Humanities Council is bringing Museum on Main Street, an exciting traveling Smithsonian exhibit, to North Carolina museums and historic sites in 2010. Museum on Main Street brings together the Smithsonian Institution Traveling Exhibition Service (SITES), the Federation of State Humanities Councils, individual state humanities councils, and small rural museums in a collaborative effort to serve rural audiences. The partnership, established in 1991, was formed as a creative response to the challenges faced by rural museums to enhance their own cultural legacies.

By hosting a Smithsonian exhibition augmented by humanities programs, participating rural museums embrace new opportunities for professional training in volunteerism, philanthropy, marketing, and collections care and handling. SITES provides staff to help in exhibit management and object care.

The state humanities councils train rural organizers in program planning and proposal writing. Working with in-state scholar teams, the state humanities councils also provide resources to help museums prepare exhibition-related events for and about their communities.

Through the combined resources of SITES and state humanities councils, the program provides a lasting legacy of professional development and tools for future growth.

The Museum on Main Street exhibitions, which have traveled to nearly seven hundred towns with populations of 500 to 20,000 in more than forty states, capitalized on small town local histories. Past exhibits have included Produce for Victory: Posters on the American Home Front, 1941-1945; Barn New Harmonies

THE NEW HARMONIES: Celebrating American Roots Music exhibit invites museum visitors to listen to America's music and hear the story of freedom. It's the story of people in a New World, places they have left behind, and ideas they have brought with them. It is the story of people who were already here, but whose world is remade. The distinct cultural identities of all of these people are carried in song — both sacred and secular. Their music tracks the unique history of many peoples reshaping each other into one incredibly diverse and complex people — Americans. Their music is the roots of American music.

The music that emerges is known by names like blues, country western, folk ballads, and gospel. The sounds are as sweet as mountain air and
As sultry as a summer night in Mississippi delta country. The instruments vary from fiddle to banjo to accordion to guitar to drum. But a drum in the hands of an African sounds different than one in the hands of a European. And neither is the drumbeat of an American Indian. Yet all the rhythms merge, as do the melodies and harmonies, producing completely new sounds — new music. The musics merge because this is America.

The exhibition provides a fascinating, inspiring, and toe-tapping listen to the American story of multi-cultural exchange. The story is full of surprises about familiar songs, histories of instruments, the roles of religion and technology, and the continuity of musical roots from “Yankee Doodle Dandy” to the latest hip hop CD.

The North Carolina Humanities Council has received proposals from museums and historic sites across the state to host the New Harmonies exhibit. Selected sites will be announced in the fall. Each site will develop programming and activities to complement the exhibit — for example, lectures, films, and performances. Then New Harmonies will be heard across the state in 2010. For more information contact Darrell Stover, MoMS Statewide Coordinator at (336) 334-5723 or dstover@nchumanities.org.
The Millennial Voice
Jennifer McCollum

FOR THE PAST YEAR, the North Carolina Humanities Council has had the pleasure of employing two students from the University of North Carolina at Greensboro, Brianna Bruce and Leda Wilkins Johnson.

Originally from American Fork, UT, Johnson graduated in 2006 from Brigham Young University with a B.A. in classical civilization and a minor in art history. She is now a Master’s candidate at UNCG studying public history with an emphasis in museum studies. At the Council she has worked extensively with Harlin Gradin, Associate Director and Director of Community Development, in analyzing and evaluating the grant application process. She and Program Associate and MoMS Coordinator Darrell Stover are currently developing “North Carolina Roadwork,” a “We the People” initiative that will bring together diverse people of varying generations.

Brianna Bruce, from Brooklyn, NY, is completing a B.A. in communications studies with a minor in history at UNCG. She assists Associate Director and Director of the Teachers Institute Lynn Wright-Kernodle in planning and organizing the Institute seminars that occur year-round. Bruce finds these projects especially gratifying because she can witness her work benefiting North Carolina’s public educators.

Johnson and Bruce represent an upsurge in the so-called Millennial Generation’s interest in the humanities. Both women believe that today’s younger set is engaged in the humanities. Bruce says that the humanities are certainly “relevant” and important to people in their 20s and 30s. She recalls, “Reading provided me with a way to expand my imagination in an active way, helped me develop critical thinking skills, and encouraged me to think more broadly.”

“Nothing,” Johnson says, “lies outside the realm of the humanities. They provide a medium for the stories of all generations to be heard.” But she also observes: “Perhaps we should broaden our definition of the term ‘humanities’ to include not only what it once was but also what it has become.”
Council Bids a Fond Farewell to Out-Going Board Members

THE HUMANITIES COUNCIL thanks these board members for their expertise and volunteerism. Their deep commitment has contributed significantly to the Council’s mission to serve North Carolinians.

- Dr. Carol Boggess
  Gubernatorial Appointee
  Madison and Yancey Counties

- Dr. Sandra Govan
  Mecklenburg County

- The Reverend Jane Ann Love
  Halifax County

- Ms. Easter Maynard
  Gubernatorial Appointee
  Wake County

- The Honorable Willis P. Whichard
  Former Council Chair
  Gubernatorial Appointee
  Orange County

- Dr. Martin Curtis
  Cumberland County

North Carolina Humanities Council Mission Statement and Core Values

THE MISSION of the North Carolina Humanities Council is to support through grants and public programs vital conversations that nurture the cultures and heritage of North Carolina.

The North Carolina Humanities Council ascribes to the following core values:

- A commitment to an interdisciplinary approach to the humanities
- A commitment to dialogue
- A commitment to self-discovery such that an individual can come to one’s own understanding of the humanities — culture, identity, and history
- A commitment to meeting community members where they are and honoring all who participate
- A commitment to humanities scholarship and scholars to develop humanities perspectives
- A conviction that the end-result of participating in the process of historical self-understanding is to become an informed and active citizen willing to grapple in the public realm with how to make decisions about local, public destiny
- A long-standing programmatic commitment to cultural diversity, meaning inclusiveness for every North Carolina citizen

* Gubernatorial Appointee

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I
Crowds of clouds patrol their mansion
in this sky, inkblots of heartbreak,
congregations of Rorschach souls, losses in mist;
the mightiness one feels in the past. Homeward,
we leave behind those lakes of the East,
brimful in grass, that flooded the water table feelings.
A house with a white, afterthought room,
under triangle of roof, proposes paradigm people:
Sunday school folk, rectilinear, who thought
a mistake in addition a sinfully bad business.
Now they roam from Clyde Philips Seafood
and help us salvage these relics from the flood —
celery, fetishes of lettuce, a weekend ended.
We speed into narrowing vees of pines
where roadside boles flicker by like the years
as our future pulls apart from the past.
The flounder stuffed in our cooler will be
almost as good as that last evening,
with grown son Jim, Martha and Christian.

II
The chalk splotches of clapboard churches
reach into me from deep in those fields.
Sermons from my crippled minister uncle
arise with the ark of his book.
His half-bowed brow at the pulpit
teaches me yet, searching into Pharoah years —
and onward, touching waters of creation.

The Holy Spirit soars there,
within the width of his bent, stretched arms.
Framed by his arthritic elbows, a dove
brings forth new land from the seas.

And now I drive, dry
in disbelief, facing away from
the vaster past — reviving
in amazement, feeling
footsteps behind me on the flood.

JAMES APPLEWHITE has published eleven volumes of poetry, including Selected Poems (Duke Univ. Press, 2005) and A Diary of Altered Light (LSU Press, 2006). He has received a Guggenheim Fellowship, the Associated Writing Programs Contemporary Poetry Prize, the American Academy and Institute of Arts and Letters Jean Stein Award in Poetry, the North Carolina Award in Literature, and the Roanoke-Chowan Poetry Award in 1981, 1986, 1993, and 2006. Applewhite will be inducted into the North Carolina Literary Hall of Fame in October 2008.
Visiting the Wright Memorial

Kitty Hawk, N. C.
for Lisa

Walking the twilight beach I search into the sea wind, seeing waves cold-brightly ascending, sliding back, blindly drying. Gulls walk pacing me, shabby and old in overcoats of feathers, unwilling to fly. One white yet in the rosy light rises onto tip-toe, mid-angular wings expanding, catching the air, its webbed feet suddenly graceful.

I think of the Wrights’ first length of ascent, the kite-like wing box shuddering, gathering lift from the prone man intending it upward; the next flight longer — then Wilbur, mastering dune-distance, balanced them together in concept along the tensioned high wire of creation.

I look out. One gull dwindles where air down-bends at the horizon, in that endless finitude as it turns with the Earth out of sight. My heart’s quest narrows with its white, a wing-arc lifted from the uncanny slight curve, of ocean marked against distance.

The wing-line goes finer, my ache is with its edge as it chalks their idea of flying on sky in ever-recession at sunset. The gull disappears toward a star.

My Brother the Photographer

for Henry

In the photo my brother would have taken, an enormous magnolia flattens at evening, leaning in onto the ash-gray cabin. The clapboard absorbs the darkening, but is X-rayed for our eyes, to show the rooms just inside, the straight-backed chairs, a quilt folded onto a trunk, the stark clock in its case on the mantel. The table in the other room with its dried flower in a Mason jar holds a smell of well water from the kitchen through the door, where the iron pump in an enameled sink still raises its handle, able to spill iron-spiced water from its jaws. A grandpa stands flat in his cloth, the suit jacket folded like metal, his stare framed in its moment, hung by an angle of wire from the beaded sheathing.

We are standing on a ditchbank outside, across the tar and gravel road, noticing the first swallows weaving above the magnolia leaning on this cabin like evening. We each drink a beer from the crossroads store three miles distant, down the long straight rise beyond Toisnot Swamp. The way the magnolia’s visual weight plays against the flattening cabin in the coming evening prints our thoughts. He would have captured it later, without me. The negative must be hiding in the cooler he filled with these reversals of light and dark across the years, driving the country we came from, town boys, haunted by the enigma of the farmland and its denim people growing up out of the rank feral fields. The magnolia’s cloud of ink seems from an octopus life beneath, bequeathed to the paling sky, helping it flatten, composing the union of cabin and tree and evening, so that later his camera could catch this outermost darkening in its innermost light.
The mission of the North Carolina Humanities Council is to support through grants and public programs vital conversations that nurture the cultures and heritage of North Carolina. The North Carolina Humanities Council is a nonprofit foundation and state affiliate of the National Endowment for the Humanities.