

'The Jungle Boy' turns animals into tree stumps

By DENISE SMITHERMAN
Staff Writer

"Anyone can look at them," he says, tilting back his cap. The man with worn leather boots and bright eyes points to the animals in his yard. "Just don't let the big dog knock you down," he adds with a grin.

Clyde Jones lives in Bynum, a small community between Chapel Hill and Pittsboro. He made the animals in his yard from tree stumps.

Stop at Farrell and Harris Grocery Store to find directions to the unusual home located in a section known as "the hill." The men who sit at the country store drinking sodas and eating peanuts know the route.

Then drive up the curved road and discover the unmistakable house belonging to Jones, nicknamed "The Jungle Boy." About 40 bizarre animals fill the yard and front porch, while others hide in huge green bushes lining the road.

Jones' creations are chain-sawed pieces of wood pegged and painted to emerge as fox, pigs, sharks and swans. He says he likes to keep the natural shapes of the wood. He also uses seashells, cow horns, gourds and insulation in his work. He makes eyes from plastic, egg-shaped bubblegum containers.

Neighbor Barbara Berg, a doctoral student in clinical psychology at the University of South Carolina, owns several animals, including an aardvark. She has gone "stump hunting" with Jones.

"It's just incredible," she says. "He has a really nice relationship with nature. It kind of defies words."

Berg says Jones has a talent for choosing the right pieces of wood for the animals. Certain tree parts become bird beaks and others claws, while diseased trees add interesting texture to the creatures.

There are dinosaurs, octopi, moose and even a dolphin, one of Jones' favorites. He says wood comes from the Haw River and from

friends, who also donate paint.

"People are good about bringing wood when they run across it," he says. A friend from California sent a piece of driftwood from a burnt ship. Jones has transformed the piece into an abstract human head.

"I give a bunch of them away to young'uns," says Jones, who never sells his artwork. "They like to ride them and come and play on them. You can't turn those kids down."

Crook's Corner Cafe in Carrboro displays about 24 animals including deer, a pig and birds. Jones often switches the restaurant's creatures, which have been part of the decor since June.

Co-manager Bill Neal says the pieces adorning the restaurant's rooftop draw attention from daytime drivers. "The first time they see them, their eyes pop out of their heads," he says.

Law student Bill Bruton says he likes the animals because they are eye-catching and make people aware of their surroundings.

"I think they're strange, but they're interesting," he says. "Anything that different is good to have."

Jones began making the tree stump animals, which take from three hours to half a day to complete, when he suffered a leg injury. Larger animals take longer to make, "depending on what kind of hurry I'm in," says Jones, whose sought-after work is owned by individuals from Cleveland, Ohio, to China.

Berg says Jones is very generous. He often chops wood and brings mail to elderly people in the community. She once returned home to find the flowers she had procrastinated about planting already in the ground.

Berg also says Jones is modest about his art.

"It's just a hobby," Jones says. "I didn't know it was going to end up like this. The more I do, the more I learn."

Group recreating music 18th-century style

By IAN WILLIAMS
Staff Writer

Music lovers will have a rare opportunity this weekend to transport themselves to another musical time zone, as the Society for Performance on Original Instruments performs George Frederic Handel's *Acis and Galatea* on the actual 18th-century instruments for which it was written.

Handel wrote *Acis and Galatea* in 1718 for the Duke of Chandos in London. The Duke, fabulously wealthy from years of government embezzlement from his post as Paymaster-General, employed musical director Johann Pepusch, the creator of the new "English Masque."

The special quality that distinguishes the Society is its authenticity of performance and use of period instruments. The group's Artistic Coordinator Richard Luby, who has studied the baroque violin for years, maintains that original instruments are still the best means of reproducing baroque music. "The sound is much more spirited," Luby said. "It has a real raw energy to it. Of course, the instruments are built and tuned differently than modern instruments."

According to Society cellist Brent Wissick, "Original instruments reflect the change that democracy in government has brought about in the music world. Originally, this music was performed in small rooms for a few wealthy people, but as the middle class began to have more money and leisure time, concert halls needed to be bigger," he said. "Thus, instruments needed to be more powerful."



Richard Luby, artistic coordinator for the Society for Performance on Original Instruments, playing the violin

Society instrumentalists, all playing instruments of the 18th century, are Richard Luby and Ruth Johnsen, violins; Ann M. Woodward, viola; Brent Wissick, cello; Steven Hammer and John Abberger, oboes and recorders; and Elaine Funaro, harpsichord. Penelope Jensen, Jeffrey Thomas, Patrick Romano, Fredric Moses, and Michael Hahn form the five-part

vocal chorus.

The Society for Performance on Original Instruments will perform tonight and Saturday night at 8 p.m. in PlayMakers Theatre. Call 962-1039 for ticket information.

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