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Rapid River

ARTS & CULTURE MAGAZINE



Peru Negro *page 16*



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27 Dresses *page 23*



I Love a Piano
page 35

*Choral Music
in WNC*

February 2008
Vol. 11 No. 6
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SNEAK PREVIEW

Secrets Abound in the Premiere of "Match" Opening at 35below

Nothing is as it seems in *Match*, the powder-keg drama described as "uproariously funny, deeply moving, enthralling theater" by the New York Daily News. 35below at Asheville Com-

munity Theatre will present the North Carolina premiere of *Match* by Stephen Belber for three weekends beginning Thursday, February 7 and ending Saturday, February 23. In *Match*, Mike and Lisa Davis arrive

at the apartment of Tobi Powell, who lives alone in Inwood, on the northern tip of Manhattan. They are there to interview him about his life as a dancer and choreographer, but soon their true agenda emerges. The answers to the questions they seek will definitely change all three of their lives forever. Conversation and debate will be inspired long after the curtain call by this play that the Wall Street Journal calls "a theatrical steeplechase."

Match is directed by Jamie Nicholson, who is making his directorial debut. He has worked with Asheville Community Theatre as an actor and as a stage manager, and has been the assistant director for plays produced by immediate theatre company and Scapegoat Theatre. *Match* stars ACT veterans Alphie Hyorth (*Inherit the Wind*) as Tobi and Clete Fugate (*Who's Afraid of Virginia Woolf?*) as Mike. Jane Porterfield makes her Asheville stage debut as Lisa.

The creative team for *Match* is a mosaic of local talent. The set is designed by UNCA student Ariel Vetter, with lighting design by UNCA student Bryan Quinn, and costume design by Victoria Smith,

BY JENNY BUNN

who is the resident costumer for the Montford Park Players. Assistant direction is by Chall Gray (producing director of Enigmatic Theatre Company) and choreography is by Heather Maloy (artistic director of Terpsicorps).

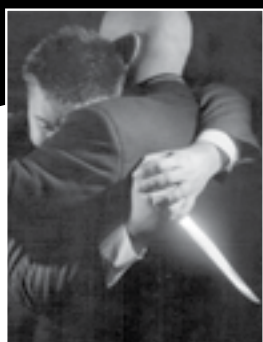
Match contains graphic language and is recommended for mature audiences only.

If you go

Match, a drama by Stephen Belber. Directed by Jamie Nicholson. Starring Alphie Hyorth, Jane Porterfield and Clete Fugate

35below at Asheville Community Theatre, 35 E. Walnut Street, Asheville, NC February 7-23 with performances Thursday, Friday and Saturday nights at 8 p.m. Tickets: \$15 for adults, \$10 for students Asheville Community Theatre Box Office, 35 E. Walnut Street, (828) 254-1320 Or online at www.ashevilletheatre.org

February Performances Diana Wortham Theatre Mainstage Series



February 8
Shakespeare's **Julius Caesar**
by Aquila Theatre Company

February 10
Dougie MacLean



February 14-15
Arlo Guthrie:
Solo Reunion Tour – Together at Last



February 19-24
Irving Berlin's **I Love a Piano**
The Off-Broadway Musical



February 26-27
MOMIX: Lunar Sea
Mainstage Dance Series



A Leap Day Show from Jonathan Richman!

BY JAMES CASSARA

The youthful optimism that occupies Jonathan Richman has long been one of pop music's most intriguing narratives.

His deceptively straightforward songs embody timeless qualities of humanity, optimism, emotional insight and a boundless sense of humor.

Jonathan Richman began playing guitar at the age of 15, and in the early 1970s formed the Modern Lovers. But by the time the group's landmark debut album was released in 1976, Richman had already moved on to a quieter sound and a gentler lyrical focus.

Since then, he's continued to record and tour prolifically, first with a series of Modern Lovers lineups, later on his own, and eventually as a duo with drummer Tommy Larkins.

For much of his career, Jonathan has toured virtually nonstop around the world. "Traveling and playing for new people in new places is one of my favorite things," he notes. "It's great playing places that are off the beaten track."

"Playing shows and making records keeps been getting easier and more fun," Jonathan states, adding, "Me and Tommy play totally different than we played two



Jonathon Richman and Tommy Larkins

years ago. We already play a different style than we played on that live DVD, and the way we played then was totally different from the way we played three years before that. I still feel like we're just starting out, and I still learn new stuff every night."

If you go

Jonathon Richman and Tommy Larkins at *The Grey Eagle*: Saturday, February 29, at 8 p.m.

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PASSAGES



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Elizabeth Keusch,
Soprano



Lenora Thom,
Music Director



Gregory Mercer,
Tenor

Gerald Finzi: *Intimations of Immortality*

Carl August Nielsen: *Hymnus Amoris*

Ralph Vaughan Williams:

Toward the Unknown Region

with orchestra



Saturday, March 8 at 8:00 pm

Sunday, March 9 at 4:00 pm

Central United Methodist Church, Downtown Asheville

\$20, \$15/students. Group discount for 10 or more.

Tickets: www.ashevillechoralsociety.org (828) 299-9063

Message from the Publisher



Dear Readers,

As I'm writing this, winter is moving right along, but it feels more like spring with temps in the upper 50s and even into the mid 60s. When you're reading this it may actually be snowing or at least cold and gray, not sunny and beautiful as it is outside my window today.

If you haven't picked up a copy in the past couple months there have been a lot of changes. To mention everything would take up too much space and I'd probably leave something out. The best thing to do would be to glance at the table of contents. I'm going to mention a few things. The stories I think will get you to pick up this issue and take it home. That's the goal of any publication. To be read. To be enjoyed.

Check out our CD reviews by James Cassara, especially the one about the Cheeksters. If you're a fan of live music, they're coming to town on Friday, February 29. I guarantee you'll have a great time if you go.

Also enjoy our movie reviews and our staff picks for best romantic films of all time — you'll love them. The book section highlights romantic books — and the bestseller that's gained buzz claiming it's better than *The Da Vinci Code*.

For all those locals and tourists who love Asheville because we're the beer capital of the Southeast, check out Joe's Beer Notes for his recommendations on the best brews and the best places to enjoy them.

Mark your calendars for March 8 or 9 to attend the Asheville Choral Society concert. I had an opportunity to see this group perform this past Christmas and was literally blown away. This group is good — better than good. You'll never forget one of their concerts. Attending one is like witnessing Michelangelo paint the Sistine Chapel, or seeing a sunrise over the Rocky Mountains for the first time, or — you get the point.

Have a great month — we'll see you in March.

DENNIS RAY, PUBLISHER RAPID RIVER MAGAZINE

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COVER STORY

Experience 110 Voices in Perfect Harmony

BY DENNIS RAY

The Asheville Choral Society presents "Passages – Reflections on the Stages of Life"

Poignant human themes will unfold, accompanied by compelling music from the Asheville Choral Society (ACS) on March 8-9.

With "Passages – Reflections on the Stages of Life," Music Director Lenora Thom has chosen major works by Gerald Finzi, Carl Nielsen and Ralph Vaughan Williams and has combined two impressive soloists, a children's chorus, orchestra and the 110-member Chorus to ensure an unforgettable evening.

English composer Gerald Finzi believed strongly in the natural creativity of the child, but lamented its loss in the journey into adulthood. He has captured this belief in a musical work of symphonic proportions based on the great Ode of



Lenora Thom

be the featured soloist in the Finzi work. *The New York Times* called Mercer "a suave, full-throated, resonant tenor," and the *Calgary Herald* praised his "rich, full voice used with dignity and elegance."

Carl Nielsen considered his composition *Hymnus Amoris*, (the second piece in the program) to be one of his highest achievements. It portrays love in four stages of life, from childhood into old age. Nielsen devoted significant study of the works of Palestrina, Bach and Handel in preparation for writing this music.

Joining Gregory Mercer as soloists will be soprano Elizabeth Keusch, whose voice has been described in performance by *The Washington Post* as "radiant and compact, her diction clean, her occasional top notes snatched from the stratosphere with ease." *The Seattle Times* called her "a standout!" Two youth choruses will join ACS for this work: the newly-formed children's chorus, *Celebration Singers*, directed by Ginger Haselden, and the Black Mountain Youth Chorale, directed by Aline Carillon.

The final work in the ACS "Passages" concert establish British composer Ralph Vaughan Williams as a major voice in English music. *Toward the Unknown Region* is based on the poetry of Walt Whitman and illustrates not only what may come after death, but

also what one goes through with any new phase of life.

Here is a major event worth attending. Dress up, make dinner reservations at a nice restaurant, (Vincenzo's on Market St. is my favorite if you love authentic Italian food with a fun elegant atmosphere,) send the kids to the sitter, or the sitter to the kids, and have a night worth ten-thousand memories.



If you go

"Passages" Saturday, March 8, 8pm.
Sunday, March 9, 4pm. at Central United Methodist Church, 27 Church Street, in downtown Asheville.

Single tickets are \$20 for adults and \$15 for students, and may be purchased online at www.ashevillechoralsociety.org or by phone at (828) 299-9063.

ACS is in its 31st year of bringing innovative, challenging choral masterpieces to WNC. Appointed in 2000, Music Director Lenora Thom has presided over a period of unprecedented growth.



Molly Olsen and Kristina Pontin during rehearsal.

poet William Wordsworth *Intimations of Immortality*. It is considered a masterpiece yet is rarely performed in the US.

Tenor Gregory Mercer will

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WHO
YOU
ARE
BEFORE
YOU
CAN
ADORN
YOURSELF
CORRECTLY

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NOTEWORTHY

Rapid River's 11th Annual Poetry Contest Winners

BY MARY BETH RAY

We here at Rapid River always like to provide a forum for our local poets. This month's contest winners are unique, diverse and talented.

As always we thank each and every person who submitted work for judging and encourage them to continue submitting. We hope you enjoy reading the following poets as much as we did.

- Your Staff at Rapid River



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FIRST PLACE

While You Slept

While you slept
I placed my head on your shoulder
In the darkness of the evening
That was just left of night
As just prior to dawn
Where I gave up all fights toward this world
That lingered from the day before

In your arms
I was at peace

At that moment all was well
Somewhere between sleep and
yesterday's problems
I found my peace and drifted into
a restful state of sleep

You didn't know it
But I had placed the cares of my world
on your shoulder

And there for a time
You carried them throughout the night

In my moment of weakness
You were there for me
The center pole that supports me
and our family
The tent I run to when it rains
while you sleep

In a never tiresome position
Through the night with you I go
Braced by my rock

Then afterwards
Awaking and picking up my troubles
As the morning begins

Again and again
To carry them day after day

You will never know
That every night
How much I lean on you

When I can take it no more
I take it to you!

To my wife
I love you

- DAVID MAUNEY

SECOND PLACE

To My Granddaughter Not Yet Born

I've seen your pictures, your tiny body
immersed in fluid, so ethereal,
your eyes closed, your left hand
pressed against your cheek,
your face so well-defined

its as if you and I are in the same world,
and I can reach out and hold you to me.

But you're not here yet.

You're still snugly stemmed to your
mother's womb, like a lily in a pond,
not knowing fear or friction, this world's
seeming rush to destruction.

Soon you'll join us.
I know that you'll be loved, and I pray
secure, in your new home.

My first-born grandchild,
that you may cope, that you may love
and flourish, is my hope.

- MICHAEL STEGNER

FOURTH PLACE

The Rose

If I gave you a rose,
You would want more than just one.

If I gave you a dozen roses,
You would want them in different colors.

If I gave you a dozen multi-colored roses
You would want some baby's breath
for them

If I gave you baby's breath
for your dozen roses
You would want a vase to put them in

If I gave you a vase for your
dozen roses with baby's breath,
You would want purified water
to put in the vase.

You would never be satisfied
with what you get,
Great or small.

Whatever you get, you always want more.

But why can't you see
that I love you just as much,
As a single rose, or a hundred.

For material objects could never
show my affection

For the one who wants so much.

- STACI THOMAS

THIRD PLACE

More Than Half Empty

You had to go away today.
Our house felt more than half empty
A throbbing filled my chest to say
How sweet your presence is to me!

You went to give your presence fair.
Our house felt more than half empty
The fullness of a life to share,
How rich your presence, yet so free!

You lived to give by inner grace
Our house felt more than half empty
A glowing of your smiling face,
How bright your presence is to see!

You soared to give yourself away;
Our house felt more than half empty
The singing with the chores that say,
How your presence brings purity!

You then came home to see fresh rest
Our house bubbled with sacred glee.
A building of a happy nest,
How strong your presence turns the key!

- RUSSELL B. HILLIARD, SR.

HONORABLE MENTION

Sunday Walk

(a collection of haiku)

in the deepest shade
I look at yellow violets
sunny communion

pale pink peonies
in an untended backyard
perfume the walkway

near my back door stoop
a graceful old hemlock bows
waits for Monday rain

- LENORE MCCOMAS COBERLY

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FINE ART

Nace Brock Exhibit at the Asheville Art Museum

BY JONATHAN RICH

The Asheville Art Museum is proud to display selected work by historic Asheville photographer Nace Brock through Sunday, April 27, 2008 in Holden Community Gallery.

Ignatius (Nace) Brock (1866-1950) was a painter and poet, but he was best known as a photographer whose approach was clearly rooted in Pictorialism.

Born in Comfort, NC, a young Brock traveled to New York City to study at the Cooper Union for the Advancement of Science and Art until he later returned to his home state to work as a photographer in New Bern.

In 1897, Brock married Ora Koonce and the two spent their honeymoon in Asheville. The couple later relocated to the city and he opened a studio in the Swannanoa-Berkeley Hotel on Biltmore Avenue.

Brock's body of work includes local portraits, landscapes and genre scenes marketed to tourists. It depicts Asheville in an earlier age through the eyes of an artist who clearly loved to create images of the world around him.

"Like many people Nace Brock came to Asheville for a visit, fell in love with the city and moved here," said Asheville Art Museum Curator and Brock expert Frank Thomson. "Brock's photographs express the beauty he found in the landscape and the character he found in the people who lived here."

Nace Brock: Painter, Poet and Photographer is organized and curated by the Asheville Art Museum. The project is sponsored by the Judy Appleton Memorial Fund and will be on view in Holden Community Gallery through Sunday, April 27, 2008.

Asheville Art Museum programs associated with this exhibition

Saturday, February 23

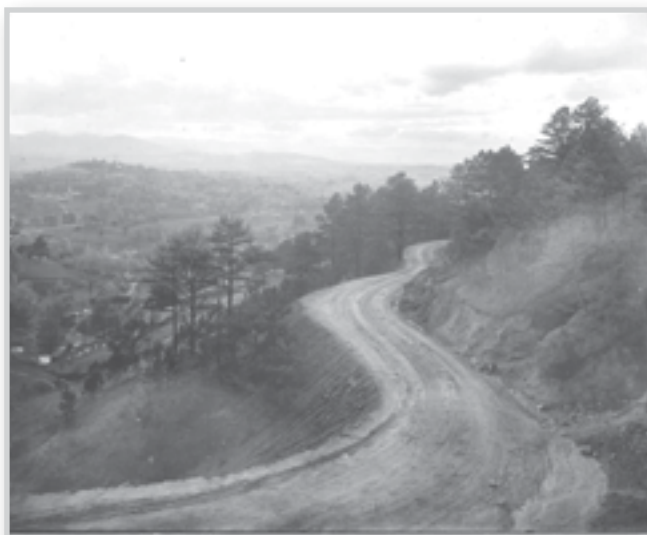
Lecture and tour, Nace Brock: Photographer of the Arts & Crafts Era, 5:00 to 7:00 p.m. \$20 Members, \$25 Non-Members. The Forum in Pack Place and Asheville Art Museum.

Asheville Art Museum Curator Frank Thomson will discuss the photographs and life of Nace Brock, as well as Brock's connection to the Arts & Crafts Movement. Guests will enjoy a slide lecture by Thomson, an expert on Brock, followed by a reception at the Museum. The exhibition will be open during the reception.

Held in conjunction with the Grove Park Inn Arts & Crafts Conference.

Friday, February 29

Art Break, Nace Brock: Painter, Poet



Nace Brock, View of Asheville, Battery Park Hotel, circa 1907. Gelatin silver print 6.25 x 7.88 inches. Courtesy North Carolina Collection, University of North Carolina at Chapel Hill.

and Photographer, 12:00 to 1:00 p.m. Free, Holden Community Gallery.

The Asheville Art Museum presents a series of Friday lunchtime gallery talks designed to engage visitors with special guests. During this event, visitors will learn about Nace Brock's life, work and relationship to Western North Carolina.

Friday, March 14

Up for Discussion, Nace Brock Photos Revealed, 6:00 to 7:30 p.m. With Stephen Fletcher, UNC – Chapel Hill Wilson Library Photo Archivist. Free with Museum membership or admission. Museum's WNC Resource Center.

Photo archivist Stephen Fletcher will showcase several previously unseen images by photographer Nace Brock during this informative discussion of the artist's work.

Sunday, March 30

Poetry Reading with North Carolina Poet Laureate Kathryn Stripling Byer, 2:00 p.m. Free, Holden Community Gallery

The work of North Carolina Poet Laureate Kathryn Stripling Byer depicts people during a time of love, marriage and child-rearing set against the larger background of natural and cultural history. Museum visitors will no doubt feel Byer's poems have a meaningful and timeless connection to the photographs of Nace Brock as she reads her work.

This special event is sponsored by Brunk Auctions.

Thursday, April 17

Up for Discussion, Documenting Appalachia, 6:00 – 7:30 p.m. Free with Museum membership or admission.

Museum's WNC Resource Center.

Photographer Tim Barnwell will present his remarkable portraits and landscapes of Appalachia. In documenting this area for more than 25 years, Barnwell has captured the essence, beauty and rugged character of a quickly disappearing rural landscape. After the discussion, Barnwell will be available to sign copies of his book *On Earth's Furrowed Brow* in the Museum Shop.

THE ASHEVILLE ART MUSEUM

The Asheville Art Museum is the only nonprofit visual arts museum serving the 24 counties of Western North Carolina. Incorporated by artists in 1948, the Museum collects, preserves and interprets American art of the 20th and

21st centuries with a focus on work of significance to the Southeast.

Centrally located in downtown Asheville on Pack Square, the Museum is open 10 a.m. to 5 p.m., Tuesday through Saturday and 1 p.m. to 5 p.m. on Sunday. The Museum is open every Friday until 8 p.m. Special docent-guided tour packages are available for groups and students.

Admission to the Museum is \$6 for adults and \$5 for seniors, students with ID and for children 4-15 (children age three and younger are admitted free). Members are admitted free to the Museum.

The Asheville Art Museum is accredited by the American Association of Museums and receives general operating support from businesses, foundations and individuals, as well as from the North Carolina Arts Council, an agency funded by the State of North Carolina, and the National Endowment for the Arts, which believes that a great nation deserves great art. Additional support is provided by the City of Asheville and Buncombe County.

For more on these and other events, go to www.ashevilleart.org.

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Far left: Photo by Kevin Cropp
Left: "Woman Holding Her Hair"
by Keith Spencer

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ARTmob Hosts "Sweet & Sexy: Art, Wine & Chocolate"

Join the Asheville Art Museum ARTmob on Friday, February 8 from 6 to 8 p.m. to enjoy the romance and sensuality of sexy art while savoring the richness of smooth wine and fine chocolate.

ARTmob is the Museum's event series and member group for social networking and art appreciation for the area's young professionals. This first ARTmob event for the year will put you in the mood for Valentine's Day or just spice up a Friday night on the town.

"Before you head out for a hot date, dinner and drinks with friends or to hear the latest from the local music scene, begin your Friday evening with the ARTmob at the Museum," encourages Member-



ship Manager Rebecca Lynch-Maass. "A little art, wine and chocolate will get you warmed up for a cold winter's night."

Chuck Krekelberg and Aimee Ellingsen at the October 2007 ARTmob event Cocktails + Cupcakes.

If you go

Admission to this event is free for ARTmob members, \$10 for everyone else and includes two free drinks.

Chocolates and sweet treats for this event were graciously contributed by The Grove Park Inn Resort & Spa.

For more information on joining ARTmob or volunteering for ARTmob events, contact Rebecca Lynch-Maass at (828) 253.3227, ext. 114 or rlynchmaass@ashevilleart.org.

SPECIAL EVENTS

Better Together – Wine and Chocolate

BY JANICE HUSK

Come experience the decadent world of wine and chocolate during Earth Fare's weekend taste celebration February 8-10th from Noon - 6:00 p.m.

Both Earth Fare locations will showcase some of the finest fair trade, single origin, and local chocolate offerings along with the perfect wine to pair with your treat of choice. A variety of wine and chocolate tasting stations will be featured throughout the store during the celebration. Kathleen Slattery, classical and Celtic harpist will perform on Saturday, February 9, 2 pm - 4 pm and Sunday, February 10, 3 pm - 5 pm at Earth Fare-South Asheville. Chocolate and wine lovers can enter a free raffle for a chance to win a romantic Valentine's gift basket.

On their own, wine and chocolate are a nice indulgence but put them together and they create an elevated taste experience. Chocolate is often compared to a fine wine with multiple flavor notes, surprising undertones and smooth finishes. It seems only natural to put these two taste sensations together and celebrate all things wine and chocolate.

Need other reasons to celebrate? Studies show that chocolate is the most craved food in the United States with people consuming an average of 11.7 lbs per year. Worldwide production of choco-

late is over 3 million tons per year but organic, fair trade, and single origin is only a fraction of this. When consumers decide to purchase sustainable chocolate they increase demand and support fair growing, working, and harvesting practices. Cacao, the plant used to make chocolate, is grown in only a handful of places. In fact 70% of the world's chocolate production comes from Africa followed by Latin America and Southeast Asia.

Archaeological evidence suggests that the earliest wine production came from sites in Georgia and Iran, dating from 6000 to 5000 BC. Since then wine has become a popular and important beverage with over 32 million tons being produced worldwide. As the debate on health benefits associated with moderate wine drinking is waged consumption of wine has soared. The average American consumes over 3 gallons of wine per year and has been steadily increasing.

If you go

For more information please call Janice Husk, Community Coordinator at (828) 210-0100 (South Asheville).

Or Erica Fadely, Community Coordinator at (828) 253-7656 (Westgate).

Or visit www.earthfare.com.

Arlo Guthrie Solo Reunion Tour – Together At Last

Americana folk legend Arlo Guthrie brings his Solo Reunion Tour "Together At Last" to the Diana Wortham Theatre at Pack Place, Valentine's weekend, February 14-15, at 8 p.m.

Unplugged and accompanied only by his guitars, harmonica, and ever present folk wisdom, Guthrie takes the stage for a wise and witty double header. Spend time with the famous and iconic Guthrie in an intimate 500-seat theatre. Part of the Diana Wortham Theatre's Mainstage Special Attraction Series.

If you go

Diana Wortham Theatre at Pack Place. 8:00 p.m., February 14-15, 2008. Regular \$45; Senior \$43; Student \$40; Student Rush day-of-the-show \$10 (with valid I.D.) Tickets/Info: (828) 257-4530 or online at www.dwththeatre.com.



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romantic movie — a great way to spend
Valentine's Day. Several *Rapid River*
writers share their favorite films.

- SEE PAGE 24



THE ARTFUL HOME

Try Some "Smooching" For Valentine's Day

BY ROXANE CLEMENT

Derrick Tickle, my instructor for the Decorative Restoration Program, delighted in inventing signature names for many of the techniques he taught, from the "Tickle twiddle" for painting cracks in faux marble, to "smooching" for this quick and easy broken color effect. I have used it to create a realistic slate floor or table top, as well as a faux leather.

It is possible to finish a whole wall in one quick 'smooch.'

you desire. Slate is a good stone to imitate with this technique because it usually

cracks and shears off in layers, leaving slight variations in color.

You can "smooch" with plastic grocery bags or other shopping bags, just be careful to use the inside surface, because the ink from any writing can come off on your work.

To create the look of slate, I like to buy an inexpensive drop cloth and cut it up into appropriate sizes: this slightly heavier plastic works well to create the

straight cracks and lines.

1. Prime and base coat your surface with a semi-gloss paint in a color that will approximate the look of cement or grout.

2. Using two or three variations of gray or beige semi-gloss paint, create irregular stone shapes over your surface.
3. Mix a thick glaze in a darker blue-gray by adding acrylic paints to one of the background colors and mixing it with an equal part of glaze.
4. Paint this glaze mixture over a stone shape and place a piece of plastic over it, pressing it down to eliminate air pockets (be careful not to press down with your fingertips, or you will have little fingertip-shaped dots all over your work!). Pull the edges of the plastic until it creates a nice creased effect, then lift it off.

Be careful not to press down with your fingertips, or you will have little fingertip shaped dots all over your work!

5. Wipe off any excess glaze from your grout lines with a damp cloth.
6. Go over each stone, making sure to pull the plastic in different directions to avoid a pattern.
7. Allow to dry at least 24 hours before sealing it with 2 or 3 coats of acrylic varnish.

I usually apply this technique in small sections, but you can use a whole drop cloth to create a dramatic effect on an entire wall. In this case, I would recommend you enlist an assistant to apply the glaze with a roller while you stand on a ladder with the drop cloth. You will both have to move quickly, but it is possible to finish a whole wall in one quick "smooch." Try it on Valentine's Day with someone you love!

*Next Issue:
Fashion Prevails Even With Paint*



**Professional Decorative Painter
Roxane Clement of Asheville.**

Decorative painter Roxane Clement spent ten years in Raleigh, NC as a theatre set painter and lighting designer. She graduated with distinction from the prestigious Decorative Restoration Program of the City and Guilds of London Institute at A-B Tech and taught Decorative Painting there for two years.

She has worked on numerous restoration projects in Asheville including the Smith-McDowell House, the Biltmore Estate, and the A-B Tech library. Her decorative painting business specializes in stone effects and wood graining. Contact her at Rmclement2001@aol.com



The finished product



A faux slate floor in progress

Like many of the techniques I have used and taught, this is quick and easy and can be created using very inexpensive supplies. Wet glaze is manipulated by placing a sheet of plastic over it and pulling it into creases to create the texture

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FINE ART

Exhibition of Work by Mark Strom on Display at the Frame Shoppe

Mark Strom has had a life long love for creativity. The son of a picture framer, Mark was surrounded by art on a daily basis. This early exposure to art and artists led to a life pursuing creative expression in many forms.

Mark started drawing at an early age encouraged by family, local artists and teachers. During high school Mark was exposed to the potters wheel and started full speed into his artistic career. By graduation, Mark had already won awards at local art shows with his pottery and was selling his work on a regular basis. While attending college as an art major, a chance meeting led to an apprenticeship with a professional potter and opened the door to the professional craft world. This also led to Mark's first exposure to Asheville, North



Carolina while attending the Southern Highlands Guild Crafts Fair as an apprentice. The apprenticeship lasted for a year at which point the question of pottery as a career choice was abandoned in favor of further exploration. Several years working in batik and fiber arts followed.



In 1979 Mark moved to Asheville in search of a new creative outlet. It was here that the art of woodcarving was discovered. With the purchase of five carving gouges, a couple chisels and a piece of firewood from the wood pile, the exploration into carving was started. Mark's first attempt was a spoon carved from a piece of oak and twenty nine years later that spoon is still being used in his kitchen. That simple start was the beginning of a career in carving that has brought Mark's work into the homes of collectors around the world.

At the invitation of a local woodworker, Mark shared a woodworking shop for 21 years along the Swannanoa River. This opened up new avenues of expression in architectural and reproduction carving. Commissions were soon

coming in for doors, mantles and panels of all kinds. This new source of work also led to an ever growing vocabulary of carving skills needed to produce work in various styles and subject matter. Soon there were commissions for custom beds, tables and church statuary. This resulted in commissions from across the globe.

The woodworking shop Mark was in suffered a severe flood in 2004. As result he relocated his studio to a quiet street in Weaverville, North Carolina. This also gave Mark a chance to take a moment to re-examine his carvings and redirect his energies. Mark's work is now all commissioned with the focus being on architectural elements such as doors, columns, mantles and panels. The primary subject matter being animals or nature scenes incorporated into the carvings. Of course time is taken to do the occasional piece just for himself and for the pure joy of it. There is always something unusual and interesting being carved. Current projects include an entry door with a nature scene including a moose, an eight foot tall totem pole with an eagle, tiger, raven and snake and a seven foot panel of a mountain scene with over five eagles in it. The latest commission to be accepted is a Peter Rabbit theme to be carved in a seventeen foot tall tree stump!

Mark's work is in numerous churches across the United States, most notably the Duke University Student Catholic Center in Raleigh, North Carolina. Mark has done work for the CEO of Corning Inc, The American Diabetes Association and Anspach Medical Equipment. His work is also in the collection of Nortel Inc., Emory University, and numerous other institutions. Currently Mark's work can be seen at The Frame Shoppe and Gallery in Asheville, North Carolina.

Frame Shoppe & Gallery

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For further information please contact:

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POETRY

poetry

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an uncommon madness...



a scattering of birds...

Playing Congos with King David at My Brother's Wedding

Me and this David are an angel's full flight from hell's char and half-way to heaven's chin I'm sweating hard from the biblical fevers that first burned these skies black that tripped the funky spark that flamed polyrhythmic

I can almost trace my own frail umbilical light to those topsy turvy heavens The stars' dimmed gab keeping an ancient time They hold watch They blaze like soldiers loyal to the order of agonies to our generation of ghosts to this happy mob found in tonight's simmer and bliss (Isn't joy too a kind of broil)

For ten days my palms will bruise as though I've learned to incur the bluest singe of the oldest fires Music-that ancestral heat-heckles despair and lust for such hot thrumming

— this king and me — we slur and sweat and mock tonight how vast our common sorrow We jackal what tenderness we can Tonight we shall grow old

We shall toast to our heels
God will fling us back to sea
& we'll jam

“till we spit salt up from our gills

Patrick Rosal
from *American Kundiman*
© 2006

What is Poetry? Two Visiting Poets Offer Daring Personal Definitions

BY MARIJO MOORE

In my opinion, it takes one's whole being to swallow a poem, to allow it to digest, incubate, and then expose its deepest meaning in a moment of reflection. A poem can transport one to another time, another realm, another setting; bring in images and music, take one to an even deeper understanding of creativity.

But how do other poets explain poetry? This month Asheville poetry lovers will have the chance to hear two young dynamic poets present their answers in a joint reading at Malaprop's Bookstore.

Patrick Rosal is the author of two full-length poetry collections, *Uprock Headspin Scramble and Dive*, which won the Asian American Writers' Work-

**“I can almost trace
my own frail umbilical
light to those topsy
turvy heavens...”**

shop Members' Choice Award, and most recently, *My American Kundiman*. His chapbook *Uncommon Denominators* won the Palanquin Poetry Series Award from the University of South Carolina, Aiken. The annual Allen Ginsberg Awards, the James Hearst Poetry Prize, the Arts and Letters Prize, Best of the Net among others, have honored his work.

Ross Gay was born in Youngstown, Ohio, and grew up outside of Philadelphia. His poems have appeared in *American Poetry Review*, *Harvard Review*, and *Atlanta Review*, among other journals. Ross is a Cave Canem fellow and has been a Breadloaf Tuition Scholar. In addition to holding a PhD in American Literature from Temple University, he is a basketball coach, an occasional demolition man, a painter, and a faculty member at New England College's Low-Residency MFA program. His book *Against Which* was released by CavanKerry Press's *New Voices* collection in 2006.

Both men are innovative in their way of persuading words into poetic form, as well as reaching into the depth of silence to bring out visions, emotions and memories. Their poems are daring, refreshing, and often deeply personal.

I asked Rosal how he defines poetry and he answered that he feels poets are more concerned with defining what a poem does than what it is; that “poetry

**“I’m leaving a city
where the living and
the dead mix...”**

is the convergence of music and thought and feeling in language.” In his poem “Playing Congos With King David At My Brother's Wedding,” Rosal offers a poem that begs to be read aloud, that brings immediate images and feelings. Yes, a poem such as this can make us listen and feel, but a poem can also direct us to what we didn't see, or didn't want to see. (See Rosal's poem at left.)

In his poem “Leaving New Orleans,” Gay takes us to this city renowned for its blues and mystery to a time when it lay in flooded ruins; when hundreds of people were homeless and helpless — enduring an unfathomable pain of loss and death. (See Gay's poem at right.) With incredible metaphors, this poem opens our thoughts to many scenes, many thoughts, some distilled with anger, some cloaked with pity, but mostly, if we are truthful to ourselves, with relief that we are not those people in his poem. But Ross, in his brilliant way with words, makes us aware of what could be looming in all of our futures. Like it or not, poetry does often slice open things we don't want to think of.

Why read stark, sumptuous poetry of this caliber? Why listen to what these two remarkable poets have to declare? Is it to awaken ancestral drums sleeping in our blood? To see what others have had to endure? To be reminded we could be just a beat away, just one more upheaval away from our ideas collapsing? Possibly all those reasons. But the most important reason is because we are all in this world together, listening to the same truths coming from the same silence.

I have come to the conclusion that even to attempt to define poetry is an art in and of itself — poetry is everything and nothing, combined to touch us where we need touching the most — in our collective troubled soul.

MariJo Moore is the author of a dozen books including three books of poetry: *Spirit Voices of Bones*, *Confessions of a Madwoman* (now available on CD), and the forthcoming *Poets Inhale The Darkness Artists Breathe*. She resides in the mountains of western NC. www.marijomore.com

Leaving New Orleans

I'm leaving a city where the living
and the dead mix,
where the dank summer air's reek is
more ghost
than any town needs. The plane
knifing through
night. I met someone here whose
eyes drip
with the scars of some slaughter, the
echo
whispering. There is a pain you
can't even begin
to know. And 33,000 feet down, a
human galaxy's
mute burn.

Ross Gay
from *Against Which*
© 2006

If you go

Ross Gay and Patrick Rosal poetry reading
Friday, February 15, 7:00 p.m.

Malaprop's Bookstore and Café,
55 Haywood St,
in Asheville

malaprops.com
(828) 254-6734



To submit poems for consideration for publication in *Rapid River Arts & Culture Magazine*, email them to info@rapidrivermagazine.com. Please limit poems to 35 lines. One poem per email. Maximum four poems per author. Include contact information.

THE ART OF NATURE

The Devil's Trumpet

It's known as the jimson weed, the thorn apple, the devil's trumpet, or the Jamestown weed, and while a decidedly unattractive plant, the flower is a thing of beauty, but certainly not a joy forever.

With its large and unpleasant smelling leaves, the datura would generally be ignored except for the large and showy virginal white and trumpet shaped flowers (about four inches long), not only quite lovely but possessing a sweet and haunting fragrance.

Out in nature daturas are pollinated by the sphinx moth, of which there are a number of species in the Southeast, including the tobacco horn worm. So because of flying pollinators, the flowers are followed by a strange and prickly fruit, an egg-shaped capsule, densely packed with seeds.

Back on May 29, 1851, Thoreau wrote about the thorn apple (*Datura stramonium*): "... it emigrates with great facility, and often springs up in the ballast of ships, and in earth carried from one country to another. It secretes itself in the hold of vessels and migrates. It is a sort of cosmopolitan weed, a roving weed. What adventures! What historian knows when first it came into a country?"

Thoreau then quotes Beverly's *History of Virginia* as saying that some soldiers in the days of the troubles of Bacon, having eaten some of this plant, which was boiled for salad by mistake, were made natural fools and buffoons by it for eleven days, without injury to their bodies," although he added question marks to the account.

Beverly wrote that these men "... would blow up a Feather in the Air; another would dart Straws at it with much Fury; and another stark naked was sitting up in a Corner, like a Monkey, grinning and making Mows at them; a Fourth would fondly kiss, and paw his Companions, and sneer in their faces, with a countenance more antick, than any in a Dutch Droll."

As a result of their behavior, the men were locked up and it took eleven days before they snapped back to reality. The "troubles of Bacon" referred to Bacon's Rebellion of 1676, a revolt led by Nathaniel Bacon, a planter in the Virginia colony, against the civil authorities to protest the failure of the governor to protect everybody from the Indians.

The name of *Datura* is said to be from the Hindu word *dhatura*, the native word for the plant. Neltje Blanchan (she was the botanist wife of Abner Doubleday of baseball fame) said that the Indians called datura the white man's plant, and also associated it with the

Jamestown settlement, and asserts that Raleigh's colonists would have been more than likely to carry with them the seeds of this herb because it yielded an alkaloid more esteemed in the England of their day, than the alkaloid of opium known as morphine.

But gardeners should be advised that present day references point out the more than deadly aspects of the plant because it contains atropine and other alkaloids and many fatalities have been recorded over the years. And, too, people with sensitive skin must be careful on contact dermatitis and never put fingers that have touched the leaves, anywhere near the eye.

I once planted the datura at our front stoop where most of the foliage was hidden behind the luxurious leaves of white four-o'clocks (*Mirabilis jalapa*), a vesper plant grown by Thomas Jefferson but unmentioned by Thoreau.

One year the UPS man brushed against a few of the leaves that grew out and over the other plants while he happened to be wearing the obligatory summer uniform of khaki shorts. A few days later, I noticed a rash on his leg exactly at the right height for this beautiful weed to brush his skin.

"It's contact dermatitis," he said. "I must have hit something that I'm allergic to."

"Poison ivy?"

"Could be but I've never been bothered before."

I volunteered no other information but made sure that I moved the one specimen of Jimson weed to the wilder part of the garden.

There is also a story that soldiers of Jamestown made coffee from the seeds of datura, not salads, and 166 men died on the spot?

Perhaps the answer lies in an anecdote reported in *The Wild Flowers of the United States, The Southeastern States* by Harold William Rickett. There under the entry for *Datura*, the story is told of an old couple "... too poor to buy coffee, who brewed the seeds



BY PETER LOEWER

of Jimsonweed from their backyard, as a substitute. They were found a day or two later, quite dead."

But thoughts of morbidity aside, the flowers are quite beautiful, usually opening up around twilight when the sphinx moths fly by. Although sometimes on dark afternoons, they can open earlier and will be approached by flies, bees, and an occasional beetle.

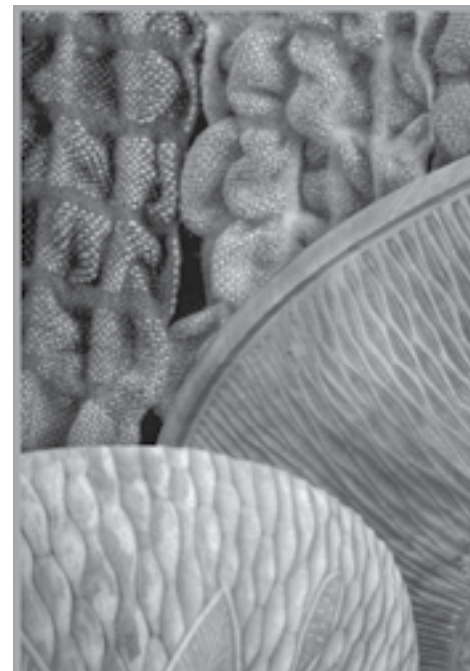
In Thoreau's garden of my imagination, daturas are planted in drifts, ready to open its flowers to all the moths in the neighborhood. And every year in the real garden I keep the thorn apple about, although I'm certainly very careful where I plant it. I prefer to think of this datura in the terms of Thoreau's musings on the romance of travel rather than what it can do if misused.

The accompanying illustration is from one of my recent glass-lithographic prints and illustrates a wind-ravaged datura, still attracting a sphinx moth for an evening flyby. The illustration is one of 98 prints included in the current exhibit at the Folk Art Center, entitled "Pressing Matters in Printmaking." The show runs from January until May 18.



Peter Loewer examines some Lenten roses.

Peter Loewer is a well-known writer and botanical artist who has written and illustrated over twenty-five books on natural history over the past thirty years.



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MUSIC

SPINNING DISCS:

February CD Reviews by James Cassara

We're starting off 2008 with a batch of discs but artists both local and world renowned. As always be it given two stars or five if it's mentioned in Rapid River rest assured it is worth hearing. Remember that these and many other wonderful listens are available at your locally owned independent music store. Without them where would we be?

Graham Parker and the Figgs
103 in June: Live In Chicago
Bloodshot Records

On this disc, the latest installment of limited edition/signed live releases courtesy of the former "angry young man," Parker and his touring unit tear through a sampling of his vast catalog with muscular delight.

Culling songs from all phases of his career this tightly wound unit score points for their respectful renderings of familiar material. For his part GP leads merrily along, willing to revisit his past (with an eye ever towards the future) in ways few long standing musicians are.

Such jewels as "Hold Back The Night" and "Stick To Me" have rarely sounded more vital; somewhat less successful are the newer songs, largely because they were originally cut with The Figgs and as such tend to sound a bit too close to the source material. Still this ongoing series-which other long established artists would do well to emulate-offers a fascinating glimpse into the current manifestation of one of rock's most enduring figures and, as such, is well worth seeking out. ★★★1/2

The Cheeksters
Movers and Shakers

If at first listen Movers and Shakers seems little more than an extension of their previous efforts, repeated spins should reveal just how far the band has come. Unlike their last two discs-recorded since the duo of Mark and Shannon Casson moved to Asheville-this is much more a collective effort.

The benefit of having now played numerous live gigs is evident; Casson's songwriting is both tighter and more nuanced while the role of premiere sideman Brent Little is more properly defined. In short they sound like a band. The usual Brit pop (most notably on "What The Pretty Girl Said" and "Tumble Down Hair") influences abound-that is, after all, what the band does best-but the traces of

Memphis soul and Bakersfield country are just as welcome and essential.

With "Sideways" Shannon contributes the year's most seductive vocal while Little's playfully layered guitars hearken directly back to the production values of Mickie Most and Paul Samwell-Smith. Ah, those were the days! That having been said Movers and Shakers is no mere exercise in nostalgia. Its heart may lie in the mystic sixties but, much like the best of that era, it sounds as bright and fresh as a Beach Boys sunflower. ★★★

The Cheeksters will perform on Friday, February 29 at the Rocket Club, 401 Haywood Road in Asheville. Phone (828) 505-2494 for more information.

Walter Hyatt
Some Unfinished Business
Volume One

It might be said that the all too short life of Walter Hyatt-which began in Spartanburg, SC, and ended with the 1996 crash of Value Jet 592 in the

Everglades swamp-was bracketed by two of the loneliest places on earth.

Certainly there is an air of isolation to this troubadour's

music- separation from others, your surroundings, and one's own heart-but there is also a balance of optimism and perseverance that somehow makes his death even more tragic. An adopted son of the fabled Austin, Texas, scene Hyatt, whose many devotees include Jimmie Dale Gilmore and Lyle Lovett, was known as a thoughtful songwriter, studied musician, and good friend.

That kinship has resulted in this collection, the first in a new series of discs



collecting the more than three dozen songs he recorded just prior to his death. Material later completed by friends who knew and loved him. And what an assemblage of friends it is: Jerry Douglas, Carrie Rodriguez, David Ball, Dan Dugmore, and The Jordanares are but a few of those lending a hand.

Given that these tracks weren't intended for specific projects their cohesion and focus is all the more impressive. Kudos go to producer Michael Killeen and engineer Nick Sparks-both of whom worked closely with Hyatt's widow Heidi-for their loving and careful resurrection of what were essentially orphan tunes.

The lush arrangements and sparkling production are reminiscent of the killer string of albums made by Johnny Rivers from 1966 through 1974 while some of the individual songs, particularly "Reach for Me" and "Motor City Man" are among the best Hyatt ever wrote. The latter may just be the catchiest song I've heard in years.

Hyatt's death, along with that of the other unfortunates who perished that sad day, was certainly a loss. If one seeks light among the darkness there is no greater solace than the assurance that this music, with more to follow, will leave a legacy that will long outlast us all. ★★★

Paul Kelly
Stolen Apples
Capital Records

Wisely following the blueprint set forth by his previous studio effort Australian guitar strumming raconteur Kelly again delivers a solid set of tunes showcasing his literate and conversational approach to pop: Touches of country and

folk intertwined with ballsy rock.

Stolen Apples is a bit more upbeat than we're used to-one senses the singer has put his well chronicled

divorce behind him-but the lingering sense of mortality and impediments of the everyday are still at the forefront.

'CD's' continued on next pg.

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MUSIC SCENE

Michelle Malone and the Indigo Girls

BY JAMES CASSARA

Michelle Malone may well be the most well traveled folk rocker to ever emerge out of the Peach State. Born and raised in Atlanta, Malone was destined for music from the beginning. Since her early teens on, she frequently spent her summers on tour with her mother, a pop singer turned gospel vocalist.

While attending Agnes Scott College, Malone befriended the Indigo Girls' Amy Ray and Emily Saliers, who in turn encouraged her to pursue a career in music; she soon quit school and honed her skills in local clubs, issuing her debut album *New Experience* in 1988. Forming the band Drag the River, she returned two years later with *Relentless*, followed in 1992 by the solo *For You Not Them*.

After completing 1993's seasonal jazz-inspired effort *A Swingin' Christmas in the Attic*, the mercurial Malone formed still another group, Band de Soleil, to record 1994's *Redemption Dream*; she then again went solo, resurfacing three years later with *Beneath the Devil Moon*, and has since veered back

and forth, continually reinventing herself as an acoustic folkie or hard edged rocker.

Her 1999 release *Homegrown* successfully merged both personas, as did 2001's *Lucky to Be Live*. *Strange Bird*, Vol. 3 and *Hello Out There* both followed within the year, establishing Malone as both prolific and steadfast.

In 2003 her latest band, Malone and The Low-Down Georgia Revue, signed on with Ray's Daemon Records. *Stompin' Ground*, which was released in the spring of 2005, remains her most accomplished work. Since that time Malone has released projects both expansive and intimate while maintaining an exhausting tour schedule. By her own estimation she performs between "275 and 300 shows a year. It's just what I do, and I love play-



Michelle Malone

ing in front of audiences both large and small." She has toured in support of such diverse performers as ZZ Top, Joan Jett, and Keith Whitley.

Her approach to performing is simple and direct: "I really work hard to make the biggest venues seem as cozy as a camp fire, and an intimate venue feel like the center of the universe. It's that connection with the guy in the front row or the voice in the mezzanine that makes it all worthwhile."

Malone kicks off 2008 in support of her critically acclaimed ninth album, *Sugarfoot*, which has been named a top 10 blues album by BluesCritic.com and Best Americana Album by Indie Acoustic Music Project. She will also showcase new tunes from a forthcoming release yet to be titled, again cemented that

well deserved reputation as the "hardest working Georgian around."



The Indigo Girls

If you go

Michelle Malone with The Indigo Girls at the Thomas Wolfe Auditorium

Friday February 8 at 8 p.m.

Tickets: \$35.00/\$48.50

Malone will also be performing solo at The Grey Eagle on Friday, February 28.

'CD's' continued

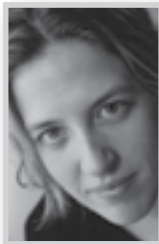
"God Told Me To" is a harrowing tale of fundamentalism gone perverse while the title cut is equal parts temptation and remorse. "You're 39; You're Beautiful and You're Mine" might teeter perilously close to mawkishness but Kelly more than amends with such crafty rockers as the lustful "Sweetest Thing" and the desolately beautiful "The Foggy Fields of France."

At a mere eleven tracks *Stolen Apples* is by Kelly standards a bit lightweight, but what it lacks in capacity it more than compensates in depth. ***1/2

Brianna Lane

Let You In Pay My Rent Music

Lane's music is the perfect compliment for a cup of coffee on a rainy Sunday morning. Her songs, as comfortable as an oversized sweat shirt, fit somewhere between home spun folk and campfire sing along. There's also a nice bit of fluidity to her vocal delivery; not quite jazz but certainly in the jazz/pop realm of Rickie Lee Jones with a bit of



Joan Armatrading wandering somewhere along the edges.

Let You In is a decidedly low key affair but that's much of its charm: When Lane sings about the minor triumphs and setbacks of everyday life they resonate with a sincerity that wouldn't withstand undue verbosity. "One Night Gone" is a tearful story of immediate longing while "Up Close" and "Learn to Fly" continues the singer's knack for self reflection through observation via clever wordplay.

Not much on this disc reaches out and grabs you but, given a few plays and careful listening, the understated strengths of Lane's music become evident. Like that old sweatshirt the more it's worn the better it feels. ***

Commander Cody and his Lost Planet Airmen

The Early Years (1967-1970) SPV Records

There's little doubt this sprawling double-disc collection of unreleased early material by the pride of Ann Arbor is for the hardcore fan and for those who are freaks for musical history. Which is hardly a bad thing: In truth, this is one



of the more revelatory documents to be issued in the CD era.

While many anthologies tend to shy away from the rough and tumble nascent years of a band's history this 35 song set dives right in. Assembled by Billy C. Farlow-the group's lead vocalist and chief songwriter-these rowdy, garage band demos give more than a clue as to how the unique roots sound of The Airmen came together and transformed the landscape of American roots music.

By weaving together early rock and roll, honky tonk and Western swing and blues into a heady, intoxicated brew the group landed a top ten hit ("Hot Rod Lincoln") and became, for a few short years, one of the nation's premier touring bands.

Their ever shifting personnel may have kept them from establishing a consistent sound but it sure makes for a fascinating read. As for the music itself, tracks such as a reworked version of "Midnight Shift," and Hank Williams' "I Ain't Got Nothin' But Time" sound rough, largely due to the primitive recording gear, but the performance is loose yet assertive.

The first disc focuses on the San Francisco years-wherein the boys co-mingled

with members of The Dead and Jefferson Airplane-while disc two collects various live and studio cuts left over from the period when they were barn storming across the states at a 300 shows a year clip. It's a brilliant document, course as sandpaper but better for its no hold barred nature.

The ragged glory of the earliest performances portends the band's stunning transformation into the wild and woolly but tight as all get out unit that was to follow. This is magical stuff, a glimpse into one of music's most intriguing periods. ***1/2

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PERFORMANCE

Hendersonville Chamber Music Announces Variety Pack 08

BY ROBERT WILEY

Featuring five very different performing groups, Hendersonville's new concert series is bound to attract audiences no matter what their musical taste!

From an exciting Latin string quartet the series moves to five exuberant brass players, then to two contrasting trios: the harp, flute and viola of Mallarmé and the piano, violin and cello of Converse. The season closes with Pastyme, an a cappella group whose repertoire includes both madrigals and jazz!

2008 Performances

Sunday, February 17

La Catrina Quartet's decided Spanish influence has gained them critical acclaim for memorable performances at Interlochen Center for the Arts, the Kent Blossom Music Festival and the International Joseph Haydn Chamber Music Competition in Vienna.

Sunday, March 2

Giannini Brass, in residence at North Carolina School of the Arts, present programs that include "European Classics" by Handel and Rossini, "American Classics" from the Broadway stage, music of the Renaissance, Baroque and Romantic eras plus Dixieland, jazz, swing and marches!

Sunday, March 30

Mallarmé Chamber Players is presenting a gorgeous combination of harp, flute and viola for which Debussy and other composers have written some of the most passionate music you'll ever hear!

Sunday, April 27

Converse Trio "They performed beautifully, with an artistry that was rare and remarkable." The Converse Trio brings exceptional readings to works in the standard repertoire as well as performances of contemporary music they have commissioned.

Sunday, May 25

Pastyme brings you a delightful afternoon of a cappella singing! The group's eight highly trained voices perform Renaissance and rock, Bach and Broadway, sacred and secular. Charleston's Piccolo Spoleto Festival gave them rave reviews!

If you go

Hendersonville Chamber Music Concerts will take place on Sunday afternoons at 3 PM in Patton Auditorium of Blue Ridge Community College in Flat Rock.

Subscriptions for all five concerts are \$75. They are available by mailing a check or money order payable to HFCM to Hendersonville Chamber Music, P.O. Box 271 Hendersonville, NC 28793.

As in the past, subscription holders will be able to use their five subscription tickets for any or all performances. Students are free. More information at (828) 697-0455 or (828) 890-4411.



The exciting La Catrina Quartet kicks off a season of delightful variety from Hendersonville Chamber Music.



Mountain Projects, Inc. & Smoky Mountain Dance Center's 1st Annual Scholarship Fund

Dream Big. Dance Happy.™

This Annual Scholarship Fund provides dance scholarships for local children, encouraging equal opportunity and healthy development for children in need.

Members of the business community, as well as private donors, are invited to sponsor these underprivileged children so that they can participate in structured dance programs at Smoky Mountain Dance Center.

Your participation will help to cover the cost of dance shoes, apparel, transportation, class tuition, recital and costume fees. Any and all donations amounts are welcome.

Please contact Patsy Dowling at (828) 452-1447 or Nicole Polzella at 400-8504 for further details on how to sponsor one of our local children.

Peru Negro Plays Brevard College's Porter Center For The Performing Arts

BY VALERIE LEEPER

On Friday, February 15th, Perú Negro will perform at The Paul Porter Center for the Performing Arts. Perú Negro was formed more than 35 years ago to preserve Peru's African heritage and became the national standard emulated by other bands.

This group of 22 singers, dancers, and musicians performs all over the world and were appointed as "Cultural Ambassadors of Black Peru" by the Peruvian government. Through their work, the members of this Afro-Peruvian music and dance company recreate the folkloric history of their ancestors, the people stolen from Africa and forced into slavery in the 1500s by the Spanish colonizers of Peru.

The group's repertoire features such diaspora innovations as the presence of an African djembe, now becoming integral to Black Peruvian music, and Cuban drums, such as the wooden batajón which is a cross between a batá (double-headed Afro-Cuban drum) and a cajón (crate drum). While the group continues to reinterpret many traditional songs, it also composes new pieces. The diverse elements in Perú Negro's repertoire reflect

a complex history of blacks in Peru.

Founder Ronaldo Campos de La Colina directed the group until his death in 2001. His son Rony took the director's chair and under his direction the group is "experiencing a revival" deepening its musical explorations. Many members of the Campos family perform with Perú Negro, making it very much a family-based tradition, as well as one with broader cultural roots. While Perú Negro was originally made up of 12 family members, today more than 30 people are involved and the Lima based music and dance ensemble runs its own school and junior troupe, Perú Negrito. In 2005 the group was honored with two Grammy nominations for their second US album, Jolgorio. The first nomination came



through the Latin Grammys' traditional music category and the second for the Grammy's World Music category.

If you go

The show takes place at 7:30 PM on February 15th and tickets are \$30.

For more details or to purchase tickets phone (828) 884-8330.

PERFORMANCE

Aquila Theatre Company in Shakespeare's *Julius Caesar* and Joseph Heller's *Catch-22*

The Aquila Theatre Company presents back-to-back performances of Shakespeare's *Julius Caesar* 8:00 p.m. Friday, February 8 and Joseph Heller's *Catch-22* 8:00 p.m. Saturday, February 9 at Diana Wortham Theatre at Pack Place in downtown Asheville.

Aquila Theatre Company is one of the foremost producers of touring theater and is widely renowned for bringing a thoroughly modern sensibility to great classics throughout the United States and abroad. Wonderfully vibrant and imaginative, Aquila Theatre Company has been recognized as a "classically trained, modernly hip troupe," by theatre reviewers of *The New York Times*. Over the past several Mainstage Series seasons, Asheville audiences have come to know, and anticipate the annual repertory offering of this creative company. With superb acting, clever staging, and innovative takes on strong scripts, Aquila makes classical theatre fresh and accessible.

On February 8, Aquila presents William Shakespeare's *Julius Caesar*: the epic story of the rise and fall of one of the world's most notorious leaders. Set in a world of political intrigue and strained domestic relationships, *Julius Caesar* explores the moral and political dilemma of Marcus Brutus. Aquila's inspired production asks the audience to consider the price of democracy and freedom, and

the consequences that befall a society when it is asked to defend its core beliefs. Using its renowned aesthetic -- excellent acting, crystalline verse-speaking, original music, and innovative conceptualization and design, Aquila brings *Julius Caesar* to vibrant life in a production that is visceral, challenging and, above all, entertaining.



Catch-22

On February 9, Aquila performs its dynamic, timely and hilarious new production of Joseph Heller's own stage adaptation of *Catch-22*, his classic novel which explores the enduring questions of the absurdity of war and its impact on society. A World War II bomber pilot, Joseph Heller considered *Catch-22* to be a modern day Iliad, with its anti-hero Yossarian as a new Achilles. With this in mind, Aquila approaches Heller's work

with an eagerness to explore the themes of the insanity of war in theatrical form. The highly allegorical and wonderfully surreal text of this great modern novel provides an excellent dramatic vehicle for raising these issues at this opportune time.

Pre-show discussions: Audience members can attend free pre-performance discussions in The Forum at Pack Place at 7:00 p.m. before both performances. The February 8 *Julius Caesar* pre-show discussion is hosted by Dr. Mario DiCesare, former Professor at the State University of New York. The February 9 *Catch-22* pre-show discussion is hosted by Dr. Merritt Moseley, professor of Literature and Language at UNC Asheville. In addition to its evening performances, Aquila Theatre Company presents a guided tour of *Julius Caesar* for students and teachers as part of the Diana Wortham Theatre School Shows series 10 a.m. Friday, February 8.

The Aquila Theatre Company's performances of *Julius Caesar* and *Catch-22*



Julius Caesar

are presented in partnership with UNC Asheville Cultural and Special Events, and are made possible by Mainstage Theatre Series Sponsors UBS and Drs. Lee & Mario DiCesare.

If you go

Mainstage Theatre Series
Julius Caesar, Friday, February 8, 8 p.m.
Catch-22, Saturday, February 9, 8 p.m.
Diana Wortham Theatre at Pack Place

Ticket Prices:
Regular: \$32; Senior: \$30; Student: \$27
Info/Tickets: Box Office (828) 257-4530
www.dwtheatre.com

Artist's Website: www.aquilatheatre.com

"Jazz After 5" Concert Features *The Pipeline* & *The Patrick Boland Trio*

Downtown Asheville's *Jazz After 5* series continues February 15 with music from *The Pipeline* and the *Patrick Boland Trio*. The free concert will take place at the Grove Arcade from 5:00 p.m. to 8:00 p.m.

The Grove Arcade and the Asheville Downtown Association co-present the series that features local musicians and food from area restaurants.

The Pipeline, featuring Jeff Knorr on organ, Grant Cuthbertson on upright bass and Ben Bjorlie on drums, is a trio that performs jazz and Latin standards from the late 60s and early 70s. Their sound blends music from artists from the cool jazz movement, like Miles Davis, with the groove-oriented tunes from artists such as organist Jimmy Smith.

The Patrick Boland Trio plays jazz

in the tradition of Bill Evans, Miles Davis and John Coltrane. Boland, a pianist, composer and instructor, is well-known to local audiences and the arts community. His compositions have been featured in a performance by the Asheville Ballet, and Boland plays regularly in the area as a solo performer and accompanist, as well as with his trio and numerous other local musicians. *The Trio* plays an all jazz repertoire which spans from subtle to frenzied, and includes arrangements of jazz standards and several of Boland's originals.

Beer, wine and appetizers from local restaurants will be available for purchase. Sponsorship for the Jazz series is provided by LandDesign and News Radio 570 WWNC and 880AM The Revolution.

The series will continue with per-

formances on March 21 with *Origins* and *Done For The Evening* and on April 18 with *Dave Perkins Certified Organic* and *The Golden Quartet*.

If you go

The Grove Arcade is located at One Page Avenue at the heart of the Battery Hill neighborhood in downtown Asheville and offers unique shopping, dining and regional crafts in one of Asheville's architectural jewels.

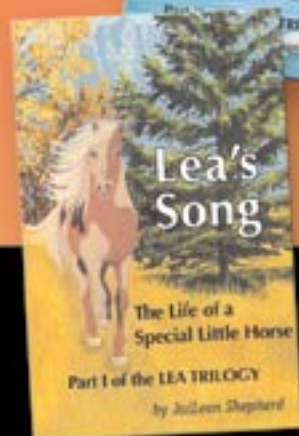
Parking is available in the Wall Street, Rankin, and Civic Center garages as well as on the street. Directions to the garages and the Grove Arcade can be found at www.grovearcade.com.

For additional information, call (828) 252-7799.



Patrick Boland.
Photo by Max Poppers

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BOOKS

In the Mood: A Survey of Luscious
Books for Your Valentine

REVIEWS BY H. BYRON BALLARD

Genres come and go in the book business, waxing in popularity for a time and then dropping into relative obscurity. But romance sells consistently, even if modern readers don't like to use that word to describe what they read.

We go to our favorite bookstore, looking for "escapist fiction" — something light and fun but also well-written with strong characters and good plots. We aren't looking for formula fiction and we're suspicious of authors who seem to crank out the same book over and over. Here are some of my picks. They range in spiciness from relative innocence to trysts in Paris and are indicative of my reading taste from the 1970s to the present.

If I need a tried-and-true friend, something that will delight but not challenge me, I reach for one of my oldies. Mary Stewart tells a lovely story, often in a foreign location, and she always appeals to my Anglophilia. Her protagonists are pre-feminist toughies who nonetheless think for themselves. They often have a drink in the afternoon, have their cigarettes lit for them, wear skirts and are educated in good schools. If you haven't read any of Stewart's non-Merlin books, let me suggest you start with one of these:

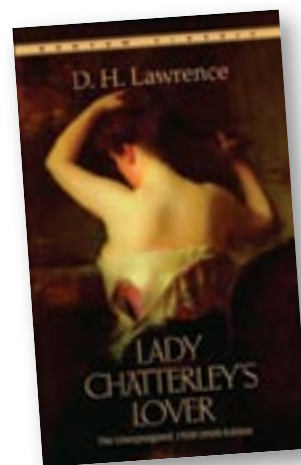
Touch Not the Cats set in England and features some interesting supernatural elements and a bit of Roman-British history. You'll also learn how not to stake tomatoes, which is a valuable skill.

Corfu is the locale for *This Rough Magic*, a suspense novel with lots of theatre references and a beached dolphin. There's a beautiful description of classic old roses that has remained with me all these

years and may have influenced my love of these fat and fragrant blossoms.

The Gabriel Hounds gives us a glimpse of the mountains of Lebanon and one of its early characters is based on Lady Hester Stanhope, the legendary Victorian traveler who spent her last days in Lebanon. Our heroine is set loose in a fabulously crumbling old palace where she faces danger and finds, of course, love.

Several years ago, I decided to revisit some of the books I'd read in college,



to see if I remembered them rightly and if they had the same effect on me. One of those was D. H. Lawrence's *Lady Chatterley's Lover* and I discovered that I still loved the characters

and the writing. I also realized something rather embarrassing — I didn't know how the book ended. I evidently never got past all the naughty bits to finish the book. But now I have and report that it is worth a look, whether you are revisiting Connie and her Mellors or meeting them for the first time.

Fast-forward to the present and check out these two jewels. Barbara Kingsolver's *Prodigal Summer* is steamy fun with multiple story lines

that somehow all fit together. The characters come from several generations, so it's not one of those breathless (and frustrating) stories of young dumb love. There's some of that. And some middle-aged dumb love and even a wonderful bit of elder dumb love. Very human, very funny, very well-written.

No one does angst-in-love quite like teenagers and I happily recommend Sue Limb's wonderful Jess Jordan series that begins with *Girl, 15*, *Charming But Insane*. It is delightful and wicked-funny — a great read for your teenaged daughter or your mom.



A little window into the world of an English teenager, whose best friend is perfect (gorgeous, kind

and brainy) and whose divorced mom is impossibly uncool. I can't recommend these books highly enough. Go get them all and enjoy!

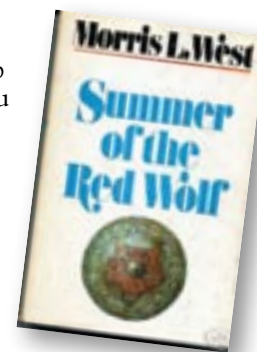
And if you're looking for something steamy and also well-written, may I recommend the two Anais Nin classics:

Little Birds and *Delta of Venus*. Graphic, sexy, evocative — it's old school erotica and holds up very well after all these years.

One last happy note — many

years ago, over the course of a sad and dreary summer, I read a book by Morris West called *The Summer of the Red Wolf*. The struggle between the protagonist and the man who is both his best friend and his bitter enemy is played out against the wilds of Scotland. I couldn't find the book again and wondered if it was the droopy summer that made it seem so vibrant or if it was the book. I found it a couple of years ago in a second-hand shop and re-read it. You can't top it for sheer screaming romance. It's out of print now but you can find it for pennies online and for free in the library.

Enjoy one — or all — of these with a heart-shaped box of chocolate. It's good for the soul.



H. Byron Ballard is a bookseller, writer and mom who blogs as the Village Witch for the Asheville Citizen-Times. She lives in Asheville's historic West End and asks that you purchase these — and every book — at your local independent bookstore. She hopes February brings you as much romance as you can stand and not a drop more.

BOOKS

People of the Book

by Geraldine Brooks, Penguin Group USA, 368 pages

People of the Book, the latest novel from Geraldine Brooks, is getting a lot of attention because it is seen as similar to *The Da Vinci Code*, only better.

This is true; the story concerns sleuthing into an historical, religious theme and, yes indeed, it's a much better book. But don't read it just because of a superficial similarity. Read it because it's an excellent book on its own considerable merits.

Brooks, an Australian author and journalist now living in Massachusetts, won the Pulitzer Prize in 2006 for her previous novel, *March*, taken from Louisa May Alcott's *Little Women*, which picked up the story from the perspective of the absent father. She is a widely traveled journalist and, among other assignments, covered the war in Bosnia for *The Wall Street Journal*. It was her experience in Bosnia that inspired her new novel.

This is an ambitious book, both for the reader and for the writer. "Ambitious" is overused by reviewers but it is apt in this case. Brooks succeeds in delivering a fine novel here, sometimes in spite of her ambition, because she stays close to the essential core of any novel, which is to tell a compelling story.

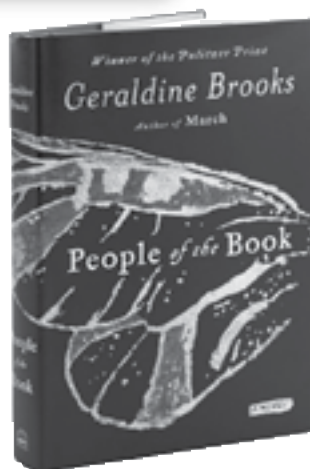
The book is both a detective story and an adventure in which rare book expert, Dr. Hanna Heath, studies the provenance of an ancient Hebrew work and attempts to imagine the details of the epic journey of the book which placed it in her hands. She travels the world, calling upon the ex-

pert assistance of various scientists and authorities to unravel tiny physical clues found in the book. The story is inspired by a real-life book, the Sarajevo Haggadah, now conserved at the National Museum of Bosnia, Herzegovina in Sarajevo.

A haggadah is a type of Jewish *siddur*, a book of prayer on the order of a religious service. The haggadah is specific to the ritual meal of the Passover Seder and retells the story of the Exodus, the flight of the Israelites from Egypt to Mt. Sinai. Such books continue to be written and published in innumerable versions today. The Sarajevo Haggadah is a beautifully illuminated work believed to have originated in Spain in the 15th century. The treasure was discovered in a mosque in Bosnia and the mystery of how it got there is the heart of the story.

The tale of the wanderings of the book is reminiscent of the wandering of the Jews in the Diaspora, the first of many challenging layers Brooks presents the reader. This novel is dense in details relating to historical events, cultural and religious background, the arcane matter of rare book conservation, numerous linguistic explanations of terms in Hebrew, Bosnian, Spanish, German, Latin and others, the life of a professional academician and the facts of the lives of various characters, especially that of Hannah.

Faced with the task of describing so much stuff with which the reader may not be familiar, the author resorted to every expository tool a writer has. All this background material threatens to swamp the book and Brooks even makes a joke of it once. Hannah is in the middle of yet



REVIEW BY JOHN M. ROSE

another explanatory bit of dialog with another character when she thinks, parenthetically, "Why am I telling him that?" What ultimately saves the book is following the story and it's a good one, full of drama, passion, violence and hope, carried through exotic locales and across centuries.

One of the pleasures of *People of the Book* is the character of Hannah. She is not an altogether sympathetic figure and her flaws, especially the forthright look at her painful relationship to her mother, give her vitality through what could be a dry professional environment. It is Hannah's mother who provides the realization of Hannah's own, personal provenance, the discovery of the father she never knew.

At 368 pages, this is not at all a long book and it is very accessible because of its strong narrative and vivid characterizations and yet, this book is a difficult read. This is because of its sheer density. I found myself putting it down fairly often because of being overloaded with information. I also found myself picking it back up just as often because I was drawn by the energy of the story and the fine quality of the writing. It's a memorable novel and one of those rare few that merits a second reading.

For more information about Geraldine Brooks, including articles she has written about her research for *People of the Book*, visit her website at: <http://www.geraldinebrooks.com>.

John M. Rose is a free-lance writer who reviews both books and movies for Rapid River.

Book For Your Inner Artist

The Complete Artist's Way: Creativity as a Spiritual Path

by Julia Cameron, Tarcher/Penguin 2007, 752 pages

When people ask me what my religion is, I often answer, "The Artist's Way." Because the book written by Julia Cameron saved my life and set me on a path in which my creativity became my spirituality.

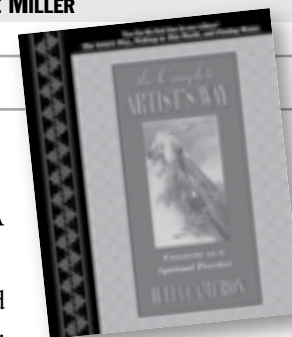
Since the first appearance of *The Artist's Way* in 1992, Julia Cameron has helped thousands of people develop their

creativity. There have been many others who've tried to imitate her, but her guidance has always, and will remain, the most wise and effective.

The Complete Artist's Way is an incredible gift to give yourself. In one beautifully produced volume, it includes her most helpful books: *The Artist's Way*, *Walking in This World*, and *Finding Water*, each with its distinctive 12-week

creative recovery program. A new introduction by Cameron brings old fans up to date.

Marcianne Miller is an Asheville-based writer and critic. Contact her at marci@aquamystique.com



REVIEW BY MARCIANNE MILLER



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FEBRUARY 2008

Saturday, February 2 at 7pm: Georgann Eubanks signs her book, *Literary Trails of the North Carolina Mountains*.

Thursday, February 7 at 7pm: Charles Marshall presents his book *The Soul Mechanic: Intuitive Explorations into your Body, Mind, Soul, and Car*.

Friday, February 8 at 7pm: Eli Horowitz, John Brandon, and Davy Rothbart read from and sign various McSweeney's works.

Saturday, February 9 at 7 pm: Photographer Bruce T. Martin presents a slide show from his latest book, *Look Close, See Far: A Cultural Portrait of the Maya*.

Sunday, February 10 at 3pm: Janna McMahan presents her debut novel, *Calling Home*.

Monday, February 11 at 7pm: Renowned healer Sondra Ray will discuss her book *Rock Your World with the Divine Mother*.

Thursday, February 14 at 7pm: Join local authors and life coaches, Joseph and Sarah Elizabeth Malinak, as they present their book, *Getting Back to Love*.

Saturday, February 16 at 7pm: Author and Appalachian State history professor Karl Campbell presents his biography, *Senator Sam Ervin: Last of the Founding Fathers*.

Wednesday, February 20 at 7pm: Frye Gaillard will discuss *Prophet from Plains: Jimmy Carter and his Legacy*.

Friday, February 22 at 7pm: NC author Anthony Abbott reads and signs his novel, *The Three Great Secret Things*.

Saturday, February 23 at 7pm: Authors Gail Martin, Philip A. Nero, and David Talon! Martin will read from *The Blood King*, book two of her acclaimed series *The Chronicles of the Necromancer*.

Sunday, February 24 at 7pm: Susan Gregg Gilmore will read from and sign *Looking for Salvation at the Dairy Queen*.

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BOOKS

Books For Children

Mister Seahorse

by Eric Carle, Philomel Books (2004), Ages 4-8, 32 pages

This is a clever, astonishingly lovely book that is a perfect book for fathers to read to their children. It tells a little known fact of nature — that it is Mr. Seahorse, not Mrs. Seahorse who actually carries around the mother's eggs in his pouch before they hatch.

And there are a lot of other fish in which the fathers do the traditionally maternal things that everyone, especially children, thinks that only mothers do. Including the stickleback, tilapia, and the even the bullhead catfish. The busy fathers swim past other water creatures hiding behind acetate sheets of seaweed and other camouflage — every page reveals a secret.

Mister Seahorse is a delightful, exquisite tribute to fathers and a treat for everyone.



Books to Movies

BLADE RUNNER: Do Androids Dream of Electric Sheep?

Novel by Philip K. Dick, Random House Audio unabridged, Narrated by Scott Brick

In honor of the 25th anniversary of the movie *Blade Runner* and the release of its long-awaited “Final Cut,” Random House Audio has produced an unabridged version of Philip K. Dick’s novel, *Do Androids Dream of Electric Sheep?* It’s narrated by Scott Brick, an amazing talent who creates numerous voices to keep all the novel’s characters distinct.

If you’ve loved the movie but never read the novel on which it’s based — now is the time to close that popular culture gap — and this superb audio version of the novel is the most enjoyable way to do it.

While listening to the novel and being swept into the tale told by the narrator, I kept conjuring up images from the movie — so the end result of reading the novel was an experience I can only describe as akin to watching a dual visual track in your mind — it was kind of trippy, actually, and I highly recommend the experience.

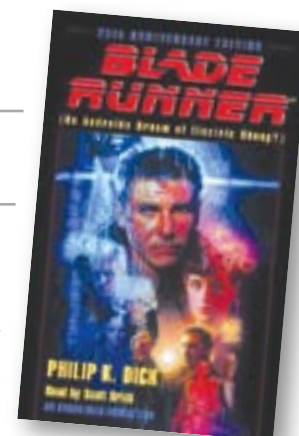
One of the things you’ll notice right away is how many elements from the movie are in the original novel. And how many are not. The poetic license the filmmakers took with the novel is startling. Director Ridley Scott claims he hadn’t read the novel before he made the movie. Yet when Philip K. Dick saw the movie (only a few months before his death), he was astonished to find that it portrayed his vision of the future me-

ropolis almost exactly as he had envisioned it, an overcrowded polyglot where it was always raining from polluted skies and advertising was everywhere.

The differences are numerous. In the movie, bounty hunter Rick Deckard (played by Harrison Ford) is single and finds himself falling in love with Rachel, who doesn’t know she’s an android. In the novel, Deckard is married, lusts after Rachel but doesn’t love her, and she knows she’s an android. The word “replicant,” prominent in the movie, as a synonym for android, is never used in the novel. Nor is the word “blade runner” which was borrowed from the title of Alan E. Nourse’s 1974 novel.

In the movie, Zhora was a sex dancer with a python; in the book, reflecting author Dick’s love of opera, she was an opera singer. One of the greatest characters in movie history was Rutger Hauer’s android, who wanted nothing more than to live longer. In the book, Roy Batty plays a minor role, dismissed in a few paragraphs.

Reading the book on audio is an enormously pleasurable way to read the novel — and learn a lot about how filmmakers treat their source material at the same time. Enjoy!



Nim’s Island by Wendy Orr

Illustrated by Kerry Millard, Alfred A. Knopf, 1999, Ages 9-12, 125 pages

I’m going to be the first person in line when the movie based on this book is released in a few months because I’m sure it will be one of the most captivating films all year.

The book is a rare children’s adventure story that stars a little girl and it’s full of creatures and natural disasters and exotic places and even romance.

Nim lives on a remote island with her scientist father and he disappears during a wild storm at sea, leaving her totally cut off from rescue.

The only person Nim is in touch with

in the whole world is a famous writer of adventure novels whom she’s been corresponding with by email. But this novelist is, in reality, a frightened agoraphobic who can’t go out of her own front door. Realizing that Nim’s life is in her hands, the novelist forces herself to face her fears and take action — and a new life opens up for everyone.

Jodie Foster is the novelist, Gerard Butler is her heroic alter ego and Abigail Breslin (the charmer from *Little Miss Sunshine*) is the brave little girl. Shades of *Romancing the Stone*, and that’s a good thing.



Marcianne Miller is an Asheville-based writer and critic. Contact her at marci@aquamystique.com

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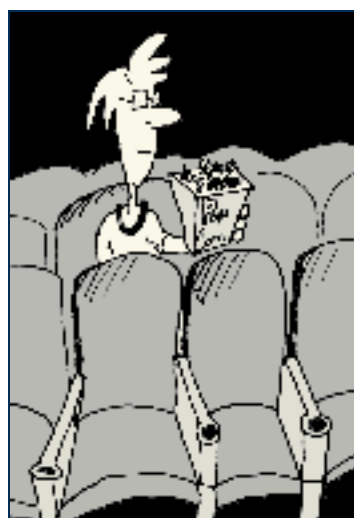
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- CONTACT LENS FITTING — Measuring your eye surface to evaluate vision, fit and comfort — plus trying on lenses.
- CONTACT LENS INSTRUCTION — Learning how to handle and care for your lenses, including inserting, removing, cleaning, and storing.
- GETTING YOUR LENSES — Taking your lenses (and care products) home.
- FOLLOW-UP — Returning in one to two weeks so your Eye Care Professional can see how you're doing with your lenses.

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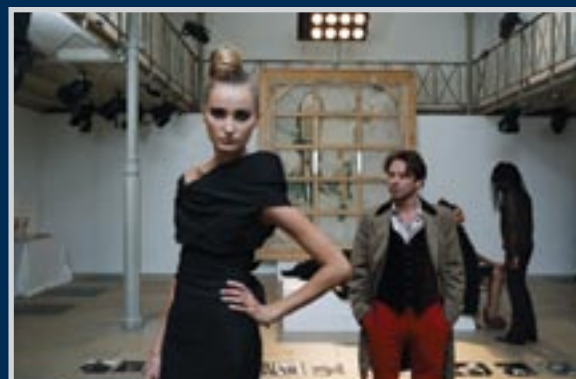
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Good movies make you care,
make you believe in possibilities again.
— Pauline Kael

February Movies with MARCIANNE MILLER

For the latest reviews, theater info
and movie show times, visit
www.rapidrivermagazine.com



Before his
stroke,
“Jean-Do”
Bauby lived
a life other
men envied.

His story is told in the beautiful film, “The Diving Bell and the Butterfly.” It is nominated for four Academy Awards.

- ★★★★★-Fantastic
- ★★★★-Pretty darn good
- ★★★-Has some good points
- ★★-The previews lied
- ★-Only if you must
- ☹-Forget entirely

again, never put a forkful of food to his mouth, never go to the bathroom by himself. One day “Jean-Do” Bauby was living a life so full that every man he knew envied him. The next moment, after his brain exploded in a massive stroke, at age 43 in 1995, he was almost completely paralyzed.

How can a film tell such a story without making the audience cringe with discomfort? Answer: by making wildly creative choices based on elegance and simplicity — and that’s what American-born artist/film director Julian Schnabel (*Basquiat*), and screen writer Ron Harwood (*The Pianist*) did. They transformed what could have been a dreadfully tragic tale into a celebration of the human spirit that soars with insight, compassion, wit and humor.

At times, Bauby also was a really nice guy. In an exquisitely touching scene, he insists on shaving his elderly father so he can feel good about himself when he looks in the mirror. While “Papinou (Max von Sydow, *Minority Report*) rages against being imprisoned in his Paris apartment by age and bad legs, Bauby tends to him. The sound track amplifies every scrape against stubble as if the entire planet depended on the rhythmic movement of the blade.

Despite its terrifying reality, and the disfigured face of the hero after his stroke, *Diving Bell* is an absolutely gorgeous movie, thanks in large part to the abundance of beautiful women. Everyone knows that every French woman is beautiful and in Bauby’s robust imagination they’re all more beautiful than usual.

There’s Celine (Emmanuelle Seigner), the mother of his children, Henriette (Marie Josee-Croze, *Munich*), his devoted speech therapist, his lovers past

and present, and all the fantasies of his vigorous libido, including especially the Empress Eugenie (Emma de Caunes), whom he conjures when he is wheeled down the hospital hallways.

In the beginning (and you’ll understand because the first 20 minutes of the film for some people are painfully claustrophobic since it’s shot from Bauby’s point of view in the hospital as he recovers consciousness), all Bauby wants to do is die. Eventually he casts off his self-pity and rallies. Not because he has any improvement in his physical being, he doesn’t, but because he accepts the power — and the responsibility — of his remaining skills. He determines to use his imagination to go places he never went, see things he never saw, love women he could have only in his fantasies.

Diving Bell is nominated for four Academy Awards, best director, best cinematography, best adapted script and best editing.

Subtitle alert: In English with French subtitles, but the movie was so engrossing and easy to follow that I didn’t even realize there were subtitles until I left the theatre.

Rated PG-13 for nudity, sexual content and some language.

Review by Marcianne Miller

The Great Debaters ★★★★★

Short Take: It’s a feel-good, David vs. Goliath true tale that’s not about sports — a real winner.

Directed and starring Denzel Washington and produced by Miss Think Positive herself Oprah Winfrey, *The Great Debaters* is a darn good movie that not only makes you feel good, but it’s thoughtful, informative, challenging and totally entertaining.

I’m a sucker for underdog movies. I love *The Hoosiers*, *Remember the Titans*, *Glory Road* and *Friday Night Lights*. But even I have to admit they’re all about sports, and about guys. One of the reasons I loved *The Great Debaters* is the champions are not athletic heroes but

intellectual heroes and while most of the women in the movie are (as usual lately) way in the background, one of the team members is indeed a young lady

It’s 1935 in Texas, at small-town Wiley College, whose debate team went unchallenged for years — and who actually took on Harvard’s crack team in a highly publicized radio debate — and won.



In “The Great Debaters” Denzel Washington makes his debate team the greatest intellectual champions in the country.

With his usual gravitas, Denzel Washington (*American Gangster*) plays Professor Melvin B. Tolson, a poet/activist who wants his students to change the world. With equal gravitas, Forest Whitaker (*The Last King of Scotland*) plays Dr. James Farmer, Sr. is the town’s beloved preacher. Both men are educated more than most white American men, but entrenched racism narrows their horizons; lynching is still common in Jim Crow America and it doesn’t happen only in far-away places.

Tolson runs the debate team like a drill sergeant, forcing his charges to learn to speak clearly and without an accent, to think on their feet and stand up to all opposition, no matter what form it takes. The final team has three members. There’s Henry Lowe (Nate Parker, *Pride*), a tall handsome rogue who could be a leader if he could banish his demons. Next is Samantha Booke (Jurnee Smollett, *Gridiron Gang*) who wants both a

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February’s Guest Critics:

Chip Kaufmann, a film historian who also shares of his love of classical music as a program host on WCQS-FM radio.

Michelle Keenan, WCQS-FM fundraiser, long-time student of film and believer in the magic of movies.

Sierra Bicking, Teen Reviewer and arte aficionado extraordinaire

The Diving Bell and the Butterfly ★★★★★

Short Take: A man is locked in his paralyzed body but achieves glorious freedom through the voracious power of his memories and imagination.

Like many of us, I’ve seen my share of the terrible proof of how fragile the human body is — how quickly a person’s life can be transformed by a speeding car, a stray bullet, or misfires in the brain’s computer. So I don’t think I’m abnormal to admit that I did not want to see *The Diving Bell and the Butterfly*. I didn’t care that it got rave reviews from other film critics. I still haven’t recovered from what happened to Hilary Swank in *Million Dollar Baby* in 2004.

But *Diving Bell*, I knew, was a true story about a real man who suffered horrendous brain damage. Worse, the man didn’t recover any of his physical capacities. He would never speak



Father Max Sydow and son Mathieu Amalric share one of their last times together in “The Diving Bell and the Butterfly.”

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law career and love. James Farmer Jr. (Denzel Whitaker, TV's *All That*), at 14 is not only the youngest team member but also the shortest and most insecure.

There are the usual interpersonal conflicts among the team members, the expected defeats before victory — and triumph is all the more sweet for following a familiar path. In the end, the naïve champions beat the Ivy League giants, and they've also matured enough to know that such a victory is only one marker on the road to racial equality.

Rated PG-13 for depiction of strong thematic material including violence and disturbing images, and for language and brief sexuality.

Review by Marcianne Miller.

Mad Money

Short Take: Three women from three different walks have the crime of their lives when they decide to "recycle" some money from the Federal Reserve Bank.

My inner thief loves a good heist movie. While I was fairly certain *Mad Money* wasn't going to be on the level of *The Thomas Crown Affair*, *To Catch A Thief* or *Ocean's Eleven*, *Mad Money* did prove to be a clever comedic caper.

Bridget Cardigan (Diane Keaton, *Something's Got to Give*) is an upper-middle class housewife whose husband Dan (Ted Danson, *Becker*) has just been down-sized. She ends up finding employment at the Federal Reserve Bank as a janitor. It's there, watching all the old money being shredded, where she hatches her plan.

Bridget masterminds a way to steal money from the bank, just before the money is to be destroyed. Believe it or not, her plan is pretty clever. The only catch is that she'll need help to pull it off. Enter single mom Nina Brewster (Queen Latifah, *Last Holiday*) and flaky pastry chef Jackie Truman (Katie Holmes, *Batman Begins*).

These unlikely partners become friends amidst their scheming, and that's a big chunk of the plot. Coming from director Callie Khourie, writer of the *Divine Secrets of the Ya-Ya Sisterhood* and *Thelma and Louise*, friendship and girl-power is bound to be an important part of the story.

Queen Latifah is her usual likeable, real-person, self. Katie Holmes gets the flaky part of her character right, but does not have a natural gift for comic timing. It's Diane Keaton who gives the movie its best boost. Bridget's enthusiasm for her newfound career gives her a slight mad-



Katie Holmes, Diane Keaton and Queen Latifah have entirely too much fun as big-time thieves in "Mad Money."

woman edge which is quite funny.

Lest we forget the men, Ted Danson is solid and funny as Bridget's disapproving-turned-accomplice husband. Adam Rothenberg (*Damages*) plays Jackie's equally flaky husband with the same lack of comedic timing as Katie Holmes. Roger Cross (24) as Barry is Nina's very sweet love interest and rounds out the *Mad Money* gang's circle of accomplices. The always great character actor, Stephen Root (*No Country for Old Men*) is the tightly wound bank manager who says it's impossible to rob his bank.

Mad Money is fluffernutter fun. You'll laugh a bit and by and large the characters are fairly likeable, which is more than you can say for some of the more critically acclaimed films of late. You'll forget it the next day, but who says it always has to be profound — sometimes entertainment is just a couple hours of fun.

Rated PG-13 for sexual and light drug references.

Review by Michelle Keenan.

Margot at the Wedding

Short Take: A family that didn't put the f-u-n in dysfunctional gathers for a wedding.

The only people I can see being attracted to *Margot at the Wedding* are fans of Noah Baumbach's previous work, *The Squid and The Whale*, and I'm not sure if even they will be rewarded. As someone who didn't particularly care for *Squid*,

I was a little trepidatious about this one, but intrigued, too. Jennifer Jason Leigh in a pseudo-intellectual, somewhat esoteric, dysfunctional family drama—that's a no-brainer,



In "Margot at the Wedding," Nicole Kidman takes on a brave but thanklessly so-what role.

but add funny man Jack Black and Oscar-winner Nicole Kidman to the mix—this could be interesting, I thought. Of course the key phrase here is *could be*.

Successful short story writer Margot (Nicole Kidman, *The Golden Compass*) and her hormonal son Claude (Zane Pais in his film debut) head to her estranged sister's wedding. Upon arrival Margot and her sister Pauline (Jennifer Jason Leigh, *The Jacket*) taciturnly switch between so-glad-to-see-you and claws-at-the-ready. It doesn't help that Margot immediately dislikes Pauline's fiancé, the out-of-work artist Malcolm (Jack Black, *Nacho Libre*).

Meanwhile, some Boo Radley-like neighbors are threatening suit over a beloved tree in Pauline's yard, the dog goes missing, and it turns out Margot is really there only to get away from her husband Jim (John Turturro, *The Good Shepherd*) and rendezvous with her lover and sister's neighbor (Ciaran Hinds, *There Will Be Blood*). Basically it's turmoil at every turn. However, what sounds like the premise of a great farce is instead nothing but a series of antagonistic, narcissistic misadventures.

After sitting through an hour and a half of these unlikable, loathsome, self-absorbed characters, I guess I wasn't expecting them to finally get it together. Nor was I expecting the sudden, rather happy ending. Though pleasant, it just didn't seem to suit the rest of Margot's dysfunctional psyche. Does that mean she learned something? Or that we, the audience, learned something? Sadly, I doubt either case, and that's what made it feel so out of place.

Rated R for sex, nudity, and profanity.

Review by Michelle Keenan

The Orphanage

Short Take: That rarest of rare entertainments — a supernatural horror movie for adults.

There was a time when I loved horror movies. I was crazy about *The Exorcist*, *The Shining*, *Carrie*, *Night of the Living Dead*, even *Psycho*. Alas, that was a long time ago, before the once honorable genre of horror movies descended into slasherdom. You might have noticed that *Rapid River* has never published a review for a slasher movie. That's because I won't see them, and neither will any of the guest critics.

I'm thrilled to say that there's a new movie that might revive the true horror genre and it's worth the long wait for it. *The Orphanage* from Spain is not only the best supernatural horror of the

year, it's one of the best movies of the year flat-out.

Based on an original script by Sergio G. Sanchez, *The Orphanage* reflects influences from other ghost movies, such as *The Others* (2005) and *The Changeling* (1980). That's not to say the movie isn't its own, but to point out it's the latest in a line of worthy antecedents. *The Orphanage* moves languidly, creepily, and terrifies with breathless anticipation rather than with bloody blades.

Reflecting the story's complexity, *The Orphanage* does move around a lot, so you have to pay attention to the details. A woman in her 30's, Laura (Belen Rueda, *The Sea Inside*) and her husband Carlos (Fernando Cayo) move into a big old house on a remote coast in which she had once lived when it was an orphanage. With her is their son Simon (Roger Príncipe) who doesn't

know he's adopted (or that he's infected with HIV) and who has an uncanny ability to "see" things, including other children whom he makes his close playmates. Meanwhile, strange things happen, including

the appearance of a weird old woman Monsterrat Carulla, who claims to be a social worker, but in reality used to work at the orphanage.

Laura and Carlos intent is to open the house as a home for children with special needs. One day during a wild (and uncannily bizarre) costume party to celebrate the home's opening, Simon disappears — and is never found. Even the help of a medium (Geraldine Chaplin) doesn't bring him back. Months go by and grieving Laura remains inconsolable. Over her husband's objections, she stays in the house by herself when he moves out. Spine-chilling, disturbing, provocative it is, but in the end, like a mother's love, *The Orphanage* is an uplifting testament to the belief that death does not chill the heart.

Subtitle Alert: Spanish with Eng-



"The Orphanage"—it's Spanish, it's spooky, it's the best supernatural horror movie in years.

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lish subtitles which are easy to read an unobtrusive.

Rated R for some disturbing content.

Review by Marcianne Miller

P.S. I Love You

Short Take: The best looking dead guy you ever saw sends letters to his grieving widow to bring her back to the land of the living.

Ah yes, the "date move of the season." My sweetie begrudgingly accompanied me to *P.S. I Love You* for a romantic night at the movies. Ironically, guess which one of us ended up enjoying the movie more? Perhaps my inner romantic secretly hoped for more, while my other half had no expectations whatsoever.

P.S. I Love You opens as our young movie couple, having just returned home from dinner at her mother's, are embroiled in an argument. Holly (Hillary Swank, *Freedom Writers*) worries about how poor they are (yet somehow manages to wear designer shoes), while Gerry (gorgeous Gerard Butler, *300*, and the masked opera ghost in *Phantom of the Opera*) is a go-with-the flow Irishman. Despite their differences, Holly and Gerry are very much in love.

Next, the opening credits roll, by the end of which, Gerry is dead. The rest of the movie is devoted to trying to bring the grieving Holly back to life. Lucky for her, Gerry, who apparently had some time to think things through before succumbing to a brain tumor, had a hunch his beloved would have a tough time after his demise. He therefore plans a series of letters and events to help get her through her first year without him.

As Gerry nudges his mourning love back to life, he even sends Holly and her friends to Ireland. Exactly how Gerry thinks sending his ashes-toting widow back to the land where they first met is going to help her move on with her life, I'm not sure, but somehow it does ...

During their trip to Ireland, Holly realizes her friends, played by Lisa Kudrow (*Friends*) and Gina Gershon (*Rescue Me*), are moving forward with their lives, but she is not. Holly takes her first steps back in the romantic arena, only to find herself in the arms of Gerry's childhood best friend William (Jeffrey Dean Morgan, *Grey's Anatomy*). The return to life among the living has its twists and turns from there.

While pleasant, *P.S. I Love You* had far more potential than it achieved, not knowing whether to be a comedy, a romance, or a drama. This quandary of definition is where it misses being

something first rate. On the other hand, as my guy and I discussed the movie afterwards, we agreed that if date night fare ultimately makes you want to hold tightly to the one you love, it's done its job. In this regard, *P.S. I Love You* succeeds.

Rated PG-13 for sex, brief nudity, light profanity and alcohol consumption

Review by Michelle Keenan.

The Savages

Short Take: Two dysfunctional adult children try to take care of their aged father. Heartbreakingly realistic — and thus also hilarious.

There are two life events guaranteed to bring out the worst in siblings. One is a wedding, and the other is the attempt to answer the painful question that no child ever wants to ask, "What do we do



Philip Seymour Hoffman and Laura Linney must agree on what to do with their aging father in "The Savages." Linney was nominated for an Oscar for her performance.

about Mom? About Dad?" Even if the grownup kids aren't dysfunctional, these two events are guaranteed to bring them to the brink. That's why weddings have been such timeless fodder for comedies. And now, with the graying of the population, more adult children are being faced with becoming caretakers for their parents.

It's a horrendously painful situation if you're actually living it, but in the hands of a talented writer/director Tamara Jenkins (*Slums of Beverly Hills*) and with the help of a brilliant cast, an all-too-uncomfortable tale gets the proper distance to be touching and funny.

Dad, Larry Savage (Philip Bosco, TV's *Law and Order: Special Victims Unit*), doesn't seem to have been a peach even when Mom was alive. Mercifully for his kids, he's been living out west

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Hendersonville Film Society: February 2008

BY CHIP KAUFMANN

The Hendersonville Film Society has an abbreviated schedule this month. It will present three movies from our patrons' request list.

February 3 Calendar Girls

When an English local Ladies Club needs to raise money for a new charity, they turn their traditional yearly calendar into something very un-traditional by appearing with their baked goods and floral arrangements — completely nude! A wonderfully entertaining comedy with Helen Mirren and Julie Walters.

Director: Nigel Cole.

2003. England. Color, 108 minutes.

February 10 Hannah And Her Sisters

This multiple Academy Award winning comedy-drama, featuring Woody Allen, Mia Farrow, and Michael Caine, is about the hopelessly interwoven lives of three unique and quirky sisters. Sibling rivalry has never been so funny or so poignant. With Barbara Hershey, Dianne Wiest, and Sam Waterston.

Director: Woody Allen.

1986. USA. Color, 107 min.

February 17 The Last Wave

This acclaimed Australian film from director Peter Weir (*Picnic At Hanging Rock*) stars Richard Chamberlain as a lawyer who defends a group of aborigines accused of killing one of their own. Over the course of time, he is plagued by visions of water and wonders if there is a connection between the crime and his visions. With Olivia Hamnet and David Gulpilil.

Director: Peter Weir.

1977. Australia. Color, 106 min.

February 24: No Movie Scheduled.

If you go

Hendersonville Film Society Screenings, Sundays at 2pm. Smoky Mountain Theatre in the Lake Pointe Landing Retirement Community. 333 Thompson Street, right behind the Epic Cinemas. Call Elaine Ciampi at (828) 697-7310. Open to all. Donations accepted.

TEEN REVIEWER:

27 Dresses

Imagine loving weddings so much that you've been in 27 of them, watching the happy couples skip off to their romantic ever-after, yet never having a wedding of your own. This is the story of *27 Dresses*.

Jane (Katherine Heigl, *Knocked Up*) is secretly in love with her boss, Hal (Brian Kerwin, *One Life to Live*). It seems



Katherine Heigl, always the bridesmaid, but never the you-know-what, tries to change the course of her romantic life in the charming comedy, "27 Dresses."



Film critic
Sierra Bicking
lives in Asheville.

Sierra Bicking

hopeless when Jane's sister Tess (Malin Akerman, *Heavy Petting*) comes to visit and becomes engaged to Hal. Now Jane must arrange her sister's wedding to the man she hoped to marry herself. And as if this wasn't enough to deal with, an annoying reporter named

Kevin (James Marsden, *Enchanted*) follows Jane around questioning her obsession with weddings — creating one big, crazy, frilly, romantic movie.

This movie is a wonderful romantic comedy, perfect for a date with a loved one. Also, it has amazing actors. James Marsden especially stands out, with his character's witty humor, and the way he reacts to Jane. Marsden has been in many diverse roles, including Corny Collins in *Hairspray*, and Prince Edward in *Enchanted*. Heck, he was even in *The Notebook*! He always looks like he's

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with his girlfriend for 20 years but when she dies without leaving him anything and Dad starts playing graffiti with his bowel movements, well, the kids have to deal with him.

Dad couldn't possibly live with either of his children. Wendy Savage (Laura Linney, *Man of the Year*) can barely take care of herself. While pretending she's a playwright, she gets by on temp jobs, and her love life consists of an affair with a married guy in her apartment building. Jon Savage (Philip Seymour Hoffman, *Charlie Wilson's War*) is a working academic, a theatre professor specializing in the plays of Berthold Brecht.

For Wending and Jon, it's not a question of "Should we put Dad in a home?" It's a question of "Which home should we put him in?" Meaning after a life-time of going their own ways, Wendy and Jon might have to do something together. And then it's numerous questions of "Now that we've got him there, what do we do with him?" And that brings out each child's different approach to care-giving.

Even if you're not a dysfunctional sibling, you'll appreciate *The Savages* for its keen insights, its gentle rebukes, and the beauty of its performances. (Laura Linney was nominated for Best Supporting Actress for her performance in this movie.)

Rated R for some sexuality and language.
Review by Marcianne Miller

Water Horse: The Legend of the Deep

Short Take: The most charming and intelligent family movie in ages.

Every now and then a family movie comes along that is both enchanting for kids and intriguing for adults. Such a movie is *Water Horse*. It's funny and cute, sad and scary, thrilling and sweet — an absolutely perfect movie. You may not hear about this little gem (from director Jay Russell (*Tuck Everlasting*, *My Dog Skip*)) in time to catch it on the big screen. Do see it any way you can.

Water Horse is based on a novel by Dick King-Smith, the English farmer who wrote the novel that became the beloved movie *Babe* (1995). So you know it's a gentle tale, full of interesting people and deeply felt-issues — and no car crashes. It shares basic elements with *E.T.: The Extra-Terrestrial* in that it's about a lonely boy who discovers a magical creature and makes it his friend. It's also akin to *Whale Rider* (2002)

where a child clings to a huge creature and goes for a thrilling water ride. In this film, the creature is the legendary 'water horse,' better known as the Loch Ness Monster.

It's Scotland during World War II. Angus MacMorrow (Alex Etel, who glowed in *Millions*) lives on the manor estate of a Scottish lord where his mother Anne (Emily Watson, *Miss Potter*) is the housekeeper. Angus' father went to war years ago and Angus aches for his return.



It's hard for a baby sea monster to find a safe place to play even if it's the star of "Water Horse: The Legend of the Deep."

One day on the beach he finds a shiny blue object and takes it home to his hangout in the estate's workroom. The next day the object hatches and out comes a voraciously hungry, noisy little sea serpent. In a hilarious sequence, the creature outgrows the trash can, the bathtub, the toilet, and the estate water fountain. Finally, with the help of the enigmatic new handyman, Lewis, (Ben Chaplin, *The New World*), the creature is hauled to the loch where it happily disappears into the deep, dark waters. On occasion Angus is reunited with the monster and goes on long wild rides under water where we can see hints of an ancient lost civilization not unlike Stonehenge.

Meanwhile, the war, once so far away, comes to the manor house when a troop of soldiers is billeted there. Complications ensue, and the boy must fight against ever growing odds to protect his friend. A classic tale beautifully told.

Sensitive children might need to be forewarned about the underwater adventures and the noise of artillery.

Smart parents might enhance children's enjoyment of the film by having them do research ahead of time so they're more familiar with World War II, the geography of Scotland, and the legends of the Loch Ness Monster.

Rated PG for some action/peril, mild language and brief smoking.

Review by Marcianne Miller

Rapid River Movie Editor and critic Marcianne Miller is a member of the Southeast Film Critics Assn. Contact her at marci@aquamystique.com

Favorite Romantic Movies

Chocolates, champagne, and a cuddle-up movie--what could be a more perfect way to spend Valentine's Day? To help you choose the right film for your style of romance, we asked *Rapid River's* favorite film fans for their suggestions. Enjoy!

THE ACTRESS/STORYTELLER

As a former romance novelist, *Rapid River* contributor (also actress and storyteller) RoseLyn Katz likes her romantic movies with a lot of sizzle.

The Fabulous Baker Boys (1989)

When two jazz pianist brothers, played by real life brothers Jeff and Beau Bridges, decide to add a singer to their act, Michelle Pfeiffer slinks in front of their pianos and nobody's life is ever the same again. The conflict between the brothers as they take their show on the road provides an interesting backdrop, but it's the delicious, slowly building sexual tension between Jeff Bridges, at his most rugged and virile, and Pfeiffer, all golden sensuality, that keeps you riveted.

Is there a woman alive who wouldn't want to be in Pfeiffer's shoes when she climbs atop the piano in a clinging red gown and writhes like a cat in heat within inches of Jeff Bridges, whose long, slender fingers caress the keys to an old, sweet song? Not me, at any rate! Every time I see this movie I'm right there, living and breathing the whole gorgeous thing. Pfeiffer more than demonstrates that she can sing a torch song with the best of them and the musical score, by jazz great Dave Grusin, keeps those fires burning.

THE BOOK REVIEWER

When book reviewer John M. Rose was asked to select his favorite romantic movie, he discussed the assignment with his new bride — and discovered that she loved Kevin Costner baseball movies, too! "Cool, eh?"

Bull Durham (1988)

In the first of Kevin Costner's three baseball movies, (the others: 1989's *Field of Dreams* and 1999's *For The Love of The Game*) Costner's Crash Davis would likely take issue with being called a romantic but it's just what he is. The over-the-hill, journeyman ball player hangs in there because he believes in a Zen-like vision of how the game can be played.

Susan Sarandon's character, Annie Savoy, instead embraces the romantic notion of her obsession with baseball. She is conscious of the full form of the term "fan," that is, "fanatic."

Annie tries hard to get Crash to intellectualize the art of the game as she has, but he's having none of it. Nonetheless, he lives his craft and he knows she's a kindred spirit.

The powerful attraction these dreamers have for each other puts them in the same bed, but it takes more than that for romance. *Bull Durham* is my pick for favorite romantic movie because of the end of the film, when Crash, at long last beaten down by a game that doesn't love him in return, shows up at Annie's door on a rainy Carolina night. She never gave up hope that he would return. He slumps beside her in the porch swing, pride and ambition spent, finally ready to let her take him in. She loves him just as he is — that's all he has left and it's enough.

THE FEMME FILM CRITIC

Being a secret hopeless (or perhaps hopeful) romantic, film critic Michelle Keenan relishes "schmaltzy, guilty pleasures on the silver screen," especially golden oldies.

Casablanca (1942)

My favorite romantic film is the Oscar-winning classic that never fails to please. Just in case you've been under a rock for the last 60-some years, the story takes place in the as-yet unoccupied Moroccan city of Casablanca, during the early years of World War II. The center of



action is Rick's Café Americain whose motto is, "Everyone eventually finds their way to Rick's." This is

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true especially for those looking for letters of transit to escape occupied Europe.

It just so happens Rick Blaine (Humphrey Bogart), the lone wolf, ex-pat with penchant for the underdog, possesses two such letters when the one woman (Ingrid Bergman) that he loved and lost, walks in to the café with her resistance-leader husband in search of letters of transit. Will Rick help Ilsa and Victor? Will he use the letters for Ilsa and himself?

Of course, I know what happens, but every time I treat myself to a viewing of *Casablanca*, I still get caught up in the plight of our central characters. To me *Casablanca* is the benchmark for the perfect romantic movie, or maybe just the perfect movie.

THE FILM HISTORIAN

Rapid River's film historian Chip Kaufmann loves romantic movies from all eras, especially ones with fantasy elements.

Destiny (1921)

Destiny (originally *Der Mude Tod/Weary Death*) is one of the landmarks of German silent cinema. This beautiful Gothic fantasy was inspired by a childhood dream of director Fritz Lang (*Metropolis*). In an 18th century European village, a young woman attempts to persuade Death to return her husband who was taken on their honeymoon. Death agrees to restore him if first she can save one of three other ill-fated lives.

I'm a sucker for romantic stories that are fantasy based and this is one of the best despite its age. The concept



of Death's realm as an endless hall of candles, each one representing a person's life, is fascinating as well as visually stunning. I fell in love with German silent star Lil Dagover (*The Cabinet of Dr. Caligari*) as the bride who challenges Death in order to save her beloved. *Destiny* heavily influenced the look of such later films as Cocteau's *Beauty And The Beast* and Bergman's *The Seventh Seal*. I have seen *Destiny* many times and it always moves me to tears.

THE FILM SOCIETY CO-FOUNDER

When Phyllis Davis, wife of *Rapid River's* beer columnist Joe Zinich, and one of the co-founders of Asheville's Beverly Hills Film Society, was asked to share her favorite romantic movie, she laughed. "Being married to an action movie nut for 25 years has kind of limited my exposure to romantic movies!" But as we all know, the magic of romantic movies never fades...



Gone with the Wind (1939)

My memories of romantic movies are from early in life and the first was *Gone with the Wind*. The film transported me, an impres-

sionable pre-teen, into Georgia and the Civil War. I ached for Scarlett O'Hara (Vivien Leigh) to choose Rhett Butler (Clark Gable) and forget Ashley Wilkes (Leslie Howard). I cried and laughed and sat wide-eyed and alert during the entire three-plus hours. How could people be so cruel? The devastation. The heartache.

When the war ended and Scarlett finally married Rhett, I was ready for happily-ever-after. But the movie didn't end. Life continued. Scarlett still pined for Ashley. Rhett still hoped for Scarlett's love. When their daughter Bonnie Blue died, I knew this was not a fairy tale. In the end Rhett gave up his hope of winning Scarlett's heart and Scarlett continued to believe she should, could, and would have her dreams come true. And I left the theater believing they would surely have another chance to get it right.

THE GUY FILM REVIEWER

Rapid River film reviewer Louis Boram eschews contemporary romantic movies for a surprising older favorite.

Jackie Brown (1997)

Jackie Brown is director Quentin Tarantino's (*Kill Bill*) valentine to the early 1970s blaxploitation movies he loves and to the genre's leading lady, Pam Grier (*Foxy Brown*), who plays the titular character. Tarantino also cast 56-year-old fading actor Robert Forster (*Medium Cool*) as Max Cherry, Jackie's bail bondsman and inscrutable, unexpected love-interest.

No movie magic is required to appreciate the opposites-attract romance between Jackie and Max, which teeters



on the brink of becoming something more. These two middle-aged characters are equally worn down, burned out, and in need of companionship.

Grier's Jackie shows off her most appealing feminine qualities while engaging in grown-up talk with Max. She's a mature woman with adult problems. She still has sex appeal, but is so haggard she doesn't sense it. Max does. Jackie and Max's relationship radiates romantic chemistry. Just like the story itself, it's a case of deliberate pacing. They know the joy is in the courtship. They'll take their sweet-ass time getting there. Tarantino proves that what we don't see and hear on screen is sexier than what we do. A grown-up movie I love about grown-ups finding love.

THE MUSIC CRITIC

Rapid River music critic James Casara loves romantic movies with great drama — and good music.

Days of Wine and Roses (1962)

It might be stretching the definition a bit, but Blake Edwards' most unrelenting movie is, at its core, a story about love, or at least its darkest side. Eschewing the smug moral superiority that dooms many films about addiction, *Days of Wine and Roses* is about examination rather than judgment.

The sensitive performances from Jack Lemmon and Lee Remick are nothing short of astounding (as is the supporting performance of Charles Bickford), while the depictions of alcoholism are realistic and believable. So, too, is the love between the principal characters and while that love isn't enough to salvage them from their disease — just as it seldom is in real life — there's an undeniable tenderness beneath the hurt and self-loathing that makes their lives ultimately tolerable.

The film score remains among Henry Mancini's best, and while the movie is rarely given the praise it deserves, for my money it pierces straight to the heart: Even if that heart is staggered and broken.



THE RENAISSANCE WOMAN

Decorative painter, theatre set designer, and movie critic, *Rapid River's* Renaissance Woman Roxane Clement prefers romantic movies that appeal on many levels.

The Ghost and Mrs. Muir (1947)

I love this movie. It's a sweet, atmospheric black and white film with unconventional romantic leads and I never tire of seeing it. Mrs. Muir (Gene Tierney), a recent widow of limited means, escapes the confines of her in-laws' house to go live in a cottage by the sea, accompanied by her daughter (a very young Natalie Wood). The house is still inhabited, however, by the ghost of its previous owner, a gruff sea captain named Captain Gregg (Rex Harrison).

The captain quickly realizes Mrs. Muir was never in love with Mr. Muir, and she calls his bluff when he tries to scare her out of the house. Soon it becomes clear that the two are relying on the companionship the other provides, and even falling in love. By collaborating on a book, Mrs. Muir's financial problems are solved and the captain's name is cleared (it was believed that he had committed suicide). He then decides to bow out of her life to allow her to pursue a more corporeal relationship.

Captain Gregg treats Mrs. Muir with chivalry and affection, and she takes comfort from the atmosphere of his house, even after he ceases to appear to her. We should all be so lucky to know such a ghost, particularly one that looks like Rex Harrison!

THE TEEN FILM REVIEWER

Sierra Bicking's favorite romantic movie is one that touches people of all ages.

The Notebook (2004)

You've most likely heard of this movie, how it's so sad but so romantic... how amazing it is. Well, whoever you've heard this from wasn't kidding. It's Flip-pin' Awesome!

The Notebook is the story of an old man named Duke (James Garner) who visits an old woman (*Gena Rowlands*) with Alzheimer's disease in a nursing home and reads to her from a story in a notebook. He hopes the tale he tells of

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young lovers Allie (Rachel McAdams) Noah (Ryan Gosling) will help her remember the life she has forgotten.

This movie really pulls you into his story, and is full of laughs, cries, and everything in between. The cool thing about it is that it's a sweet romantic movie that even guys will like. If you want a lovely movie for Valentines Day, add *The Notebook* to your list. When it comes to romance, it even beats chocolate and flowers!

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having way too much fun when playing the romantic lead. Katherine Heigl also did a superb job in this film. She really acts through her eyes, emitting such emotion and feeling through them that she draws the audience in and makes them want more. Amazing actress! And very well-casted for the role. So if someone asks if you want to go to this romantic comedy, don't hesitate to say, "I do."

Warning: this movie has a lot of cursing as well as some sexual stuff, so I would be careful of bringing youngsters to it.

Rated PG-13 for language, some innuendo and sexuality.

Coming Next Month

Definitely, Maybe
Persepolis
Vantage Point

Blade Runner Turns 25

Still A Classic After All These Years

I first encountered *Blade Runner* during its initial release in 1982. I saw it at the South Windemere Cinema in Charleston, SC. I remember that I really liked the film although it received a mixed critical reception overall and did not perform as well as expected at the box office.

It also created a debate among my friends and acquaintances. The biggest point of contention was the film's happy ending, which was the complete opposite of everything that came before it. I had no problem with it

As it turns out, director Ridley Scott (*Gladiator*, *American Gangster*) did have a problem with that ending, which was forced on him by the studio. In 1992, ten years after the theatrical release, Scott issued his "Director's Cut" edition of the film on home video. It's essentially that version which has just been released to theatres and on DVD as the "Final Cut"

The major distinction between the 1992 and the 2007 versions is that Scott uses the latest visual technology to digitally enhance Douglas Trumbull's (*Silent Running*) legendary special effects. A few scenes toward the end are tightened up as well, although the running time is essentially the same. The movie now looks and sounds even more spectacular, which is saying something, since it was pretty amazing to begin with.

For those of you who have never seen it, *Blade Runner* is based on Phillip K. Dick's classic sci-fi story *Do Androids Dream of Electric Sheep?* The setting of the movie is Los Angeles in the year 2019, a dark nightmarish place, where it is constantly raining due to industrial pollution. Rick Deckard (Harrison Ford, *Firewall*) is a special police officer or "blade runner" whose job is to hunt down replicants (androids who are

too much like humans and have been banned from Earth), and kill them. While tracking four escapees led by Rutger Hauer (*Batman Begins*), Deckard falls in love with Rachael (Sean Young, *Love Crimes*) who is a replicant herself. Hunting down the androids forces Deckard to confront his own past and the bleak world he lives in.

There are significant differences between the 1982 and the 1992/2007 editions. First is the deletion of the happy ending where Deckard and Rachael escape their bleak urban environment. Then there is the removal of Harrison Ford's voiceover narration (which I also liked) that gave the original release the feel of an updated 40s film noir. This was added by the studio to help engage the audience and to lessen the gloom of the proceedings, much like Malcolm McDowell's narration in *A Clockwork Orange*. Additions include over five minutes of violent footage which were included in the 1982 International version but was considered too strong for U.S. release at the time.

Twenty-five years after it first showed up on movie screens, *Blade Runner* has lost none of its power. In fact it seems more relevant today thanks to the changes in our world. If you have the opportunity to see it in a theatre during its limited release at the Fine Arts Theatre downtown, then do so, for on the big screen, *Blade Runner* can be an overwhelming experience. Although set in the future, it's one of those films like *2001: A Space Odyssey* that will never be out of date. That's the hallmark of a great movie as well as great science fiction.

If you don't catch it in a movie theatre, then you have your choice of three different DVD versions to purchase. For the budget minded, there's the two-DVD set that has the latest "Final Cut" and a disc of special features. Then

REVIEW BY CHIP KAUFMANN



there's the four-DVD "Collector's Edition," which contains all four different versions (1982, International Edition, 1992 "Director's Cut", and the 2007 "Final Cut "). The "Collector's Edition" isn't that expensive, and is the one I recommend. Finally there's a five-DVD "Ultimate Collector's Edition" which adds a work print version and comes packaged in a silver briefcase.

Rated R for violence and brief nudity.



Chip Kaufmann, president of the Hendersonville Film Society and a film buff from the age of 10. Chip hosts classical music programs on WCQS 88.1 FM radio: Thursday :00-10:00 p.m. and Sunday 2:00 to 4:00 p.m.

In Memoriam



Heath Ledger

April 4, 1979 -
January 22, 2008

You'll be missed...



ARTFUL LIVING

Everything Is As It Can Be – II

Last month I explored Alan Watts' statement that "everything is as it can be" from the perspective of individuals and their personal growth.

I said that everyone is as they can be from within identification with their psychological conditioning. This month, I want to expand on these amazingly profound six words as they can be applied to social and political conditions in the world, and how they can be related to our ability to paradoxically live in personal peace within things as they are, and to dedicate ourselves toward improving the "what is" of conditions in the social and political dimensions.

Eckhart Tolle advises us "our suffering is in our resistance to what is." The "what is" of life contains the entire spectrum of possibility from the sublimely beautiful to the unfathomably hideous, from the birth of a child, to The Holocaust, from the bloom of flowers in spring, to the wasteland of a nuclear explosion or catastrophic global climate change. Many rightfully ask whether it is not necessary to resist "what is" if it is patently destructive, anti-life and human dignity?

The answer is in the manner of resistance we bring. Tolle is not advising us to passivity. He is advising us to wise seeing of things for what they are, and not resisting the understanding that "everything is as it can be." To oppose a wrong, we must first see the wrong as the natural outcome of the way things are. To change what is



Bill Walz

BY BILL WALZ

wrong and destructive, we must work with the "what is" of the conditions that created it. First, we must be willing to see it for what it is, to not be apathetic, not turn a blind eye. Having seen it, we must not shrink from it as if it

cannot be, or that it is too frightening to us. Nor can we fight a wrong from the place of hatred. Hatred created it. In the end, from the place of hatred, we will replicate much of what we fought to displace.

Action emanating from love, compassion and courage are the non-resistance that is the only true counterweight to evil, hatred and apathy.

"Everything is as it can be" is an amazing insight into the unfolding evolutionary dynamic of society. Human society is a collective consciousness that, exactly like an individual consciousness, is in a process of evolution, of moving from a narrow, self-absorbed, frightened and limited sense of self into more expansive, inclusive and resourceful awareness. In example: along the path of human history, absolutist monarchies, slavery, re-



ligious wars, sexism and racism have been accepted political consciousnesses. Humanity, individually and collectively has, or is in process of, evolving beyond such consciousnesses. The "what is" of humanity has evolved into a new "can be".

Today, economic, political and national competition and conflicts are accepted political consciousnesses along with unfettered exploitation of the Earth's resources. Such thinking, however, is beginning to be questioned and challenged by an increasing number of individuals who are evolving in their consciousness. These visionaries see the necessity for a social awareness that enfold all peoples, all species, even the ecosystem

of the planet itself as the necessary identity for humanity if we are to survive and prosper into the future. A growing mass of such evolving individuals is necessary to achieve an evolving, healthy human society that moves what "can be" to entirely new dimensions of "what is".

It is a very difficult lesson to absorb that without the recognition of the "what is" of the limited consciousness that leads to destructive social patterns, there can be no evolving to what can be. The starkest example of this is that it took the insanity of The Holocaust for the majority of humanity to say, "never again" to genocidal

racism. It took the shocking devastation of Hiroshima and Nagasaki for a growing realization to take root that unlimited war can never be waged again. It will, sadly, probably take the shock of dramatic consequences to human-created climate change to force a new evolution of human consciousness in relationship to the planet and our place upon it.

The horror of "what is" is sometimes necessary to wake us up to what can be, to what must be, if we are to evolve successfully as a species. No, to realize that "suffering is caused by resistance to what is" is not a call to passivity. It is a call to come out of denial into consciousness. It seeks to awaken us to the need for action that moves us beyond the "is-ness" of a destructive unconsciousness. Paradoxically, this evolved consciousness can bring us personal peace while we engage the forces of history and social conflict.

Sometimes, force is needed to constrain violence, but only peace will bring peace. Ultimately, violence only perpetuates violence. Only identification with the totality of life on this planet will save humanity from the consequences of our identification with separateness, consumption and competition moving us toward Armageddon. Do not resist facing this "what is". It got this way because it is how everything has been. We must evolve our vision as individuals and then as a species into a new "can be" if the next stage of human history is a consciousness capable of a peaceful, beautiful, sustaining future. To resist this will surely bring suffering.

Bill Walz holds a weekly meditation class, Mondays, 7pm at the Friends Meeting House, 227 Edgewood. www.billwalz.com

HEALTH FACTS: ...And Give Strength to Your Bones...

BY MAX HAMMONDS, MD

A minimally invasive surgical technique, increasingly available over the last five years, is giving amazing pain relief to those who have suffered a compression fracture of a vertebra (one of the back bones) as the result of osteoporosis.

The technique – injecting cement into the collapsed vertebra to expand it back to its normal size – is done under light sedation and local anesthetic as an outpatient procedure and has a low complication rate. Although the procedure is relatively new, it is already accepted well enough to be covered by most major insurance companies and Medicare.

While medical interventions are miraculous in their ability to relieve pain and restore health, the major question is – how to avoid surgery in the first place.

Osteoporosis (and osteopenia) is a disease of the bone characterized by loss

of the solidarity of bone leading to a high fracture rate of the hip, spine and wrist. It is most common in people over 50, in females (especially after menopause), and in those who have a family history of osteoporosis. It affects 44 million Americans over 50, mostly women, with a higher prevalence among women of color. It is caused by a complex interaction of several hormone levels, intake, absorption and retention of Vit D and calcium, and the decreasing ability of the body to adequately build bone after age 30.

The resulting fractures of the spine lead to the stooped stance frequently seen in the elderly and, in many cases, to debilitating, even incapacitating pain. Except for the above surgery, there is no way to correct the deformity of the spine, once it exists, and very little help for pain relief except strong pain medicines.

But the good news is – osteoporosis is

highly preventable. It is also one of the few diseases that will respond to life style change.

The first step in prevention is to build the strongest possible bones before age 30. This is done by eating foods high in calcium (legumes, nuts and seeds, dark green leafy vegetables, low fat dairy products), getting excellent levels of Vitamin D (from concentrated sunshine and from diet), and active weight bearing and resistance exercise (running, walking, active sports, weight lifting). Unfortunately many young women are eating less than 50% of the calcium they need, getting less than 50% of the Vit D they need, and not exercising regularly.

The second step to prevention is to avoid the loss of calcium from the body starting at an early age. Studies suggest that high protein diets and diets rich in phosphate (read: soft drinks) cause large losses of calcium in the urine. Big Macs and diet

sodas would not be a good way to retain calcium in the body. Pregnancy (developing another person inside the body) also causes major loss of calcium to the mother.

The third step in prevention is to avoid smoking and alcohol and maintain ideal body weight.

These same steps are also excellent ways of treating the disease once the condition exists. In addition there are effective calcium and Vit D supplements plus medications to help those who still need assistance in raising their calcium levels.

Having a bone density test is necessary to tell you what risk you may have from this disease and guide any treatment that may be necessary. But, as in many disease situations, prevention is the key to a long and healthy life.

For more detailed information on this topic: www.NOF.org and www.wikipedia.org.

RESTAURANTS & WINE

– Fortified Drinks for February –

Closing the Gender Gap, and Curing What Ails Ya

BY MICHAEL PARKER

Read any other drink article in any other magazine right now and you will get original openers relaying stunning information on what the weather is doing as a result of the season we're currently in, and what drink we should be drinking to match the times.

That is why I hesitate to follow through with words about the hot toddy, but it is for your health's sake, therefore I sacrifice. It's the middle of winter, you know. It's cold! And you're going to catch one. Your nose will run but you won't catch it!

Hot Toddy for a Cold Mama

The Phone rings. It's Jami. "Do you know how to make a hot toddy? I really want someone to make one for me because my throat feels weird. James knows how but I don't want to drive downtown."

(She is referring to James, the bartender at Scully's, and one of the best downtown. And, it turns out, making one for Jami actually means making three.)

"You supply the Bourbon, I'll bring my secret formula." This is the easy and cheap part, and why, in winter, you should have these things on hand: lemons, honey, cinnamon sticks, and cloves. The formula is rather standard, actually, not such a secret.

Over the next two hours, we each sipped three splendid hot toddies made just like the recipe below, and watched Asheville native movie actress Rebekah Hoyle in the stylish horror movie, *The Hamiltons*, on DVD next to a raging fire.

The only Bourbon we could find in her daddy's liquor cabinet was Maker's Mark, a bit too nice to mix with these

ingredients, but the alternative was the driving we didn't want to do, plus the water was already hot.

A former Frog Bar-tender, the much-missed Thomas Scott, gave good advice. "Cheap Bourbon is good Bourbon." He was right. Next time you are in the ABC store, look at the lesser-priced choices. They don't advertise, so they don't charge you for their advertising. You can almost judge them by their labels. Even better, there's always someone in the store, employee or customer, who has a reliable opinion about Bourbon. Yes, Virginia, there is good ten-dollar Bourbon.

Making a good hot toddy is like making good Sangria - there are a lot of ways to make it, and you always know when it has gone wrong.

For a toddy, the hot liquid can be water, tea, or coffee. The liquor can be Bourbon, any other whisky, brandy, or even rum.

Personally, I have no interest in a toddy that is made from something other than Bourbon. Call me a fool for Southern folklore, but I do believe that Bourbon is good for the body. If the reason for making a toddy is an ailing body, then there is no better choice. Further, in moderation, I do not experience the onset of a tipsy feeling with Bourbon like I sometimes do with wine.

Here is my preferred method:

Boil a couple of cups of water with a cinnamon stick or two and a few whole cloves. (Boil it in a container that has a spout for pouring.) Boil until the water darkens some. (I use a measuring cup and the microwave.)

Pour a shot or two of bourbon into a glass that can take the heat. Add a blob of honey. Add the hot, scented water.

Squeeze a generous wedge of lemon and drop in the peel.

The peel has citrus oil, and I like the touch of flavor. More water can be added to the already boiled spices, and boiled again. There are other brown spices like allspice and cardamom. You can choose orange, of course. Orange, lemon, and brandy are happy together. You will just have to experiment.

Port and Gender Issues

What do you do when you show up to a party hosted by a restaurant-owning family with a valuable bottle of vintage Port, only to discover that another guest has brought two bottles, plus a Madeira? You tell the truth: "Uh, I brought this for you and me and a couple of others to share, but with so much Port already here, I think it-"

"Would go to waste," says Robb, completing my sentence for me. What a relief. Anyway, I was told this cool couple from Charleston brought two bottles of late-bottled vintage Port. As regular readers of this column know, LBV Port is ready to drink when released, because that's the idea. These two bottles were from 2000, but were just fine after three years in the bottle.

Five men surrounded the kitchen island where we compared the two older LBV's, and a woman came in and poured herself a glass. It was all I could do to refrain from telling her what she had poured. I was dying to say that I didn't think she was going to like what she had poured. "Pardon me, ma'am, but..."

And then she smiled, just like a Port lover smiles over a glass. She and her husband were the cool couple from Charleston.

February Events at the Weinhaus

Reservations are required for these events unless otherwise noted. Call the Weinhaus at (828) 254-6453.

Thursday, February 7

Specializing in Northern Italian cuisine, Vincenzo's will team up with the Weinhaus to present a five course dinner with Italian friendly wines. 7:00 p.m., \$60 all inclusive.

Saturday, February 16

Free wine tasting at the Weinhaus showcasing sparkling wines for the season. From 2 to 4 p.m. in the afternoon.

Tuesday, February 26

With a menu specializing in varying cuisines and new and sparkling combinations of foods, Ophelia's will serve a special meal accompanied by wines from a small organic producer and coordinated through the Weinhaus. 7 p.m., \$55 all inclusive.

Tuesday, March 4

The Lobster Trap will provide a meal of fresh offerings from the sea: oysters on the half shell, sashimi tuna, caviar and other delicacies. Paired with sparkling and still wine, the Weinhaus will provide wines designed to compliment the menu. 7 p.m., \$75 all inclusive.

The Weinhaus

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(828) 254-6453

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JOE'S BREW NOTES

Next-Door Neighbors on Fairview Rd. – Two Fun Beer Spots

Right next door to one another in the same building are two of Asheville's most popular beer and music fun spots. At one you can stop for a beer after work and relax for a few hours. At the other, you can enjoy your beer and party late into the night.

These are two totally different, yet wonderfully compatible places — both on Fairview Road only a few minutes from Biltmore Village.

French Broad Brewery: Intimate Place to Unwind

It's been a long day, and you wish you could hang out at home with a few friends, enjoy a couple of beers and some great live music. Hey, this isn't a total fantasy — something similar is the real-life French Broad Brewery and tasting room. It has the same comfortable feeling as being in your home — enhanced with fresh draught beer made on the premises. Plus, you don't have to select the beers or clean up afterwards — there's a friendly staff to serve you. Making it all even more terrific is some of the best live music Asheville has to offer. I can say, without a doubt, this place is like your living room only much, much better.

Jonas Rembert, president and brewmaster, founded the Benefit brewing company in 1996, doing business under the French Broad Brewing name. His vision was to produce high quality, premium beers following European tradition with an American perspective. Starting in a small pub-sized brewery downtown, he partnered with a local restaurateur to develop Jack of the Woods pub and Green Man Brewing. Three years later, with different aspirations, the partners went their separate ways. Construction of a new brewery began in 2000 at its current location. A tasting room was opened in 2004, with the addition of live music a year later.

I first visited the French Broad tasting room shortly after it opened and enjoyed the beer, the relaxed atmosphere and the conversation with the staff and regulars. With the addition of live music, the space became really special. On any given day you can hear pop, rock, blues, blue grass, singer/song writers, or jazz from local favorites or musicians passing through town. This is where I first heard and discovered the talents of bands like Custard Pie, Woody Wood, Dave Desmelik, Chuck Lichtenberger, Ruby Slippers, Eliza Lynn, One Leg Up, Peggy Ratusz, Mad Tea Party, Val Miller, and many, many others. The laid-back, intimate environment allows the entertain-

ers and customers to meet and converse between sets. The sound system is excellent. The French Broad keeps its intimate atmosphere by staying open for early bird hours. It opens at 1:00 p.m. for beer tasting. The music starts around 6:00 p.m. and ends at 8:00 p.m., Tuesday through Saturday.

The new brewmaster, Drew Barton, took over in 2007. Barton started as a home brewer and developed a passion for brewing which led to a desire to work in the industry. He believes in quality, taste, and variety. "I like to drink for the season," he says — which translates to making some of the same original brews (13

Rebels ESB, Wee Heavy-er, and Golden Rod Pilsner), but replacing the original Marzen with a similar but tastier Alt beer and adding his interpretation of a Kolsch style beer. Barton will also feature one specialty beer and two seasonal brews on the menu, varying each depending on his interest and the season. Current seasonal beers are an Irish Stout (very dark with a hint of coffee) and an Imperial Porter (very dark, slightly sweet chocolate flavor); the specialty beer is a Dunkel Witte (dark wheat beer, taste of honey and spice).

My favorite beers from French Broad's standards are the Alt (balanced with a slight malt finish), 13 Rebels ESB (a hoppy finish), and the Wee Heavy-er (slightly sweet, malty finish). If you're undecided, order a flight — a selection of the beers of your choice, from two to as many as are on tap, served in 4 oz. glasses. Also, with notice, ordering a flight will get you a tour of the brewery.

If you want a longer night out, it's time to head — next door.

Specialty Beer of the Month: Dunkel Witte from the French Broad Brewery

This beer was conceived as a combination of the German Dunkelweizen and the Belgium Witbier styles. The result is a dark, light bodied beer with just a taste of honey but not sweet. It's so tasty and refreshing that it could be a great session beer, but with 7.5% alcohol content, think again. This is a beer to be savored.



Beer lover
Joe Zinich.



French Broad brewmaster Drew Barton conducts a friendly beer tasting.

The Garage at Biltmore: Party with Friends Old and New

As intimate as the French Broad Brewery is, its neighbor is big and social. The Garage at Biltmore (don't let the name fool you — it's on Fairview Road) opened last summer and already is a hit with Asheville beer and music lovers. It has a 300-person capacity, and features live music, a game room (pool, a variety of arcade games, and more), and a bar. It's a wonderful place to listen to music (superb sound system); to mingle and meet

while enjoying a local craft brewed beer.

I've visited The Garage a number of times to enjoy the incredible range of live music it offers. About the only kind that hasn't been featured is classical. It's also been the site of events like the Asheville Beer Fest Winter Warmer, benefits (such as for Animal Haven), and Salsa Dancing. If you want to meet new folks

and enjoy a pint or two and catch some of the best live music in the mountains, The Garage is the place.

Local bands are usually featured on Thursdays, regional/national touring bands on Fridays and Saturdays, and Salsa dancing on Sundays. A number of my favorite Asheville musicians have performed here, including Stephanie's Id, Kellin Watson, and Dave Turner (all celebrated their CD release parties here), Hollywood Red and many others. Touring bands have included Tinsley Ellis, Bonerama, and Porter, Batiste, and Stoltz. Call The Garage or check their website (see below) for updates on their events.

Whether you want your fine beer in a casual relaxed setting, or mixed with lots of people and dancing, you're sure to find it at one of the fun places on Fairview Road.



Bonerama, a New Orleans style brass rock band, will appear at The Garage on Biltmore on February 10.

BY JOE ZINICH

ESB Beers of the Month

ESB style beer is produced by three local brewers, Asheville Pizza and Brewery, French Broad Brewing, and Green Man Ales. All three are close to style in color and aroma but with distinctly different flavors. All are must try's and it's easy to taste all of them in one short pub crawl.

Start at the French Broad with a 13 Rebels, drive to Asheville Brewing for a Rolland's ESB, then walk to Jack of the Woods for their E.S.B. Since both Asheville Brewing and Jack of the Woods offer excellent food, eating can be covered during the tour. Here's what to know:

- 13 Rebels ESB (French Broad): pours with an amber color and a white head has a malty flavor up front but finishes with a distinct hop flavor.
- Rolland's ESB (Asheville Pizza and Brewery): pours with a copper/red body and a light tan head, a great balance between malt and hops, finishes clean.
- E.S.B. (Green Man Ales): pours with a dark amber color and white head, balanced but finishes with a lingering malt flavor.

French Broad Brewing Company

101D Fairview Road, Asheville
(828) 277-0222

Open 1 – 8 Tuesday through Saturday. No cover for the music, but there's a tip jar for the band. No smoking or food (bring your own or order delivery). Wireless internet access.

www.frenchbroadbrewery.com.

The Garage at Biltmore

101 Fairview Rd. Suite B, Asheville
(828) 505-2663

Cover charges vary with event. Opens at 4 p.m. Tuesday through Saturday. Shows are Wednesday through Saturday. Non smoking, food depends on the show.

www.thegarageatbiltmore.com.

For five years, Joe Zinich has been taking a self-guided, high-intensity tour of Asheville's beer world. Contact him at: jjinich@bellsouth.net

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MUSIC SCENE

A Tennessee Songbird Returns to Her Nest

RobinElla plays the Capitol Theatre in Greenville, TN

BY JAMES CASSARA

RobinElla makes beguiling music that has no name. The acclaimed singer-songwriter has had folks struggling with descriptions as long as she has been making music; she easily slips in and out of genres ranging from bluegrass to jazz, without ever fully identifying herself with either.

Her latest effort, the appropriately titled *Solace for the Lonely* is certainly no exception. Longtime fans will be pleasantly surprised to hear that the songstresses' sound has taken a leap forward on this collection. *Solace for the Lonely* adds new electronic, keyboard and percussion layers to her acoustic musical base. But RobinElla hasn't changed that drastically. The charm of her music remains intact.

RobinElla sang on NPR's "Mountain Stage," appeared on the Grand Ole

Opry and performed on PBS's "SoundStage." CMT aired RobinElla's video of "Man Over." Conan O'Brien featured her on his NBC show. The group toured nationally, opening for Bob Dylan, Kasey Chambers, Willie Nelson, Earl Scruggs, Nickel Creek, Robert Earl Keen, Del McCoury and Rodney Crowell, among others. RobinElla also performed at the Bonnaroo music festival in 2003.

If you go

Robinella, with support act Jay Clark, at The Capitol Theatre, 104 S. Main St., Greenville, TN. Saturday, February 2. Call (423) 638-7712 for more information or visit www.robinella.com

Dougie Maclean Performs at Diana Wortham Theatre

The Diana Wortham Theatre at Pack Place announces the addition of two new shows to its 2008 Mainstage Season. The extremely popular Scottish singer and songwriter Dougie MacLean performs on Sunday, February 10 at 7:00pm.

The popular political comedy/satire troupe The Capitol Steps is the feature of the Diana Wortham Theatre's Annual Gala Benefit on Saturday, April 19 at 7:00 p.m. Tickets for both performances are on sale now.

From his home base in Butterstone near Dunkeld in Scotland's beautiful Tay Valley, MacLean tours the world in concerts and festivals, sharing his unique blend of lyrical, roots-based songwriting and instrumental composition. Described as "...a musical hero" (Wall Street Journal), his songs have been covered by hosts of artists and his "Caledonia" has become one of Scotland's most popular contemporary songs.

Dougie MacLean's Asheville performance is presented in partnership with The



Dougie MacLean



The Capitol Steps

Swannanoa Gathering at Warren Wilson College and is made possible by Music Series Sponsors BB&T and Dr. Richard Howell and Staff, with additional support from Media Sponsor WNCW 88.7fm. The performance will take place 7:00 p.m. Sunday, February 10, 2008.

An evening of elegance and entertainment, this year's Annual Gala Benefit features The Capitol Steps, an immensely popular political comedy/satire troupe. Begun by a group of Senate staffers who set out to satirize the very people and places that employed them, the Washington, D.C.-based performers create song parodies and skits that span the political spectrum.

If you go

Dougie MacLean performs on Sunday, February 10, 2008 at 7:00pm.

Info/Tickets: Box Office (828) 257-4530
www.dwththeatre.com

LOCAL FLAVOR

Winter And I Are Having Problems Seeing Eye To Eye

BY MACKENSY LUNSFORD

I am beginning to suspect that my love for winter is a fickle love. You know the kind. When winter is away gallivanting on the other side of the planet, and I'm stuck with stuffy, sweaty old summer, all I can do is eat cold salad and dream about the romantic things that winter and I will do when we're finally together again.

I long to snuggle under a warm quilt with winter while snow settles silently outside into billowy, perfect drifts. I stare longingly at the wood pile that my husband and I cut from the colossal tree that fell from our neighbor's yard, crushing our fence into smithereens, and dream not of financial retribution, but the crackling fires to come. I long for the winter to come back so I can begin braising and simmering with reckless abandon without worrying about suffering heat stroke or heart palpitations.

But, as with all uncertain love affairs based mostly on imagination, winter tends to not live up to expectations once he's actually arrived. Winter somehow gets under that well placed tarp and soaks all of the firewood, rendering it useless. Winter refuses to bestow the gift of perfect, fluffy snow, and instead tosses about muddy slush, terrifying the general public into



**Asheville Chef
Mackensy Lunsford**

driving ten miles an hour while slamming on the brakes incessantly. Frankly, up close and personal, winter quickly becomes quite dull and tends to linger a bit too long – plus, I think his perpetually cold feet smell.

The one thing that never loses its charm for me, even when the cold weather has worn out it's welcome, is the comfort I

get from warming a kitchen – and a belly or two – with bubbling stews and simmering pots of soup. Nothing beats my seasonal affective disorder into quiet submission like a good bean soup. Screaming at a football game while spilling said soup on the couch never hurt either.

I tend to make soup from whatever I dig out of the refrigerator. As there tends to be no set recipe for what I refer to lovingly as “garbage stew” out of earshot of company, my husband Judd obliged with recipes for his favorite winter warmers. From time to time, he likes to serve these dishes at Café Azalea to help ward off old man winter.

Mackensy Lunsford is an award-winning food writer. With her husband Judd Lohof, she owns Café Azalea in East Asheville.

Cazuela Catalonia – Spanish style ‘baked’ beans

- 1 lb. pork shoulder, cut in cubes
- 4 chicken thighs
- 1 lb. chorizo, Mexican sausage
- 1/4 cup olive oil
- 2 cups dry white beans, soaked overnight in water and drained
- 3 qts. approx water
- 1 large yellow onion, chopped
- 1 large bell pepper, chopped
- 6-8 garlic cloves, minced
- 2 cups canned diced tomatoes with juice
- 1/2 cup dry red wine, try a Spanish Rioja
- 1 qt. strong chicken stock
- 3 bay leaves
- 1 sprig rosemary
- 1 tablespoon smoked paprika
- 1/4 teaspoon cayenne (optional)
- Salt

This dish, while meant to be baked in a special clay pot, can be made on top of the stove.

Season and brown various meats in olive oil in a large pot. Work in small batches to ensure good caramelization.

Remove meats after browning and reserve. Sauté onions in same pot until lightly browned.

Add peppers and garlic and continue cooking until peppers are softened.

Deglaze the pot with red wine, scraping browned bits from the bottom of the pan.

Add remaining ingredients. Add browned reserved meats with juice they have released.

Bring pot to a boil, then reduce heat to a simmer and cook until beans are tender.

Monitor the liquid level as beans cook. More water or stock may need to be added.

When beans are nearly done and desired liquid level is reached, adjust salt to your preference. Remove bay leaves and rosemary stem.

Serve in a bowl with chicken thigh on top. Garnish with additional smoked paprika and rosemary sprigs, if so inclined.

Have an idea for future articles for Local Flavor? Local foodies we should know about? Workshops or other food events? Contact Mackensy Lunsford at catalyst@charter.net.

Eddie Spaghetti Brings Italy to Asheville

BY DENNIS RAY

If you're looking for authentic Italian style entrees without the high price tag, and would like it to come with warm family ambience, Eddie Spaghetti on Hendersonville Road inside the Harris Teeter shopping plaza answers that call.

Eddie Spaghetti uses only the highest quality ingredients, fresh and always homemade. “We don't skimp on the quality,” co-owner Danilo Balsamo said. “We use the best cheese. The best produce. The best everything.”

The meals are served with homemade garlic rolls, and dinner entrées also come with a choice of soup or house salad.

“I'm from New Jersey” Neil Franklyn of Asheville says, “and when I moved here eight years ago I thought I'd never find a pizza like the way they make it back home. Eddie Spaghetti's pizza is, and I mean this truthfully, better than back home.”

At Eddie Spaghetti children are encouraged to draw pictures while they wait for their meals. Some of these “masterpieces” are then printed on the backside of Eddie Spaghetti T-shirts. From the shirts I saw, I was quite impressed by our young artists.

Another excellent feature is that Eddie Spaghetti also serves subs, both hot and cold. It's a wonderful place for a quick lunch for those who work on the south side. The service is fast and professional. The restaurant is extremely clean. Kid's menus are available, as well as pick-



**Danilo Balsamo, owner of
Eddie Spaghetti**

up and delivery.

The cooks are well trained in Italian culinary, so every entrée has an authentic Italian taste and appearance.

Most importantly, when you walk into Eddie Spaghetti, it's what you expect a pizzeria in southern Italy to be like with its charm, long easy conversations, and aromas of ripe tomatoes, pasta and newly baked bread. If you've been to Italy this will take

you back. If you haven't, this is the next best thing. After all, good food is one of life's great pleasures.



**Little Harrison looks forward to a
genuine slice of Italian style pizza.**

Eddie Spaghetti

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FINE ART

Pressing Matters in Printmaking Opens at Folk Art Center

BY APRIL NANCE

Over the past few weeks excitement has been building at the Folk Art Center as packages from around the United States and Canada have filled the curator's office.

The parcels have arrived for the exhibition, *Pressing Matters in Printmaking*. It has been like watching prestigious guests and luminaries arrive at a grand party. What print has arrived today? Where is it from? Now the questions are answered and the exhibition is on display for all to see. Just as each guest brings his own story to a party, the printmaking artists have brought their own narratives to this show. Their stories are told through their subjects, their techniques, where they are from and how they have achieved notoriety in their fields.

Fourteen printmaking techniques are represented in the show including aquatint, mezzotint, relief printing and woodcuts. The 48 contributing artists come from as close as Asheville and as far away as Canada and California. The exhibition is an amazing collage of images filled with ideas and color. Some subjects include: architecture, nature, religion, science and whimsy. The show opens with a text panel of printmaking definitions, helping the viewer relate to what they see. In addition, throughout the

show certain artists are highlighted with short biographies to give perspective to their place in the exhibition.

The most well known contributors to *Pressing Matters in Printmaking* are probably Harvey Littleton, the father of the Studio Glass Movement, and his world famous student, Dale Chihuly. The show features several of their vitreographs which are prints made from a glass matrix. Each artist's work is characterized by bold color, shape and innovation. Near the entrance of the gallery visitors can learn more about this modern printmaking process by watching the video, *Luminous Impressions*. The video and many of the vitreographs in the exhibition were provided by Littleton Studios of Spruce Pine, NC.

Peter Loewer of Asheville is featured



Aurora, lithograph by Herlinde Spahr

in the show with his vitreograph, *Datura and Moth*. Loewer is the well known author and illustrator of thirty books on gardening, native plants and wildflowers. Some award-winning titles include *Gardens by Design* and *The Wild Gardener: On Flowers and Foliage for the Natural Border*. He is also the host of *The Wild Gardener* on WCQS Public Radio in Asheville.

Local visitors to the gallery who have been coming to the Folk Art Center

through the years will recognize the work of Southern Highland Craft Guild members. Debbie Littledeer's *Moon Shadows* displays bare branches casting their shadow against the snow as a lone fox looks back upon his footprints and the full moon behind him. Littledeer's signature silkscreen

style is revealed even though the subject is a departure for her. Jay Pfeil is also a Guild member who has contributed to the show. Her etchings in the *Magnolia Awakenings* series display her amazing attention to each natural detail. Other Guild members who have work in the exhibition are Lucius DuBose, Leslie Goodall, Ed Bordett, Ray Byram, Mollie Doctrow, Lynn Froelich, Jan Heath, Marsha Heatwole and Marcia McDade.

The Southern Highland Craft Guild is grateful to the many contributors and organizations who have made the show possible including Littleton Studios of Spruce Pine, NC and the California Printmaking Society. *Pressing Matters in Printmaking* has many stories to tell with the power to teach and inspire.

If you go

The exhibition will be in the Folk Art Center's Main Gallery through May 18. For more information call (828) 298-7928 or visit www.craftguild.org.

NC Center for Creative Retirement Hosts Third Studio Masters Series with Renowned Artists

BY JANICE BANKS

The North Carolina Center for Creative Retirement invites artists of all ages to enroll in the 2008 Studio Masters Series, featuring programs for those with intermediate to advanced skills or with similar advanced interest in the arts.

The Center's third Studio Masters Series will take place in March and September with courses taught by master wood craftsman Gary Rawlins, renowned marbling artist Laura Sims and widely acclaimed basketmaker Billie Ruth Sudduth. All workshops will take place at UNC Asheville's Reuter Center.

"We are very pleased that we have been able to arrange for three artists of this caliber — all of whom live in Western North Carolina — to hold workshops in the Studio Masters Series," said Ann Bass, director of the N.C. Center for Creative Retirement's College for Seniors. "They are truly masters in their fields and we believe they have a great deal to offer those



Gary Rawlins

who wish to boost their interest in art to a higher level of proficiency."

Rawlins will teach "Furniture Design for the Woodworker" from 9 a.m.-3:30 p.m. Friday, March 14. His work is heavily influenced by the traditions of England's greatest arts and crafts leaders of the past and by England's best contemporary furniture makers. In 1994 and 1996, he received the Excellence in Woodworking Show Award of Merit

at the Sonoma County Museum in California. In 1997, he received the First Place Award at the Fine Arts, Fine Crafts Show in Marin County, Calif.

His furniture can be seen in homes around the United States. Rawlins' work is currently on display at The Design Gallery in Burnsville. The cost of the workshop is \$120.

Sims will conduct the second workshop, "Marbling Magic for Fabrics," from 9 a.m.-4 p.m. March 29-30. The workshop will focus on the use of marbling, a hydro-printing process, to add colors and patterns to plain fabric. Sims has operated Indigo Stone Studio in Bakersville for more than 20 years. She is a founding member of Ariel Gallery Contemporary Craft Cooperative in Asheville, as well as a member of the Southern Highland Craft Guild, the Carolina Designer Craftsmen and the Society of Marbling. Sims is widely known in the arts community for her work with textiles in which she integrates bold, organic prints with silks. The cost of the workshop is \$265.

Sudduth's workshop, "Basketmaking as an Art Form," will be held from 8:30 a.m.-12:30 p.m. Saturday, Sept. 27 and from 9 a.m.-1 p.m. Sunday, Sept. 28. After leaving a 20-year career as a school psychologist in 1989, Sudduth began spending more than 10 hours a day in her Bakersville studio making, collecting and writing about baskets. Her destination studio is known as JABOBS, an



Laura Sims

acronym for "Just a Bunch of Baskets."

Sudduth's baskets, which are often derived from mathematical formulas discovered by 13th century Italian mathematician Fibonacci, are in the collections of the Renwick Gallery in Washington, the Museum of Art and Design in New York, the Asheville Art Museum, the Charles A. Wustum Museum of Fine Art in Wisconsin, the Montgomery Museum of Fine Arts in Alabama and the Mint Museum of Craft and Design in Charlotte. In 1997, Sudduth was designated a North Carolina Living Treasure, the state's highest honor for creative excellence in crafts. The cost of the workshop is \$255, which includes materials.

If you go

Program Open to All Ages. Early registration is strongly recommended. To pre-register for the workshops or to be added to the program's mailing list, contact Janice Banks at (828) 251-6140 or visit www.unca.edu/ncccr.

For information about need-based scholarships, call Ann Bass at (828) 251-6873.

FINE ART

“Perfectly Saturated Strokes” on Display at Woolworth Walk

Woolworth Walk has chosen to highlight the work of Calvin Edney in the Front Window Gallery. Calvin’s paintings will surely be drawing intrigue from the street.

He uses brilliant color choices and exaggerated amounts of paint to depict his view of landscapes, architecture and still-life forms, although these paintings are on canvas they have a very apparent 3D quality.



Jackson Building by Calvin Edney

If you go

Woolworth Walk, 25 Haywood St., Asheville, NC 28801. (828) 254-9234
Gallery Hours: Monday through Saturday 11-6; Closed Tuesday; Sunday 11-5
www.woolworthwalk.com



Crossroads by Calvin Edney

Calvin is a native of Western North Carolina and was an art student of UNCA. He finds inspiration in his surroundings and recreates it all with imaginative techniques for all to enjoy.

The opening reception will be on Sunday, February 10th from 2-4 pm. The exhibit will be showing from February 7th until the 3rd of March. You may also visit www.paintingsbycalvin.com for a preview.



Light in Motion by Calvin Edney

UNC Asheville’s Super Saturday Program Offers Awesome Kids’ Classes

Gifted, creative and motivated 3rd-8th graders can super-size their Saturday mornings at UNC Asheville this spring.

The program has helped more than 13,000 children from across Western North Carolina explore their special interests.

Some 31 unique courses are open for registration. Exciting new classes this spring include “Greek Drama Adventure” and “Create Your Own Fabrics.” In addition, creative kids can study pottery making, fiber arts, quilting, dance and photography. Budding scientists can take courses in ecology, the solar system or model rocketry. Students interested in becoming global

citizens will enjoy classes in French conversation, Tamashii martial arts and Caribbean drumming.

Several University faculty members and highly qualified upper-level students teach Super Saturday classes, along with outstanding public school teachers and other professionals.

Courses are held on Saturdays from March 1 to April 5, 9 a.m. to noon. All students are welcome to apply; the registration deadline is February 22. Tuition is \$65 for each course.

For more information call UNC Asheville’s Office of Academic Conferences and Institutes at (828) 251-6558 or click on www.unca.edu/oaci/supersaturday/.

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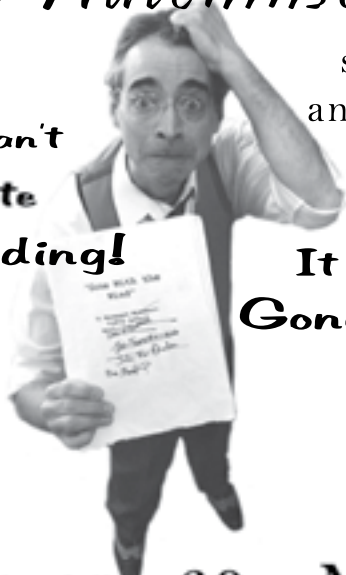
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R A P I D R I V E R A R T S

NOTEWORTHY

The HART Studio Season: *The Road to Mecca* and *Good Evening*

BY ROXANE CLEMENT

During the winter months, the Haywood Arts Regional Theatre stages productions in the intimate Feichter Studio in downtown Waynesville. This February, they are producing two plays: the prize-winning drama *The Road To Mecca* and the outrageous comedy *Good Evening*.

The Road To Mecca by Athol Fugard is an illuminating study of the role of the artist in society and is considered to be this South African playwright's most personal work to date. Winner of the Drama Critics Circle Award, the play tells the story of an elderly Boer woman whose sculptures have offended her local minister. *Good Evening*, on the other hand, should provide an evening of fun and laughs. Written by the comedy team of Peter Cooke and Dudley Moore, this piece grew out of the writers' stage show *Beyond The Fringe* and was the foundation and inspiration for the cult television show *Monty Python's Flying Circus*.

Steve Lloyd, Executive Director of HART, shared some thoughts about the special nature of the productions in this intimate, 65 seat, studio space. He explained that the plays produced during this season are picked by actors who are passionate about theatre; they are not selected by HART. This is a venue where it is possible to take chances with unknown plays and discover some real gems. Through the process of creating these

productions, HART has helped develop a loyal talent base of performers who support the entire season.

These productions are traditionally sold out and held over, so it is recommended that anyone wanting to go should make reservations. According to Steve Lloyd, these shows are "a great way to warm up a winter night." In his opinion, this studio season often provides some of the best theatre in the area. It may well be worth while to go and find out for yourself.

If you go

The Road To Mecca, by Athol Fugard.
Directed by Suzanne Tinsley; featuring
Terry Neinhuis, Barbara Bates Smith and
Kane Clawson

February 1 & 2 at 7:30 p.m., February 3 at
3 p.m. Hold over dates: February 8, 9, 10

Good Evening, by Peter Cooke and Dudley
Moore. Directed by Sherry Gaddis;
featuring Tom Dewees and Ian Olson

February 15 & 16 at 7:30 p.m., February
17 at 3 p.m. Hold over dates: February 22,
23, 24

Feichter Studio, Performing Arts Center
at the Shelton House, 250 Depot Street,
Waynesville, NC.

Reservations: (828) 456-6322
Tickets: \$8 Adults; \$5 Students

"20/20" Interviews Asheville Artist Jonas Gerard

BY RACHEL ZINK

ABC correspondent Bill Weir interviewed internationally collected abstract artist Jonas Gerard for a segment of ABC's "20/20" program which aired on January 11, 2008.

This inspirational and interactive interview with Gerard was featured as part of a special on the topic of 'Happiness'. The interview was filmed at Gerard's studio and gallery in Asheville, NC and in New York City.

Bill Weir investigated the idea of 'flow' which is an integral aspect of happiness. Gerard's spontaneous creativity, which often includes painting with a live audience, is inextricably linked with his zest for life. During his visit, Weir gained insight into Gerard's intuitive process, witnessing firsthand the transformational

power of source energy which guides the artist's soul work.

Gerard's current work is reminiscent of the well known action painting school that emerged in NYC in the 50's and 60's. This improvisational, gestural way of applying paint has become his signature style.

"Happiness and freedom of expression is a huge part of the work I do. The whole concept is to allow the energy to direct you — letting the painting be what it is." — Jonas Gerard

If you go

Jonas Gerard Fine Art is located in the
River Arts District of Asheville. 240 Clingman
Ave., in Asheville. (828) 350-7711,
www.jonasgerard.com

STAGE PREVIEW

Mainstage Off-Broadway Musical Series presents

Irving Berlin's "I Love a Piano"

The Diana Wortham Theatre at Pack Place presents seven performances of the National Tour of *Irving Berlin's I Love A Piano*, an enchanting, toe-tapping musical journey through Berlin's outstanding musical career, from February 19 through the 24, 2008.

Audiences of all ages are sure to recognize songs they love as six talented performers, accompanied by an orchestral ensemble, sing and dance their way through Berlin's America in such classics as "God Bless America," "Puttin' on the Ritz," "Easter Parade," "Supper-time," "White Christmas," and "There's No Business Like Show Business." *Irving Berlin's I Love A Piano* celebrates the seven-decade career of Irving Berlin through the life of the one possession that knew him best: his ancient honky-tonk piano with one missing key. Through his piano and 60 hand-picked Berlin classics, audiences are treated to a unique view of American history, from the smoky, jazz-fueled speakeasy of the Roaring Twenties to the American patriotism of World War II and beyond.

Variety magazine extols, "The strutting, cajoling, embracing songs are newly revealed . . . rousing and toe tapping!" With more than 1,500 songs and 21 musical scores credited to Berlin, *I Love A Piano* reminds America that everyone is a fan of Irving Berlin. Directed and choreographed by Ray Roderick and co-written with Michael Berkeley, the National Tour of *Irving Berlin's I Love A Piano* is in its pre-Broadway run. Part of the Diana Wortham Theatre's Mainstage Off-Broadway Musical Series, this highly-produced musical is a perfect match for the theatre's intimate 500-seat space.

Ray Roderick credits include associate director of *A Christmas Carol* at Madison Square Garden (directed by Mike Ockrant), as well as the recent revival of *The Music Man* (directed by Susan Stroman.) Other directorial credits include *The Prince and the Pauper*, *I Love New York* and regional productions of *A Christmas Survival Guide*, *I Love You, You're Perfect, Now Change*, and *Coming to America*. With collabora-

BY JOSEPH GUGLIEMO

tor James Hindman, Roderick has formed Miracle or 2 Productions Inc., which is involved in producing new musicals.

Alex LeFevre (Musical Director and Conductor) credits include a National Tour of *Hairspray* (Associate Conductor/Musical Director); in New York City: *Thrill Me* (51st Annual Drama Desk Awards, PBS,) *Ethan Frome* (York Theatre Company), *Ordinary Days* (Manhattan Theatre Club Studios); regionally, *Cocktails with Coward* (Northern Stage,) *Assassins* (Arkansas Shakespeare Festival,) *A Funny Thing Happened on the Way to the Forum*, *Fiddler on the Roof*, *Nunsense... A-men!* (Bucks County Playhouse) and three summer seasons at the New London Barn Playhouse.

The *Irving Berlin's I Love A Piano* cast includes Mark Baratelli (George), Darcie Bender (Eileen), Summer Broyhill (Ginger), Karla Shook (Sadie), Johnnie Moore (Alex), and Sean Schwabke (Jim). The creative design team includes Larry Gruber (Scenic), Ed McCarthy (Lights), and Sam Fleming (costumes).

Irving Berlin (music and lyrics) was born Israel Baline and immigrated to New York City from Russia in 1893. Berlin started his career in a Chinatown café as a singing waiter, and in the decades that followed his humble beginnings penned over 1,000 songs which defined American popular music. Known for such patriotic



ballads as "God Bless America," Berlin was a legendary and ardent supporter of his country, and in addition to his musical contributions to the war effort, was a generous supporter to the Army Emergency Relief, The God Bless America Fund (which he founded himself) and to the Boy and Girl Scouts of America. During his career, Irving Berlin wrote the scores to seventeen stage musicals (including the wildly popular and recently revived "Annie Get Your Gun") and contributed music to six more.

Berlin died peacefully in his sleep in 1989 at 101 years old, after being celebrated just one year earlier by a star-studded musical tribute at Carnegie Hall.

Irving Berlin's I Love A Piano is made possible by Performance Sponsor First Citizens Bank and Off-Broadway Series Sponsors the Asheville Citizen-Times, the Chaddick Foundation, and Fletcher BMW, with additional support from Media Sponsor WNCW 88.7 FM.

More Off-Broadway Musicals: The 2007/2008 Mainstage Off Broadway Musical Series continues March 13-16, 2008 with the first national tour of *The Great American Trailer Park Musical*, a side-splitting new musical with an infectious score, cheeky script, incredible set and roof-raising girl-group singing.

The Diana Wortham Theatre at Pack Place is located in the center of downtown Asheville on historic Pack Square within walking distance of many shops and restaurants. The intimate theatre seats just over 500 and boasts excep-

tional acoustics and sightlines, making it the premier performance space in all of Western North Carolina. The Mainstage Series is supported by a grant from the North Carolina Arts Council, a state agency.

The Mainstage Series 2007/2008 season sponsors are Asheville Citizen-Times, Creative Energy, Laurey's Catering and Gourmet-to-go, and Renaissance Asheville Hotel.



If you go

Irving Berlin's "I Love A Piano"

7 total performances, 8 p.m. nightly, Tuesday - Saturday, February 19-23.

2 pm, Saturday-Sunday, February 23-24. Diana Wortham Theatre at Pack Place

Ticket Prices: Regular ticket prices \$25-\$45 depending on show date/time.

Discounts for seniors, students, and groups of 10 or more.

Info/Tickets: Box Office (828) 257-4530

www.dwtheatre.com

www.iloveapianothemusical.com

WHAT TO DO GUIDE™

How to place an event/classified listing with Rapid River Art Magazine

Any "free" event open to the public can be listed at no charge up to 30 words. For all other events there is a **\$9.95** charge up to 30 words and **10 cents** for each additional word.

160 word limit per event.

Sponsored listings (shown in boxes) can be purchased for **\$12 per column inch**.

Deadline is the 19th of each month. Payment must be made prior to printing.

Email Beth Gossett at: ads@rapidrivermagazine.com or mail to: 85 N. Main St, Canton, NC 28716. Or Call: (828) 646-0071 to place ad over the phone.

— DISCLAIMER —

Due to the overwhelming number of local event submissions we get for our "What to Do Guide" each month, we can no longer accept entries that do not specifically follow our publication's format. Non-paid event listings must be 30 words or less and both paid and non-paid listings must provide information in the following format: date, time, brief description of what your event is and any contact information. Any entries not following this format will not be considered for publication.

WANTED:

Advertising Sales Representatives

The Rapid River needs experienced sales personnel.

INTERESTED?

Call (828) 646-0071, or e-mail info@rapidrivermagazine.com

WNC Theatre League Announces 7th Annual Unified Auditions

A-B Tech will host the 2008 Western North Carolina Theatre League Unified Auditions Wednesday, February 20 and Saturday, February 23 at Ferguson Auditorium.

The event allows local actors to showcase their talents. The auditions have drawn up to 192 artists and 23 theatre, media and talent companies.

Actors are asked to prepare 90 seconds of material: one monologue OR two contrasting monologues OR monologue and 16 bars of a song. An accompanist will be available. Please bring your own sheet music in your key, as the accompanist will not transpose. Children will audition separately, and should present a memorized selection, poem, rhyme, monologue, and, if they wish, sing a song. Singing to tapes is not allowed. Actors must mail, by February 13, 30 copies of a photo/headshot and resume for distribution to the different companies. Designers, directors, stage managers, musicians and technicians should email for an interview slot and mail 30 resumes and appropriate visual materials.

Pre-register by emailing info@montfordparkplayers.org or by mail to Unified Auditions, Attn.: John Russell, PO Box 2663, Asheville, NC, 28802-2663. Please indicate your preference for Wednesday evening or Saturday afternoon. Registration begins at 5:00 p.m. on Wednesday, February 20 for actors, 9:30 a.m. on Saturday, February 23 for designers, directors and technicians, and 11:00 a.m. Saturday for actors. An instructional meeting will take place approximately 15 minutes before each audition session.

An Audition Information Workshop will be held on Wednesday, February 6 at 6:00 p.m. at A-B Tech's Ferguson Auditorium.

Saturday, February 2

Native Plant Symposium

Join the WNC Chapter of the NC Native Plant Society in partnership with the Exotic Plant Management Team of the National Park Service from 9:30 a.m. to 2:30 p.m. at the Education Center of The North Carolina Arboretum for a free native plant symposium. There is a \$6 per car parking fee. Members may enter free with their membership card.

The symposium will feature a presentation by Patrick McMillan on "Rare Plants and Plant Communities of the Blue Ridge Escarpment". Amy Fahmy, Biltmore Farms Horticulturist will speak on "Native Plants – Surviving and Thriving in The Ramble Biltmore Forest".

For more info contact Mitch Russell at, mitch@ncwildflower.org or (828) 505-2476. For info on the NC Native Plant Society, visit www.ncwildflower.org. For directions to the NC Arboretum, go to www.ncarboretum.org.

Saturday, February 2, and Saturday, February 16

Pet Adoption Fair

Animal Compassion Network will host adoption events at PETsMART, off Swannanoa River Road, from 11 a.m. to 3 p.m. Dozens of rescued ACN dogs, puppies, kittens and cats will be ready to be placed in permanent homes. The events will feature Chase, an energetic one-year-old Black Mouth Cur mix. For information, call (828) 258-4820, or visit www.animal-compassionnetwork.org.

Sunday, February 3

Chamber Music Concert

There will be a solo flute concert by Kate Steinbeck at 3 p.m. at St. Matthias Church. The program will include Bach's a-minor Partita, a Sonata for Flute Alone by Virgil Thompson, and The Emperor and the Bird of Paradise by Alan Ridout for flute and narrator. Kate's daughter, Charlotte Abell will narrate.

There is no charge for the concert, but a free will offering will be taken for the restoration of the beautiful and historic church.

Winter 2008 Classes at River's Edge Studio

Find your inner artist this winter! Art classes for adults at River's Edge Studio, located in the historic River Arts District of Asheville, include painting, drawing and design lessons for beginning and advanced students in the arts. Instructor Fleta Monaghan is an award winning artist with many years of experience teaching art to adult students.

Saturday, February 9 Color Contrast

From 10 a.m. to 3 p.m. For all levels of experience. Explore the ways color visually changes when contrasted in different ways. Learn the concepts of simultaneous contrast and paint Bauhaus style exercises with materials provided. Tuition is \$65.

Studio and Critique classes are held weekly for intermediate and advanced 2-D artists in all mediums. Call or email for open dates.

For more information call Fleta at (828) 776-2716 or email fleta@fletamonaghan.com.

www.fletamonaghan.com

St. Matthias' Church is over 100 years old and is on the national historic register.

The church is located in Asheville just off South Charlotte Street at Max Street on the hill across from the Asheville Public Works Building (1 Dundee St.).

Thursday's, February 7 to 28 Art Class at SVAL

Gail Caduff-Nash will have an acrylic painting class at the Swannanoa Valley Art League in Swannanoa, NC, on Thursdays at 1:30 p.m. The 2-hour class will deal with drawing with paint, working with fruit and photos, and technical aspects of acrylics. Any experience level may attend. Cost is \$24 per session or \$85 for 4. We will learn and enjoy art! Email gcn122@hotmail.com or call SVAL at (828) 669-0351.

Saturday, February 9, 10-6 p.m.
Sunday, February 10, 12-4 p.m.

Earth Fare Employee Arts & Craft Fair

Come out and support our local artists as Earth Fare employees gather to sell their artwork, jewelry and more. You just might find something unique for your special someone! 66 Westgate Parkway in Asheville. (828) 253-7656.

Thursday, February 15

Building a Community of Neighbors

Asheville Playback Theatre invites you to an improvisational night of "Close Calls and Near Misses" where hearts race, syn-

Diamond Brand 2008 Evening Programs

For more information about these events, please contact Gary Eblen, geblen@diamondbrand.com

Tuesday, February 12 River Canoeing

7 pm, Diamond Brand, Arden store. Burt Kornegay has led over 400 wilderness trips since starting Slickrock Expeditions in 1984. He has written for Backpacker and Southern Living and is the author of the trail map A Guide's Guide to Panthertown Valley. He lives in Cullowhee with his wife Becky and son Henry.

Tuesday, February 26 Long Distance Hiking

7 pm, Diamond Brand Arden store. Dan Rogers has backpacked over 8,000 miles including the Appalachian Trail and a 2001-2002 walk of 3,400 miles across America. He is author of "America, One Step At A Time". He has spoken at numerous venues and has been featured on the Fine Living Channel's Radical Sabbatical. He is the Director of Camp Daniel Boone but will take a leave of absence to hike the Pacific Crest Trail beginning April 17.

Diamond Brand
(828) 684-6262

AUGUST EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

WHAT TO DO GUIDE™

Bullington Center Programs & Activities

Tuesday, February 19

Designing for Drought; Mel Kelley of Avant Garden

Tuesday, February 26

Creating Outdoor Rooms & Focal Points; Anne Higgins of Higgins Horticultural Services.

Tuesday, March 4

Considerations for a Sustainable Landscape; Susan Schunk-Hoover of Dragonfly Designs

Tuesday, March 11

Five Design Principles that Will Transform Your Garden; Amy Fahmy of Biltmore Farms.

\$50 for all 4 sessions. Space is limited on all programs, call (828) 698-6104 to register or to learn more.

The Bullington Center is a nonprofit horticultural education center, a partnership of Henderson Co. Ed. Foundation, NC Cooperative Extension, and Henderson Co.

33 Upper Red Oak Trail
Hendersonville, NC 28792
www.bullingtoncenter.org

together work from more than 60 talented young artists who are engaged in native artistic traditions including beadwork, wood carving, pottery, painting, drawing and basket weaving. The exhibition will remain on view through April 16.

Saturday, February 16

Frog Love in the Pink Beds

Amphibian awareness program for adults, Cradle of Forestry, Pisgah National Forest, 11:00 a.m. Cost: \$5. Learn about wood frogs and amphibian conservation while exploring winter woods. For details on the program call (828) 877-3130 or visit www.cradleofforestry.org

Corgi Tales by Phil Hawkins



Friday, February 22

Meet The Artists

From 12 p.m. to 3 p.m. meet Lee Badger and Steve Dykstra of Anvil Works, a specialty forged metal studio in Hedgesville, West Virginia. The two artists will be at Grovewood Gallery in conjunction with the 21st Annual Arts and Crafts Conference held at the Grove Park Inn. For more information call (828) 253-7651 or visit www.grovewood.com.

Tuesday, February 26

Fifth Annual Dine to Be Kind Fund-raiser

Sponsored by area restaurants to

The Blue Ridge Orchestra Celtic Concert

The Blue Ridge Orchestra (BRO) under the direction of Ronald D. Clearfield will present a concert of Celtic music featuring harpist William Jackson on Sunday, March 2 at 3:00 p.m. at the Diana Wortham Theatre.

The program will include selections by Mr. Jackson, an acclaimed Scottish harpist and composer, as well as pieces by John Williams, Percy Grainger, and Malcomb Arnold. Jackson will also discuss and demonstrate various Celtic instruments both solo and in ensemble with the orchestra.

The Blue Ridge Orchestra, which began in 1999, is composed of fine musicians from Western North Carolina and performs in a variety of venues throughout the region.

Ticket prices are \$15 for adults, \$10 for students and seniors, and \$5 for children 12 and under. Tickets are available at the Diana Wortham box office, (828) 257-4530 or at www.dwththeatre.com.

www.blueridgeorchestra.org.

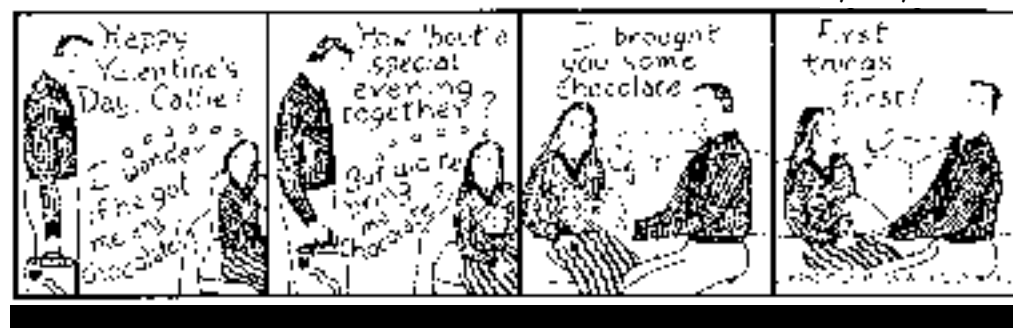
benefit the Animal Compassion Network's successful spay/neuter programs. The event will take place on National Spay Day as part of a national campaign to promote the life-saving benefits of spay and neuter programs for dogs and cats. Last year's event raised over \$11,000 for these programs. The Buncombe County animal shelter continues to see a drop in euthanasia rates and ACN's spay/neuter assistance programs are an integral part of that outcome.

Sunday, March 2 at 3:00 p.m. Chamber Music Concert

The Asheville Lyric Opera will present a concert of operatic arias by three singers on at St. Matthias Church in Asheville. The three singers are: Gladys Davis, soprano; Aaron Schnurbusch, tenor; and Roberto Flores, baritone. They will be accompanied by Virginia McKnight on the piano.

There is no charge for the concert, but a free will offering will be taken for the ALO Education Fund and the restoration of the

Callie & Cats



By Amy Downs

Upcoming Events at Osondu Booksellers

Friday, February 1

Osondu Booksellers announces a new Lite Lunch Menu available in Margaret's Café. Stop by for a sample and sip some Rishi tea while you're at it.

Saturday, February 9, 7pm

Chris Minnick "and Friends," will be back with their very special brand of "mountain music."

Saturday, February 16, 7pm

In the spirit of Valentine's Day, local author/editor Sara Jenkins will introduce her recently published second book, *Hello at Last*, and discuss what she calls "spiritual friendship" and ways of deepening connections with others by simply slowing down and paying closer attention. Sara will lead "Stop, look and listen" exercises to help participants to, in *Hello at Last* terms, "pause, relax and open."

Saturday, February 23, 1pm

In this first event in Osondu Booksellers' "Appalachian Anthology" series, local author Bob Plott will visit the store to sign and read from "Strike and Stay: The Story of the Plott Hound".

NEW Winter Hours:

Monday thru Friday, 10am to 6pm; Saturday, 10am to 9pm; Closed Sunday

Osondu Booksellers
184 N. Main
Waynesville, NC
(828) 456-8062

www.osondubooksellers.com

beautiful and historic church. St. Matthias' Church is over 100 years old and is on the national historical register.

The church is located in Asheville just off South Charlotte Street at Max Street on the hill across from the Asheville Public Works Building (1 Dundee St.). Shuttle parking will be available from the Public Works parking lot on South Charlotte St.

CLASSES ~ LECTURES ~ ARTS & CRAFTS ~ READINGS

FINE ART

Asheville Art Museum to Begin Art Break Series

BY JONATHAN RICH

The Asheville Art Museum is hosting a series of Friday lunch-time gallery talks and presentations designed to engage visitors with the curatorial and education departments, Asheville Art Museum Docents and other special guests.

Each Art Break will begin at 12:00 p.m. and is free with Museum membership or admission.

"This is an opportunity to have a guided tour of specific areas of the Museum whether you are here for an extended visit or on a lunch break," said Asheville Art Museum Adult Programs Manager Nancy Sokolove.

Friday, February 15

Look Behind the Scenes: An Understanding of Exhibition Preparation

Dean Butckovitz, Registrar / Preparator,

will give visitors insight into the work that goes into preparing and installing a successful exhibition.

Friday, February 29

Nace Brock: Painter, Poet and Photographer

With Frank Thomson, Curator. Join a gallery tour and talk discussing the work of this historic Asheville photographer.

Friday, March 14

The Garden Quilt

With Clara Curtis, North Carolina Arboretum Director for Design. Enjoy learning more about the popular seasonal landscape quilt garden Ms. Curtis designs for the N.C. Arboretum.

For more information on these and other events, go to www.ashevilleart.org.

Focus Gallery Features James Peavey and John McDermott

BY APRIL NANCE

William Morris, a founder of the Arts and Crafts movement, said, "Have nothing in your house that you do not know to be useful, or believe to be beautiful."

On display in the Folk Art Center's Focus Gallery is the work of two artists driven by this purist desire to combine function and beauty. Featured now through February 26 are the pewter of James Peavey and the furniture of John McDermott. This forum gives members of the Southern Highland Craft Guild the opportunity to showcase new work in a small gallery setting.

James Peavey practices the craft of metal spinning to create pewter sculpture, bowls, lamps, plates, candlesticks, communion sets and ornaments. In his artist statement, James says, "I am grateful to God and believe that it is only through the grace of God that I can create these treasures."

The process begins when a wooden mandrel is turned on a lathe. Then, a pewter disc is placed between the mandrel and a follow block on the lathe. The pewter is stretched and bent, while spinning, to take the form of the wooden mandrel. Several pieces can be soldered together to form the new object. Peavey's goal is to create beautiful objects that are pleasing to the soul and useful in everyday living.



John McDermott uses wood, metal, stone and glass to create contemporary furniture and accessories. McDermott says of his work, "The emphasis is on design that is visually compelling, spiritually alive, and functionally sound." The Focus Gallery show features a console table made of quarter-sawn hickory and a dining table made of quarter-sawn ash. Also in the exhibition are two mirrors with shelves and a whimsical wheelbarrow coffee table.

The combined exhibition of work by Peavey and McDermott serves as a refreshing introduction to the 2008 Focus Gallery calendar of shows at the Folk Art Center. For more information call (828) 298-7928 or visit www.craftguild.org



III Corps Images

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P-51 Mustang



Laundry Day, Khe Sanh



The Fleet

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www.3corpsimages.com

The Southern Highland Craft Guild is a non-profit, educational organization established in 1930 to "bring together the crafts and craftspeople of the Southern Highlands for the benefit of shared resources, education, marketing and conservation."

The Southern Highland Craft Guild is authorized to provide services at the Blue Ridge Parkway's Folk Art Center under the authority of a cooperative agreement with the National Park Service, Department of the Interior. The Folk Art Center is located at Milepost 382 of the Blue Ridge Parkway, just north of the Hwy 70 entrance in east Asheville, NC.

FINE ART

Walking Tours of a 1917 Arts & Crafts Enterprise

On February 22 through the 24 step back in time and take a tour of the historic Biltmore Industries Homespun Shops. Across from Grove Park Inn, there exists the well-preserved remnants of Biltmore Industries, once internationally renowned for its hand-woven woolen cloth.

The history of Biltmore Industries began in the late 1890's, when two social workers from New York moved to Asheville and started a craft school to better the lives of the economically deprived youth of the Appalachian region. Their efforts caught the interest and support of George and Edith Vanderbilt, who were already strong supporters of mountain art and craft.

Over the next few years, the Vanderbilt's subsidized the development of the craft programs, eventually called Biltmore Estate Industries, and moved them to Biltmore Village. Biltmore Estate Industries soon grew into a bustling cottage industry that established a reputation for quality craftsmanship.

After the death of her husband, Edith Vanderbilt did not have the time, experience or money to expand and direct Biltmore Estate Industries. In 1917, Fred Seely, who designed and oversaw the construction of the Grove Park Inn, persuaded Edith Vanderbilt to sell the enterprise to him with the agreement to



retain and use the Biltmore name.

Biltmore Estate Industries became Biltmore Industries and moved into the buildings adjacent to The Grove Park Inn. Locally it was also called the Homespun Shops. Under the direction of Fred Seely, the industry flourished and gained worldwide recognition for its hand-loomed fabrics.

If you go

Each free, guided tour will start at the Homespun Museum, located next to the Grovewood Gallery in Asheville. Not all buildings are handicap accessible, nor are they all heated, so please dress appropriately. For more details on the history of Biltmore Industries please visit www.grovewood.com or call (828) 253-7651.

Biltmore Industries Walking Tours: Friday 10 a.m. - 11 a.m.; Saturday 3 p.m. - 4 p.m.; Sunday 1 p.m. - 2 p.m.

Call for Submissions

Asheville Area Arts Council Seeks Buncombe County Artists for 2009 Gallery Exhibitions

The Front Gallery and The Back Gallery of the Asheville Area Arts Council invite all artists age 18 and older from Buncombe County to submit materials by February 29, 2008 to be considered for an individual or group exhibition at 11 Biltmore Avenue in 2009.

The artist is responsible for collaborating and working with the gallery to learn about the exhibition process, to meet other artists, and to have their artwork available for sale. For more information about the Front and Back Gallery Submission Process, please go to www.ashevillearts.com.

Submission guidelines: Artists must provide a printed resume, biography, artist statement, and checklist of submitted images. Also, artists must submit a disc with their resume, biography,

artist statement, 5-10 digital images, and checklist of images.

All artwork must be ready for exhibiting. There is no limitation to size or media. If you would like your materials returned, please provide a self addressed stamped envelope.

Group or individual applications are accepted. Group entries are encouraged, preferably with both 2-D and 3-D media. If your group is larger than 4 artists contact AAAC for submissions instructions. All artwork must be available for sale and agree to a 30% commission taken by the Gallery.

Submit all materials, postmarked by February 29, 2008, to Asheville Area Arts Council, Attn: 2009 Artist Submission, 11 Biltmore Avenue, Asheville, NC 28801.

Financial Success for Artists

Workshop presented by the Black Mountain Center for the Arts

The Black Mountain Center for the Arts will offer a winter workshop, "Strategies for Financial Success as an Artist," presented by Wendy Outland, arts consultant, former gallery manager, and owner of Who Knows Art (www.whoknowsart.biz), on Saturday, February 9 from 2-4 pm at the Black Mountain Center for the Arts at 225 W. State Street in the old City Hall.

Topics include: Define your career, plan for business success, build a support team, and identify funding sources. In addition, participants will learn vital marketing basics and effective ways to increase sales.

Presenter Wendy H. Outland (aka "WHO") received her BFA from Ringling College of Art and Design and has worked in arts administration for 26 years. She has served as curator, editor, grants panelist, workshop presenter and coordinator for numerous projects and events. Among the many festivals she has juried: Artisphere (Greenville, SC); The 4 Bridges Arts Festival (Chattanooga, TN); Bele Chere (Asheville, NC), Piccolo Spoleto Craft Show (Charleston, SC) and Artclectic (Nashville, TN).

Outland was employed by the Florida Department of State for ten years, working at Ringling Museum of Art in Sarasota and the Florida Arts Council in Tallahassee. During that period she was in charge of the state's public art program and director of the Capitol Complex Exhibition Program which included five venues.

After moving to Asheville, NC in 1991, she became the first employee of Blue Spiral 1, where she worked for nearly twelve years. Under her man-

agement, BS1 grew to become one of the Southeast's premier fine art and craft galleries.

She has served on the board of the Asheville Area Arts Council and currently is on the boards of HandMade in America and the American Craft Council / Southeast Region. In 2004, Outland founded her own business, WHO KNOWS ART, as an independent art consultant, serving visual artists, arts organizations, galleries and collectors. Most recently, the Baltimore based Arts Business Institute has expressed an interest in having her join their faculty that presents workshops across the U.S. and in Canada.

WHO KNOWS ART clients include Asheville Area Arts Council, Southern Highland Craft Guild, Odyssey Center for Ceramic Arts, Mountain BizWorks, and HandMade in America (all in Asheville); Saluda Fine Arts, Cleveland County Arts Council, Transylvania County Arts Council, Rutherford County Visual Arts Guild,

Bluewood Gallery, Caldwell County Arts Council, Wickwire Gallery and The Arts Center of Hendersonville (all in NC); Spartanburg County Museum of Art and Upstate Visual Artists (SC); Bristol Art Guild, Association for Visual Arts, and The University School of Nashville (TN); and North Georgia College & State University.



Wendy H. Outland

If you go

Early registration through February 5 is \$40; late registration is \$50.

For more information and to register, call (828) 669-0930.

Arts and Crafts Metalsmithing

**February 22nd, 2pm and 4pm
February 23rd, 2pm and 4pm
February 24th, 2pm**

Resident studio artists at Grovewood Gallery, Kathleen Doyle and Thomas Reardon, will be demonstrating metalworking techniques of interest to all Arts and Crafts collectors, including the various stages

in making a hammered copper tray, chasing and repousse.

Stop by for one of their 30 minute demonstrations or to chat with them in their studio. Call the Grovewood Gallery at (828) 253-7651 for more information or visit www.grovewood.com. The Grovewood Gallery is located next to the Grove Park Inn in Asheville.

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