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RAPID RIVER

Arts & Culture MAGAZINE

SERVING ASHEVILLE AND WESTERN NORTH CAROLINA SINCE 1997

INSIDE



with the Weaverville Art Safari and Waynesville's QuickDraw

April 2008

Vol. 11 No. 8

www.rapidrivermagazine.com



CHEF/OWNER OF THE FLYING FROG, VIJAY SHASTRI, HAS A NEW BAR, NEW MENU AND HE'S JUST WARMING UP



IF ART IN ASHEVILLE HAD A FACE IT WOULD BE JOHN MAC KAH'S

ART • MUSIC • THEATRE • EVENTS • MOVIES • FOOD • HOME

SNEAK PREVIEW

John Cobb and the Opal String Quartette at the Asheville Art Museum

Internationally acclaimed pianist John Cobb and members of the Opal String Quartette will continue the Asheville Art Museum's popular Pianoforte Series at 3:00 p.m. on Sunday, April 6.

The program will include Schumann's Piano Quintette, Op.44; Cobb's solo performance of Schumann's Aria from his Sonata #1 and Novelette, Op.7 in F before concluding with the Piano Trio No.2, Op.67 by Shostakovich.

The concert will take place in Gallery 6 with paintings from the exhibition Maud Gatewood: Catching the Moment.

Cobb is an international performer and recording artist who has worked directly with many of the most influential composers of our era. The Opal String Quartette is an outstanding group of local musicians that includes Amy Lovinger (principal second violinist of the Asheville Symphony, associate concertmaster of the Hendersonville Symphony and performer with the Asheville Lyric Opera), Ginger Kowal (violin soloist with the Blue Ridge Orchestra, Hendersonville Symphony and Charlotte Symphony among others), Kara Poorhaugh (principal violist and music librarian of the Asheville Symphony, performer with the Greenville and Hendersonville sym-

BY JONATHAN RICH

phonies) and Franklin Keel (soloist who has performed with the Hendersonville Symphony Orchestra and the Symphony of the United Nations in Asheville).

If you go

Tickets are \$3 each for Museum Members and \$3 in addition to Museum admission for guests. Tickets for students and seniors are \$2 in addition to the admission charge.

Because this popular concert series has limited seating, it is recommended tickets are purchased in advance by calling the Museum Shop at (828) 253-3227.

Upcoming Performances Diana Wortham Theatre Mainstage Series



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Final Jazz After 5 Concert

Features Dave Perkins Certified Organic & The Golden Quartet

BY LINDSAY HEARN

Downtown Asheville's popular Jazz After 5 series concludes on April 18 with performances from Dave Perkins Certified Organic and The Golden Quartet. The free concert will take place at the Grove Arcade from 5 p.m. to 8 p.m. The Grove Arcade and the Asheville Downtown Association co-present the series that features local musicians and food from area restaurants.

Dave Perkins is a UNC-Asheville graduate and guitar instructor that has played in various bands in the WNC area for more than 20 years. Dave Perkins Certified Organic performs an energetic fusion of jazz, Latin and rock sounds including standards from such masters as John Coltrane, Thelonious Monk, and Wayne Shorter as well as original compositions.

The Golden Quartet plays swinging straight-ahead jazz in a bluesy, hard-bop oriented style. The sound of the group is strongly influenced by 50's and 60's artists such as Art Blakey, John Coltrane and Grant Green. The Golden Quartet features Scott Mills on tenor and soprano saxophone, Matthew Smith on guitar, Chris Burt on bass and Ian Cunningham on drums. The group's repertoire features standards from the hard bop era as well as blues and original compositions by group members.



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

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 by visiting www.grovearcade.com. For more information: (828) 252-7799.



April 26-27

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www.weavervilleartsafari.com

*And join us for the Weaverville Art Safari
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*The event features hor d'oeuvres, cash bar
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Tickets are \$10 at the door.*

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**Tickets by phone,
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**For event schedule,
artists & ticket outlets,**

Message from the Publisher



**Dennis Ray, publisher, and son
Harrison Graham Ray**

Dear Readers,

I'm often asked (at least a good dozen times a month) what our upcoming themes are. Writers, contributors, advertisers all would like to have a heads up on what to work toward, or on, for certain months. My response is usually "I don't know."

I know this sounds bad and unprofessional and each time I say it I grit my teeth. I've tried to come up with other responses, but like white lies they tend to get way out of hand pretty fast. I know, "I don't know," easily translates into "I'm just here to answer the phone," or "We're just winging it, and how's your day going?"

Yet every month *Rapid River Magazine* has a theme. It isn't intended or planned. It just sorta happens. Like the way we meet people unexpectedly at restaurants or grocery stores that we haven't seen in years. It just happens.

This month I noticed a lot of the articles have something to do with beginnings and changes — perhaps because the writers have spring on the brain, even though it's cold and snowing now as we go to press at the end of March. But it's more than just the writers — after all, they're just reporting what's out there — it's the city, folks. It's the area.

I've gone back over the past year and noticed reasonably strong themes running through each issue. I think if I ever planned them, or tried to make a theme happen, it would evaporate; run through my fingers like sand.

So future contributors, writers, advertisers, take note — we don't have a planned monthly theme, but when it's all done, you might find one.

Thank you, as always, to our 35,000 readers, for without you we'd be recycling a lot of paper.

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

DENNIS RAY, PUBLISHER RAPID RIVER MAGAZINE

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COVER STORY

PREPARE TO BE AWED

With the advent of spring come two of the year's most loved art events, the Weaverville Art Safari and Waynesville's QuickDraw.

The Weaverville Art Safari (April 25-27) allows you to visit the studios of local artists, see demonstrations, buy new and original works while getting a chance to talk with the artists in a friendly "front porch" atmosphere.

The Weaverville Art Safari will host a Preview Party on Friday, April 25 from 7-9 p.m. at the Reems Creek Golf Club and features a silent auction. Each participating artist will donate a piece of art for the auction (this provides a good sampling of what the upcoming stroll has to offer). Proceeds from the Preview

Party go to support the production of future tours. Tickets are \$10 at the door.

Waynesville's QuickDraw (April 26, 5:30 p.m.) has artists racing the clock in a traditional quickdraw, working diligently to create original art (start to finish) in 60 minutes. One-hour participants include Ann Vasilik, Karen White Chambers, Kelly Welch, Jo Kelley and Teresa Pen-



Steven Forbes-deSoule, participant in the Weaverville Art Safari, creates elegant one-of-a-kind raku vessels and sculpture which feature melted colored glass on a unique surface called "halo/opal" glaze.

nington, Dave Stone, Susan Lingg, Mark Menendez, and Ken Umbach.

Many of these artists prepare weeks ahead by choosing color palettes and making 'dry-run' studies at their studios to refine technique and speed. Many consider QuickDraw's pressure cooker a chance to be immediate and decisive in execution, with no second-guessing a brushstroke.

Ann Vasilik challenges herself

to develop an entire palette with three to five tubes of pigment. Jo Ridge Kelley says the result is "very fresh and liberating, although stressful at the time."

Pastel artist Robbins Richardson noted, "I simulate conditions by holing up in my studio with my coffee cup and a kitchen timer. But after the QuickDraw itself, I feel like I'm still vibrating."

BY BETH GOSSETT

Some of the country's best artists reside in WNC. Here's one weekend to meet them.

If you go

Weaverville Art Safari, April 26-27, 10-6 p.m. Maps of the tour are available www.weavervilleartsafari.com, and at Weaverville/Asheville area businesses. **Weaverville Art Safari Preview Party, April 25, 7-9 p.m., Reems Creek Golf Club, \$10 at the door.**

QuickDraw, April 26, 5:30 p.m. at the Waynesville Country Club. Tickets \$30 advance/\$35 at the door. For tickets by phone, call Twigs & Leaves Gallery at (828) 456-1940. For participating artists and galleries to visit for tickets, visit www.WNCquickdraw.com.



Diannah Beauregard, fine craft jeweler and owner of Studio Thirty Three in Waynesville during QuickDraw 2007.

**'Weaverville Art Safari' on pg. 8
'WNC QuickDraw' on pg. 6**

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FINE ART

WNC Quickdraw and Benefit Art Auction

See art in action as a fly on the wall! Watch fast and focused creation unfold on April 26 as artists race the clock to start and complete fine art in sixty minutes.

Forty professional artists from Asheville to Andrews set up studios at the Waynesville Country Club to create during the one-hour quickdraw. Half of the artists race the clock while you watch, while other artists chat with you as they work.

There are plenty of reasons to attend: hors d'oeuvres buffet; plus bid at auction for a piece you can really talk about! Artists donate half the proceeds to fund art projects in Haywood County Schools and provide college scholarships.

The event takes place on Saturday, April 26 from 5:30 to 9:30 p.m. and includes: Beat-the-Clock QuickDraw, Hors d'oeuvres, Live & Silent Auction.



If you go

Saturday, April 26, 5:30 to 9:30 p.m. at The Waynesville Country Club. Don't eat dinner, bring your checkbook and help art teachers and college-bound students.

Advance Tickets \$30, or \$35 door. Tickets by phone, call (828) 456-1940.

Phone (828) 734-5747 or visit www.wncquickdraw.com for ticket galleries and participating artists.



Ann Vasilik

Ann Vasilik, a native of Lancaster County, Pennsylvania has lived in Asheville since 1988.

Vasilik has become one of the most recognized painters in WNC. She received a bachelor of Fine Arts degree from Philadelphia College of Art. Ann has worked as a painter, illustrator and teacher in Virginia, California, Hawaii, North Carolina and the Republic of the Philippines. She has had numerous one-woman shows and has received many awards and commissions. Her work is contained in private and corporate collections.

Her commissioned works are in great demand and reproductions from her original paintings have gone all over the world. Locally, her art has supported numerous charities.

Vasilik will be at the 2008 Quickdraw again this year. The opportunity to own a Vasilik original is a huge draw to this wonderful event.

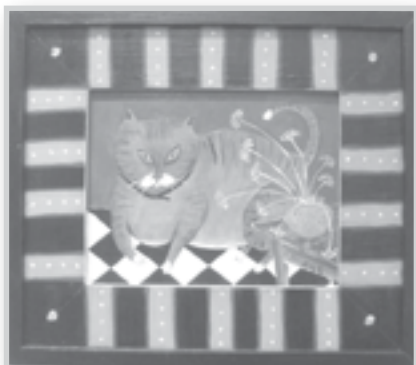


FOLK ART

Liz Sullivan, a Favorite of American Folk Art and Framing

Artist Liz Sullivan, identified by those who know her well as “sassy, unassuming and kind,” has channeled her creative spirit into enchanting paintings that capture the spirit of the mountains and rural NC.

From twisting vines, to poppies in twilight, to geese poised in a snowy wood, these images seem almost medicinal and are certainly replete with a simple and profound beauty.



Willie D The Cat, by Liz Sullivan
Acrylic on masonite, 15" x 13"

BY CAITLIN WOOD

artist. Rose adds, “Liz’s paintings truly center and calm me. I believe that it is because they are Liz’s meditations, too. When she sets about to paint, she is centering down and going to a place of contemplation and beauty.”

What’s more, Sullivan developed her painting style and technique largely on her own talent and keen eye. In kindergarten, Sullivan’s teacher, recognizing artistic talent when she saw it in a five year old, invited her to paint the walls and doors of her classroom. Young Sullivan accepted the project and has since considered herself an artist.

“She took art classes in college, but never settled into a painting routine until 1989 when she was diagnosed with breast cancer,” explains Rose. “She finally decided to give herself the time to paint seriously.”

Sullivan’s husband crafts the whimsical frames for each of her paintings, which she then paints to create a beautifully harmonized balance between the image and its border.

Sullivan says of her subject matter that it just “turned up unexpectedly.” She was initially inspired by her six cats, but images of antiques as well as scenes from her NC home routinely show up in her work as well.

Sullivan’s work can be seen at American Folk Art and Framing on 64 Biltmore Avenue in downtown Asheville. (828) 281-2134. For more information about the artist and the gallery, visit www.amerifolk.com.



Twilight Poppies, by Liz Sullivan

Sullivan’s work, currently showing in American Folk Art and Framing on 64 Biltmore Avenue, stirs the love for peace and tranquility many of us nestled in this mountain valley share.

“I cannot imagine American Folk Art & Framing without Liz’s paintings because she captures the reason we all love it here in Western North Carolina,” says Betsy Rose, one of the gallery’s owners. “There is a timeless quality about her paintings, which makes her popular with a wide spectrum of people.”

The subjects of Sullivan’s paintings range from scenes from rural NC, to flora and fauna, to elements of the antiques her husband restores. She works primarily with acrylic paint on masonite. Her unique style gives her paintings a soothing quality that perhaps reflects the mood the act of painting creates for the



Geese, by Liz Sullivan

American Folk Art and Framing

64 Biltmore Avenue,
downtown Asheville
(828) 281-2134
www.amerifolk.com

Folk Art Center Presents Daily Demonstrations

Outside the Folk Art Center the redbuds and dogwoods are ready to burst with color. The Mountains-to-Sea Trail is becoming more traveled as hikers welcome warmer, longer days. Another sign of the Spring season is the arrival of craft demonstrators to the Folk Art Center lobby.

Now through the end of the year members of the Southern Highland Craft Guild will be sharing with visitors on the Blue Ridge Parkway their craft through storyboards and hands-on demonstrations.

Throughout April, different craft-people working in wood, fiber, natural



Marlow Gates of Sandy Mush demonstrates broom making.

BY APRIL NANCE

materials, paper and jewelry will be on hand to talk about their work, offering the opportunity for education and a chance to purchase something

made by the artist. Examples include Liz Spear of Waynesville, at her loom expertly weaving thread which will become fine handmade clothing. Marlow Gates of Sandy Mush will be making brooms and walking sticks. Jeff McKinley of Weaver-ville will demonstrate lamp worked glass-blowing, transforming colorful glass rods and tubing into ornaments.

On most days two craftspeople are scheduled. Call ahead for details about the day you are visiting or enjoy the surprise of finding out when you arrive. The Folk Art Center also houses a National Park Service information desk and bookstore, three exhibition galleries, a library and the century-old Allandstand Craft Shop.

If you go

The Folk Art Center is located at Mile-post 382 on the Blue Ridge Parkway, just off Hwy 70 in east Asheville. For more information, call 298-7928 or visit www.craftguild.org.



Southern Highland Craft Guild member David Grant on the potters wheel.

Cradle of Forestry Annual Photography Contest

The Cradle of Forestry is accepting photographs for the 15th Annual Photography Contest, *Spring in the Appalachian Mountains*. The deadline to submit photographs is Monday, April 28.

Color prints will be accepted and should be no smaller than 8" x 10", should be matted, mounted and/or framed, and fitted with a wire so that they can be hung on a hook. Overall dimensions should not be greater than 20" x 22". Each participant may enter two photos. Photographs will be judged based on the Appalachian Spring theme, technique, composition, and interest.

The photo contest is sponsored by Ball Photo of Asheville, NC, the Cradle of Forestry Interpretive Association, and the USDA Forest Service. Ball Photo will give the 1st Place winner a \$100 gift certificate for merchandise, the 2nd place winner a \$50 gift certificate for merchandise, and the 3rd place winner a \$25 gift certificate for merchandise.

Each entrant into the photo contest will receive a 25% discount off developing at Ball Photo, will be entered in a drawing for gifts from the Cradle of Forestry Interpretive Association, and will be given two free passes for a one-time entrance to the Cradle of Forestry while the photos are on display.

An entry form is required for each contest entrant and can be picked up at Ball Photo in Asheville, The Forest Place and several business locations in Brevard, and the Pisgah Ranger Station, Pisgah Forest. Photos can be dropped off at the Forest Place or the Cradle of Forestry starting April 12.

Photographs will be displayed at the Cradle of Forestry from May 3 through June 8. For more information please call (828) 884-5713, ext. 10.

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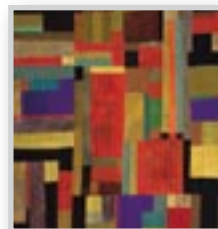
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FINE ART

The Spring 2008

Saturday, April 26 through
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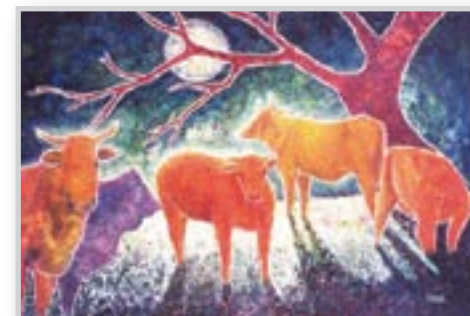
The Weaverville Art Safari includes an almost inexhaustible list of studios to visit and tour this spring. Visitors can expect to meet the artists, see demonstrations, tour many of the artists work environments, and browse through/purchase art directly from them. It is an opportunity to learn about how art is created, and enjoy the rural landscape while traveling from one location to the next.

On Friday, April 25, the Weaverville Art Safari will host a Preview Party to celebrate their eighth season of bi-annual studios tours. The event is from 7-9 p.m. at the Reems Creek Golf Club and features a silent auction. Each participating member donates a piece of their work for the auction, providing a sampling of what the weekend has to offer. Proceeds from the Preview Party go to support the production of future tours. Tickets are \$10 at the door.

The Safari was founded in 2001 with the goal of establishing the town of Weaverville as an arts/crafts destination. Assisted by contributions from sponsors and volunteers, Safari members work together to organize, plan and produce events that celebrate art and craft in the Weaverville area. Now entering the eighth season, the Safari is an established event in the mountains and a successful enterprise benefiting both the membership and area businesses.

Members who were with the cooperative from the beginning have a sense of pride around the continued success of the event. Although a typical tour includes 30-40 destinations, the Safari has grown to a total membership of approximately seventy artists and craftspeople. Many of the studios showcase a number of artists, some are neighbors sharing a space and some are "visiting artists" invited for the weekend.

Margaret McLeod is a ceramic artist who has exhibited on each and every Safari. She heard about the first Safari and immediately called to get involved. "The Art Safari has helped me build my busi-



Diane Hall
Stylized acrylic paintings.

ness at a comfortable pace. I like a balance between creating pottery and other important elements of life, such as gardening". Her business is named Screech

Owl Pottery, inspired by the population of screech owls who live in the woods near her home.

Margaret creates sculptural owls and has begun integrating owl motifs into more and more of her functional line of pottery. The most significant benefit of the Safari for Margaret was becoming a part of the artist community, who she suspects she may have never gotten to know without it. Margaret continues, saying, "The Safari is definitely a marketing tool for my business, but for me it is really about giving people the joy of art."

The abstract oil paintings of new member **Gayle Paul** generated a great deal of buzz during the 2007 Fall tour. Her paintings are about color and line. She works from her imagination and subconscious mind, sometimes loosely representing subject matter, such as a teapot.

A recent transplant from Des Moines, Gayle has transitioned from working in a shared studio in an urban area to living and working from her home off of Reems

Creek Rd. When Gayle decided to move from Des Moines, she and her husband bought a book called *100 Best Small Art Towns to Visit*, and began exploring options on the east coast.



Rebecca Ann Robertson and Wann Near
"Kiln-formed" masks.



Thais Wiener
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FINE ART

Weaverville Art Safari

"As a working artist the Safari was certainly an added bonus for me in moving here." When asked about her first tour Gayle said, "The people who came to my studio were excited to talk about art, many were very educated on the topic and appreciated engaging discussions on many levels. I enjoyed the weekend even more than I expected, and I made some good contacts. I look forward to continuing to participate in the Safari as a way to meet people and sell my work".

Chris Moses creates whimsical raku fired animals at her studio in the Ox Creek community. From alligators to zebras, Chris's raku sculptures and small animal whistles are bright cheerful works. "I aim to entertain," says Chris. A Safari member who has participated since the beginning, Chris has seen the momentum 'ramp-up' as people pay more attention each year.

For Chris, one of the most delightful parts of the event are the people who attend. "I don't do shows. I have two main galleries who I deal with, and I have a client list that keeps me occupied. The Safari is really my only opportunity to talk with the public about my work." As an added bonus for the folks who visit Chris Moses's studio; her husband cooks pizzas in his brick pizza oven and gives away samples all day Saturday and Sunday.

Good Fibrations in the Barnardsville



Marina Bosetti
Stoneware tile
hand-glazed.



Chris Moses
Whimsical raku
sculptures.



Angela C. Alexander
Whimsical animal paintings.

BY STEVEN FORBES-DESIOLE

"We see a lot of people over the course of the weekend. Families really seem to enjoy visiting us because we are able to offer such a hands-on experience. There are definitely a number of folks who come to Good Fibrations on every tour, some who even know our goats by name."

Downtown Weaverville rises to the expectation of the weekend with many studios and galleries open to the public. Local businesses such as **Mangum Pottery Studio, Miya Gallery and Preservation Hall** cite the Safari as a top earning weekend that significantly contributes to their continued success.

The cooperative nature of the Safari brings together working artists in the area. "The original members put a lot of hard work into making foundational decisions and implementing a sustainable strategy," states ceramic artist **Carolyn Boyd**. It is written in the Safari mission statement, "A sense of place and community inspire our work and activities, enabling the organization to remain committed to being inclusive, flexible and responsive to one another".

True to the spirit of that statement, the Safari continues to bring in new members and create an event that creates connections between the artists themselves and

the community at large.


If you go

The Weaverville Art Safari, April 26-27, 10 a.m. to 6 p.m. daily.

Studios are scattered throughout the Weaverville, Alexander, Barnardsville and the Reems Creek area. Art Safari signs help direct visitors to all locations

Maps of the tour are available online at www.weavervilleartsafari.com, and at Weaverville/Asheville area businesses.

The Art Safari Preview Party, April 25, 7-9 p.m., Reems Creek Golf Club, \$10



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Painting by Jack Stern

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Tuesday, April 15, 7 pm, Diana Wortham Theatre. Free.
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area, is an angora goat farm where visitors can interact with animals, see handmade works by **Sandy Melton** and **Marcia Kummerle** utilizing the shorn goat angora, and enjoy work by multiple visiting artists. According to Marcia,

FINE ART

BlackBird Frame & Art Opens Second Location

BlackBird Frame & Art, a locally-owned custom framer and art source, has opened a second location just south of downtown Asheville at 159 South Lexington Avenue.

As BlackBird continues to redefine the standard for custom framing in Asheville, the new store not only makes the business more accessible but introduces some exciting new home furnishings and accessories as well. An open house and artist reception is planned for Saturday, April 5.

From both its original location north of Biltmore Village and the new store in the Lexington Station development, BlackBird offers a full range of custom framing to residential and commercial clients. Named a Top 100 Art & Framing Retailer by *Décor Magazine* in 2007 and 2008, they feature distinctive and diverse offerings like authentic Arts & Crafts frame designs, welded steel frames, custom ovals and hand-leafed carved period frames. Their professional framing service presents affordable options for price-

conscious individuals and commercial budgets, as well as a complete selection that meets the most discerning tastes.

The new Lexington Avenue location has a spacious, relaxed feeling, and is well-stocked with an impressive selection



Screen, Chris Slusher

of frame designs and much more than the typical frame shop. Among the special finds at BlackBird's new location:

- ⊙ Folding screens made locally by Chris Slusher of Portable Style are both stylish and practical, and can be custom-made to buyers' specifications;
- ⊙ One-of-a-kind tables and other furnishings crafted by local artisans from wood and metal; shoppers can discover something very special and distinctive for new homes and redecoration projects;
- ⊙ A new on-line art source, Artaissance.com, gives buyers the option to select from thousands of images and specify the exact size of the print they want, then receive a discount on framing at BlackBird.

BY JOHN HORROCKS

Besides these unique finds, the Lexington Avenue location provides a venue for local painters and photographers. Throughout April and May, BlackBird will be honored to present the work of Gayle Paul, a veteran painter with a spark for whimsy and spontaneity. Gayle is a native of Iowa, a fine arts graduate of Drake University, who now resides in Weaverville. Working primarily in oils, she creates spirited abstracts that are stimulating on both casual and in-depth observation.

An artist reception for Gayle Paul will be held on Saturday, April 5th from 10 am until noon, as part of a day-long Open House to introduce the new location. Coffee, champagne and snacks will be served, live music played and prizes awarded throughout the day. Owners Pat and John Horrocks and their staff invite all to join and celebrate the opening of this unique and enjoyable new store.

BlackBird Frame & Art is an independent framer and art gallery owned and operated by Pat and John Horrocks. They have shared their framing business for 16 years, the last 5 in Asheville. BlackBird features expert framing and showcases lo-



Transformation Table, Warren Perdue



The new Lexington Avenue location.

cal art at their new location at 159 South Lexington Ave. The framing workshop and a retail design room remain at the original location just north of Biltmore Village at 30 Bryson Street in Asheville.



Gayle Paul, The Debate

BlackBird Frame & Art

30 Bryson Street, in Asheville
and the NEW Location
159 South Lexington Ave
(828) 252-4144
www.blackbirdframe.com

Julia C. Burr Wins Top Sculpturama Award

Sculptor Julia C. Burr took one of the top prizes at Sculpturama 2008 held at the Tryon Fine Arts Center in Tryon, NC and sponsored by Tryon Sculptors and Painters, Inc.

Burr's steel and wood sculpture titled Navigating the Particulars won first prize in the floor category, which came with a cash prize. Working artist Stoney Lamar, who is past president of the Southern Highlands Handicraft Guild and whose works are in the collections of the Smithsonian and The High

Museum of Art, selected and juried the show. He praised Burr for her handling of the materials. Burrs' piece, along with forty other sculptures, are on display at the Arts Center through April 4.

One of the unique characteristics of Burr's work is her ability to transform regular mild steel into descriptive figurative sculptures that can immediately elicit very personal responses.

For more images related to Burr's fine art go to jcburr.com



FINE ART

Local Artists Exhibit "GREEN" Fabric Art at Folk Art Center

Award winning artists, Libby and Jim Mijanovich, from Marshall, are exhibiting their fiber wall pieces made from recycled materials in the Focus Gallery at the Folk Art Center through April 22.

Being environmentally concerned, Libby and Jim base their art business Mija, on the philosophy of using Earth's resources conscientiously. In their work, they use recycled vintage cotton clothing exclusively to create intricate one-of-a-kind wall pieces alive with depth, motion, and the illusion of radiant light. Carefully selecting a range of materials with textures, patterns, and colors that blend and complement each other, they allow the interplay of the fabrics to determine the final design. Each piece is elaborately stitched using vibrant metallic threads to accentuate its individual character, and is named, dated and signed using a shirt pocket as a label.



Jim and Libby Mijanovich

Known for color blending and dramatic use of value, their work has been shown and sold nationwide. People often remark about the exquisite quality of the work as it is visually exciting from a distance as well as upon close inspection.

Mija specializes in large installations and commissions. Libby and Jim are comfortable working in all palettes and sizes and

welcome the opportunity to create environmentally friendly fiber art specifically designed to meet your needs.

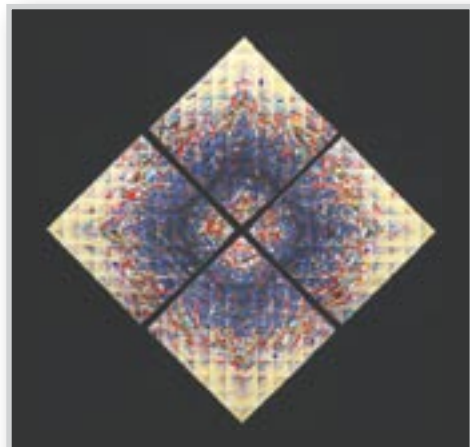


Libby and Jim are juried members of the Southern Highland Craft Guild, Piedmont Craftsmen and Carolina Designer

Craftsmen. More of their work can be seen locally at Handmade in America, Interiors of Asheville, at their studio by appointment, 649-0200, and on their website at www.mijafiberart.com.

If you go

The Folk Art Center is located at 382 Blue Ridge Parkway in Asheville and is open daily 9 am - 5pm in March and 9 am - 6 pm in April. Entry is free.



Warm sake is delicious, but have you tried it chilled? Premium sake is often much better with a chill. Regular sakes, like the house pours in Asian dining rooms, are often better warm.

FROM MICHAEL PARKER'S "SAKE AND PRÜM WINE," PAGE 28

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FINE ART

Haywood Community College Continuing Education Art Classes

Instruction concentrates on bringing out the abilities of each student in a positive way to help them create works they can be proud of. The classes are from 1:00-4:00 p.m. on the dates shown below and run for 6 weeks. Cost is \$55; for those 65 and over, the classes are free.

March 21 – May 26

Mondays: Intermediate/Advanced Drawing

Drawing will be done using graphite pencils on sketch paper and pen and ink on watercolor paper. Topics covered will be: A brief review of shadows, highlights, composition, perspective, backdrops, textures, blending, the value scale, design and the Golden Mean. Students will work with still life set-ups and work plein air (outdoors). Beginning and Intermediate Drawing classes preferred, but not required.

April 22 – May 27

Tuesdays: Intermediate/Advanced Painting

Students will work in the medium of their choice (watercolor, pen and ink, acrylic and/or oil). Topics covered will be: A brief review of basic color theory, composition, perspective, lighting, shadowing, backdrops, textures, and blending. Students will learn advanced color theory, scumbling, glazing and other techniques to paint still lifes and work plein air (outdoors). Beginning and Intermediate Painting classes preferred, but not required.

May 2 – June 6

Fridays: Open Studio

Individuals who know what they want to work on have a studio space in which to work. Instructor, Char Avrunin is available to provide answers to questions and direction when wanted. This is not a formal class, but a time for artists to work and students to put into practice what they learned in classes.

Please call HCC at (828) 627-4505 to register and receive a supply list, or call Char Avrunin at (828) 456-9197 for more information.

FASTFRAME Helps Brighten Up Your Home

In Asheville, spring is almost in the air, some brave daffodils are in bloom, and trees are budding everywhere. Why not brighten up your home this spring with some new art or by reframing some of your existing art. That's a great way to give a facelift to any room in your home.

Bob and Maggie at FASTFRAME on Hendersonville Rd. have that creative touch that can bring out the best in your art. They specialize in shadowboxes, be it framing a football jersey, medals, wedding memories or something exotic. They can turn an ordinary poster into something that looks sensational.



Maggie and Bob not only frame exquisitely, they also sell local and foreign artist's original paintings. They have a wide variety of prints and are currently exhibiting signed and numbered Dave Mathews Band poster prints.

FASTFRAME guarantees their work. If you aren't happy, bring it back and they'll fix it, no questions asked. They offer the finest of conservation products and a huge selection of frames that will meet all ranges of budget. With Bob's background in design engineering and



Shadowbox featuring mask and photo.



Signed and numbered Dave Mathews Band poster prints at FASTFRAME.

Maggie's artist's eye, they can address even the most challenging projects.

Bob and Maggie and their three adorable Dachshunds look forward to serving you at their store located on 900 Hendersonville Rd.

FASTFRAME

Bob Brown and Maggie Graham
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(828) 274-5176
www.fastframeasheville.com

New Works by Georgi Bora

Mimesis is an exhibition of new works by Georgi Bora opening at Vadim Bora Gallery on April 4, with a reception during the first art walk of the season.

This is the second public showing of Georgi Bora's paintings. His first show in 2006 sold out on opening night.

With this new body of work — a colorful and texture-rich tapestry of moonlit landscapes, waterscapes, and fantastical dreamscapes — Georgi Bora examines more deeply the implications of reality and perception; the external versus the internal world.

Representations — in visual arts — play an important part in our lives and culture. Mimesis is considered to represent human emotions in new ways,

(hence the work "mimic") thus representing to the onlooker, listener or reader the inherent nature of these emotions and the psychological truth of the work of art.

"The external world is processed through our own individual senses and each perception of reality is presented differently to our internal selves," says Georgi Bora.

Particularly his tree series, in which he anthropomorphizes tree-like figures to take on human emotions, ideas, and senses, deals with the abstract questions of perception and objects taking on new meanings for each individual.

Georgi Bora is son of international painter and sculptor, Vadim Bora.



Georgi Bora in the studio.

If you go

Vadim Bora Gallery presents in "Mimesis" April 4 – May 4, 2008

Opening Reception: Friday, April 4, from 5-8 p.m. during the art walk.

FINE ART

Bill Szarowicz, Mountain Artist

Bill Szarowicz, whose portraits and scenes are drawn with a “seeing hand”, uses masterful strokes of charcoal to evoke space, separate dark from light, and tell the unique story that inspires him to create each piece.

Bill was drawn to the contrast between light and dark as a child, when he began copying images of the Sistine Chapel from one of his mother’s books. Michelangelo was his first “teacher” followed by masters such as Vermeer, whose influence can be seen in many of Bill’s drawings. “I drew on anything I could find,” Bill says, “including the back of an old roll of wallpaper...”



“1937 Tailgate Party” Charcoal, 24" x 36"

Born in Chicago, but raised on a farm in Arkansas, Bill left home at the age of thirteen to begin his education in a private school where he studied Latin, German and Greek. Although he continued to pursue his love of art, he decided that God had called him to be a missionary.

After graduating with a master’s degree — his thesis title was “Resurgence of Visual Arts in the Worship Service Between 1960 and 1969” — he was commissioned as a missionary-at-large to Spanish-speaking people in Mexico and Central America, where he utilized his artistic skills in his ministry design-

ing banners, sanctuaries and stained glass windows for several churches. He began a child development program for pre-schoolers from low income families. He also worked with disadvantaged youth and was recognized for this work in “Personalities of the South” in 1974.

In 1976, he served with Lutheran World Relief, helping to resettle Vietnamese refugees whose families were already residing in the United States and making it their home. This work took him to New Orleans, where many of the immigrants came before being reunited with their families in other parts of the country.

In New Orleans, Bill found a city teeming with music, live theater, and above all, artists drawing and painting in Jackson Square in the famous French Quarter. Inspired by his surroundings, Bill returned to his first love — drawing. He opened his own gallery, New Orleans Images, in the French Quarter featuring not only his own works, but also paintings by other local artists, who were his teachers and friends. These relationships helped Bill to grow in his own art and business for the next 25 years.

On August 29, 2005, when Hurricane Katrina devastated New Orleans, Bill fled the city and began his journey to the mountains of Western North Carolina. He later returned to his home, only to find he didn’t have a home to return to. His gallery was still there, but with no housing and New Orleans in crisis, he decided to close his business and return to North Carolina, taking with him the remains of his gallery — his collection of New Orleans images. He was determined now to pursue his drawing full time.

Bill now resides in Black Mountain, North Carolina, where he spends his time drawing. Graphite and charcoal have



Bill Szarowicz

become his preferred mediums, although he continues to work occasionally in pastel and watercolor.

“There’s just something in drawing that says what art is all about: the contrast between light and dark. And what better way to express that than with graphite or charcoal. And thanks be to God,” he adds, “I’m doing my best work now.”

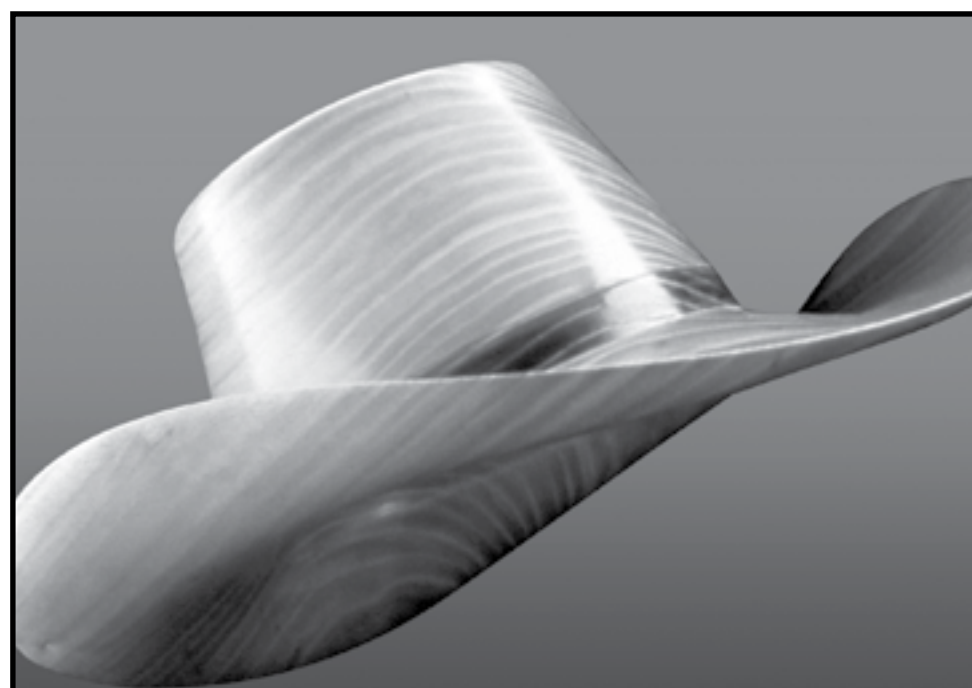
“WITH A SINGLE STROKE,
LIGHT IS SEPARATED
FROM DARK, AND SPACE IS
EVOKED FROM A VOID...
AND PORTRAITURE IS THE
ARTIST’S TRUMP CARD.”

– Dr. Colin Eisler,
“The Seeing Hand: A Treasury of
Great Master Drawings”



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Southern Highland Craft Guild Announces New Members

BY APRIL NANCE

The Southern Highland Craft Guild, whose headquarters are at the Folk Art Center on the Blue Ridge Parkway in east Asheville, has juried in 13 new members this winter. They are: Laura Gaskin of Fairview (fiber), Norene D. Goard of Hendersonville (fiber), Tom Gow of Greer, SC (wood), Eric Knoche of Asheville (clay), Mary McFarland of Brodhead, KY (fiber), Joe Frank McKee of Dillsboro, NC (clay),

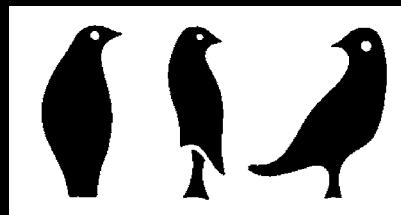
Jeff McKinley of Weaverville (glass), Marti Mocahbee of Staunton, VA (clay), Phillip Nolley of Staunton, VA (glass), Peter Werner of Black Mountain (natural materials), Patricia Quinn Williams of Clarksville, GA (fiber), and Tricia Young of Churchville, VA (metal/jewelry). Nancy Darrell of Marshall has now juried in under the category of paper for her printmaking.

For more information, call (828) 298-7928 or visit www.craftguild.org.

POETRY

poetry

A sacred fury...
an uncommon madness...



a scattering of birds...

Poet of the People

We learned "Fog" in English Class
and how it moved on little cat feet,
a tenderness crept across me then
touching a place I could not name.

When our teacher recited "Chicago"
The Big Shoulders
of that city held me

lifting me up above
Piedmont, South Carolina
allowing me to see the town
with new eyes;

and though we never
field tripped to Flat Rock,
that 60 minute minutes
north to his home

my compass found it later,
The Carl Sandburg Home
alive with books, trails, music
and yes goats.

I found a haven,
a house perched on poetry's
solid foundation, a sacred dwelling
filled with the remnants
of Carl and Lillian's' love.

On a boulder off to myself,
I found the man still there
plucking that fierce instrument,
his heart
a tall mountain singing
a much needed song.

On this mountaintop
the cat leapt from the mist
into my pen, inking a blue flame
lighting a way that caught hold.

It never moves on.

Glenis Redmond © 2008

Carl Sandburg: The People's Poet Continues to Give

Whenever I read Carl Sandburg's poem "Jazz Fantasia" (which begs to be read aloud) I am reminded how poetry can relate feelings and images no other genre can; how poets give us the gift of glimpses into other worlds as well as our own inner worlds.

*Drum on your drums,
batter on your banjos,*

*Sob on the long cool
winding saxophones.*

Go to it, O jazzmen.

*Sling your knuckles on the
bottoms of the happy tin pans,*

Let your trombones ooze,

*And go hushahusha-hush
with the slippery sandpaper.*

*Moan like an autumn wind high
in the lonesome treetops,
moan soft like you wanted somebody
terrible, cry like a racing car slipping away
from a motorcycle cop, bang-bang!
you jazzmen, bang altogether drums,
traps, banjos, horns, tin cans — make
two people fight on the top of a stairway
and scratch each other's eyes in a clinch
tumbling down the stairs.*

*Can the rough stuff... now a
Mississippi steamboat pushes up the
night river with a hoo-hoo-hoo-oo...
and the green lanterns calling to the high
soft stars... a red moon rides on
the humps of the low river hills...*

go to it, O jazzmen.

Carl August Sandburg — poet/novelist/historian/folklorist/balladeer — was born January 6, 1878, in Illinois. He lived in the Midwest, primarily Chicago, and in 1945 moved to a large estate named Connemara, in Flat Rock, NC. Writing,

breeding goats and folk singing, he lived at Connemara until his death in 1967. Local writer H. Byron Ballard remembers hearing Sandburg playing his banjo during a field trip to Connemara when she was a child (see poem to the right).

Sandburg became one of the country's best-known writers, winning two Pulitzer Prizes: one for *Abraham Lincoln: The War Years*, and one for his collection *The Complete Poems of Carl Sandburg*. Even Bob Dylan once honored him in a live version of his "Talkin' World War III Blues," performed at Philharmonic Hall, NYC in 1964. He changed the line from "Abraham Lincoln said that," to "Carl Sandburg said that," reminding the audience that Sandburg was definitely a "poet of the people."

Sandburg's legacy continues to give as the forthcoming Sandburg Writer-in-Residence program at Connemara promises to be a great addition to the literary scene in these mountains. Although the residency is still in the planning stages, Connie Backlund, Superintendent of the Sandburg Home National Historic Site, shared that the writer will stay in the park in one of the historic structures, the Farm Manager's House, which is located along the walk from the main house to the barn. Having the writer at the site where Sandburg wrote is a key aspect of the residence, providing solitary time as well as being engaged with both the park's programs for visitors and programs in the community at large.

Brilliant and prolific local poet Glenis Redmond is a consultant in putting the program together. A great admirer of Sandburg (see poem to the left), she added that the writer-in-residence would be a poet and then prose writer in alternating years. There will be an application process and the candidate will be chosen based on manuscripts and an essay of why this residency would be important

BY MARIJO MOORE

to his/her writing. For more info, contact the Sandburg Home at (828) 693-4178.

Incidentally, my favorite Sandburg quote is, "I have written some poetry I don't understand myself."

Poets

Told to be still, I am.

But I look at the face
above the banjo.

Another kid like me,
his face all lines and ridges.

A puzzle:
an old poet with a banjo,
and a girl with a poet's name.

Why am I so old
and he so young?

Byron Ballard © 2008

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.

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

Jonathan Williams, 79, Avant-Garde Poet, Publisher, and Photographer

Poet, publisher, and photographer Jonathan Chamberlain Williams, founder of The Jargon Society press, and champion and publisher of some of the most important mid and late century poets in the United States and England, died, of natural causes, on March 16, 2008 in Highlands, North Carolina.

The only child of the late Thomas Benjamin and Georgette (Chamberlain) Williams, Williams was born on March 8, 1929 in Asheville, grew up in the District of Columbia and spent summers at the family's North Carolina home.

Williams' interests and talents, revealed him as a Renaissance man — publisher; poet and satirist; book designer; editor; photographer; legendary correspondent; literary, art, and photography critic and collector; early collector and proselytizer of visionary folk art; cultural anthropologist; and keen and adroit



BY JEFFERY BEAM

raconteur and gourmand.

Williams is survived by his partner of forty years, Poet Thomas Meyer, their beloved ginger-cat H-B, and numerous devoted friends and supporters.

THOREAU'S GARDEN

Pelican Flowers or Birthworts

"TO LIVE TO A GOOD OLD AGE SUCH AS THE ANCIENTS REACHED, SERENE AND CONTENTED, DIGNIFYING THE LIFE OF MAN, LEADING A SIMPLE, EPIC COUNTRY LIFE IN THOSE DAYS OF CONFUSION AND TURMOIL... RETAINING THE TASTES AND THE INNOCENCE OF HIS YOUTH, THERE IS... NOTHING SO CHEERING AND WORLD-FAMOUS AS THIS."

So wrote Henry David Thoreau, sometime during the year 1845.

Many books have been written about Thoreau's effect on America's psyche but it's interesting to note that even today, his name is used (often in vain), to market nature to a starved populace. Recently an Arizona resort advertised its extensive heath spa, pool, and restaurant by telling potential visitors that Thoreau would never have settled for a log cabin if he had known about their twenty acres of Spanish style architecture and world class facilities!

Most of us lack the opportunities to wander the land that Thoreau wandered. So with me "Thoreau's Garden" lives in the imagination where I've taken a number of the plants that he wrote about in his Journals, plants that I also have affection for, and remembering his comments, have added my own about a plant's history, its uses, and its charms, often adding some notes on wildlife, too.

Perhaps in a world where oceans are rising, summers are hotter, winters colder, and a beneficent sun has become a bit crueler, the best garden is a garden of the mind.

If living today in the America's Southeast, Thoreau would probably be working with tropical plants, especially those with twining leaves and big and fantastically structured or colored flowers. After all in these days of dwindling areas for gardens (or the water needed to support them) tropical plants grown in containers can bring drama to the smallest backyard or deck.

And with the coming summer it's possible lack of rainfall (or when dealing with the perverse quality of Mother Nature, abundant rainfall), and it's pretty certain salute to high temperatures, I'd like to mention a particular class of plants,

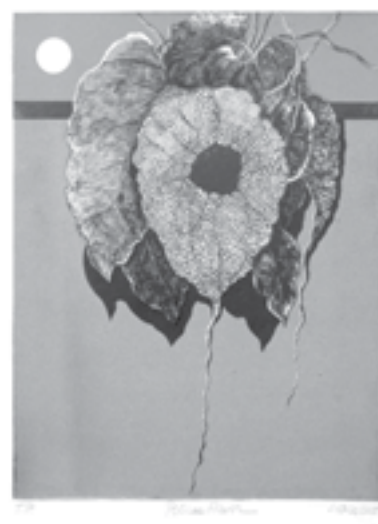
generally known as the pelican flowers or birthworts.

These usually climbing plants, often bedecked with odd blossoms, are members of the *Aristolochia* genus, a name derived from the Greek word *Aristos*, meaning best, and *lochia*, referring to delivery. This last term because there are many references to these plants as being aids in childbirth. But remember that some are most noteworthy for containing toxic aristolochic acid, sometimes in quantities that could be fatal to humans. The other name of birthwort again refers to childbirth and the word wort is an old English term for plant.

There are over 500 species and while a few are small and unassuming, many are not. Most are tropical or greenhouse plants and indoor vines, but one called the Dutchman's-pipe (*Aristolochia durior*) is a popular climber used to ramble about summer porches or screen rubbish piles and old tree trunks.

But the award for being the most bizarre, certainly goes to the exotic pelican flower (*Aristolochia gigantea*), which first arrived in England from Brazil, Guatemala, or Panama in 1841. This is a high-reaching vine that can, in captivity, grow up to twenty feet or more, bearing flat, smooth, heart-shaped leaves that have a slightly rank odor when crushed. The six-inch wide flowers are an off-white stained with chocolate, then netted with myriad veins of purple, all sitting upon a U-shaped tube of a greenish color, and topped off by an unattractive odor. Pollinating flies are attracted to the highly odorous flowers but as a flower, especially for an evening garden, this one is a show-stopper.

The calico flower (*Aristolochia*



Pelican flower

BY PETER LOEWER

elegans) while still peculiar, is somewhat smaller. This species first arrived in England back in 1883. It's a free-flowering vine reaching a general length of eight feet once it's settled in. Again the leaves are heart or kidney shaped, about three

inches wide, and surround solitary

flowers, pendant on long stalks, resembling heart-shaped bowls of maroon with white marbling, blooming in the heat of summer and on into the fall. Luckily, this species lacks the generally unpleasant smell of many other aristolochias.

Officially hardy to USDA Zone 10 and warmer, a few light frosts while burning some of the leaves will not do much damage. But in Asheville, it's probably best to grow it in a pot, bringing the plant into a place of about 40°F, after cutting it back a bit. Down there south of Atlanta, it can be left in the garden all year long.

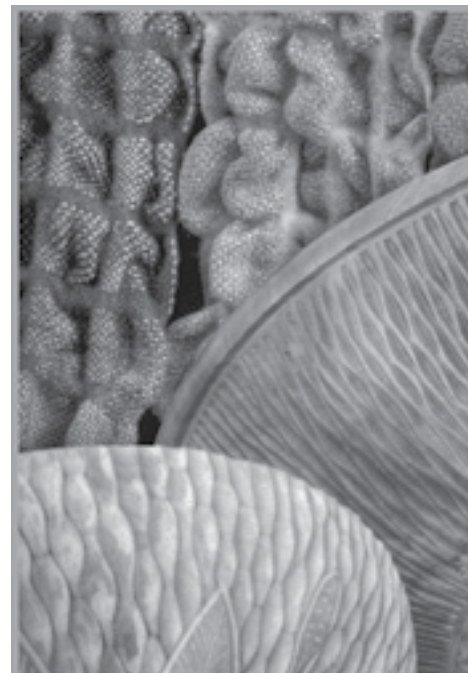
Some gardeners having a good sense of smell report that during the days of blooming, each individual flower smells like a lemon.

If interested in expanding your garden, don't forget to check out Logee's Greenhouses in Danielson, Connecticut or their web site at www.logees.com.



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:

April CD Reviews by James Cassara

Be it accorded one star or the elusive five, any record mentioned herein is worth a listen. Be sure to visit one of Asheville's many fine independent record stores and support those who support the music!

Trikuti
Self Titled
Lucky 13 Records

This Long Island based band plays a style of hard rock and heavy metal much more in the realm of Mountain than Motorhead. And they do so with such sheer ferocity and intent that it's hard not to sit up and take notice.

Mix together some unexpected jazz and funk touches — courtesy of guest saxophonist Jeff Sheloff — and you've the sort of album that with a little good fortune just might find the audience it deserves. "Running Circles", the disc's longest and most expansive track, is a pretty fair example of the band's approach:

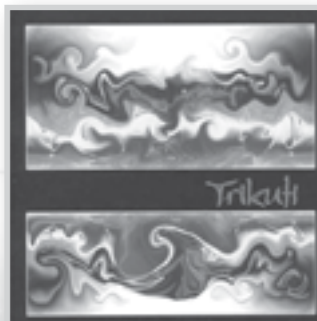
Scott Seader's energetic and muscular singing might conflict with the quasi-philosophical nature of his lyrics but that's half the fun. The other half is the delightful interplay between drummers David Weintraub and Malcolm Smith, whose shifting rhythms keep things honest and fluid. Trikuti may have the makings of a jam band but they lean more towards such early 1970s configurations as Colosseum and Blue Cheer which is where their roots firmly lie.

This is, for my money, the way it should be. ★★★

Cryptacize
Dig the Treasure
Asthmatic Kitty Records

If indeed "every note is an unfinished song," as this trio sing on their debut album, then Cryptacize have certainly found their niche. Actually the songs aren't unfinished so much as open-ended, taking uncommon melodic paths and steadfastly avoiding obvious hooks along the way. It's an approach similar to one taken by the band on its' previous efforts but here the sound is pared down to the extreme.

In fact Dig That Treasure borders on minimalism, yet it never feels stripped-down or incom-



plete. Instead, the sparse soundscape makes every note count. On "Stop Watch," Nedelle Torrisi's pure, clear voice floats atop autoharps and Chris Cohen's multi-layered guitars, landing in what sounds like a field of ringing alarm clocks.

For an album that laments time's inevitable passing — strange for so young a band — Dig That Treasure's

rhythms do a remarkable job of bending each second to the band's whims. Given that they generally shun forcefully rhythmic guitars and drums, their songs have a distinctive, free-flowing momentum, part fuzzy warbling and part shimmering pop.

Such gems as the polite symphony "Water Witching Wishes" and "Willpower" have melodies that sound like they've been culled from show tunes or traditional songs, and even when things flare up, notably on "The Shape Above," the effect is still gently cheerful. In fact, most of Dig That Treasure is so effervescent that the few sad moments are even more surprising: "No Coins" compares a barren garden to a barren relationship, while "We'll Never Dream Again" find Torrisi sighing "Love for its own sake/Does not a marriage make."

Still, even when the album's cheer falters, it's still full of strangely sweet, thoughtful songs that feel as if the band is inviting listeners along on a musical adventure. Sign me up. ★★★1/2

Bruce Piephoff
The Chestnut Tree
Flyin' Cloud Records

One of the surest signs of spring is the arrival of a new disc from Greensboro songwriter/poet/performer Bruce Piephoff. Chestnut Tree is the sixteenth album of his impressive catalog. While D'Oro looked inward and faced the singer's own mortality; Chestnut Tree faces outward at a world of injustice and pain with both puzzlement and sorrow.

Motivated in part by the Diary of Anne Frank, who reportedly gazed upon the chestnut tree outside her Amsterdam hideaway and found inspiration, this is Piephoff's effort to uncover solace among the wounded.

The title track may bare these wounds most directly but such tracks as "The Day Will Come" and "Jesse" are no less affective. A trio of spoken word poems (Piephoff studied extensively with former state Poet Laureate Fred Chappell) fully compliment the music and help elevate the overarching effect. Coupled with the impressive and attractive packaging — often a sore spot with a Bruce Piephoff album — and you've one jewel of a disc.

There's ample reason why Piephoff is considered by this music lover as one of the finest songwriters in the state: The Chestnut Tree offers such evidence in abundance. ****

Doug Hoekstra
Blooming Roses
Wing Ding Records

With his full baritone voice and low key bordering on sleepy vocal delivery the Chicago raised and Nashville residing Hoekstra is not one whose music will typically snatch your attention.

His is more a seductive approach, weaving his casual and pithy observations of life into songs that demand and deserve repeated listening. It is, in short and quoting one of his own songs out of context, an "acquired taste."

Hoekstra has always made terrific songs, but with Blooming Roses he has finally made a complete and forceful album. The texturing is more layered; the supporting musicians play a more deliberate role and — rare for Hoekstra — there is a pop-rock veneer that joyfully brings the music home. The title track is a cheerful celebration of resilient romance, while "Your Sweet Love" is a rarity among Hoekstra albums; a flat out scorcher that rekindles his roots as an alt-country rocker.

This is a rich musical landscape

'CD's' continued
on next pg.



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WHAT'S HAPPENING

Jonathan Edwards at the Blue Ridge Performing Arts Center

BY JAMES CASSARA

Anyone who has ever heard the 1971 hit "Sunshine" (and who hasn't?) knows the rich warmth and expressive tenor of Jonathan Edwards' voice.

It's unlike any other yet an amalgam of so much else. "My inspiration came from the soul of people, not so much the technique", Edwards explains. "My influences came from Ray Charles, Gladys Knight, Van Morrison and even some of the more popular folk people like the Kingston Trio and Peter, Paul and Mary. But there's no one I ever tried to sing like".

Edwards has acquired an enviable track record, one of skill and grace in the sometimes harsh world of the music business. He's done so while keeping intact his ear for a strong melody and love of a beautifully crafted song. During his nearly four decades long career he has recorded 15 albums and penned such notable hits as "Shanty" and "Sunshine", which earned him a gold record in 1971. This classic song, covered by Paul Westerberg, is included in the 1995 release of "Friends", a

compilation of music for the hit NBC-TV show, and is heard in the 1994 Will Ferrell film "Anchorman" and included on the soundtrack. His 1987 children's album, "Little Hands", selected by the National Library Association as a "Notable Children's Recording", has sold over 20,000 copies and is still going strong.

Never one to rest on his laurels he narrated and performed in a 13-week travel series for Media Artists in 2000 entitled "Cruising America's Waterways", which was picked up by PBS-TV- still being shown on PBS television stations from coast to coast and spawning a companion CD. Edwards participated in a second 13-week "Cruising America's Waterways" series, which started running on PBS-TV stations in 2004.

The artist celebrated 30 years of "Sunshine" with a "First Annual Farewell Tour" in 2001. The title proved



prophetic, as he is touring now more than he has in years with little signs of slowing down. In 2006 he released a live album, and is currently scoring the soundtrack for "Chatham", a major motion picture scheduled for release in 2008. He also has a small role as a reformist preacher in the film.

Media Artists just completed a 90-minute documentary of his career,

titled "That's What Our Life Is", which is available for purchase at shows and on his website.

"I've been a very lucky guy", he grins, "and I've seen it all — black limos, red carpets, blue nights and green money. Success is being able to sing your heart out no matter what else is going on in your life and to follow each song to where it may lead without regard to category, market niche or radio format". It's a simply philosophy from a man who is anything but. Local audiences will have the rare treat to see Edwards at a venue worthy of his stature in music when he visits the Blue Ridge Performing Arts.

If you go

Jonathan Edwards at BRPAC. Saturday, April 12, 8pm.

Ticket Prices: General Admission \$25 in advance \$29 day of show. Advance purchasing is strongly recommended.

Go to www.blueridgepac.com for more information.

'CD's' continued

augmented by some of Nashville's best less known players, but at the center stage is Hoekstra, his compelling narratives delivered with emotional oomph and consistent musicianship.

A bit of psychedelia, some lovely country folk flourishes, and one beauty of a song after another makes Blooming Roses Hoekstra's strongest and most satisfying album yet. ****

Jack Bruce and Robin Trower

Seven Moons
V12 Records

Jack Bruce must have enjoyed his 2005 get-together with Cream so much that, when band mates Clapton and Baker were unable to immediately continue the collaboration, he rang up his old friend Robin Trower to renew the brief power trio fling they had in the mid-'80s. Given that the pair had released only two albums, and had lain dormant since 1982, this 2007 reunion is somewhat of a much welcomed surprise.

The results impressively continue where the two left off, and while a quarter



century has certainly altered their sound it has in no way diminished it. Bruce lends his distinctive throaty moan to bluesy, riff-oriented tunes dominated by Trower's piercing guitar runs with typical passion. Gary Husband adequately fills the drum slot, but his contributions are mixed so far under Bruce's vocals and Trower's guitar that they seem almost an after thought.

Unlike their previous work, which employed Procol Harum lyricist Keith Reid and frequent Bruce collaborator Peter Brown to write the words, the two have written these eleven songs without outside assistance. For the most part they revisit familiar territory ("Lives of Clay" is a barely concealed rewrite of "Politician" while "So Far to Yesterday" recalls Trower's "Twice

Removed from Yesterday" both in its title and temper) and clearly these guys are not out to expand any boundaries.

Even if Seven Moons never blasts out with Cream's insistent power, which might prove somewhat frustrating to anyone wishing to hear these guys really

let loose, there are enough strong moments to easily carry the day ***1/2

Carlene Carter Stronger Eleven Thirty Records

Let's face it, for most of us Carlene Carter had become little more than an afterthought. The last time many of us heard her name she was making headlines not for her albums but for her antics.

When Carter finally began pulling herself back together she returned to the stage playing her own mother, June Carter, in a musical about her famous family.

That may have proven a welcome distraction, as 2002 would prove to be a devastating year for Carter. Her mother, her step-father Johnny Cash, her sister Rosey Carter, and Epstein all died within the space of a few months. Such tragedy would take down most of us but, to her credit and our delight, Carter has come back strong. 2008 finds her healthy, happily married, and making music.

In fact Stronger is one of her best and most personal albums to date. The years of abuse have deepened her voice but she



still sounds soulful and impassioned.

With the help of John McFee, who produced the sessions and plays most of the instruments, she's made a disc that's as vigorous as her music of the '80s and '90s, without sidestepping the emotional depth that frames the album.

With the exception of the opening cut "The

Bitter End," Carter wrote all the songs by herself, and while not every tune refers to the drama that's come into her life since her last album most are clearly informed by the good and the bad that's come her way in the past decade. Even upbeat songs like "Why Be Blue" and "Break My Little Heart in Two" are tougher and edgier that you'd expect while the remade "I'm So Cool" add significant depth to the original.

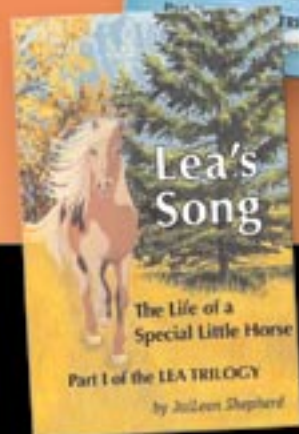
If Carlene Carter's dark days have aged her, it's done her music good. Stronger shows she still has spark and fire to spare, while also revealing a hard won maturity and strength that richly, truly earns my early vote for comeback artist of the year. ****

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John Mac Kah...

For artist John Mac Kah, art is more than a form of expression. It is a means to apply his love for the natural world and restoring painting practices were overlooked by many modern artists.

A realist and environmentalist, Mac Kah says "Painting is to some degree a celebration of those places that survive in the wild state, at the edge; but it is also elegiac and frustrating, as we are losing so much every day."

Mac Kah's connection to the natural world is the driving force behind his choice of subject matter and technique. "For me," he says, "painting is ultimately about engaging with the landscape. I am fascinated by the challenge of rendering what I see." Seeking to understand and promote respect for the land through his paintings, Mac Kah was driven to leave his native state, Florida, because of increasing environmental destruction and disregard for the land and animals. "We see the same forces emerging here in the mountains, it's insidious."

Mac Kah was dissatisfied with the inadequate instruction he found while in art school in the 1980's. He found a good core curriculum in drawing, with an emphasis on design, but it lacked depth when it came to the craft of painting. There was emphasis on 'self-expression' and abstraction, but not much reference to historic practices and techniques. I learned more from reading and study of masters in museums than any formal program.

He took a leave of absence to "teach himself how to use paint" before going back to graduate. It was a process of discovery and exploration, finding methods that would support his interests. It was not that these methods were secret, as much as they were passed

on by practice in studios throughout the 17th-19th centuries, and then abandoned in the early 20th century in favor of a more hurried approach and new materials.

"Building a painting in oils takes time, the process of under-painting and layering to create optimal depth of color and luminosity is what helps me build a visual vocabulary that I still use." Mac Kah is a follower of the style embraced by painters of the French Barbizon School and



John Mac Kah



Cold Mountain Fall, oil on linen.



Grey Ghosts

the Hudson River School of 19th century American artists, both movements which were influenced by European philosophies regarding nature and science that emerged out of the Dusseldorf Academy in Germany during that time.

He and his wife moved to Swannanoa in 1995, and immediately found himself at home in the Carolinas. Kah travels throughout the south-east to paint, but says that, ironically, he finds a more appreciative audience here for his intense paintings,



Backwaters

including his coastal views. Here along with Ben Long whose vision was to create a school with a rigorous curriculum based on the four major aspects of representational art: figure, portraiture, landscape and still-life, he and other artists helped create the Fine Arts League of the Carolinas. The course of study is based on principles that integrate drawing with a strong foundation in proper use of materials combined with discipline, patience and dedication. John also teaches at John C. Campbell Folk School, Arrowmont School in Gatlinburg, TN and out of his home studio.

Today, Mac Kah's can be seen at 16 Patton Gallery here in Asheville. Dana Anderson, gallery owner writes, "John Mac Kah is a major regional artist whose work is based upon classical academic values and training. John has translated these standards into a powerful visual body of landscape paintings that reflect the environment of Western North Carolina with a painstaking attention to detail, along with a sensitivity to issues of conservation and loss of habitat. He is recording a visual history that may, or may not, survive future generations."

His work is also found at the new Linville Gallery at Tyne Castle, opening in May. He is also working with a group of artists on a show to benefit the preservation of old growth forests and habitat. Most of his painting is done on location, but his studio is located at 122 Riverside Drive in Cotton Mill Studios.

For more information about the artist and his work, visit his website at www.john-mackah.com, and for more information on the Fine Arts League of the Carolinas, visit www.fineartsleague.org

FINE ART

Photography: The Magic of Seeing

In the waking hours our eyes are continuously open, constantly processing visual information from a progression of images that pass before our eyes. The art of photography works using the exact opposite paradigm.

The camera is not aware of a series or sequence of events but rather captures a moment in time. Our mind is constantly trying to create meaning from the stream of visual information. If we were to isolate any one given instance from this stream it would seem meaningless. And yet, with photography that is exactly the challenge — to capture an image or instant that is more meaningful than the series of instances that came before it or that will follow.

Put another way, if we were to extract any one fleeting instance from the stream of information that we are constantly processing it would seem meaningless. Photography on the other hand is all about isolating that “meaningless moment”, capturing it and creating meaning from it.

Imagine you are on a walk and you just happen to have a camera with you. As you are strolling you notice an old weathered piece of wood with a rusty nail hanging from it. Typically this piece of wood would be of little interest to you. Perhaps you would move it off to the side so no one would step on it, but most likely it is not going to remain as anything memo-

BY SIMCHA WEINSTEIN

orable in your awareness. Your encounter with this old piece of wood is just one of those “meaningless moments” that are part of the stream of images that we try to piece together.

Now let’s imagine that instead of simply passing by this piece of wood or pushing it to the side, you decide to make it the image in your stream of imagery that will now take on meaning! You pull out your camera and begin looking at this image through your camera lens and suddenly it all makes sense.

The power of the camera is tremendous. It completely changes the way you perceive. Now you have given absolute importance to an image that under the normal pattern of your perception would just be one of many images passing through your awareness. As you look at the wood, you are no longer judging it as old, weathered or even dangerous. True perception has set in, whereby now you simply observe. You are able to see the amazing texture of the wood, the beautiful color of a rusty nail and the hidden story that is being told through this amazing instance.

Perception is the opposite of judgment. When we are trying to understand a series or sequence of images we judge them; we assign a specific meaning to

them based on our cumulative life experience. In doing this we rarely, if ever, actually see or perceive something for what it truly is. As soon as we assign meaning to an image, an object or a moment in time, we have missed the true story of what is there.

This moment of truth can only be found through perception. When we are in perception mode, we are not looking for answers or even understanding — we are simply trying to see, to observe. There is no better teacher for this process of seeing than photography. When you are behind the lens of a camera it is that moment that you capture that allows you to experience the true magic off seeing.

No longer is an old piece of wood with a rusty nail in it something that we would think to dispose of. Now it is radiating with the story of its history, the nuanced texture of the wood, and the perfect shade of rust that glistens from the nail as the sun gently shines upon the board.

We all need to occasionally stop the stream of imagery that asks from us to make sense of our life. Sometimes we



Photograph by Sebastian Knight

simply need to grab one of those “meaningless images” and make it our centerpiece. Not everyone is a photographer, but everyone can take a photograph. It doesn’t matter what type of camera you have. It doesn’t even matter whether or not what you photograph ever becomes a picture.

What does matter is that we allow ourselves some time to practice the true art of perception. And, in simply observing, we will find a much deeper meaning and a much deeper truth than we ever thought possible.

Simcha Weinstein is a freelance writer who lives in Asheville. He can be reached at (828) 298-7776

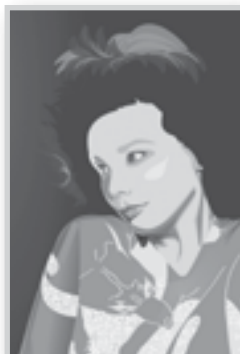
Grove Arcade ARTS & Heritage Gallery presents

A-B Tech Annual Spring Exhibition

On Saturday, April 25, the Grove Arcade ARTS & Heritage Gallery will open the *Fifth Asheville-Buncombe Technical Community College*

Annual Spring Exhibition featuring work from students in drawing, design, painting, photography, ceramics, sculpture and computer generated art. An opening reception will take place on April 25 from 5:00 to 8:00 p.m. and the exhibition will remain on view through June 15.

The *Annual Exhibition* is the capstone project for the program for the year and the 2007/2008 juror is Wendy Outland, a local arts consultant. Students are limited to three pieces; in the past more than 200 entries have been received. Typically between 50 and 60 pieces are



Vespertine

selected for display. Awards are presented for “Best in Show” as well as in four categories including 2-D Art (drawing, design and painting), 3-D Art (ceramics, sculpture & 3-D Design), Photography (digital and traditional) and Computer Generated Art/Graphic Design. Outland will determine the awards and they will be announced during the opening reception. In addition to the awards, A-B Tech will make purchases for its permanent collection from the exhibition.

“We feel that it is important for our students to understand and experience a juried art show and what is required to participate in one,” says Sharon Trammel, Instructor in the Fine Art Department. “Our curriculum exposes them to marketing their work and preparing

BY LINDSAY HEARN



Elizabeth Ford-Cox

a professional portfolio and resume for either transfer to another institution or as a profession, but the importance of being juried into a show and having this experience is invaluable.”

All students are enrolled in the Associate in Fine Arts degree program and many of them plan to transfer to colleges and universities to continue study for a Bachelor of Arts degree. The A-B Tech program offers tracks in Fine Arts and

Graphic Arts as well as a variety of transfer courses in both studio and art history. The faculty includes a variety of highly qualified professional artists, all of whom have a Masters Degree in their field plus years working as professional artists. In addition to Trammel, the faculty includes Dave Kareken, MFA in Videography and Graphic Design, Eva Scruggs, MA in Painting, Bob Bennet, MFA in Sculpture, Leigh Mitchell, MFA in Photography and Lyn Miller, MFA in Photography.

“We are a fast growing program and will be moving to a more prominent location on campus in fall of 2008,” says Trammel. “We’re also adding Printmaking, Videography and Welding for Sculptors to our new course listings.”

If you go

The Grove Arcade ARTS & Heritage Gallery, located in Suite 115 on O. Henry Avenue, is open to the public Monday through Saturday from 10:00 a.m. to 6:00 p.m. and Sundays from noon to 5:00 p.m. Information about the gallery can be accessed through the www.grovecarade.com or by calling (828) 255-0775.

FESTIVALS

Shindig On The Green Presents “A Celebration of Mountain Traditions”

One of the area’s most beloved and authentic cultural traditions, Shindig on the Green presents “A Celebration of Mountain Traditions” fundraiser. Western North Carolina’s finest musicians and dancers team up to perform on Saturday, April 12 at the Walker Arts Center on the campus of Asheville School for a 7 p.m. concert of traditional old-time music and dance.



Bobby Hicks, photographed by David Royce.

The fundraising concert is sponsored by Capital Bank. Taking the stage are the Stoney Creek Boys, Bobby Hicks, the Cole Mountain Cloggers, Lo-Fi Breakdown, Don Pedi, the Elk Mountain Cloggers, and Emma and Bryan McDowell, with Masters of Ceremonies Phil & Gaye Johnson, culminating at the end of the evening in a grand finale by all performers.

The Folk Heritage Committee’s mission is to produce Shindig on the Green and the Mountain Dance and Folk Festival in order to support the preservation and continuation of the traditional music, dance and storytelling heritage of the Southern Appalachian Mountains.

Over 30,000 people attend Shindig on the Green for free throughout the summer. While the crowds of locals and visitors at Shindig have grown over the years for the free evenings, so have the costs. The Folk Heritage Committee initiated the spring concert fundraiser four years ago in order to raise operating funds in advance of Shindig’s annual kick-off, this year on June 28. The non-profit Folk Heritage Committee must raise funds to cover the sharply rising costs at Shindig on the Green for goods and services such as security, sound equipment and technicians, and port-a-johns. The April concert has a \$7000 monetary goal, with all of those funds needed to help cover the “free” Shindig’s very real operating costs, which average \$3,000 an evening.

BY ELLY WELLS

Featured Fundraiser Performers:
Under the direction of Jeff Atkins, the Cole Mountain Cloggers is a group of young dancers from Madison and Buncombe Counties. Ranging in age from 7 to 15, these dancers are dedicated to preserving Southern Appalachian Freestyle Clogging while entertaining the audience with advanced footwork, great showmanship, and well-choreographed routines.

The Elk Mountain Cloggers, under the direction of Kevin Hamlin, hail from Woodfin Elementary School in Asheville. These spry students range from Kindergarten to 5th grade. This year’s group has been dancing for 5 months but has already given several performances, including opening for the legendary Doc Watson and making appearances at The Fiddlin’ Pig in Asheville. Filled with the high energy that comes with youth and a strong dedication to learning, the Elk Mountain Cloggers provide fun, crowd-pleasing entertainment.

Living legend Bobby Hicks is a self-taught fiddler who has played since he was nine years old. Hired by Bluegrass legend Bill Monroe in 1954 to play bass, Hicks switched to fiddle after fiddler Gordon Terry was drafted into the military.

Born in Newton, NC, Hicks spent the 1960’s through the mid 70’s on the road out west, returning home to North Carolina in 1975 where he met Ricky Skaggs and joined up with the Ricky Skaggs Band in 1981. The band was one of the hottest country bands of the 1980’s and received many awards including three time winners of the CMA “Instrumental Group of the Year”. The band ultimately

transitioned to Ricky Skaggs and Kentucky Thunder and became an award winning Bluegrass band — twice winning the IBMA and SPBGMA’s “Instrumental Group of the Year” in 1999 and 2000.

Today, whether teaching young fiddlers, making guest appearances all over Western North Carolina, or playing a hot fiddle streak on stage, Bobby Hicks continues to contribute to the enjoyment of fans everywhere.

Phil & Gaye Johnson incorporate almost all aspects of American acoustic music into their sound. They offer a unique

blend of traditional and contemporary Folk, Bluegrass, and Country music along with generous portions of Western Swing, Cowboy, Blues, and Old-Time traditions. Phil & Gaye are prolific songwriters and storytellers, and they travel from their home in the foothills of the Blue Ridge Mountains in western North Carolina to perform throughout the United States.



The youth dance troupe the Cole Mountain Cloggers perform at the 2007 Mountain Dance Folk Festival in Asheville, NC. Photo by Carol Mallett Rifkin.

The McDowell Family Band features the award winning talent of siblings Bryan and Emma McDowell (ages 16 and 19, respectively). The brother/sister duo consistently amaze audiences everywhere with their vocals and multi-instrumental abilities on fiddle, mandolin, guitar, banjo, and bass, as they each comfortably showcase their talents with ease and expertise. The two are songwriters and both sing lead and harmony vocals as well.

Don Pedi has amazed and delighted audiences with his unique “Fiddle-Pick” style of playing the dulcimer for over 30 years. Drawing on decades of association with many of the best musicians in the southern mountains, as well as his deep commitment to preserving the old music, Pedi carries on the tradition in an exit-



Emma and Bryan McDowell, and Arvil Freeman. Photo by Karma Shuford.



The Stoney Creek Boys serve as the house band for Shindig on the Green. Photo by Carol Mallett Rifkin.

‘Shindig on the Green’ on pg 21

WHAT'S HAPPENING

A Little Now Music 2008

Semi-Annual Festival Features Guest Pianist Stephen Drury

A Little Now Music is sponsored by the Brevard College Department of Music under the directorship of Paul Elwood, Associate Professor of music theory and composition. *A Little Now Music* highlights works of innovative composers in performances given by exciting interpreters of contemporary music. The concert is free and open to the public.

Trumpet and Organ Duo, Anthony and Beard



An afternoon of brass and organ music with Anthony and Beard on Sunday, April 6 at 3 p.m. in the Scott Concert Hall at the Porter Center for Performing Arts.

One of America's most in-demand solo trumpet players, Ryan Anthony is best-known for his work with the legendary Canadian Brass.

A former child prodigy, Gary Beard made his professional debut at 11 and gained early experience as an accompanist for Metropolitan Opera singers.

Tickets are \$20 for adults and \$10 for Brevard College students with valid ID. Call the Box Office at (828) 884-8330 or visit the Porter Center for Performing Arts (M-F, 10 a.m. - 4 p.m.).

BY VALERIE LEEPER

Pianist Stephen Drury, named 1989 Musician of the Year by the Boston Globe, has concertized throughout the world with a repertoire that stretches from Bach to Liszt to the music of today. He has given solo performances at the Kennedy Center in Washington, DC, New York's Symphony Space, and from Arkansas to California to Hong Kong to Paris.

A champion of twentieth-century music, Drury has commissioned new works for solo piano from John Cage, John Zorn, Terry Riley, and Chinari Ung with funding provided by Meet The Composer. In addition he has performed or recorded with the American Composers Orchestra, the Cologne Radio Symphony Orchestra, the Vienna Radio Orchestra, the Brooklyn Philharmonic, the Boston Philharmonic, the Boston Pops, the Springfield (Massachusetts) and Portland (Maine) Symphony Orchestras, and the Romanian National Symphony. In 1999 he was invited by choreographer Merce Cunningham to perform onstage with Cunningham and Mikhail Barishnikov as part of the Lincoln Center Festival.

Drury is artistic director of the Calithumpian Consort, and he created and directs the Summer Institute for Contemporary Piano Performance at New England Conservatory. He earned his undergraduate degree from Harvard College, and has also earned the New England Conservatory's select Artist Diploma. His teachers have included Claudio Arrau, Patricia Zander, William Masselos, Margaret Ott, and Theodore Lettvin. He has recorded the music of John Cage, Elliott Carter, Charles Ives, Karlheinz

International Jazz Superstar John Pizzarelli



The Porter Center for Performing Arts at Brevard College is proud to present international jazz superstar John Pizzarelli on Thursday, April 24 at

7:30 p.m. in the Scott Concert Hall. John Pizzarelli has had a multifaceted career as a jazz guitarist, vocalist and bandleader. Internationally known for classic standards, late-night ballads, and the cool jazz flavor he brings to his performances and recordings.

Tickets are \$30 for adults and \$10 for Brevard College students with valid ID and can be purchased by calling the PC Box Office at (828) 884-8330 or in person at the Porter Center for Performing Arts (M-F, 10 a.m. - 4 p.m.).

Stockhausen, Colin McPhee, John Zorn and Frederic Rzewski, as well as works of Liszt and Beethoven, for Mode, New Albion, Catalyst, Tzadik, MusicMasters and Neuma. He teaches at New England Conservatory in Boston.

If you go

"A Little Now Music" will be held in the Scott Concert Hall of the Porter Center for the Performing Arts on the Brevard College campus on Monday, April 7 at 7:30 p.m.

Yo' Mama's Big Fat Booty Band in a Benefit Concert for The Bob Moog Foundation

On Friday, April 18, the Bob Moog Foundation will team up with Asheville-based funk band Yo Mama's Big Fat Booty Band for a concert to benefit the Foundation at the Orange Peel. The concert will consist of three sets.

The opening set will consist of various local artists who appeared on the Bob Moog Foundation's first compilation CD "Mooged Out: Asheville" — *Menage, The Greenfields, Ruby Slippers, The Broomstars, Chris Tanfield, Agent 23, Strut, The If You Wannas, Josh Blake & The Big Money Band, Josh Phillips Folk Festival, Chach, Jen and the Juice, The Great Slide, Thunderdrums, Medisin and Yo Mama's Big Fat Booty Band*. The concert will also serve as a CD Release party for the "Mooged Out: Asheville" CD.



Bob Moog, with his modular synthesizers, at the first live synthesizer performance, MOMA in NYC, 1969. Photo courtesy of "The Bob Moog Foundation".

In the second set, Yo Mama's Big Fat Booty Band will be 'mooged-out' by the Bob Moog Foundation's volunteer creative director David Hamilton, who will engineer live remixing of the band's music through Moog Music sound processors. In the third set, the band will play a full set of their original music.

In addition to the musical celebration, the Bob Moog Foundation will be providing a Synthesizer Experience Station featuring several Moog Synthesizers. At these stations, concert-goers will be able to explore the sonic richness that forms the core of the Moog Legacy.

Come Get Mooged-Out!

'Shindig on the Green' from pg 20

ing and innovative fashion unrivaled on the Mountain Dulcimer. In 2003, Pedit represented Appalachia at the Smithsonian Folklife Festival on the National Mall in Washington, D.C. Since 1985 Pedit has served as an on air host at NPR affiliate WCQS-FM in Asheville, NC. His show "Close to Home" features traditional, old time and classic folk music and airs on Saturdays from 8:00-10:00 pm.

The long standing house band for both Shindig on the Green and the Mountain Dance and Folk Festival, The Stoney Creek Boys boast energetic playing and a wide repertoire of 'new traditional'

and 'kicking old favorites'. Fiddler Arvil Freeman is considered the dean of western North Carolina fiddlers and is both teacher and inspiration for a long line of fiddlers whom he has instructed over the years. Guitarist Leonard Hollifield was a famous Nashville session player and belonged to several well-known gospel groups before joining the Stoney Creek Boys. Bassist Boyd Black is the 'original' Stoney Creek Boy — the one musician in the band who has been a member since it's inception — and is credited with being instrumental in keeping the band together over the years. Banjo player George Banks rounds out this band who this summer mark their 30th year playing at Shindig. The Stoney Creek Boys take the stage as a

living history show of the music traditions of this region.

If you go

The Saturday, April 12 Shindig on the Green concert takes place in the Walker Arts Center in the Perkins-Raymond building on the campus of the Asheville School on Patton Avenue.

Tickets for the April 12 Shindig Fund-raiser are \$20 (\$10 for those 18 and under and students with valid I.D.) and may be reserved in advance by emailing info@folkheritage.org and will be available at the door. For more information, visit www.folkheritage.org or call the Folk Heritage Info Line: (828) 258-6101 x345.



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APRIL 2008

Thursday, April 3, 7:00 p.m.
Meet local author Adair Cates.

Friday, April 4, 7:00 p.m.
Meet Miriam Herin.

Saturday, April 5, 7:00 p.m.
Meet Kris Radish.

Wednesday, April 9, 7:00 p.m.
Join us for a film and readings by authors
Danni Iosello, Luca DiPierro, and illustrator
Rachel Brad.

Saturday, April 12, 7:00 p.m.
Meet Kathleen Delaney and Hal McDonald.

Sunday, April 13, 3:00 p.m.
Meet storyteller Lloyd Arneach.

Saturday, April 19, 1:00 p.m.
Rose Senehi will be signing copies of her
new book *In the Shadows of Chimney Rock*.

Friday, April 18, 7:00 p.m.
Join us for readings by UNC-Greensboro
MFA students!

Saturday, April 19, 7:00 p.m.
Meet Dorothea Benton Frank.

Monday, April 21, 7:00 p.m.
Meet PETA activist and the man behind the
"I'd rather go naked than wear fur" cam-
paign, Dan Mathews.

Thursday, April 24, 7:00 p.m.
Meet Jim Joyce, author of *The Bicycle Book*,
and other cycling advocates.

Friday, April 25, 7:00 p.m.
You Want Fries With That?
Meet Prioleau Alexander.

Saturday, April 26, 4:00 p.m.
Wordfest Reception & Signing

Sunday, April 27, 12:00 p.m.
Meet Angela Shelton.

Sunday, April 27, 3:00 p.m.
Meet Paula Nangle.

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BOOKS

Dirt and Sweet Air and a Good Book to Read

The celebration of Earth Day comes swinging through during the month of April. You remember Earth Day, don't you? It was started decades ago when all we were worried about was dirty air and dirty water, and thought we had only to come together in numbers to get Big Business to change its polluting ways.

There were puppets and bumper stickers and excuses to get outside in a public park on a warm day in April. Ah, to be in England, now that Earth Day is here! To avoid looking at the obscenity that is the Reynolds Mountain development, to forget the stripping away of mountains to scrape the last seams of coal from Appalachia. There is so much available reading on sustainability and Earth-friendliness that this can only be a taste of what is available on the shelves of your local bookstore or library. They are some of my favorites, so I hope you will find them helpful and enlightening.

"A Handmade Life: In Search of Simplicity" is a beautiful book by William Coperthwaite.

Coperthwaite is a teacher and Renaissance man who rediscovered simplicity and self-reliance in coastal Maine. His is a hard-core life of hand tools and self-stuffiness, not unlike his predecessor Thoreau. This is a readable and inspirational book. The photographs by Peter Forbes are magnificent.

"Urgent Message from Mother: Gather the Women, Save the World" by Jean Shinoda Bolen.

Jungian analyst Bolen sounds a familiar theme in this book but there is a new sense of urgency as well as a new thrill of possibility. This is a small visionary that deals with the power of women — either singly or in circles — to change the world. An outgrowth of her previous short work "The Millionth Circle", this book gave me hope for the future of the species. If you are unfamiliar with the Gather the Women movement, I encourage you to go to the website for more information. www.

gatherthewomen.org

Derrick Jensen has been quiet lately (since the shocking "Endgame" series) but his book "Listening to the Land: Conversations About Nature, Culture and Eros" is one I return to again and again, not looking for hope or inspiration, but for ways to grasp the complexity of our ecological challenges and make sense of them in my own world. To be sure, Jensen is inspirational but it is his far-ranging grasp of the workings of nature that bring me back.

"Lost Mountain: a Year in the Vanishing Wilderness" by Erik Reece

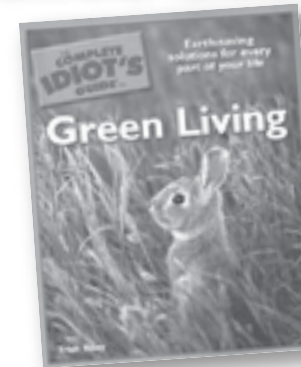
It took me a long time to get up the necessary courage to read this awful book. It made me furious and made me cry with the helpless frustration that environmentalists and ordinary citizens find themselves in when confronted with corporate greed and governmental idiocy. This is Reece's first book and is a passionate outpouring of his own grief as he chronicles the destructions of a Kentucky mountain. It is not for the faint-hearted but it is worth the hard and heartbreaking trip.

"The Creation: An Appeal to Save Life on Earth" by E. O. Wilson

This is another little book, one that can almost be read at one sitting and it is eloquent and beautiful. Its conceit is a series of letters that are about the importance of diversity and the duty that believers have to be good stewards of the earthly riches bestowed upon them.

A far cry from the "dominion" language of Genesis, this is a subtle joyful and sometimes funny work. Wilson is a passionate advocate for diversity and the richness of life on the planet.

After all this philosophy and inspiration, we can all use a strong dose of how-to reality. **"The Complete Idiot's Guide to Green Living: Earth - Saving Solutions for every part of your**



BY H. BYRON BALLARD

life" is by Trish Riley and is part of this ubiquitous series. From composting to global warming, there's a little bit here for everyone and lots of helpful hints for all of us who are "greening" our lives.

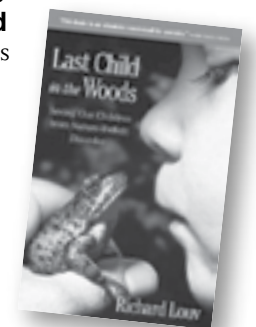
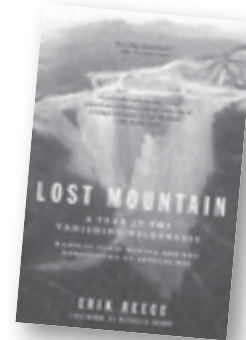
"Blue Covenant: The Global Water Crisis and the Coming Battle for the Right to Water" by Maude Barlow

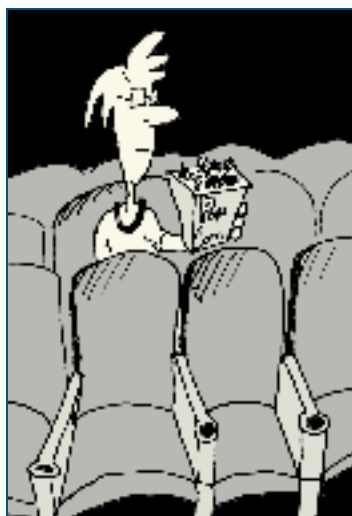
We spend a lot of time talking about the price of oil and the long-term viability of fossil fuels. Before the Industrial Age, however, humans thrived without petroleum products. But as a species we can't survive without water and water rights issues are hitting close to home right now, as Tennessee, Georgia and Alabama stake their claims on the limited water available to them. This is a sequel to Barlow's excellent "Blue Gold" and is a great read.

As we lament the "obesity epidemic" among the nations youth and worry about the amount of time our kids sit at a computer, here's a resource that seeks to solve those — and related — problems. Go outside! Take your children with you!

Some of us remember a time when we were shoed out of the house after breakfast and weren't allowed back in until lunch. Then the pattern repeated until supper-time. **"Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder" by Richard Louv.** Louv reminds us of the restorative qualities of nature, both for our children's health and sanity and our own. This is a gentle but important book and I highly recommend it as a new-baby book.

H. Byron Ballard is a local bookseller, writer, gardener and mom who loves to have dirt under her fingernails, even when she's reading.





REEL TAKES

with MICHELLE KEENAN
and CHIP KAUFMANN

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

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



Marketa Irglova and
Glenn Hansard star in
Michelle's DVD Pick of
the Month, "Once".

See page 25

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

Reel Take Reviewers:

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

Michelle Keenan is a long time student of
film, a believer in the magic of movies and a
fundraiser for public radio.

The Bank Job ★★

**Short Take: Solid, Well Made British
Crime Thriller.**

The Reel Take: The Brits have
a knack for making hard-boiled, no-
nonsense crime
thrillers from *Get
Carter* (1971) to
*The Long Good
Friday* (1980) to
the recent *Layer
Cake* (2004). In
addition to their
working class
backgrounds these
three films are
distinguished by a
central star perfor-
mance (Michael
Caine in *Carter*,
Bob Hoskins in
Friday, and Daniel
Craig in *Cake*). You can now add the
name of Jason Statham and *The Bank Job*
to that list.

The film is set in 1971 London. A
group of small time criminals (or "vil-
lains" as they are referred to) who are
down on their luck are persuaded by
Statham's old girl friend (Saffron Bur-
rows) to rob a local bank. The thieves
think it will end their personal financial



Jason Statham in *The Bank Job*
joins Michael Caine and Daniel Craig
among ranks of solid Brit crime/
thriller performances.

woes but don't realize that embarrassing
Royal Family photos involving Princess
Margaret are hidden in a safe deposit
box. A secret ledger of police payoffs
completes the picture. When the thieves
unknowingly steal these, a complicated
series of events begin to unfold.

That story is interwoven with that of
Gale Benson (Hattie Morahan) a British
intelligence spy posing as a hippie (re-
member this is 1971) who is trying to get
the goods on a local crime kingpin who
is using the photos as blackmail to avoid
prosecution for his drug and prostitu-
tion activities while a duplicitous agent
(Richard Lintern) is pitting all the players
against each other.

Veteran director Roger Donaldson
(*The World's Fastest Indian*) keeps a
tight rein on the proceedings. He utilizes
understated camerawork and crisp editing
to keep things moving while keeping the
various threads of the story interesting.
The script by Dick Clement and Ian La
Frenais (*Across The Universe*) involving
a number of characters and events is easy
to follow even if the
local British accents
aren't. The film isn't
flashy but it more than
gets the job done.

While *The Bank
Job* breaks no new
ground, it is solid and
well made. I always
like to see a low budget
film that depends on
characterization and
old- style storytelling
to get its point across.
Lord knows that in this
era of CGI and ADD
editing it's nice to be

reminded of the way movies used to be
made. Unfortunately this is no longer
what the big studios generally have to
offer.

*Rated R for strong violence, pervasive
language, some drug use, and sexual situ-
ations.*

Review by Chip Kaufmann



Brendan Gleeson and Colin Farrell
shoot first and sightsee later *In Bruges*.

In Bruges ★★ 1/2

**Short Take: A hit man's holiday in
Bruges (that's in Belgium).**

The Reel Take: The bad news about
Martin McDonagh's debut feature film
In Bruges is that it's being touted as a
comedy; "This Weekend take a trip to
Bruges — America's new hit comedy."
While there are plenty of uniquely comic
moments throughout the film, *In Bru-
ges* is not a comedy, at least not in the
conventional sense. Perhaps one could
rightly call it a light tragedy. Moreover
In Bruges is not for the faint of heart.
However, that doesn't mean *In Bruges* is
a film without heart.

The good news is *In Bruges* is bloody
brilliant. Brendan Gleeson and Colin Far-
rell play Ken and Ray, a couple of Irish hit
men exiled to the medieval city of Bruges
after a hit gone wrong. In Bruges they
await word from their profanely spoken,
gangster boss Harry (Ralph Fiennes) and
ergo await their fates.

Harry is strangely enchanted by the
fairy tale-like qualities of Bruges. In his
twisted mind, Harry thinks Ken and Ray
will be equally enchanted with Bruges
and actually be thankful for their com-
pany paid trip. A seasoned hit man with
a middle-age sort of calm about life, Ken
is content to play tourist. As the rookie
and party responsible for unacceptable
collateral damage during the hit of priest
(played by an uncredited Ciaran Hinds),
Ray is more content at the pub, cozying
up to a Flemish babe/drug dealer (Clem-
ence Poesy), and making friends with an

American dwarf (Jordan Prentice).

As the story unfolds, we learn just
enough about Ken and Ray's pasts to un-
derstand them at this juncture. Along the
way we see an unlikely friendship forged
between the two. It is in this friendship
wherein lies heart of this movie and the
genius of Martin McDonagh.

McDonagh is an Irish playwright
who has penned such stories as "The
Beauty Queen of Leenane" and "Into the
West", he excels in showing the humani-
ty in lives often bereft of kindness and
warmth, without casting aspersions or
judgment upon them, no matter their sins
or their deeds, but there are principles.

The thick Irish accents may be diffi-
cult for some American ears, but the dia-
logue is worth a little extra attentiveness.
Farrell turns out his best performance to
date, while the oft overlooked and under-
rated Gleeson is an excellent complement
to Farrell. If language and violence are at
all objectionable, skip it. If you enjoy a
story slightly left of center, rich in imper-
fect likeable characters and great dialogue,
In Bruges is a great take.

*Rated R for strong bloody violence, per-
vasive language and some drug use.*

Review by Michelle Keenan

Miss Pettigrew Lives for a Day ★★ 1/2

**Short Take: An out of work governess
bluffs her way into a gig as a social
secretary for a chanteuse with big
dreams of stardom.**

Reel Take: *Miss Pettigrew Lives for
a Day* is true Saturday matinee, popcorn
fare, in the old fashioned sense of the
word. It's part screwball comedy, part
madcap musical. Oddly enough, Miss
Pettigrew is directed by Bharat Na-
luri (*The Crow: Salvation*), a man who
would seemingly have no more business
directing a 1930's style screwball comedy
than George Cukor would have directing
Pulp Fiction.

Miss Pettigrew (Frances McDor-
mand) is an opinionated, unemployed

'Movies' continued on pg 24

FILM REVIEWS

'Movies' continued from pg 23

governess left to stand in soup lines in the streets of London on the eve of the outbreak of World War II. In hungry desperation, she bluffs her way into a position as a social secretary for Delysia Lafosse (Amy Adams), a dizzy chanteuse with definite career aspirations.



Amy Adams and Frances McDormand get a life and discover love all in one day in *Miss Pettigrew Lives for a Day*.

Delysia is juggling three men — Nick (Mark Strong), the man who keeps her and employs her at the night club he owns, Phil Goldman (Tom Payne), the man who may cast her in his musical and make her a star, and Michael (Lee Pace), the piano player who really loves her. Miss Pettigrew endears herself to Delysia irrevocably as she haphazardly but effectively covers Delysia's romantic dalliances without the others finding out.

Delysia gives Miss Pettigrew a make-over and together they help each other find their true hearts. As Delysia's three lives build to a climatic chaos, Miss Pettigrew is there as the calm in the storm. Fortunately for Miss Pettigrew she also

has caught the eye of special someone. After a slew of deliciously villainous roles, Ciaran Hinds takes a charming turn as Joe, a designer of women's undergarments.

Miss Pettigrew Lives for a Day is completely predictable but still enjoyable. The Art Deco 1930's style sets and costumes are a feast for the eyes. The jazzy big band music helps keep a certain comic pace. And as silly as everything is, there are some sweet conversations, in particular one between Miss Pettigrew and Joe about the impending war, and the other, a conversation in song, between Delysia and Michael as they sing their last duet together at the nightclub. All in all, *Miss Pettigrew Lives for a Day* is very light fare, but quite delightful.

Rated PG-13 for some partial nudity and innuendo.

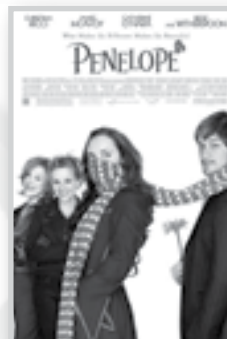
Review by Michelle Keenan

Penelope 1/2

Short Take: A porcine twist on a modern day fairy tale.

Reel Take: After reading a bevy of disappointing and mediocre reviews for *Penelope*, I armed myself with an open mind and the more romantic side of my nature and headed to the theatre. Turns out I was in for a very pleasant surprise.

Penelope (Christina Ricci) is the first daughter born to the Wilhern family since a curse was placed upon their future born daughters many generations earlier. The child is then doomed to living a life with the ears and nose of a pig. The curse can only be lifted by the love of someone of their own kind. After being hidden from the world for 25 years, it's time to get her hitched to one of her own kind — a blue



Penelope, starring Christina Ricci, John McAvoy and Catherine O'Hara, offers an old-style fairy tale for a modern world.

blood — and ergo break the curse.

Herein lies one of problems with the movie;

Even with a pig snout Ricci is cute. In fact it's far more likely that the gents would come a callin' — with at least a, "Suey!" But alas, we are supposed to believe that suitors flee at the site of her, even hurling themselves from second story windows to escape the horror. That is until Max Campion (James McAvoy) enters the picture.

The scenes with Max courting Penelope, through the safety of a two way mirror, are absolutely delightful. However, all is not as it seems. Max has been hired by a low brow journalist, Lemon (Peter Dinklage) who has been misinformed by an upper crust whelp (and former Penelope suitor), Edward Vanderman, Jr (Simon Woods). Max is to get Lemon the scoop of the century.

When Max is found out and the Wilhern's hopes are dashed, Penelope makes a break for it and escapes her gilded cage. Will the real world be kind to Penelope? Will the curse ever be broken? Does Max really love Penelope? Well, let's just say it is a fairy tale.

At its worst *Penelope* is still likeable. For any of its flaws, neither the cast nor the set designers are to blame. There is

a geographical enigma which results in some dialect oddities which are mystifying to say the least. However, while it's the sort of weakness critics love to prey upon, it doesn't really hurt the movie.

Ultimately *Penelope* is a sweet movie. Best of all it has a great message for young women. In an age quickly approaching drive-thru plastic surgery, *Penelope* shows that true beauty comes from being comfortable in one's own skin (snout or no snout).

Rated PG for thematic elements, some innuendo and language.

Review by Michelle Keenan



Forrest Whitaker, Dennis Quaid, and William Hurt, star in *Vantage Point*.

Vantage Point 1/2

Short Take: Old Fashioned, Big Name, Escapist Entertainment

The Reel Take: *Vantage Point* has been garnering a number of bad reviews from the critics and I'm not sure why. There's nothing really new on display here just good old-fashioned escapist entertainment with a few technological twists thrown in to keep it current and a plot borrowed from one of the classics of world cinema, Akira Kurosawa's 1950 drama *Rashomon*. Movies have been borrowing from each other since the silent era. No crime there.

An assassination attempt is made on the President of the United States. It is then seen from the "vantage point" of 8 different people including the President himself. This involves replaying the same scene over and over a la *Groundhog Day* but slightly changed each time so as to reveal more and more of what really happened until in the end the final picture becomes clear.

TV Director Pete Travis, making his feature debut, puts his big name cast (Dennis Quaid, Sigourney Weaver, Forrest Whitaker, William Hurt) through their paces and each one plays their part accordingly. Notice that I say part not character for in *Vantage Point* it's how the plot unfolds not the dialogue or the

'Movies' continued on pg 25

Sometimes It's Better to Stick to the Book

Last month contributing writer Roselynn Katz reviewed Philippa Gregory's novel *The Other Boleyn Girl*. This month we thought it would be fun to have her review the film. Unfortunately for Roselynn, it wasn't as fun as we thought.

You already know about Anne Boleyn, the willful lass who so enticed England's King Henry VIII, he divorced his queen and broke away from the Catholic Church to marry the wench. Little known but true is that Anne's younger sister, Mary, became Henry's lover well before he fell for Anne. Mary went on to bear him two children, a girl and a much coveted boy but this child didn't count because he was deemed a bastard. This is the story of the two Boleyn girls as their lives intertwine around the same king in his royal court.

The pivotal player in this triangle is Henry himself, usually pictured as red-haired, full of life, lusty and egotistical. Alas, not only is Eric Bana who plays Henry not red-haired, he is dour and joyless. Rather than woo Mary with flattery and pretty gifts, he merely says "Tonight", to get her into his bed chamber. He's no better with Anne, finally resorting to rape because she refuses to give in to him until she becomes his wife and queen.

How much more fun and probably more accurate to watch a Henry who is a master of seduction and has a devil of a good time doing it! It would have brightened a movie that is much too grim and utterly devoid of humor. Scarlet Johansson as Mary is short-changed by a screenplay that doesn't give her lines to explain her character.

Scarlett Johansson, Eric Bana and Natalie Portman star in *The Other Boleyn Girl*, but they don't make it shine.



And Natalie Portman as Anne, despite her smashing appearance in an emerald green gown, isn't convincing as the woman who had such a shattering effect on England and the course of history. By the film's end I didn't much care about the fates of any of these characters.

My advice? Skip the film entirely and read the riveting book of the same title by Philippa Gregory.

FILM REVIEWS

'Movies' continued from pg 24

motivation that's important here. These roles could have been taken by anybody but it's a lot more fun seeing big name stars playing them.

Suspension of disbelief is the name of the game here. I'm reminded of those 1970s all-star vehicles produced by British impresario Lew Grade such as *The Eagle Has Landed* or *The Cassandra Crossing*. The story is probable but not all that believable and it becomes more improbable as the film progresses. The climax is a truly over-the-top car chase that deliberately recalls *The French Connection* and then tries to outdo it. The icing on the cake is the final exchange between Dennis Quaid and William Hurt. It could have come straight out of a John Wayne Western.

If you go and you should, just don't try to read too much into *Vantage Point*. Take it on its own terms. For most people simply being engaged at the local multiplex for a couple of hours is all they're seeking and there's nothing wrong with that. In that regard *Vantage Point* succeeds admirably.

Rated PG-13 for sequences of intense violence and action, disturbing images and brief strong language. Running Time: 90 minutes.

Review by Chip Kaufmann

What's Playing at a Theatre Near You?

Asheville Pizza & Brewing Company
Movieline (828) 254-1281
www.ashevillepizza.com

Beaucatcher Cinemas (Asheville)
Movieline (828) 298-1234

Carmike 10 (Asheville)
Movieline (828) 298-4452
www.carmike.com

Cinebarre (Asheville)
www.cinebarre.com

The Falls Theatre (Brevard)
Movieline (828) 883-2200

Fine Arts Theatre (Asheville)
Movieline (828) 232-1536
www.fineartstheatre.com

Flat Rock Theatre (Flat Rock)
Movieline (828) 697-2463
www.flatrockcinema.com

Four Seasons (Hendersonville)
Movieline (828) 693-8989

Smoky Mountain Cinema (Waynesville)
Movieline (828) 452-9091

Chip Kaufmann's Pick:
"Duck, You Sucker"

Duck, You Sucker

An overlooked gem that's now available the way it's director wanted it to be seen.

There are no movies quite like those of Sergio Leone (*The Good, The Bad, And The Ugly*). His juxtaposition of wide vistas and extreme close-ups is well known along with his penchant for large-scale action set pieces and sudden bursts of violence. There is all that and more in *Duck, You Sucker* a film that explores the relationship between a seedy peasant bandit (Rod Steiger) and an expatriate Irish revolutionary (James Coburn) set against the background of the 1913 Mexican Revolution. The title comes from a phrase the Coburn character uses throughout the film.

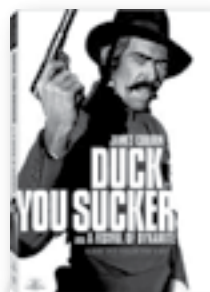
Released in 1972 in a variety of running times and under different titles (*A Fistful of Dynamite* in the U.S. and U.K., *Once Upon a Time... The Revolution* in France), it disappeared quickly and has been unseen in its original form outside of Italy until the release of this DVD. At 157 minutes it's 36 minutes longer than previous prints and restores key footage that deepens the bond between the Steiger and Coburn characters. It also restores the film's pungent political message about war in general and revolution in particular.

Questions/Comments?

You can email Chip, Michelle, or any of our guest reviewers at reeltakes@hotmail.com

DVD Picks of the Month

Michelle Keenan's Pick:
"Once"



Leone's movies are deliberately larger than life to create the effect he wants. The long pauses, the flashbacks, the colorful performances are all there to magnify the intensity of the character's emotions to what happens around them. Whenever his movies are cut or rearranged (as his last four were), it makes them seem longer as the grand design has been tampered with and it throws them out-of-sync. Leone knew what he was doing. His distributors did not.

This new widescreen print of *Duck, You Sucker* looks gorgeous while the haunting and unusual Ennio Morricone soundtrack has been remixed in Dolby 5.1 for this DVD release. The restoration of the missing footage turns the film from a spectacular action picture into something far more substantial that will stay with you long after it's over. Repeated viewings are necessary to take it all in as you just can't get it all in one sitting. Sergio Leone liked to have his audience work things out for themselves.

"Duck, You Sucker" is not rated but contains scenes of violent action, some disturbing images and brief strong language.

Once is Not Enough

Boy meets girl and beautiful music is made in the little Irish, indie film that could.

Despite fabulous reviews (a 97% fresh rating on Rotten Tomatoes) *Once* was one of those little films that was very easy to miss. Did you see it when it played at the Fine Arts Theatre last year? Me neither.

Once is one of those films that lives and grows by word of mouth. Now several months after it's DVD release, I hear a new wave of *Once* excitement rolling through the office, at parties, with friends, etc. If it's not the film that's got people buzzing, it's the music. I know several people who haven't yet seen the film, but they've gotten email forwards from friends who have discovered it and are sharing the music with everyone they know.

Share it they should. *Once* is the story of an unnamed man (Glenn Hansard) and unnamed woman (Marketa Irglova). He's a vacuum repairman by day and a busker (street musician) on Dublin's Grafton Street by night. She's a poor immigrant from the Czech Republic who used to be a musician but now cleans houses. When they meet, they bond over music and end up spending a week together writing songs, recording a demo, becoming friends and inspiring one another. It's a simple story, minimally told. Interestingly, although *Once* is it's a musical of sorts, the music is not the narrative tool, it's the heart of the story. And what a heart it is.

Rent it, buy it, borrow it, the point is, just see it and hear it. You too will find that once is not enough.

TEEN REVIEW

Be Kind Rewind

1/2

Short Take: Be kind to your mind and see a movie more refined.

Jack Black stars in this lame movie about two guys, Jerry (*Jack Black*) and Mike (*Mos Def*), who hang out in Mr. Fletcher's (*Danny Glover*) video store in Passaic, New Jersey, the historic home of musician Fats Waller.

When crazy Jerry accidentally erases all the videos in the store, the two set out to remake them and save the store before Mr. Fletcher finds out. What they don't know is that Mr. Fletcher is also seeking a way to save



Film critic
Sierra Bicking
lives in Asheville.

the store, which is in serious debt and is scheduled for demolition in six weeks.

Although this movie presents an interesting idea (after all, how many movies are there about

remaking movies?), it doesn't flow very well and its humor is often crude and immature, like when Jerry vomits a lot of radioactive-looking stuff. On the other

hand, the movie does impart a great message about never giving up, sticking together to accomplish something, and fighting for what you believe in, and some of the movie remakes are creative and interesting to watch.

So if you're a fan of Jack Black's work and can stick it out through a sometimes boring, sometimes creative, but often immature movie, then go see *Be Kind Rewind*, for entertainment you will surely find.

In addition to being the Rapid River Teen Reviewer, Sierra Bicking is an arte aficionado extraordinaire.



FILM REVIEWS

UNC Asheville Hosts Talk by Horror Movie Make-Up Artist Tom Savini

Renowned master horror movie make-up artist Tom Savini will reveal his secrets for creating such gruesome movie characters as Jason Voorhees from "Friday the 13th" and Leatherface from "Texas Chainsaw Massacre 2" at 8 p.m. Thursday, April 10, in UNC Asheville's Humanities Lecture Hall.

Though the event is free and open to the public, this talk is



Tom Savini, the "Godfather of Gore"

not recommended for children or the faint of heart!

Savini, nicknamed "The Godfather of Gore," is an accomplished horror movie make-up artist, actor, director and

stunt coordinator. Savini rose to fame with his grisly effects in the 1978 zombie cult classic "Dawn of the Dead" and 1980's wildly popular "Friday the 13th."

He went on to perfect the horror movie special effects genre in such films as "Maniac," "The Burning," "Creepshow," and "Day of the Dead."

Not content with just being behind the lens, Savini has appeared on The Simpsons and in dozens of films, including "Knightriders," "Dawn of the Dead" and "From Dusk Till Dawn."

In addition, Savini runs the Special Effects Make-Up Program at the Douglas Education Center in Monessen, Pa., and is the author of several books on special effects.

For more information, call UNC Asheville's Mass Communication Department at (828) 232-5027.

Silent Nights: Very Old Films in Brand New Releases

2007 was a banner year for silent films on DVD. At least ten major releases occurred that have brought notable films from the silent era back to life for a 21st century audience. No longer a thing of the past, silent movies are alive and well and are now available for new generations to enjoy.

It's ironic that it took new technology to rescue old technology that was once new technology itself. Thanks to digital imaging it is possible to completely restore a silent film based only on a few frames from various reels. Add a newly recorded soundtrack, lots of extra features and you have what is known as a Deluxe Collector's Edition, or more recently the Ultimate Edition.

Three new releases feature titles that are familiar to even those who aren't silent film fans. They are *Nosferatu* (the first *Dracula* film from 1922), *Battleship Potemkin* (1925), and *Pandora's Box* (1929). All three have been digitally restored using the best surviving materials; for two films, *Nosferatu* and *Potemkin*, their original scores have been newly recorded. In the case of *Pandora's Box*—which stars the iconic Louise Brooks, and may be the most adult movie made during the silent era—there's a choice of four different scores, each one creating a different mood for the film and illustrating how important good background music is to a silent movie.

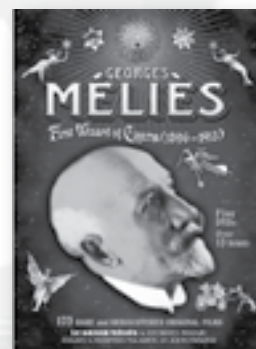
Other newly restored titles may be more enjoyable to those who are new to silent films because they're more mainstream, such as 1927's *The Cat and the Canary*, the prototype "old dark house" comedy-thriller (Scooby-Doo would be

right at home here); *The Iron Horse*, a 1924 epic Western from director John Ford about the building of the transcontinental railroad; *The Hunchback of Notre Dame*, the legendary Lon Chaney vehicle from 1923; and the 1927 first version of *The Jazz Singer*. Although billed as the first "talkie," it's actually 90% silent with musical interludes. You don't have to be a silent film fan to appreciate these movies.

A word of warning before you buy—Most silent films are in the public domain with the copyrights having expired after 75 years. As a result, there are countless low budget copies out there that are a travesty of the silent film experience. The best-known companies for silent film releases are Kino International and Image Entertainment.

When you see their name on the DVD case, you know you're getting the best available version. The major studios also provide quality silent releases from time to time.

The prices on these new releases are about the same as any new DVD, but the difference in quality is astonishing. Remember the old saying, "You get what you pay for." Nowhere is that more true



From Flicker Alley (the Criterion of silent films) comes a multi-disc set of films from French pioneer Georges Melies.



BY CHIP KAUFMANN

A new 3 DVD set *Houdini: The Movie Star* is now available from Kino International.

than in silent movies on disc. The Kino and Image titles are generally

loaded with lots of extras that actually make them a real bargain. The real steal of the year is Warner Bros. *The Jazz Singer*, which comes as a 3-DVD set with one disc devoted to vaudeville acts captured in their prime (including a young George Burns and Gracie Allen).

2008 is already getting off to a good start with a 4 DVD set devoted to German Expressionism films of the 1920's, and a 3 DVD set *Houdini: The Movie Star* from Kino International. From Flicker Alley (the Criterion of silent films) comes a multi-disc set of films from French pioneer Georges Melies. For the latest on silent film releases, check out the website silentera.com.



Section co-editor Chip Kaufmann is a film historian who also shares his love of classical music on public radio station WCQS-FM.

Acclaimed Filmmaker to Present at Western Carolina University April 16

Aclaimed filmmaker Henry Ferrini will present his newest documentary at 6 p.m. Wednesday, April 16, in the Fine and Performing Arts Center at Western Carolina University. The event is free and open to the public.

Ferrini's documentary, titled "Polis Is This - Charles Olson and the Persistence of Place," is about Charles Olson, who was a rector at Black Mountain College during the final years of the influential experimental liberal arts college. Olson is best known as a charismatic and complex poet during the time of "the Beats," whose challenge to the world was to either rediscover the earth or leave it. The one-hour docu-

mentary, which features actor John Malkovich, explores the meaning behind Olson's art.

"This is a sublime film... It is simply stunning," said Jim Harrison, author of "Legends of the Fall."

Ferrini will be available to meet with classes in the morning and afternoon. Faculty should call Martin DeWitt, director of the Fine Art Museum, to arrange a meeting time.

This event is sponsored by Black Mountain College Museum and Arts Center and



Charles Olson (left), courtesy of Black Mountain College Museum and Arts Center of Asheville.

the Captain's Bookshelf in Asheville, and the College of Fine and Performing Arts and the Fine Art Museum, in collaboration with the department of stage and screen's motion picture and television production program at WCU.

For more information, contact Martin DeWitt at (828) 227-2553 or mdewitt@email.wcu.edu.

MUSIC SCENE

Asheville Symphony Orchestra Performs Beethoven's Fifth

It cannot be ignored. Da-da-dum... Audiences could sense the hand of fate knocking on the door when they heard the first performances of Beethoven's mighty Fifth Symphony.

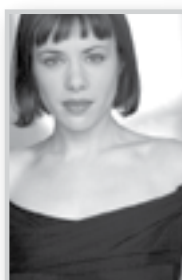
In a dramatic shift from fate's inexorability to the glorious and celebratory finale, Beethoven's Fifth has rightly earned its place as one of the best loved symphonies in history. On April 12 at 8:00 p.m. the Asheville Symphony will proudly present this monumental work.

To prime this epic piece, the Asheville Symphony along with the Asheville Symphony Chorus and guest artists Sarah Elizabeth Wolfson singing soprano and Craig Verm singing baritone, will perform two choral masterpieces from the twentieth century: Poulenc's joyous Gloria and Ralph Vaughan Williams' majestic Five Mystical Songs.

Gloria, a score rife with jazz harmonies and vibrant rhythms, highlights the Frenchman's propensity to mix the sacred with the profane in his own inimitable cosmopolitan style. The piece was commissioned by the Koussevitsky



Craig Verm



Sarah Elizabeth Wolfson

Foundation (established in 1942 by the longtime Music Director of the Boston Symphony, Serge Koussevitsky) after many attempts asking him to write a symphony or organ concerto.

The foundation finally gave Poulenc free reign to compose the type of piece he wished, which turned out to be a Gloria dedicated to the memory of Serge and his wife Nathalie Koussevitsky.

Vaughan Williams' score is filled with deeply-felt religious fervor and reverence for the earth's beauty. Although Williams himself was an agnostic throughout his life, he did occasionally turn to spiritual texts as the inspiration for his works. The work of 17th-century English metaphysical poet George Herbert particularly inspired him and Williams then set five

of Herbert's poems to music, becoming *Five Mystical Songs*.

If you go

Beethoven's Fifth Symphony performed by the Asheville Symphony along with the Asheville Symphony Chorus.

April 12 at 8:00 p.m.

Friday, April 11, 8 p.m.
Erin Bode Group

Jazzy folk-pop sensation Erin Bode and her band. Mainstage Music Series.



Saturday, April 12, 8 p.m.
Master Scottish Fiddler Alasdair Fraser and Cello Prodigy Natalie Haas



Bringing their exquisite musicianship to Asheville as part of the Mainstage Celtic Series.

Diana Wortham Theatre at Pack Place. Regular \$28; Senior \$26; Student \$23; Child: \$10; Student Rush day-of-the-show (with valid I.D.) \$10.

Saturday, April 19, 7 p.m.
The Diana Wortham Theatre Annual Gala Benefit



This benefit for the theatre features the political comedy and satire troupe *The Capitol Steps*, plus a pre-performance reception with hors d'oeuvres, fine wines, and a post-performance dessert and champagne reception with the artists.

Diana Wortham Theatre at Pack Place. Tickets: \$150, of which \$90 is considered tax deductible.

For tickets or information on any of these events call (828) 257-4530 or visit www.dwththeatre.com.

Amy Steinberg and Jess Pillmore

When Boston-native Amy Steinberg was only five years old the powerfully voiced singer and highly nuanced songwriter had already begun her study of classical piano.

While attending the prestigious American Musical and Dramatic Academy (which eventually lead to her enrollment at the Boston Conservatory) Steinberg formed the band Sunny Side Up. When that venture failed to sustain itself Steinberg landed a part in the musical Hair, spending the better part of 1996 touring through Europe with the production. The following year, she returned to the United States. After spending a few months in Florida with the group Sosumi the artist began auditioning musicians for what would eventually become the Amy Steinberg Band.

Initially made up of Gabe Williams on bass, Haui Balthaser on guitar, and Bea Gayle on drums (with Barry Kerch replacing Gayle in 2000), the four soon released their first full-length recording. Sky High quickly garnered effusive independent press acclaim: The albums female empowering numbers such as "Superwoman," and "Mother Moon," clearly struck a chord with reviewers.

Such songs as "Post-Orgasm Cigarette" and "I Must Get Laid", have become performance favorites while helping further the bands following. In addition to her touring, Steinberg continues to teach piano and vocal to students of all ages, work that clearly helps define and expand her musical boundaries.

Her music has been described as both



Amy Steinberg

BY JAMES CASSARA



Jess Pillmore

"inspirational and hilarious" powered by a voice that the Los Angeles Music Connection described as "in a league of its own". Currently touring in support of her latest CD, *Fall Down to Fly*, Steinberg and her band swoop into the Grey Eagle on April 6. Opening act is nationally touring, singer-songwriter Jess Pillmore.

Armed with just her guitar and voice — along with a self admittedly skewed view of the world — Pillmore recently released her third CD, *Reveal*. Paired with veteran music industry producers Matt Chamberlain (Tori Amos, Fiona Apple, David Bowie) and Viktor Krauss (Lyle Lovett, Bill Frisell), *Reveal* is a folk album for those who disparage folk. Its twelve songs tell stories of wanderlust, love, and longing with emotional grit and biting humor.

If you go

Amy Steinberg and Jess Pillmore at the Grey Eagle. Sunday, April 6, 8 p.m. show, \$10 ticket charge.

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RESTAURANTS & WINE

Sake and Prüm Wine

BY MICHAEL PARKER

Still Not Popular Enough, Japan and Germany Deserve More Mention

In early March, The Japanese Garden in the (Seattle) Washington Park Arboretum opened for this year's season. The Rev. Koichi Barrish, of the Tsubaki Shinto Shrine was there to bless the grounds.

He was photographed tossing salt, rice, paper and sacred sand over an evil-spirit forfending zigzag bridge. Below, koi fish were gathered as if to eat the sacred throw the instant it hit the water. Behind him, a man held a 1.75 liter bottle of sake. The reporter thought it necessary to report that the bottle containing the sake was green.

Sprinkling Japan's traditional rice brew, sake, the erroneously called sake wine, sums up such a traditional garden blessing as this.

I cringe at the sight of such a spill, but if purification requires good sake, then so be it. (I wonder if he used premium sake. Would that be an accurate measure of faith?)

In an unrelated report, David Ortiz of the Boston Red Sox was photographed drinking sake from a little wooden box during the team's recent visit to Japan. What's with that little drinking box?

It is called a masu, and has been in use since feudal times in Japan to measure servings of rice. The modern kitchen and its rice cookers have rendered it obsolete, but it remains on the table for drinking when preferred over the little cups we see in local Japanese restaurants. The thing that gets me is the perfectly square cup and the photograph of Ortiz drinking from the flat edge rather than the corner. It was nice of the press to not release the photo of the sake running down both sides of his mouth.

But on with the lesson: again, sake is

not wine. It is not the product of grapes. It is brewed from rice.

It does, however, deserve mention and praise on a wine page. It may be brewed, but I see little in common with beer, which is far more filling and certainly heavier on the body. Most importantly, this beverage, even in its various styles, goes very well with far more food than just what's on a Japanese menu. I recommend sake with the food of any country where rice is a dominant feature in the cuisine. Indian restaurants should definitely be pushing this beverage.

The temperature thing — if you entertain rules about warm sake, think twice. Warm sake is delicious, but have you tried it chilled? Premium sake is often much better with a chill. Regular sakes, like the house pours in Asian dining rooms, are often better warm.

Recommended: these three suggestions are mass-produced, but it doesn't matter. The brands are solid, and each brewery does produce premiums to prove itself. Consult with your wine retailers for guidance through their current higher-priced selection.

Sho Chiku Bai — always reliable, and worth a few extra dollars when you don't want to spend the big bucks.

Gekkeikan — often available in a .75 liter with a busy label. I like pronouncing it.

Ozeki — I buy this regular brew in a big bottle to have on hand in place of beer. It is good warm. I drink it with a chill.

Bring on the Riesling!

Now, what about the wine you could have had with Easter supper: where was the Riesling? "Too sweet," still too many of you say. You remember sweet, cheaper

riesling and perhaps a hangover. You thought that an inexpensive Riesling was perhaps a gateway, or even a segue from white zinfandel to dry white wine. You have dismissed it as a childish or novice thing to be left behind. You are so wrong.

While the above rant was about sake in general, this discussion goes straight to the top of the Teutonic Rieslings. If you are among the wine drinkers still stuck with the impression that Riesling is simply sweet and beneath your tastes, then only exposure to superior examples will change your ways.

There are numerous expert producers of Riesling in Germany, but at any tasting I've experienced a variety of German Rieslings. The Mosel region based J. J. Prüm delivers the most memorable experience — beautiful floral honeysuckle bouquets, admirable gold colors, and luxurious texture. If you don't know what 'velvety' means in winespeak, this is the example.

The costs of these wines are intimidating. But think of it this way. These Rieslings are from the best soils on the planet for this grape. The vineyards are so steep that machines cannot do the harvesting. Some of the vines are growing out of the rocks. While these vineyards could not be accompanied by finer looking landscapes, these wines require a lot of labor.

Oddly enough, once upon a time, the German wines were so dry, it was customary to serve them with a sugarbowl on the side. Now, it is the rich, natural sweetness that delivers the magnificent flavors.

Around the world, Riesling production is on the increase. Dry versions are very available, and for very affordable prices. You need your friendly local wine retailer to help you be sure you are paying for the flavor and style you want.



April Events at the Weinhaus

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

Tuesday, April 1

Flight Restaurant in Hendersonville featuring their wood fired oven and delectable cuisine, will present a 5 course wine dinner with wines chosen by the Weinhaus. 7:00 p.m., \$55 all inclusive.

Monday, April 14

The Hobnob Restaurant, located in a beautiful old house just off the square in Brevard, will feature a delicious five course wine dinner with wines chosen by the Weinhaus. 7:00 p.m., \$55 all inclusive.

Saturday, April 19

Join us at the Weinhaus for a free wine tasting from 2-4 p.m. featuring Malbec wines from Argentina, one of the most vibrant up and coming wine countries in the world!

Monday, April 21

Come to the Old Europe Bistro for a wonderful wine dinner featuring five courses of the ever changing bistro menu of the restaurant with desserts to die for. Wines chosen by the Weinhaus. 7:00 p.m., \$55 all inclusive.

The Weinhaus

86 Patton Ave., in Asheville
(828) 254-6453

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JOE'S BREW NOTES

The Thirsty Monk – A Pub Full of Belgian Beer Now in Asheville

The Belgians take their beer as seriously as the French take their wine. This beer has distinctive, enticing aromas with flavors ranging from fruity and spicy, to sweet and tart or even sour. They can be light or heavy, high or low in alcohol, and range in color from light gold through dark red to almost black.

Belgium (about the size of Maryland) has 100 breweries producing 600 to 700 different types of beer. Considered true artisan beers, the beers are made from recipes that are guidelines, not formulas. Some of these "guidelines" were developed by Trappist monks hundreds of years ago.

With a passion for the unusual and remarkable flavors of Belgian beers, owner Barry Bailik created the Thirsty Monk; a pub in the basement of a purple building in downtown Asheville. His pub is focused on the exploration and enjoyment of the great taste of Belgian Beer.

The Monk's heavy, wooden door looks like it was rescued from a monastery. Enter and descend a long ramp into a space with the intimate, cave-like setting you might experience in a pub in Antwerp or

ally two (sometimes more) bottles are made available daily by the pour or half pour, allowing you to sample from the bottle selection without committing to an entire bottle. Describe a beer you like and receive a Belgian alternative and two others to push your flavor envelope. It's a wonderful way to develop another or a new favorite.

To expand your enjoyment of the beers, order a serving of some terrific Belgian chocolates or a plate of cheeses made by Trappist Monks. Or, enjoy a fine crepe or Baguette (hand rubbed with fresh tomatoes), full of tasty ingredients and made on the premises.

Remember, Belgian beer is about flavor not style. If you enjoy beer, have adventurous taste buds, and would enjoy a pub focused on beer and conversation, the Thirsty Monk is the place to go.

Asheville Beer Notes 101: An Introduction to Belgium Beer

Trappist Beers are brewed by Trappist monks within Abbey grounds. There are 7 Abbeys producing beer. The six in Belgium are Chimay, Orval, Rochefort, Westmalle, Westvleteren and Achel. The beers are rich dark ales typically characterized as Enkel (3-4% alcohol), Dubbel (6-8% alcohol) and Tripel (9-11% alcohol).

Abbey Beers are not brewed in a monastery but brewed under license from a monastery or just named after a saint or Abbey ruins. The styles are similar to Trappist beers. Leffe, Grimbergen, Duvel, Affligem, Karmeliet, Kwak, and Corsendonk are good examples.

Strong Golden Ales are made to compete with Pilsners. They are typically aromatic and fruity tasting, one of the better known examples is Duvel (about 8.5% alcohol).

Saisons or Farmhouse Beers generally have a citric, peppery, tart nuanced flavor with a dry, crisp finish; excellent for the thirsty days of summer.

Lambic is a very distinctive type of beer brewed only in the Senne Valley near Brussels. Made by spontaneous fermentation — yeast is not added but comes from exposure to air. There are three kinds of lambic: new (dry, sour, similar in taste to cider); old (more mel-low); and fruit-flavored.

Gueuze is a blend of new (1 year old) and old (2-3 years old) lambics with very complex flavors and often sour in taste, the champagne of Belgium Beer.



Beer lover
Joe Zinich.



The Thirsty Monk offers more than
150 kinds of Belgium beer.

Brussels. A long wooden bar and comfortable stools immediately welcome you. The tables in the back are arranged for a quiet conversation or a gathering of friends.

Before you order a beer, you'll want to review the 24-page menu that describes over 150 beers! Fourteen are on tap and the remainder in bottles. The names and styles may be unfamiliar but the descriptions are informative and tempting.

Choose from the listed offerings or ask your friendly, knowledgeable bartender to help you decide. Order a full glass (pour) or a flight (3 half pours) served in the glassware designed for each beer by its brewery. Addition-

BY JOE ZINICH



Looking for the Thirsty Monk?
It's behind the door that looks like
it came from a monastery.

Beer of the Month

Pisgah Solstice, a Belgian style Tripel produced by the Pisgah Brewing Company. It pours with a hazy orange-gold color and an off white head with an aroma of fruit and spices. This beer has a medium body with a slightly sweet taste and mild hop finish (9.5% alcohol). Try one as part of a flight at the Thirsty Monk.

Thirsty Monk

50 Commerce Street
Asheville, NC 28801
(828) 254-5470

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

Underneath the Lintel

The
Mystery of the Abandoned Trousers
by
Glen Berger

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everywhere
you look..."

but you won't
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him..."

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LOCAL FLAVOR

Spring Has Sprung!

Most of us usher in spring with a healthy dose of overexuberance. As soon as the ground thaws, we rush to the garden, hoes and seeds in hand.

Sometimes we are rewarded with early produce and a smug feeling of having beat the odds. Other times, we are chastened by mother nature for our haste as winter blasts our gardens with one final, deadly chill. Anyone who planted a garden in the uncharacteristically warm days before Easter 2007 is familiar with the pain. When snow-blasted tender leaves collapse into to a wilted and soggy mess, getting a jump on the growing season can prove to be a foolish gamble.

Luckily enough for those of us impatient for garden-fresh vegetables, there are a few options available before May. Asparagus is crisp and ready for the taking early

An Ode to Spring

When Winter's bony hands loose their grip upon the earth,

A green and growing scent is borne aloft upon the breeze,

The tulips, phlox and redbud are set ablaze with bloom,

Now is the time for asparagus, rhubarb and spring peas!



**Asheville Chef
Mackensy Lunsford**

BY MACKENSY LUNSFORD

on in the season. Spring peas can be planted as soon as the ground can be worked, and the sweet and very mildly earthy shoots emerge relatively quickly, begging to be tossed in a lightly dressed salad of early spring veggies. As the days grow warmer and longer, the first strawber-

ries of spring are precious treats.

At Café Azalea, Chef Judd Lohof loves sweet strawberries as a foil for tart and sassy rhubarb. The pair can be found covorting at dinner — in a butter sauce

Strawberry-Rhubarb Pancakes

Adapted from the Café Azalea kitchen recipe file.

Ingredients:

2 eggs
2 1/2 cups flour
2 1/2 cups buttermilk
1 tsp baking soda
1 tsp of salt
1/2 cup unsalted butter
1 T sugar
2 tsp baking powder
1/2 T baking soda
1/2 cup of fresh ripe strawberries, chopped small
1/2 cup rhubarb*, chopped

Directions:

Boil rhubarb in small amount of water until soft. Sift dry ingredients together in a medium mixing bowl. Beat eggs in a separate bowl. Add the milk to the eggs.

Add the wet ingredients to the dry ingredients and mix. Fold in melted cooled butter, chopped strawberries and rhubarb.

Drop mixture on a medium-hot, greased pan, one small ladle at a time. Cook on both sides until golden brown. Serve hot with warm maple syrup.

Feel free to experiment with adding more strawberries or rhubarb to this recipe — it's all a matter of taste!

*Only the stems of rhubarb are edible, the leaves are poisonous.

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

Mackensy Lunsford is an award-winning food writer who co-owns Café Azalea with her husband Judd Lohof. Café Azalea is proud to support the local farm community.

New "Starter Menu" at the Flying Frog Café

In 1996 the Flying Frog Café opened in Asheville, one block north on Haywood Street from its now current location inside the Haywood Park Hotel. In 12 years it has grown to become synonymous with fine dining. The owners, father and son, Jay and Vijay Shastri, have built more than a legacy, they have created an Asheville phenomenon.

Chef Vijay Shastri offers a playful rendition on German/Indian fusion cuisine, while at the same time setting the agenda for the next generation of chefs moving to the Asheville area. His cuisine, subtle yet harmonious, is delivered in a pastoral environment one floor down from one of the most popular bars in town — The Frog Bar Deli, (this street level deli offers informal outdoor and indoor seating for lunch and dinner and is open until 2 am).

"Expect to be surprised," Says Chef Vijay Shastri, when asked about his new menu. In mid April he plans to begin his all-new "starter menu," available in the bar/deli and dining room. The menu's purpose: to allow diners to experience some of the Flying Frog Café menu items without having to order full entrees, or

an easy way to have some good food when you are out having a couple drinks with friends after work.

The Flying Frog Café has an extensive wine menu \$24-\$650. For my evening dining I went with a smooth bottle of *Dr. Pauly Bergweiler – Mosel, Germany, 2002, Riesling Bernkasteler Alte Badstube Am Doctorberg, Kabinet* \$60.

From the "Starter Menu" I went first with the Kangaroo. What came out was a perfectly cooked (medium-rare) piece of thinly sliced steak placed over mashed potatoes. If you, like me, have never had the opportunity to try kangaroo, this is the perfect opportunity. As for the flavor, kangaroo tastes a lot like roast beef with a slight tinge of "game" to it.

I then tried the jerk seasoned pork



BY BETH GOSSETT

tenderloin. What makes it so good, according to our wonderful server, whose name I do not recall, "is that the recipe is more than 150 years old." With a "little bit of heat and a little bit of sweet," as my pappy says,

the pork was so tender, it almost didn't warrant chewing.

Braised veal cheek came next on the tasting list. It, too, was so tender I honestly did not need a steak knife.

If you are looking for something to edge off a little hunger pain, then I seriously recommend the Kobe beef sliders. They are to die for. When these become available at the deli bar these \$6 burgers (tomato, lettuce, onion and cheese) will be a huge hit. They are served with pomme frits that have been infused with homemade truffle oil. (Kobe beef refers to



Lamb Korma Zaffrani

beef from the black Tajima-ushi breed of Wagyu cattle, raised according to strict tradition in Hyogo Prefecture, Japan. These practices may include a diet of saké and beer, and daily massages to relieve muscle stiffness, presumably resulting in tender meat.) Very happy cows come from Japan.

This is a menu item perfect for adults or children. Also, though not available for tasting at press time, are the gourmet pizza slices. This new menu is going to make the Frog even more crowded than usual, so try and come early.

As an entrée I highly recommend the Lamb Korma Zaffrani — North Indian style lamb curry with tomato, saf-

'Flying Frog' continued on pg. 39

ARTFUL LIVING

Bringing Your Whole-Mind

BY BILL WALZ



Bill Walz

In Buddhism, the concept of bringing your whole-mind to life experience is very important and little understood. As Watts points out, in Zen, the point is not to find mind and our sense of self in thinking (the ego), but in the integrated totality of our being-in-the-world.

We in the West, identifying mind with the thought structures of the ego, approach life in a manner that is really quite superficial and programmed. We pay just enough attention to notice a situation falling into some recognizable mental set we have dealt with before and go into a stimulus-response thought-emotion-behavior pattern.

We bring only enough of our mind to the situation to engage our thoughts which then activate our emotions and behavior. We play out these pre-set patterns over and over again as we go through our lives. These patterns constitute our personality, our habitual interactive manner. They might be effective and they might not be. We mistakenly confuse these patterns for who we are, and they are often significantly neurotic, that is, not exactly appropriate, healthy and helpful. From a Buddhist perspective, we are asleep, if not insane. Buddhism seeks to awaken a much deeper, totally sane mind.

Upon occasion, we are caused, by the context, novelty or importance of the situation, to bring full attention to what we are doing or experiencing and respond with all the faculties of our mind. In

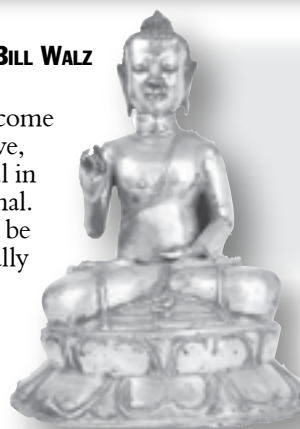
such moments, we become nuanced, artful, creative, appropriate and skillful in ways that are exceptional. Such moments would be our most psychologically healthy, in which we flow effortlessly with the moment.

They are moments in which we accidentally fulfill

the requirements for "hsin".

Importantly, Buddhism teaches us that such moments are reflective of our true, enlightened self, our true mind, and do not have to be accidents, but rather can be cultivated. Meditation, and its life-interactive correlate, mindfulness, are exercises in the development of this capacity leading to an integrated, skillful, intelligent, compassionate, wise and spontaneous sense of self-in-the-world.

For a Westerner, it can be helpful to find understanding in what is meant by whole-mind from a Jungian perspective. Swiss psychologist Carl Jung (d. 1961) noted that the mind has four "functions": thinking, feeling (emotions), sensation and intuition. He further noted that a psychologically balanced and healthy person operates with relatively equal distribution and facility in all four functions. He also noted two directions of mental energy: introversion — the taking into and consideration of experience in the mind, and extraversion — the projection of the contents of the mind into the



"THE (CHINESE) TERM 'HSIN'... IS USED IN A WAY.. SYNONYMOUS WITH THE TAO. Hsin MEANS THE TOTALITY OF OUR PSYCHIC FUNCTIONING... TO BOTH TAOISM AND ZEN, THE CENTER OF THE MIND'S ACTIVITY IS NOT IN THE CONSCIOUS THINKING PROCESS, NOT IN THE EGO."

-ALAN WATTS, THE WAY OF ZEN

world. Here too, he described a healthy person as equally and fully capable in both directions.

He finally notes that it is within the transcendent function of awareness or consciousness, as the integrating phenomenon, that these psychic functions harmonize. It is this harmonization that leads to the experience of "hsin" in which the sense of self becomes the experience of mind and the moment integrated. Whole-mind is the "totality of psychic functioning" non-dually linked with the moment.

To bring the whole-mind into the world begins with the senses, with a heightened, focused and subtle experience of the world we experience as outside brought to our internal world through introversion. We then must hold the experience in a spacious awareness, without thought, allowing intuition, the wisdom-bearing mysterious ego-transcendent connection to the unconscious inherent in every person, to guide us in bringing the experience into mental form through thought and resonant emotion. In this transcendent state, outside and inside dissolve. There is only the moment in awareness.

With all four of these mental capacities present and interacting, we can bring our experience of the moment into wiser, intelligent, feeling, skillful understanding and action. We can extravert this whole-mind into the world. This would be called mindfulness. Likewise, the whole-mind can be brought to the field of mind itself. This would be meditation. This cultivation of "hsin" is "The Way" that Taoism and Zen refer to that brings liberation from the clumsiness and craziness of ego, restoring our natural true self-in-the-world with whole-mind. We enter "the gateless gate" of Zen previously barred by ego. We can, "Break through the impassable barrier and get to know the opening beyond." (Fo-hsing T'ai).

Bill Walz is a UNCA adjunct faculty member and a private-practice teacher of mindfulness, personal growth and consciousness. He holds a weekly meditation class, Mondays, 7 p.m. at the Friends Meeting House, 227 Edgewood.

A special extended meditation and discussion will be held at the Meeting House, Saturday, April 19, 1-5 p.m. Info on classes, personal growth, healing instruction or phone consultations call (828) 258-3241. Or e-mail healing@billwalz.com. Visit www.billwalz.com

Reversing Heart Disease — Is It Possible?

BY MAX HAMMONDS, MD

Thirty years ago in medical school we were taught that one-half the knowledge we learned would turn out to be incorrect. No one knew which half. We would be required to continue learning and discover that for ourselves.

Thirty years ago we were taught that heart disease could not be reversed. Once the blood vessels of the heart were clogged, there was no way to reverse the damage. This bit of dogma turned out to be one of the parts that was wrong.

Currently two publicly presented life style change programs exist that are designed to reverse coronary artery disease.

The CHIP program designed by Hans Diehl, PhD, is a combination of comprehensive nutritional information and exercise intervention. These interventions are presented four nights a week for four weeks or two nights a week for eight weeks. Large classes of participants are divided into small support groups,

each led by a facilitator, to encourage buddy support.

The Dean Ornish Coronary Reversal Program, designed by Dean Ornish, MD, PhD, is a combination of nutrition emphasis, exercise interventions, stress management, and personal relationship enhancement. These interventions are presented 2 nights a week for 12 weeks and one night a week for 12 weeks. The group is limited to 15 people at a time to encourage buddy support and facilitator attention.

The CHIP program has graduated over 40,000 participants. The Ornish program has graduated about 480 participants. Both programs establish baseline data on the participants at entry into the program and at six weeks and at 18 months. Both programs have achieved similar results.

Chest pain is reduced or eliminated in 80% of the participants. Stroke incidence is markedly decreased. Cholesterol is lowered to below 150 mg/dl with simi-

larly improved levels of LDL cholesterol and triglycerides. Diabetes and hypertension are improved to the point that medications can be curtailed or stopped in 50% of the participants. Depression scores are improved by 40%. Weight is consistently lost and an effective, regular exercise program is established and maintained. X-rays of the coronary arteries of participants demonstrate a halt in disease progression or a reversal of the coronary disease.

These are remarkable results in that they are as good as or better than anything achieved by medications. In addition, participants followed over a three year period continue in their new life style changes without significant regression to their old life style habits.

Yes, these programs are serious! Their nutritional emphasis is on a plant-based diet with less than 10% of calories as fat. But the programs are effective! With the reductions achieved in lowering cholesterol, blood sugar, blood pressure, and body

weight, it is estimated that the programs reduce the cardiac events in the participants 60-90%. If practiced by the American adult population this would translate into 600,000 lives saved and billions of dollars of health care cost saved per year.

To be fair, not every American adult needs to be on such a severe restriction of fat calories. But a large number of American adults do have significant heart disease or lab values that place them at risk of serious coronary heart disease. In addition, by these same criteria, many are at risk for stroke, diabetes, and cancers of many types. All of these diseases can be prevented and many of these can be controlled or reversed by adopting a life style similar to those described in these two programs.

How serious are you about your health? For further information on these two programs see: www.chipusa.org or www.ornish.com. The results are in. Reversal is possible. Your choice.

FINE ART

Ruby... the Missing Sapphire

A ruby by any other name is still a ruby... or is that a rose? Had rubies been discovered now, when testing for specific gravity and refractive index are everyday tools, everyone would be calling these rare and beautiful rich red stones, red sapphire.

It wasn't until the early 19th century that we learned that rubies were actually corundum and technically a sapphire. Until then all red stones including red spinels and red garnets were called rubies. Now only red corundum is considered ruby, all other colors are called sapphire. Corundum, the mineralogical name

for aluminum oxide, is the mineral composition of all rubies and sapphires. Rubies derive their red color from the presence of chromium which accounts for all the colors from pink to deep red. The most desirable color is a deep red called pigeon blood red, but any rich red or dark pink is considered good color.

The amount of chromium that gives rubies their beautiful deep color is also responsible for the multitudes of unwanted fissures and cracks inside the crystals, making rich deep rubies over 3 carats with great clarity very rare indeed. Those same small inclusions are considered fingerprints of the stone and only prove its natural origin. Unfortunately 99% of all rubies are enhanced or heat treated now to improve their clarity and color even before cutting. Enhancing involves filling cracks and fissures with resin or dissolving rutile inclusions. These practices have become so commonplace that it is hardly reflected in their market price.

The word ruby comes from the latin word "Rubens" meaning red. Some rubies have a 3 to 6 pointed star pattern and are typically cut with a rounded top called a cabochon. These rubies are called star ruby sapphires. Throughout history all kinds of rubies were used extensively to ornament armor, harnesses, crowns and swords. They were also commonly laid beneath foundations to insure good fortune to structures. Rubies are also the most mentioned gemstone in historical and biblical writings. As early as 100 BC, we have mention of them being traded along the North Silk Road of China, moving westward from Mogok.

Rubies are truly beautiful stones and can be enjoyed in jewelry and worn everyday because of their natural hardness. They are a 9 on the Mohs hardness scale, second only to diamond, which is only 10 in gemstones. This makes rubies a wonderful stone to wear on a daily basis. The color red has been long been associated with love and passion and has been used quite often in engagement rings. Ruby is also the birthstone of July, the stone associated with the zodiac sign of cancer and also the 40th anniversary stone.

Natural rubies of quality are hard to find but in a small gallery in Biltmore village, there is nothing but natural stones of every description. It is the daily practice of the two women who own the gallery called Blue to only design around natural stones.

Early in their twenty year history Lynn Daniel and Susan West decided to find their own stonecutter who only cuts



natural stones for their designs. On any given day one can walk into Blue and see natural rubies as well as all seven natural colors of sapphires set into unique designs and also as loose stones.

Lynn and Susan also are well known for making their designs in four colors of 14 and 18k gold; white, yellow, rose and green gold. Lynn likes to set rubies in rose gold as it is a wonderful color combination that truly enhances the ruby red tones. Susan has a great example of green gold used as a wonderful contrast color for rubies in a scratch band design.

These two creative women can help you choose a ruby yourself and come up with a design that works with your taste and lifestyle and a gold color that most aptly compliments your skin tones and the stone you have selected. It is a great experience to work together with these two designers to make something you will enjoy wearing for many years to come.

In the past Blue has also been the place to visit to see natural green diamonds from a remote mine in Siberia as well as many other more commonly known colored diamonds from Australia. The nice thing about diamonds on display in blue is that not only are they natural and handcut but the diamonds all come from conflict-free sources. All of their white diamonds come from the argyle mine in Australia.

Of course both women are happy to reset any stone you might already have in a setting you have outgrown or inherited and know that this will increase your sentimental attachment to the piece of jewelry you want to create.

Blue is open Tuesday through Saturday, 10:30 a.m. to 6 p.m. Visit www.bluegoldsmiths.com, or stop by 1 Swan Street in Asheville. You may also call (828) 277-2583 for more information.

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STAGE PREVIEW

Kimberly Akimbo, Comedy of the Year, Opens at 35below

Being sixteen is hard enough as it is, but when you're Kimberly Levaco, it's worse. Described as "the comedy of the year ... a shrewd satire, a black comedy and a heartbreaking study of how time wounds everyone" by the New York Times, *Kimberly Akimbo* is a charming and unique coming of age story where the main character is a teenager with a senior citizen's body.

35below at Asheville Community Theatre will present the North Carolina premiere of *Kimberly Akimbo* by Pulitzer Prize winning playwright David Lindsay-Abaire for four weekends beginning Thursday, April 3 at 8:00 p.m. and running through Saturday, April 26. *Kimberly Akimbo* contains graphic language and is recommended for mature audiences only.

Set in the wilds of suburban New Jersey, *Kimberly Akimbo* is a hilarious and heartrending play about a teenager with a rare condition causing her body to age four and a half times faster than it should. According to the cruel arithmetic of Kimberly's disease, the average life expectancy is 16. With her sixteenth birthday fast approaching, the questions that are crucial for all teenagers take on a mounting significance: Will she find a boyfriend? Will she get a first kiss? Will she finally get to visit the theme park she's been promised?

Kimberly is forced to reevaluate her life while contending with a hypochondriac and heavily pregnant mother, a rarely sober father, a scam-artist aunt, her own mortality and, most terrifying of all, the possibility of first love. The LA Times calls *Kimberly Akimbo* "a breezy, foulmouthed, fleet-footed, warmhearted

BY JENNY BUNN

comedy. There have been many dark comedies about dysfunctional families, but this is one of the funniest."

Kimberly Akimbo is directed by Jason Williams, who is making his ACT directorial debut. Recently, he has directed *Romeo and Juliet* and *The Tempest* for Montford Park Players and has appeared onstage in *Take Me Out* with Scapegoat Theatre. *Kimberly Akimbo* stars Joyce Wood (*The Mystery Plays*) as Kimberly. She is joined onstage by Darren Marshall, Rebecca Morris, Tabatha Hall and Nathan Adams, all of whom are making their 35below debuts. The set is designed by UNCA student Jillian Summer, with lighting design by Brian Sneedeen, and costume design by Victoria Smith.

If you go

Kimberly Akimbo, a drama by David Lindsay-Abaire. Directed by Jason Williams. Starring Joyce Wood, Darren Marshall, Rebecca Morris, Tabatha Hall and Nathan Adams

35below at Asheville Community Theatre, 35 E. Walnut Street, Asheville, NC

April 3-26, with performances Thursday, Friday and Saturday nights at 8:00 p.m.

Tickets may be purchased online at www.ashevilletheatre.org, by calling the ACT Box Office at (828) 254-1320, or in person at the Box Office, located at 35 East Walnut Street. Box Office hours are 10:00 a.m. to 4:00 p.m., Monday to Friday.

Information: (828) 254-1320.

The Puppets are Coming! The Puppets are Coming!

BY DEBORAH LOUIS

The Asheville Puppetry Alliance invites one and all to the 2008 National Day of Puppetry on Saturday, April 26 from 10 a.m. to 4 p.m. at the NC Folk Art Center in Asheville.

Festivities will include puppetmaking, puppet demonstrations, and roving performers throughout the day with shows in the auditorium presented by Western North Carolina puppeteers:

10:30 a.m. – *Vaselisa!* by Pamela O'Connor Puppets – the "Russian Cinderella."

Noon – *The Gnome Show* by Robin Stevens – Gnome searches for a lost feather.

1:30 p.m. – *At the Hop* by Mountain Marionettes – puppet fun with the sounds of the poodle skirt era.

3:00 p.m. – *Petrushka* by Red Herring Puppets – preview of the puppet ballet to be performed with the Asheville Symphony on May 10.

Admission donation (good for all day) is \$8 for adults, \$5 for children and seniors, children under 2 free.

The National Day of Puppetry is co-sponsored by the Puppetry Guild of the Carolinas and the Southern Highlands Craft Guild. For more information visit the APA website: www.ashevillepuppetry.org.

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STAGE PREVIEW

HART Opens 2008 Season With *Bat Boy The Musical*

The Haywood Arts Regional Theater will kick off its 2008 Season with one of the wildest musicals out there, "Bat Boy the musical." This cult hit is a tongue and cheek spoof of all things "spooky" and all things "Broadway" that is sure to delight those looking for something completely different on the local theater scene.

"Bat Boy" was the cover story a number of years ago for The Weekly World News, one of the most notorious tabloids ever printed. The WWN went out of business last summer but most will remember it for its sensational headlines about aliens, and Nostradamus predications. The story of the bat boy found in a Kentucky cave was one of the publication's most memo-

rable and has become the inspiration for this Off-Broadway musical cult hit by Keythe Farley and Brian Flemming.

For those fans of Tim Burton this is a show reminiscent of his film "Edward Scissorhands" featuring a leading character who is half boy, half bat, who is brought into suburbia and "civilized." Unfortunately the Bat Boy doesn't fare much better than Edward or the misunderstood Frankenstein monster, and things begin to unravel quickly. The music in this show contains a bit of everything from old time gospel, to rock-and-roll and in the end it is all tongue and cheek fun. Audiences should be aware that the Bat Boy does eat cute furry creatures so this may not appropriate for very young children.



Bat Boy is played by Ian Olson, who shaved his head for the part.

The show is being directed by Mark Jones, with music direction by Anne Rhymer and the Bat Boy is being

played by Ian Olson, who went through a head shaving ritual for the part. The rest of the cast includes Susanne Tinsley, Charles Mills, Mary Katherine Smith, Strother Stingley, Josh Merrell, Sean Bruce, Adrienne Mollett, Casey Dupree, Lorraine Conard, Kristen Pallotta, Tabitha Judy, Margaret Evans, Jeff Ramsey and Tom Deweese.

If you go

"Bat Boy" has performances April 4 and 5 at 7:30 p.m. and Sunday April 6 at 3 p.m. Tickets are \$20 for adults, \$18 for seniors and \$10 for students with \$5 student tickets available for the Sunday performance.

To make reservations call the HART Box Office at (828) 456-6322. Performances are at the Performing Arts Center at the Shelton House, 250 Pigeon Street in downtown Waynesville.

A-B Tech Drama Club to Spin Classic Comedy *Tartuffe: The Hypocrite*

Asheville-Buncombe Technical Community College and A-B Tech Drama Club announce production dates for the company's sixth production, *Tartuffe: The Hypocrite*, a comedy by Moliere.

The production is directed by Laura Chaney and will include a silent action during intermission. The silent auction will include works of art from local artists including two canvas paintings from Chris Haen as well as gift certificates from local restaurants and services. Funds raised will help convert the old Smith-McDowell coach-house into a black box theatre this fall. For more information, contact pcarver@abtech.edu or call (828) 254-1921, x890

The story takes place in the home of the wealthy Orgon, where Tartuffe — a fraud and a pious imposter — has insinuated himself. He succeeds magnificently in winning the respect and devotion of the head of the house and then tries to marry his daughter and seduce his wife and scrounge the deed to the property.

He nearly gets away with it, but an emissary from the King arrives in time to recover the property, free Orgon and haul Tartuffe off to jail. And so his duplicity is finally exposed and punished.

A-B Tech's version is set in the current year of 2008. Our play is less concerned with the religious satire in the play than with its humanity — the way the people in the play treat each other and the social masks that we feel compelled

to wear by society and the expectations placed on us by others. Because at the core of [Tartuffe] is a family, and the way the family deals with and represents itself is extremely valid [today].

Other aspects of the play, such as the paranoid political climate in which it was written, also resonate in modern times as we can see in our current politics and tabloids. Moliere's advanced thinking gave a voice to women and servants in a patriarchal world.

Our culture asks these same questions today: Can a woman become president? Can an African American become president? Can a Mormon become president? What should we do about illegal immigration and what voice and rights do we give to those immigrants? These resounding questions will not disappear before we remove our own masks, speak from our hearts, and take a look inside ourselves rather than in the mirror that we hold up to others.

If you go

Performances will be held: Wednesday, April 23, 1:00 p.m.; Special A-B Tech Opening Matinee Thursday-Saturday, April 24-26, 7:30 p.m.; and Sunday, April 27, 2:00 p.m. Ferguson Auditorium (inside the Laurel Building on the A-B Tech campus) \$3 A-B Tech students and staff, \$5 students, \$10 adults. Tickets available at the door, no reservations necessary.

Immediate Theatre Project Launches One Man Show

BY WILLIE REPOLEY

Immediate Theatre Project presents *The Only Thing Worse You Could Have Told Me...* by Dan Butler at North Carolina Stage Company (Catalyst Series) April 30 – May 11.

After their 2007 success with Michael Frayn's *Copenhagen*, a contemporary piece about the making of the atomic bomb, ITP is again staging a play that expands the range of shows they produce, while remaining true to their passion for simply and expertly told stories. *The Only Thing Worse You Could Have Told Me...* is a one-man play that grapples with growing up gay in contemporary America.

"The play doesn't shy away from some of the real difficulties — coming out to your family, for instance — but it retains that sense of power and hope that we look for when selecting our season," says Hans Meyer, the play's director. "In many ways it's a classic American story of struggle and perseverance."

In the *New York Times* review of the original production in 1995, critic Ben Brantley wrote, "The common denominator for all the characters is a baffled awareness of how arbitrary and inexplicable love is," and that the show is, "...somehow both larger than life and ineffably true to it."

It is also a funny, fast-paced tour-de-force for the actor playing all ten roles. According to Meyer and ITP Managing Director Lauren Fortuna, the casting was an obvious choice: New York actor Francis Kelly. "Hans and I

have known Francis professionally for ten years, and as soon as we read the script, we both knew we had to do it, and that we had to cast him."

Says ITP Producing Director Willie Repoley, "Francis is a great actor and a really funny guy, and of course there are certain experiences and perspectives that he is going to bring to the performance that another actor could never replicate."

Mr. Kelly does indeed bring a great deal of acting experience, including work at the Shakespeare Theatre of New Jersey and Lincoln Center, and he is a member of Actor's Equity Association, the union of professional actors and stage managers.

If you go

"The Only Thing Worse You Could Have Told Me..." runs as part of the Catalyst Series at North Carolina Stage Company April 30- May 11, 2008, at 7:30 Wednesday-Saturday, and 2:00 Sundays.

Tickets are \$15-20, and are available at the NCSC box office, www.ncstage.org, or by phone at (828) 350-9090. There will be one pay-what-you-can preview on April 30; \$6 minimum, cash only, exact change only. Reservations highly recommended.

For more information, please visit www.immediatetheatre.org

STAGE PREVIEW

From Off-Broadway to Asheville: Offbeat Drama Makes its Debut

What to make of a 113 year overdue library book that shows up in the return bin without an explanation? The mystery proves irresistible and the librarian involved turns sleuth as he embarks on a path to discover who the culprit can be.

That's what shapes the story line in *Underneath the Lintel: The Mystery of the Abandoned Trousers*, opening on April 5 at the North Carolina Stage Co. It's a one man show starring Terry Weber as the quirky, obsessive-compulsive librarian whose detective work leads him to believe that the book was returned by the Wandering Jew, a legendary figure destined to suffer until the Second Coming because he refused Jesus a place to rest.

Anti-Semitic? The origins of the legend in the 1800's were definitely anti-Semitic," explains director Casey Sams, Assistant Professor of Theatre at the University of Tennessee as well as choreographer and director at the Clarence Brown Theatre. "But over the years the wander-

ing Jew story has taken on a quite different message. It was made into a German movie all in Yiddish before World War II to warn the world of the dangers of Nazism. The playwright of *Underneath the Lintel*, Glen Berger, was actually inspired to write the play by the intense sadness and joy of Jewish klezmer music," Sams adds

The play has won many awards, including the Los Angeles Ovation Award, the Connecticut Critics Circle Award for Best Play of 2001, and the Garland Award for Best Playwriting.

Terry Weber, resident member of the Clarence Brown Theatre and Associate Professor of Theatre at the University of Tennessee, is no stranger to one man productions. For five years and over fifty performances he was the sole actor in *Killing Lincoln*, taking on all the roles himself: John Wilkes Booth, Abraham Lincoln, Mary Todd and William Seward, Lincoln's Secretary of State.

"It's like being out there without a net," he says of going it alone. "The only other eyes you can look into are those of



the audience. It's scary, but it's comforting, too. You have no exits or entrances; you're on all the time. And the only person you have to rely on is yourself."

His current role of librarian has many dimensions: the character is quirky, uptight and anal-retentive, as you might imagine many librarians to be. Beneath this, however, he's fully human and actually loveable, someone in whom members of the audience will see themselves.

All of this can be expected to produce many laugh out loud moments. But along with laughter, *Underneath the Lintel* asks

BY ROSELYNN KATZ

many provocative questions of its audience: What kind of footprints from one person's life are likely to be left behind and what will they say about the individual who made them? How much of our true selves do we dare to reveal to the world? As the sleuth-librarian tries to figure out answers, the audience is guaranteed to do the same.

This offbeat drama enjoyed over 450 off Broadway performances and is now appearing in Asheville for the first time. That makes it an exciting event for local theatre lovers, myself included. That's why I most definitely will be there. I hope that you will, too.

If you go

Underneath the Lintel: The Mystery of the Abandoned Trousers runs April 2 – April 20. Wednesdays – Saturdays at 7:30 p.m., Sundays at 2:00 p.m. Reservations highly recommended.

Tickets are \$15-\$25; price varies by date. North Carolina Stage Company, 15 Stage Lane. Phone (828) 350-9090, or visit www.ncstage.org.

UNC Asheville Presents Eiko & Koma

UNC Asheville's Cultural & Special Events series will welcome Eiko & Koma to the Lipinsky Auditorium stage at 8 p.m. Saturday, April 12, to perform their original choreography "Mourning." Pianist Margaret Leng Tan will provide accompaniment.

"Mourning," which was first presented in 2004 at the Imagine Festival of Arts, Issues and Ideas, is a metaphorical exploration of loss as a singular experience in each human life. For the artists, "Mourning" is a way of grieving for human cruelty to other humans and the earth.

Eiko & Koma were law and political science students in Japan when they joined Tokyo's Tatsumi Hijikata dance company. Though they have no traditional Japanese dance or theater training, Eiko & Koma went on to work with artists like Robert Mirabal, Chanticleer, Praise Choir and Joseph Jennings. In 1984, they were named John Simon Guggenheim Memorial Fellows and awarded "Bessies," New York Dance and Performance Awards.

Eiko & Koma will lead a free "Delicious Movement" workshop on Friday, April 11.

Co-sponsors for the performance include the Asheville Art Museum, the National Endowment for the Arts, the National Dance Project of the New Eng-

BY BARBARA HALTON-SUBKIS



land Foundation for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, the Ford Foundation and JP Morgan Chase.

If you go

General admission tickets are \$20. To reserve tickets by phone, call UNC Asheville's Highsmith University Union Box Office at (828) 232-5000.

For more information about the performance, purchasing group tickets or the movement workshop, call (828) 251-6991 or click on www.unca.edu/culturalarts/.

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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

Tuesday, April 1

Asheville Lyric Opera Guild-sponsored First Tuesday Concert Series.

Guest soloist will be Amanda Gardner, 12:05 to 1:00 p.m. in the Crouch Concert Hall of Asheville First Baptist Church. Concert is Free. Lunch available Afterwards for \$8. RSVP if you want to stay for lunch. Bob Neil, (828) 669-1991

Thursday, April 3

Beaux Arts Trio

Asheville Chamber Music Series presents the world-famous Beaux Arts Trio at 8:00 p.m. in a rare Asheville appearance, playing Beethoven, Schubert and Kurtág. Unitarian-Universalist Church of Asheville. Tickets \$25 at the door as available. We expect a sellout crowd, so come early! First chance to purchase subscriptions for the 2008-09 season. (828) 658-2562. www.main.nc.us/ashevillechambermusic.

Friday, April 4

Dance for 3-5th Graders

Waynesville Parks and Recreation will offer a dance for all 3rd - 5th graders at the Old Armory Recreation Center. This is a new location and the dance will take place from 7-9 p.m. Come and enjoy a D.J., pizza, drinks and dancing! Glowsticks will be available as well!

Registration is limited to the first 200 kids. Children may register in advance at the Waynesville Recreation Center for only \$4 per person or at the dance for \$5 per person. For more information please call Kelly Shea at Waynesville Parks and Recreation at (828) 456-2030 or email recyouth@townofwaynesville.org

Saturday, April 5 and Saturday, April 19

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. Animals are also available Wednesday through Sunday at Pet Harmony, ACN's new pet store for rescued ani-

Asheville Choral Society to Hold "Spring for the Singers" Benefit

Exciting door prizes, a delicious Corner Kitchen dinner, and the debut unveiling of the 2008-2009 Concert Season by Music Director Lenora Thom are part of the fun planned for the Asheville Choral Society's benefit dinner "Spring for the Singers" on Sunday, April 13.

"We want people to thoroughly enjoy themselves," said Jan Milin, President of the ACS Board of Directors. "We also want them to feel good knowing proceeds from the event will support great concerts for more people."

The event will be held at the Corner Kitchen, 3 Boston Way in Biltmore Village in Asheville and will begin at 6 p.m. A ticket to the benefit dinner is \$75/person and may be secured by calling the ACS at (828) 299-9063. Seating for the event is limited.

mals, located off Hendersonville Road at 803 Fairview Street. For information, call (828) 258-4820, or visit ACN's web site at www.animalcompassionnetwork.org.

Sunday, April 6

Relay for Life Benefit Concert

The Blue Ridge Ringers and the Celebration Choir of Hendersonville's First United Methodist Church will appear at 3 p.m. in the Barber Christian Life Center of the church.

This concert will appeal to all ages. There is a suggested donation of \$5 and all proceeds will go to the American Cancer Society's 'Relay for Life'. For more information, call the church at (828) 693-4275, Joy at (828) 692-0276, or Connie at (828) 551-0761.

Friday, April 11

Parents' Night Out

Drop your kids off for supervised fun with stories and games while

you enjoy an evening to yourself. 4 years and up only. Drop off 6:30 or later and pick up by 9:30. Cost is \$10 per child. Limit 12 kids. Advance reservations required.

Saturday, April 12

Light Bulb Exchange

Earth Fare, Westgate and Ribbon Nutrition are hosting a light bulb exchange in which customers get a free CFL Energy Savings Light Bulb in exchange for an Incandescent Light Bulb. From 12 to 4 p.m.

Saturday, April 26

The Blue Ridge Orchestra

Spring Masterworks Concert, "Scandinavian Romance", featuring Stefani Collins, solo violinist, at 7:30 p.m, Lipinski Auditorium on the UNCA campus.

Tickets are \$15 for adults, \$10 for students and seniors, and \$5 for children 12 and under. Visit www.blueridgeorchestra.org for more information.

Saturday, April 26

River's Edge Studio Hosts Spring Open House

Fleta Monaghan and the River's Edge Studio painters will exhibit recent work in a one day Spring Open House from 10 to 4 p.m. Realistic paintings to Abstract Art will be on display. The Studio is located in Riverview Station in the historic river arts district of Asheville. The address is 191 Lyman Street, Suite #310.

Also featured will be the Norwegian Filigree jewelry of Jeanne Rhodes-Moen in the neighboring studio. Other studios at Riverview Station will be open for this Spring Celebration of the Arts. For more information call (828) 776-2716.

May 2-4

French Broad River Festival

An all weekend festival featuring some of the best music in the area. Held where the French Broad River meets the Ap-

The Big Read Involves ASL and a Classic

"My Antonia," Willa Cather's classic novel about immigration, love, and landscape, inspires programs through April 11.

Tuesday, April 1, 7 p.m. – Haywood County Public Library, 678 S. Haywood St., Waynesville. (452-5169) "Historical Immigration and the Realities of Immigration Today," Dr Mark Gibney, UNC-A professor of political science, and 2006 winner of the International Human Rights Award, leads a panel discussion.

Thursday, April 3, 7 p.m. – Macon County Public Library, 819 Siler Rd., Franklin (524-3600) Dr. Mae Miller Claxton, Western Carolina University English professor, leads a discussion of "My Antonia," one her favorite books

Monday, April 7, 7 p.m. – Haywood County Public Library, 678 S. Haywood St., Waynesville. (452-5169) Craig White from the Center for Participatory Change presents "Immigration and the Realities Facing Today's Immigrants."

Monday, April 7 to Thursday, April 10 – Western Carolina University, Cullowhee (227-7264) "Western Carolina Literary Festival" features Lee Smith, Barbara Bates Smith, Ron Rash, Pat Conroy, Russell Banks, Thomas Lux, and Dagoberto Gilb.

Friday, April 11 – Kittredge Theatre, Warren Wilson College (505-1973; 771-3718) "Junot Diaz on the New American Culture," Dominican-America author of "The Brief Wondrous Life of Oscar Wao," talks about the "My Antonia" immigrant experience and the modern one.

These events are part of The Big Read, an initiative of the National Endowment for the Arts in partnership with the Institute of Museum and Library Services and Arts Midwest. The Big Read is being administered by Together We Read in this region. Visit www.togetherwereread.org or call 505-1973 for information.

APRIL EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

WHAT TO DO GUIDE™

Spellbound Children's Bookshop Events

Saturday, April 19

2 to 4 p.m. – A Birthday Party for Corduroy. Meet Corduroy, the bear who is the star of the beloved book by Don Freeman, first published 40 years ago!

Saturday, April 26

11 a.m. to Noon – Family Poetry Extravaganza with Allan Wolf. April is National Poetry Month! Be inspired by Allan Wolf, poet, performer, and prize winning author. Book signing to follow. All ages. Free.

866 Haywood Road
Asheville, NC

(828) 232-2228

www.spellbound
childrensbookshop.com

tecting watersheds, river access, and promoting conservation of the nation's rivers.

Sunday, May 4

Jewelry Sale Fundraiser

From 1-4 p.m. at Greenlife Community Center, 90 Merrimon Ave in Asheville. Proceeds benefit Differently Aabled News Network, Inc., a 501(c)3 nonprofit.

Every Tuesday through May 5 "Fitness at the Movies" Film Series

The North Carolina Center for Creative Retirement at UNC Asheville is celebrating its 20th anniversary with a focus on health and wellness. The Center will host a "Fitness at the Movies" film and discussion series at 6 p.m. on Tuesdays at UNC Asheville's Reuter Center.

The Southern Appalachian School for Growing Medicinal Plants presents Ginseng & Goldenseal with Robert Eidus

April 13, 1:00 p.m. to 4:00 p.m.

Robert is Land Steward of Eagle Feather Organic Farm, owner of the North Carolina Ginseng and Goldenseal Company and has written two booklets on growing programs for ginseng and goldenseal in a chemical free environment. He has also recently produced a video and DVD entitled Growing Goldenseal, which now is available.

Come join us to explore goldenseal and ginseng in a forest environment as the plants come up this spring. We will explore a rich Appalachian hardwood cove where these plants live and see "baby" ginseng. The first class will be spent with hands-on training with the newly sprouted plants. The cultivation of native medicinal plants as a new business opportunity will be mentioned. New marketing strategies and marketing organizations will be highlighted. Current events and programs will be shared.

Workshop will be held at Eagle Feather Organic Farm, Marshall, NC. Call Robert at (828) 649-3536 or Lorie at (828) 350-9093 for registration or questions. Cost \$50. No dogs allowed, carpooling is encouraged. Limit 20. Make checks to: Robert Eidus, 300 Indigo Bunting Lane, Marshall, NC 28753. www.NCGoldenseal.com.

Osondu Booksellers Bookstore Happenings

Sunday, April 6, 3 p.m. –

Lee Smith will discuss her career and its many wonderful results including *On Agate Hill*, last year's Together We Read selection about life in the South during the time of reconstruction.

Saturday, April 12, 3 p.m.

Mark Jaben will offer a program based on *People of the Book* by Geraldine Brooks. Focusing on the Passover celebration, this event is appropriate for all ages.

Saturday, April 12, 7 p.m.

Josephine McCall presentation on sexual assault and child abuse entitled "Beyond Survival: One Nurse's Journey to Healing."

Friday April 18, 7 p.m.

William Everett presents *Red Clay, Blood River*, in which three students discover their deep connection through a narrative of estrangement, oppression, memory and reconciliation.

Saturday, April 19, 3 p.m.

Dave Dudek, professor of Fish and Wildlife Management Technology, will talk about celebrating and sustaining our planet. The program will include participatory kinetic experiences and learning games.

Friday April 25, 7p.m.

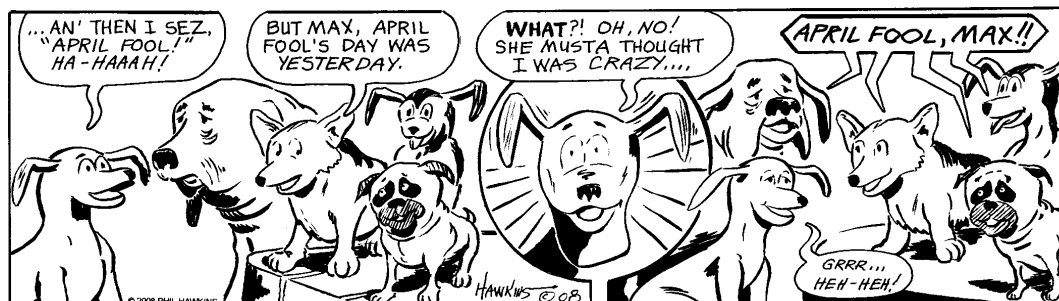
Richard Hayes Phillips introduces his eye-opener, *Witness to a Crime*, which details the 2004 destruction of election ballots in 53 of 88 Ohio counties.

Hours: Monday thru Thursday, 10 a.m. to 6 p.m.; Friday & Saturday, 10 a.m. to 9 p.m.; Closed Sunday.

Osondu Booksellers
184 N. Main
Waynesville, NC

(828) 456-8062
www.osondubooksellers.com

Corgi Tales by Phil Hawkins



palachian Trail at Hot Springs Campground & Spa. Festival begins at 4:00 p.m. on Friday, May 2 and ends Sunday, May 4. Early Bird tickets are \$55 online (www.frenchbroadriverfestival.com) prior to April 20. After April 20 tickets will be \$65 online or \$75 at the gate. See website details or call (828) 253-1240.

Musical acts include Acoustic Syndicate, Larry Keel & Natural Bridge, Blue-ground Undergrass, Mad Tea Party, Snake Oil Medicine Show, Big City Sunrise, Sol Driven Train, The Trainwrecks, Suttree and more. Other events include a whitewater raft race, mountain bike race, paddling with the pros, kids village, sand volleyball, outdoor prizes and lots of food!

Proceeds will be donated to American Whitewater, serving the rivers of this nation by pro-

By Amy Downs

Callie & Cats



Facilitated by Asheville film buff Wilma Dupro, the series will include both feature and documentary films, including "Boynton Beach Bereavement Club," "Still Doing It," "Tuesdays with Morrie," "Cocoon," "The World's Fastest Indian" and "Sicko." Local health experts will lead discussions following each screening.

Events are free and open to the public but registration is required. For more information or to register, contact the North Carolina Center for Creative Retirement at (828) 251-6140 or jbanks@unca.edu.

**Every Thursday
Calling All Boys And Men**

The Asheville Ballet is offering free classical ballet classes for all boys and men over 10 years old, taught by Principal Dancer, Lyle Laney. Class will be held Thursday's at 6:00. The new facilities of The Asheville Ballet are located at 4 Weaverville Highway (Merrimon Avenue) in North Asheville. For more information or to register call Ann Dunn, Director, at (828) 258-1028.

Every Friday Night Accent on Books

Accent on Books features poetry on Friday nights during April to celebrate poetry month. Starting at 6 p.m. Come hear local poets read from their work. No charge and light refreshments will be served. For more info, call the bookstore at (828) 252-6255.

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To get contact lenses, you need to see an Eye Care Professional (ophthalmologist or optometrist) to have your eyes examined and get a prescription. A contact lens fitting takes a little longer than a regular eye exam, so you need to reserve enough time – plan to spend about 90 minutes at your Eye Care Professional's office. When you make your appointment, be sure to let the office know that you need a contact lens fitting, not just a regular eye exam.

Here's what you can expect at your exam and fitting:

- CONSULTATION – Why do you want contact lenses? How do you plan to use them? And what do you want them to do for you?
- EXAMINATION – A complete evaluation of your eye health and vision.
- 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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FINE ART

WICKWIRE Features Ceramics Artist Gabriel Kline

BY LINDA CAMPANELLA

WICKWIRE fine art/folk art "...where the heart finds art."

At the heart of artist Gabriel Kline's creative and professional goals lies a firm belief in the Modernist notion that it is the responsibility of artists to address and attempt to correct the shortcomings of their society, as well as a personal quest for tranquility and peace through creative endeavoring.



While Kline finds this style of work personally fulfilling, he also enjoys collaborations with other ceramists and with artists in other fields.

Professionally, Kline hopes to establish a working studio that also serves as a community oriented center for public service, large scale projects, and education. He sees public service and teaching as art forms in their own right and ones in which he invests myself wholly.

Says Kline, "I am thankful for the opportunities I have had in ceramics so far. I wish to continue to experiment and expand within this medium and make available to others all that I have learned. It is my intention with this to influence the world as positively as possible – peace."

If you go

April 4-6, First Friday Weekend,
featured Artist Gabriel Kline:
Ceramics with Calm & Intention for
Functionality/Harmonious Interaction
Art Demonstration and Reception,
Friday, April 4, 6-9 P.m.
WICKWIRE, 330 N. Main Street in Historic
Downtown Hendersonville.

ARTWALK Welcoming Reception at Woolworth Walk Gallery

Woolworth Walk would like to invite all art appreciators to a Welcoming Reception at the first ARTWALK of 2008. Come check out our ever evolving showcase on April 4 from 5-8 p.m. We will officially be introducing our latest exhibitors, Dawn Currin, Dawn Dalto, Gail Gulick, Ursula Gullow, David Hadden, Nora Hartloub, Yvonne Hegney, Heather Knight, Brian Mashburn, Damaris Pierce, Tatiana Potts, Sue Ann Roberts, and Carrie Wagner.

Intuitive Adornments

The F.W. Gallery at Woolworth Walk will be presenting a collaborative exhibit for the month of April. The featured artists are Geraldine Ludeman and Nikki Maimes. Both of these women allow intuition to guide and direct their artistic expression.

Geraldine focuses on fiber work, letting the materials lead the way. She creates

artsy kimonos, shawls and scarves. Nikki Maimes is a woman who enjoys exploring the healing powers of natural stones — she designs jewelry that is both balancing and energy enhancing.

This month long exhibit will begin on April 10 and continue through May 7, with an opening reception on Sunday, April 13, from 2-4 p.m.

If you go

Welcoming Reception, April 4, 5-8 p.m.
"Intuitive Adornments" in the Front Window Gallery. Opening Reception, April 13 from 2-4 p.m.
Woolworth Walk, 25 Haywood St., Asheville, NC. (828) 254-9234
Hours: Monday through Saturday 11-6; Closed Tuesday; Sunday 11-5

NOTE WORTHY

"Polis Is This" Celebrates Charles Olson

Perhaps April is the cruelest month, in T. S. Eliot's old trope, but in our southern clime things shake, buds fill, if they don't yet break; birds wing back, bringing their quick songs.

What better season to celebrate National Poetry Month? And this particular April, with the advent of Wordfest 2008, Asheville's first poetry festival in over a decade (and first festival ever of its scope), will bring bards galore to our fair city.

Before Wordfest kicks off on April 25, the long shadow of another poet, a real giant in every sense, one who often scoured the shelves of Pack Library for books to feed his imagination, will once again return to old haunts and flicker for an evening on the silver screen. As you've probably gathered from this article's title, that poet would be one Charles Olson.

Olson directed Black Mountain College in its final few years, taught (and taught with) some of the college's gifted poets, and went on to become himself one of the definitive poets of the last century. On April 17 filmmaker Vincent Ferrini will bring *Polis Is This*, his fine movie about the man, his vision, his quest, and his legacy, to the Fine Arts Theater.

It's a unique film, in many ways: a documentary, yes, but hardly academic. It feels, instead, deeply personal. Perhaps that's because Henry Ferrini grew up in Gloucester, Massachusetts, where Olson lived much of the time after he left Black Mountain, as the nephew of Vincent Ferrini, who knew Olson, sometimes disagreed with him, but always remained his acknowledged brother in poetry and

personal friend. The director came by his interest in Olson honestly, you might say. Here's what he recently had to say about the world of Olson:

All my life I've heard about Charles Olson. As a child around the holiday dinner table I'd listen to tales of a giant who walked the midnight streets of Gloucester, Massachusetts. In school, poets and writers asked if I was related to the Ferrini in The Maximus Poems.

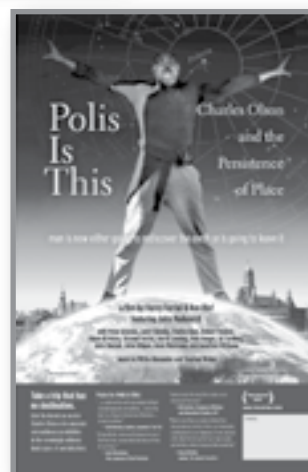
Back home in Gloucester, I'd crack the 600 plus page *Maximus Poems* to learn a little something about myself and my place in this place. I wondered why Jack Kerouac, Allen Ginsberg, Stan Brakhage, Diane di Prima, and Amiri Baraka made pilgrimage to Olson's \$29-a-month flat. What was it about this postman's son, a Harvard trained historian, and the power of his imagination, that made a generation of poets and artists see him as "the big fire source."

How and why America's first fishing town became the portal to Olson's world became a mystery to solve. The poet's methodology, one that he borrowed from the Greeks, became my investigative technique as well. 'Istorin means to find out for oneself. It is the root of our world history and it became the route that I followed.

"Seeing for oneself" became for Olson, as originally for Herodotus, the key to finding actual order in the world – in Olson's case, a world decimated by

the Second World War, a war that had brought Europe, theretofore seat of the West's great civilizations, to ruin. It's the historical vision of Olson that makes him unique among poets of the last century or more; he didn't dabble in history, as, say, for all his virtues, Ezra Pound did. Olson was deeply grounded in it, and had studied it with some of the country's best historians. That grounding helps give his work ongoing relevance.

The firm base that Henry Ferrini's movie has in that work makes it an important contribution to the understanding of Olson and his legacy. It's also, of course, beautifully shot, has insightful commentary by those (like Robert Creeley) who knew Olson best, and makes fine use of period footage of Olson himself walking, talking, rambling in Gloucester, the town he chose as his van-



BY JEFF DAVIS

tage point on the world, and called home. Ferrini brings his film to Asheville in person, and will be on hand after it's showing to discuss it and answer questions – which makes the night a perfect time to leap into one of the great worlds that poetry opens.

If you go

"Polis Is This, Charles Olson and the Persistence of Place", at the Fine Arts Theater, 38 Biltmore Ave, in Asheville.

Thursday April 17, 7:00 p.m.

Tickets: \$7, members of the Black Mountain College Museum + Arts Center and students with ID, \$9 others.

Information: (828) 384-5050 or online at www.blackmountaincollege.org

Poet Jeff Davis is a board member of the Black Mountain College Museum + Art Center. *NatureS*, his book of selected poems, was published by New Native Press in 2006.

Davis co-produces *Wordplay*, a weekly radio series featuring local, regional, and national poets, Sundays on WPVM (103.5FM) and www.wpvm.org. His weblog is at naturespoetry.blogspot.com.

'Flying Frog' from pg. 30

from, ginger, aromatic spices and cream. It is accompanied by basmati rice, kachumber and spinach raita.

For desert, please try Vijay's Chambord Truffle, Chambord-laced Belgian bittersweet chocolate ganache, rolled in walnuts, then dusted with Cocoa, Cayenne and smoked Paprika. Served atop a bed of Raspberry coulis with a dollop of fresh whipped cream.

The food is some of the best I've tried anywhere, the staff is phenomenal and the restaurant's ambiance is romantic with a delicate flair for the exciting. Downstairs dining you may choose from booths with comfy pillows, tables on an open hand-lain parquet flooring, or, if you're feeling romantic, ask to be seated in one of the tented tables.

Above all, enjoy!



The Flying Frog Café

Continental, German, Urban Indian

76 Haywood St., at the corner of Haywood and Battery Park.

Deli Hours: Sunday-Thursday 11:30 a.m.-midnight; Friday-Saturday 11:30 a.m.-2 a.m.; Sunday 11:30 a.m.-3 p.m.

Restaurant Hours: Wednesday-Monday 5:30-11 p.m. Reservations recommended.

Deli Prices: Sandwiches and platters \$5.75-\$8.50. Restaurant Prices: Main courses \$16-\$28. All major credit cards.

(828) 254-9411

Any restaurants we should review? Please let Beth Gosset know at beth@rapidriver-magazine.com. (She will visit the restaurant, have dinner or lunch, and if the place warrants a review she will then write an article).

Eroica Trio to Perform in Benefit Concert

The most sought-after trio in the world, the Grammy®-nominated Eroica Trio thrills audiences with flawless technical virtuosity, irresistible enthusiasm and sensual elegance.

Whether playing great standards from the piano trios repertoire, or daring contemporary works, the three young women who make up this celebrated ensemble electrify the concert stage with their depth and precision.

The Eroica Trio won the prestigious 1991 Naumburg Award, resulting in a highly successful Lincoln Center debut and have since toured the United States, Europe, and Asia.

The Eroica Trio will be performing fiddler Mark O'Connor's Piano



BY CHRISTOPHER HEACOX

Trio No. 1 ("Poets and Prophets"), Paul Schoenfield's Café Music, Leonard Bernstein's West Side Story Fantasy, and George Gershwin's Three Preludes.

If you go

The Brevard Music Center and the Porter Center for Performing Arts

ing Arts at Brevard College co-present the Eroica Trio on Saturday, April 5 at 7:30 p.m. in the Scott Concert Hall at the Porter Center for Performing Arts.

Tickets are \$35 and can be purchased by calling the Porter Center Box Office at (828) 884-8330 or by visiting the Porter Center for Performing Arts, Monday-Friday, 10 a.m. to 4 p.m.

Website: www.theportercenter.org



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