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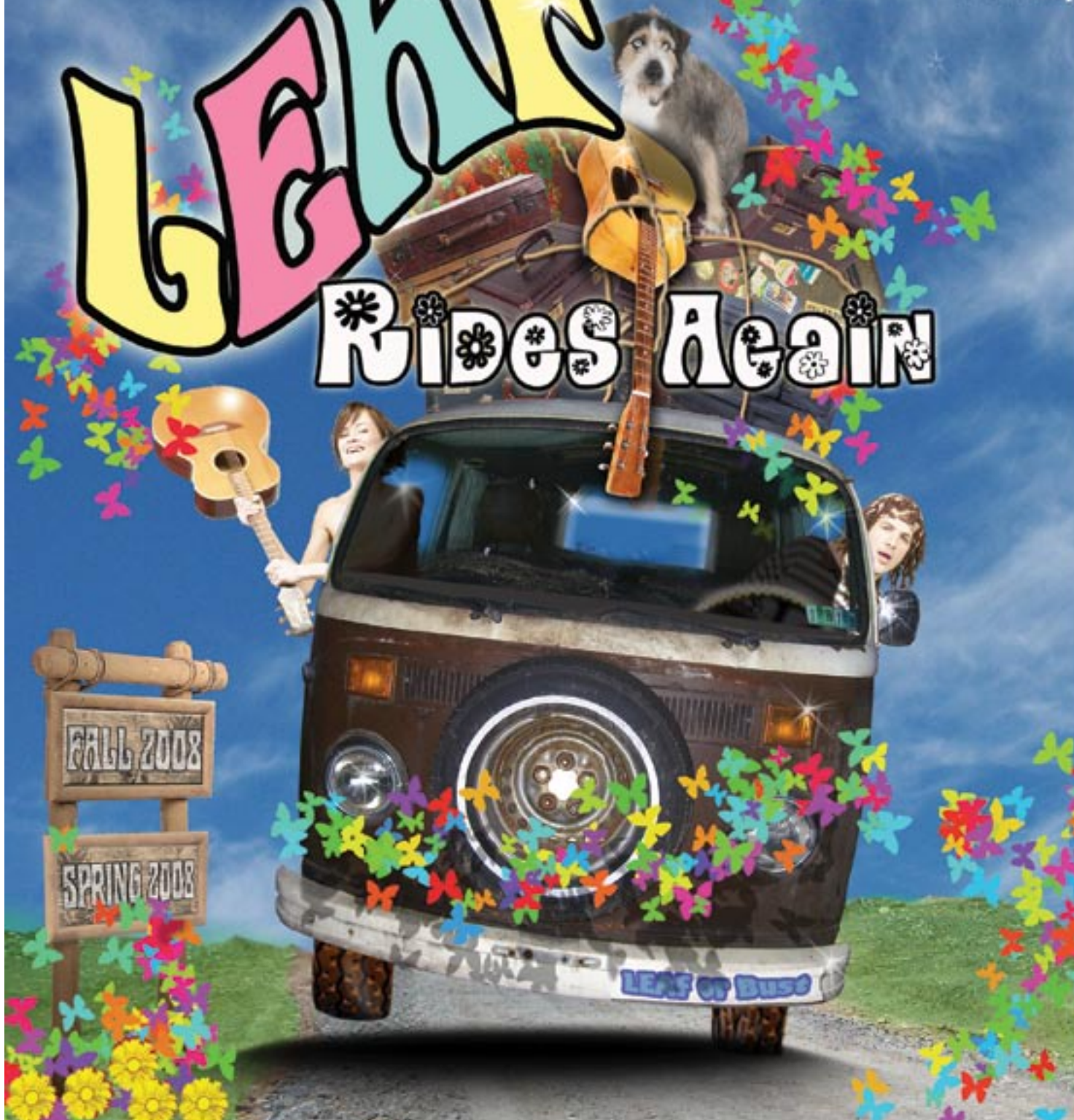
# RAPID RIVER

Arts & Culture MAGAZINE

May 2008 Vol. 11 No. 9

[www.rapidrivermagazine.com](http://www.rapidrivermagazine.com)

## LEAF RIDES AGAIN



### INSIDE



**When Beauty Meets Style**  
Constance Boutique



**Capturing the Moment**  
with Artist  
Jim Southerland



**Asheville Loves**  
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## ART TALK

### A Birthday Celebration for Asheville

The First Birthday Celebration for Jonas Gerard Fine Art will kick off with a gathering of Asheville's notables on May 19 at 4:30 p.m.

As a token of appreciation for a wonderful first year in Asheville's River Arts District, Jonas Gerard will present two paintings to the City. Mayor Terry Bellamy will accept a Gerard original for the Mayor's Office and Asheville Chamber of Commerce President and CEO, Rick Lutovsky, will attend to accept the large abstract painting that now hangs in the lobby of Asheville's new Chamber Office.

The Gallery continues its birthday celebration through the River Arts District Studio Stroll on June 13, 14 and

15. Anyone visiting the Gallery from May 19 through June 15 can enter to win a painting to be gifted to a lucky entrant on Sunday, June 15 at 4 p.m.

As a birthday gift to the community, Jonas will be painting live in his studio on Saturday, June 14 and Sunday, June 15 at 2 p.m. All events are free and open to the public with plenty of birthday cake, drinks and music.

#### If you go

Jonas Gerard Fine Art Gallery, 240 Clingman Ave., in Asheville.

Call (828) 350-7711, email [jonas@jonasgerard.com](mailto:jonas@jonasgerard.com), or get full details at [www.jonasgerard.com](http://www.jonasgerard.com).

### Singer/Songwriter Vanessa Boyd Hosts Art Show

BY JAMES CASSARA

While her first love will always be music singer/songwriter and performer Vanessa Boyd has never been one to limit her creative outbursts to any one art form.

Boyd will be showing her latest works, a series of line drawings and mixed media efforts collectively entitled *Scream*. The series focuses on "an exploration of sexuality, sensuality and growth, meant to take the onlooker through several levels of examination of the way in which individuals internalize the messages from outside influences, and the ways in which everyone lives with the weight of those digested ideas."

The self trained artist's visual efforts have been described as "primitive yet sophisticated." Boyd remains intensely interested in the issues of reactionary art and

art appropriation, exploring gender politics through artistic expression.

"In a milieu where women and the feminine are secondary to a dominant male culture much of what I am expressing is in reaction to that domination, representing my struggle against it." Boyd's approach is one of what she called "de-eliting" of art, finding a space where in all people can be creators and do what we do naturally." For further glimpses of Boyd's efforts visit her on line gallery at [www.vanessaboyd.com/Art\\_Portfolios.html](http://www.vanessaboyd.com/Art_Portfolios.html)

#### If you go

*Scream: Recent works by Vanessa Boyd. May 2 opening from 5-8 pm, Courtyard Gallery, 9 Walnut Street, in Asheville. (828) 273-3332, ashevillecourtyard.com*

### 'A Great Life'

Works by Stuart Bryan  
in the Front Window Gallery  
at Woolworth Walk

Woolworth Walk has chosen the painter Stuart Bryan to be the featured artist for the month of May. Stuart, who is a self taught artist will be displaying paintings depicting surrealism, embellished landscapes, and even some cartoonish figures. Stuart Bryan seems to have been born with a paintbrush in his hand, and through the years he has become his very own 'worst critic'. This has pushed him to continue to perfect his techniques, at times painting the same image over and over again to see it in a different way.

Woolworth Walk will be holding an opening reception on May 11 from 2-4 p.m. The show will be on display from May 9 to June 10. Woolworth Walk, 25 Haywood St., (828) 254-9234, [www.woolworthwalk.com](http://www.woolworthwalk.com)







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# Message from the Publisher



**Dennis Ray  
and son Harrison  
Graham Ray.**

Dear Readers,

Probably the most difficult and certainly most fun aspect of my job is designing the cover each month.

I usually plan a cover a month or two in advance and over a period of a couple weeks sketch it out on paper with pencil. I jot down a bunch of notes and when I feel I have a pretty good grasp of my subject matter I head to the computer to begin my creation.

This month I knew LEAF was going to be the feature cover story but I couldn't figure out a way to express it with a single image. One night I awoke at two in the morning because the dog barked or because a car horn honked or whatever. I don't remember and it really doesn't matter. The point is, I was awake and I couldn't fall back to sleep.

I started to think about LEAF, about how people from all over the country come here. I started imagining a long line of cars bouncing on a dirt road, carrying old suitcases packed high on their roofs and music blaring. Everyone is having the best time. In my mind I could see a VW bus pulling up the rear with a dog riding on the piled high suitcases while his owner shakes a guitar out the window. Why is she holding

a guitar out the window? I don't know, except that's what makes it a great story, something to care about, to remember.

It made me think of a Norman Rockwell painting showing a family happily heading in a new station wagon for what appears to be a fun family vacation. They all are excited. Dad is smoking his pipe, grinning at his wife as she reads a road map, the kids are laughing and playing in the back seat, and the dog has his head out the rear window.

That's when it came to me. Why not do a Norman Rockwell type of cover, except use Photoshop because I can't paint, and show a couple of people and their dog heading to LEAF? I figured I could throw in a signpost that mentions the LEAF festival is held twice a year, so if you don't make it to the festival on Mother's Day weekend, plan to attend this fall.

That, my friends, is the story of this month's cover.

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

*DENNIS RAY, PUBLISHER RAPID RIVER MAGAZINE*

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Cover Design: Dennis Ray



## COVER STORY

## Mother's Day Weekend at LEAF

BY PAM J. HECHT

Sing beside the birds, dance amid the butterflies, and rest among the flowers. The spring breeze will soon carry the soulful sounds and joyful spirit of people and places far and wide. It's a mystical mountain experience not to be missed. It's Western North Carolina's bi-annual Lake Eden Arts Festival (LEAF) and it happens, rain or shine, at scenic Camp Rockmont in Black Mountain during this month's Mother's Day weekend, May 9-11.

What's there to do at LEAF? Be it under the stars or beneath blue skies, the possibilities are almost endless at this three-day, multicultural arts and recreational retreat in the woods. Sit back and enjoy a song, story or dance – there's a continuous line-up of performances, day and night. Stroll through a colorful juried fine art and crafts fair featuring more than 40 artisans or get up on your feet to learn a new kind of dance. Try your hand at primitive survival skills and handcrafts; relax and renew with some healing arts – nearly 50 different kinds – like meditation, yoga or tai chi; take a dip in the lake or hop aboard a kayak or mountain trail.

Whatever you do, you'll hear the muted tones of tunes in the air, coming from faraway places like Cuba, Jamaica, Asia, Africa, Russia, Mexico, and the Middle East, as well as those closer to home. Top notch entertainers from around the world converge twice a year at LEAF, bringing with them notes of reggae, country, hip hop, celtic fusion, folk, funk, bluegrass, salsa, classical, ragtime, blues, zydeco and jazz, to name a few. Some of the musical performers you'll see include: Nanci Griffith, Arrested Development, Habib Koité & Bamada, Javier Garcia, Buille, David Wilcox, Nathan &



The Zydeco Cha Chas, Charmaine Neville, Corey Harris & The 5x5 Band, Latter Day Lizards, Great Bear Trio, Big Sams Funky Nation, Big Sandy and his Fly-Rite Boys, Bambu Station, Steep Canyon Rangers, Akira Satake, and more than fifty others throughout the weekend.

LEAF, celebrating its 26<sup>th</sup> festival, has come a long way. When current Executive Director Jennifer Pickering created Leaf in 1995, nearly 1500 people attended the first weekend concert event. Nowadays, about 5,500 attendees show up to this world-class, but down home festival, Pickering says.

Why does the festival – an intimate gathering at a 600-acre camp – attract such a loyal following?

"The site is phenomenal, absolutely beautiful, and it's a chance to sample many aspects of life that you don't usually do," Pickering says. "You can even come by yourself and be comfortable, because we've created that atmosphere, and it's one of the few events that is designed for everyone from babies to grandmas – you can experience it as a family."

In keeping with its emphasis on families, endless activities abound to captivate kids. Many even become primary players at the festival – with opportunities to perform on a stage and sell their own crafts at the Kids Village. Also at the Kids

Village: The Health Adventure's musical science theater, special musical and roving performers, wacky games, parades, puppet shows, jugglers, magicians, storytellers, face-painting, balloon twisters, parachute play, shaving cream fun, sing-a-longs and karaoke, dancers, and kid-friendly workshops on things like hoop dancing, bubble blowing, craft-making, and something new – an instrument "petting zoo" for a firsthand experience with a variety of musical instruments.

Meanwhile, outside their kid realm, there's plenty in nature to appease. Kids can build with rocks in the creek, play at a waterfront beach or find adventure on a forest path.

And when it's time to eat, LEAF serves up more than just your standard festival fare. The culinary range – food, being an art, of course – is broad, featuring gourmet, international delicacies as well as local favorites, healthy selections, vegetarian entrees and organics.

But LEAF, with its lofty goal to connect cultures and create community through music and arts, does more than put on a festival, Pickering says. It's also an outreach organization that aims to empower kids through music.

LEAF International collaborates on music programs in Panama, Guatemala, Rwanda, Bequia, and Mexico, teaching music to hundreds of indigenous youth weekly. LEAF in Schools & Streets sends mentoring performing artists to work with children in local communities.

"Local kids get to participate in the LEAF festival as performers. Their families get to watch them and they see themselves as someone special," says Pickering.

"LEAF" continued on pg. 8

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## FINE ART

## Cornbread: Southern Folk Artist Featured at American Folk Art and Framing



BY CAITLIN WOOD

saying he didn't think anybody would ever pay money for one.

"I was just happy to get

some of my paint money back. I never had a hobby that cost me money before. Before this painting thing, I'd always just loved getting out into the woods." His love for nature is evident in his work, and his honesty and modesty make him a most noteworthy and respectable artist.

John Anderson lives today in rural Georgia just north of Atlanta. It is the sort of setting one would expect to find a folk artist. Smooth rolling hills touching undisturbed woodlands, dirt roads, chickens squawking on the driveway, cows just off behind the weather worn barn grazing on swaying tall green grass.



### Inspiration.

After all, painting is the capturing of moments. It's the way the artist views the world around him. It's the artist's way to explain the feeling of a county spring morning or hiking through the woods and stumbling upon a doe and her fawn in early fall. If he explains it truthfully, honestly, we'll pay attention.

Anderson who today calls himself "Cornbread" as he signs his work in bold child-like scroll, doesn't take the art world too seriously. Actually, because of this lack of regarding "what some might call art" is what got this master folk artist started in the first place.

"I went to a huge art show in Atlanta some years ago and saw paintings that look like someone just stood back and threw paint at it. Heck, I said, I could do better than that."

To which he went out and purchased some paint and brushes. Anderson began painting with little intention of ever selling his work. He painted just to see what he could do. "One thing led to another," he says. "I kept buying more brushes, acrylic paints and wooden panels. People started liking my work."

Cornbread's subject matter characteristically depicts the animals and woodland scenes that he pulls from memories of growing up in rural Georgia. His muted colored paintings portray foxes, guinea hens, crows, raccoons, turkey, quail, woodpeckers and deer. In the future, Cornbread hopes to paint more scenes drawn from the Bible.

In the early days of his painting career back in 1995, Cornbread gave away most of his paintings. As the supply of paintings began to fill up his home, Cornbread took a chance on a friend's suggestion that he ought to try to sell some of his work. Endearingly modest, Cornbread was shocked when his first painting sold,

His paintings go for thousands of dollars today and are in many collections throughout the world.

Still, Cornbread doesn't think of himself as an artist, saying he just likes to paint. A sort of "jack of all trades." He has made his living by "doing just about every kind of work," from tire changer to diesel mechanic to drug agent to deputy sheriff to being a meat cutter and (most favorably) to being a farm hand. "It seems like by the time I learned something I got bored with it," he says of his extensive résumé.

### Will he tire of painting?

Not hardly. Cornbread has been making his living as a painter for the past seven years, and though he confesses he may tire of it someday — that day is nowhere in sight. He laughs as he admits, "It's something I thought I'd never be doing."

His passion for painting has taken him into a world he never thought he would enter, but as he believes as long as images and ideas continue to come into his mind and beg to be painted, he will continue to do so.



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# FIBER ARTS

## Fiber Weekend at the Folk Art Center

BY APRIL NANCE

Throughout Mother's Day weekend the Folk Art Center will be blooming with fine crafts and demonstrations. On May 10 and 11, the Southern Highland Craft Guild will celebrate textile arts through their annual Fiber Weekend.

On Saturday, Guild members will share their expertise in a variety of fiber arts including quilting, spinning, weaving and surface design. There will be hands-on activities for children including weaving a bookmark and building collages.

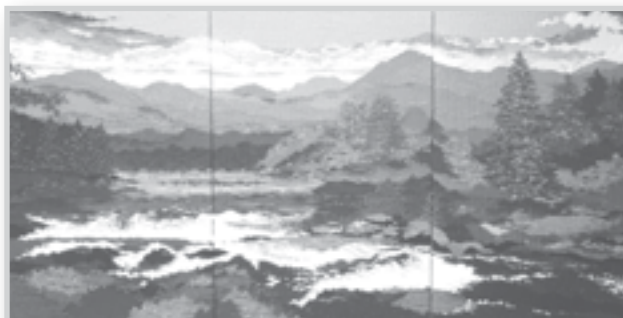
The festivities continue Sunday for the tenth annual fashion show. This year's theme is "Garden Party: The Fashion Show of Wearable Art." Artists have been encouraged to use this theme when choosing work for the show. Woven jackets and wraps, felted handbags, painted and marbled silk scarves and shirts are

among the items which will be featured. Designs range from contemporary to traditional, from funky to classic – all with fine design and craftsmanship and made by members of the Southern Highland Craft Guild. There will be two separate showings at 1 and 3 p.m.



**Shawl by Barbara Zaretsky.**  
Photo by Susan Stambaugh.

Also featured in collaboration with the fashion show will be separate displays of fine beaded jewelry and contemporary art dolls. In addition, Barbara Zaretsky, Guild member and teacher at Cloth Fiber Workshop in Asheville, will present examples of surface design and mixed media applications for fiber. Guild member Patti Hill will help create the



**"Curl's Spring Triptych" tapestry by Sandy Adair.**

festive garden party environment with floral ikebana arrangements.

Fiber Weekend at the Folk Art Center offers something for everyone whether it be family fun on Saturday or a mother/daughter trip to the fashion show on Sunday.

### If you go

*Saturday and Sunday, May 10 and 11. All events are free. For more information, call (828) 298-7928 or visit [www.craftguild.org](http://www.craftguild.org).*

## L.I.N.T. Exhibit at Black Mountain Center for the Arts

Textiles have been a way of life in Southern culture for far more than a century. "King cotton," grown on Southern soil paved the way for textile mills, which in turn paved the way for mill villages and communities.

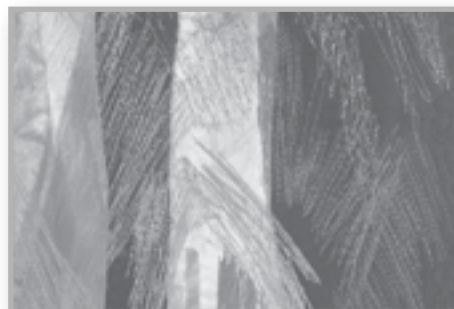
"Linthead," was the pejorative nickname given to generations of mill workers who left the long hours in a textile mill every day with cotton fuzz stuck to their hair and clothing. Seamstresses, whether creative or non-creative, utilized whatever scraps of fabric they had to make quilts to keep their families warm. Now, textile mills have left the South for the most part, and mill community populations have diversified so that few who live there have a history with the mill or the community.

Another diversification that has taken place is the replacement from quilts as necessities, to quilts as art, made with specific techniques, colors, fabrics and styles. A group of western NC artists have taken the negative use of the word "lint," and turned it into L.I.N.T., an acronym for "Ladies in New Textiles," and in the process formed a new kind of textile community.

This group of twelve women will present a month-long show at the Black Mountain Center for the Arts in the old City Hall at 225 W. State Street, from

May 2-31, with an opening reception to meet the artists on Friday, May 2 from 7-9 p.m.

Together they speak of their individual work with textiles in an affirmative way. "The contemporary art quilt and surface design movement inspired a few quilt artists in 1996 to form L.I.N.T.



**Detail of work by Norma Bradley**

– (We are) a group of nouveau textile artists who create highly personal and unique works that offer differing visual textures of cloth in the form of wall art," L.I.N.T. members wrote in a group statement about their history and mission.

Whether using their quilt art to tell stories, raise public awareness of textile art, support each other through networking, or share ideas, these artists bring a diversity of ideas, materials, and talent to

BY RITA VERMILLION

the group. "As non-traditional artists we focus on creating work using a variety of surface design techniques including: fabric dyeing, painting, hand and machine sewing/embroidery, color xerography, stamping, beading, air-brush techniques, photo transfer, *collage*, *appliqué*, fabric manipulation, silkscreen printing, blue-printing, *batik*, *shibori*, *trapunto*, text, and metal foil lamination. The power of the work is derived from its visual and tactile impact, using story, idea, color choices, material, texture, composition and craftsmanship," their statement continues.

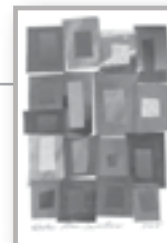
Members of the group are Norma Bradley, Peggy DeBell, Vicki Essig, Diana DeNardis, Suzanne Gernandt, Janice Maddox, Bernie Rowell, Judy Simmons, Kathy Spencer, Jude Stuecker, Jen Swearington, and Susan Webb Lee.

### If you go

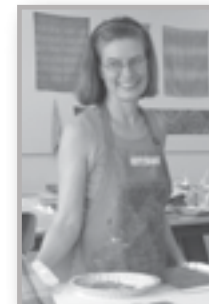
*For more information, call (828) 669-0930 or visit [www.BlackMountainArts.org](http://www.BlackMountainArts.org). The Center for the Arts is open Monday-Friday 10-5, and Saturday 1-4, but will be closed Saturday through Monday of Memorial Day weekend.*

## Classes at Cloth Fiber Workshop

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Working with a wide variety of one-of-a-kind handmade fabrics, you'll learn how to collage and layer them to make wonderful, unique cards. With the techniques offered in this class, you'll be able to make cards and postcards for holiday gifts, use them for mail art, or combine them to make sets.



**Saturday, May 3, 10 a.m. - 4 p.m.**  
Instructor: Heather Allen-Swarttouw  
Fee: \$80 plus materials

**Heather Allen-Swarttouw**

### Improvisational Piecing for Quilters

Throw those templates away. Learn the techniques and concepts of improvisational piecing: using a razor cutter, we'll "draw" and sew curvy lines and freehand circles, create crazy checkerboards and wavy stripes, insert "floaters," and design on a felt board using value (contrast) as our organizing principle.

**Tuesdays, May 13 - June 3, 6-9 p.m.**  
Instructor: Caroline Manheimer  
Fee: \$155 plus materials

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Create a fanciful pop-up figure inspired by a vintage, European toy and learn to sculpt an original character head from air-dry clay. Only basic machine sewing skills, a sense of humor and a good imagination are necessary!

**Saturday & Sunday, May 17 & 18**  
Hours: 10 am - 4 pm  
Instructor: Lesley Keeble  
Fee: \$155 plus materials

### If you go

*Cloth Fiber Workshop, 51 Thompson St., Suite D, in Asheville. Barbara Zaretsky, Director. (828) 505-2958. [barbara@clothfiberworkshop.com](mailto:barbara@clothfiberworkshop.com), [www.clothfiberworkshop.com](http://www.clothfiberworkshop.com)*



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## FINE ART

### Paintings by Doug Rappel at Grovewood Gallery

Grovewood Gallery will be exhibiting new works by New Jersey artist Doug Rappel starting in May. His current works, paintings on steel, are the result of many years of etching and painting on the traditional mediums of paper and canvas.

These pieces, created by forming steel into blocks and other shapes, are embellished with pigment colored protein based paints and then etched and coated multiple times to achieve the final result. His vision for this current body of work is to create pieces that give the viewer a sense of movement and



BY ASHLEY VAN MATRE

changing pattern when viewed from various perspectives. His appreciation of mid-Century art design inspires him to create works with a strong sense of space, form and texture.

### If you go

Doug Rappel's work will be showing through October. Call Grovewood Gallery at (828) 253-7651 for more information or visit [www.grovewood.com](http://www.grovewood.com).

### "LEAF" continued from pg. 5

New to LEAF this year: Thanks to a sponsorship by Earth Fare, a company called 7 Star, Inc. has helped LEAF to go "green" – to help keep the festival as environmentally friendly as possible. Another first for the festival will be an interactive, multi-sensory electronic music performance by the Moog Foundation, an organization honoring the work of the late electronic music pioneer and former Western North Carolina resident, Bob Moog.

a \$1,000 competition) and interactive poetry workshops, contra and belly dancing, drum circles, storytelling, campfires, chess, comedy shows and craft demonstrations. And, though it's hard to believe, there's even more.

Some visit for the day, some set up camp for the duration. When it's over, many lament, but leave satisfied, knowing that in October, LEAF will return.

### If you go

Lake Eden Arts Festival (LEAF),  
377 Lake Eden Road, Black Mountain  
May 9 - 11, Friday: 4 p.m. - 2 a.m., Saturday: 9 a.m. - 2 a.m., and Sunday: 9 a.m. - 7 p.m. Sunday.

All tickets must be purchased in advance.

Children under 9 are free. Day tickets: \$29/kids \$35/adults - Friday or Sunday; \$39/kids, \$45/adults - Saturday; Weekend Passes: \$135/adults, \$105/kids. Community Weekend Pass for locals (no overnight): \$70/kids \$85/adults. Childcare is \$5/hour.

A special Mother's Day "wish card" for \$50 includes a choice of massage or henna art, brunch or child care, and a gift; the \$70 wish card also includes a Sunday ticket – both are available for advance purchase.

Parking on Saturday and Sunday (non-overnight attendees) is offsite at Owen Middle School, 730 Old US 70 / Swannanoa, NC, shuttle runs 9 a.m. - 2 a.m.

For tickets, directions, camping information and a full schedule of events, call 828-68-MUSIC (828-686-8742) or visit [www.lakeedenartsfestival.org](http://www.lakeedenartsfestival.org), or [www.LEAF.com](http://www.LEAF.com).



Now, what else is there to do and see at LEAF? Clogging, theater, stilt walking, flag movement, a fiddler's workshop, fire show, trapeze, poetry slams (including



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## HONORING THE BEAUTY OF THE HORSE



# FINE ART

**Capturing of moments *en plein air* —**

## Jim Southerland Shows Works at the Frame Shoppe and Gallery

**A**rt is passion and passion is art. This statement holds true with Black Mountain resident Jim Southerland who has been a popular local artist for over 10 years.

Last May in a book on art he wrote, "Given time, a visual artist can work in any medium. So, by way of the art-making process, I have a tendency to be clever for the joy of it, and so clever I have been, and so full of joy the process of making art remains."

Like his writing, his work is poetry, perhaps not in motion, but moving none-the-less. He manages to capture a second and gently holds it as if the slightest breeze would shatter its existence. That's what painting *en plein air* is. It is using the mind's photograph of a moment; a little fuzzy, a little muted, yet there in its entirety none-the-less.

Southerland prefers working *En plein air* (a French term that translates to "in the open air", and is used to describe the act of painting outdoors not the painting itself) to studio work.

"No art experience equals the challenge and joy of painting *en plein air*," says Southerland.

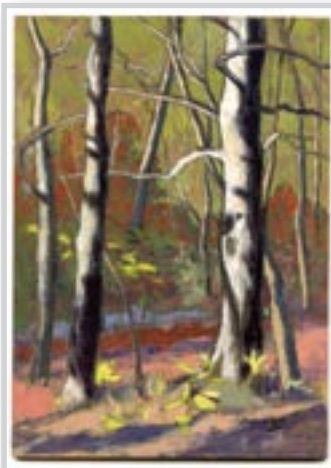
One could say his style is reminiscent of the 19 century impressionist French movement by such artists as Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir. Except that statement isn't true taken just on face value.



**"Island on Tomahawk"  
by Jim Southerland**



**Jim Southerland**



**"Morning" by Jim Southerland**



**Painting by Jim Southerland**

**BY TERENCE STOMP**

Southerland's work is more modern, he doesn't use brilliant vivid colors the way those French Masters used them, and his body of work focuses mostly on places not people. A Renoir painting is a romantic glimpse into a time that will never happen again (and perhaps never did). Southerland's work is more bold and unpretentious, accurately bringing the viewer to a normal, safe place and says "Here you are. Now what are you going to do?"

"Artistic style is dependent on the ability to observe," says Southerland, "interpret, and respond through an honest, perhaps undeniable, individual connection to the formal elements and principles of visual art."

Southerland's work is passionate and powerful and will be a part of the Asheville area and American art for decades, perhaps centuries to come.

If you'd like to see Jim Southerland's work visit Asheville Frame Shoppe and Gallery this May.

### Frame Shoppe & Gallery

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# FINE ART

## New Works/New Artists

**Studio B is proud to announce the addition of two new artists to the gallery. Porcelain by Sarah Jaeger Paintings by Jeffrey Callaham**

Sarah Jaeger's attention to form and use of sumptuous glazes in her elegant utilitarian ware invite touch and use, integrating a sensual aesthetic experience into the everyday.

Jeffrey Callaham's art is a radiant expression of himself, his heritage and his family. The life and color of the Lowcountry permeate his work.

Studio B, a gallery/framing studio, is located at 1020 Merrimon Ave., in The Shoppes at Beaver Lake near the North Asheville Library.

Hours: Tuesday – Friday 10:00 a.m. to 5:30 p.m.; Saturday 10:00 a.m. to 3:00 p.m. For more information, call Patti Bell, (828) 225-5200 or Toll Free 1-800-794-9053.

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## The Perfect Mothers Day Gift is Awaiting You at FastFrame

**L**ooking for that perfect gift that will delight your mother, grandmother or, wife this mothers day why not FRAME something special for that “very special” woman.

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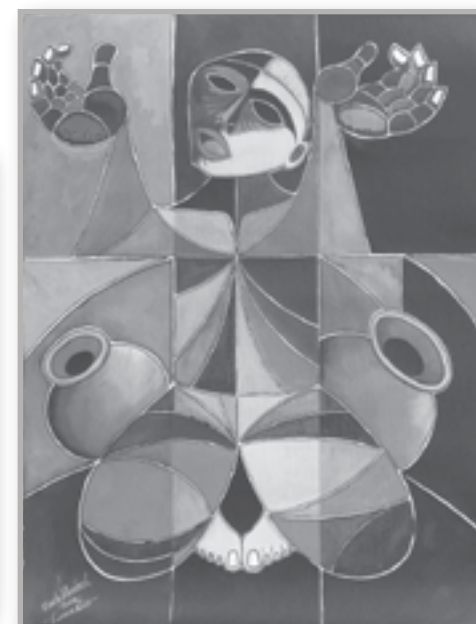
We also offer a large variety of art, original and limited edition paintings from local and foreign artists. Our featured artists this month is “Emilio Ramirez Leiton” from Costa Rica (see Abstract piece) and a local photographer Virginia Martin who has a very unique and wonderful style of presenting Asheville Flora.

We carry a large stock of moldings and mats and offer “same day” service. Come visit us and our three adorable Dachshunds!



**Above: Local photographer Virginia Martin has a very unique way of capturing Asheville flora.**

**Left: Costa Rican artist “Maraya” shows humor in her art.**



**Original oil painting by Emilio Ramirez Leiton.**

### FASTFRAME

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## Learn about Maud Gatewood during May 9 Art Break at the Asheville Art Museum

BY JONATHAN RICH

**L**earn more about the art and life of Yanceyville, NC native Maud Gatewood from area art collectors well-versed in her work at the Asheville Art Museum on Friday, May 9 starting at 12:00 p.m.

During a guided tour of the exhibition Maud Gatewood: *Catching the Moment*, several collectors of Gatewood's paintings will lead a discussion designed to help visitors better appreciate this acclaimed artist. The collectors will talk about the works they lent to the Museum for the exhibition, their personal experiences with the artist and their impetus for collecting Gatewood's work.

“Maud Gatewood is one of the most cherished painters of our region,” said Asheville Art Museum Assistant Curator Cole Hendrix. “She was committed to the people and places of North Carolina and

left behind an impressive body of work. The Museum is grateful for the opportunity to showcase works from her bequest.”

The Asheville Art Museum began presenting this lunchtime series of gallery talks and presentations in January. The presentations are designed to inform and engage visitors in a dialogue with members of our curatorial and education departments, docents and special guests.

Each Art Break begins at 12:00 p.m.

**The Asheville Art Museum is the only nonprofit visual arts museum serving the 24 counties of Western North Carolina. Incorporated by artists in 1948, the Museum collects, preserves and interprets American art of the 20th and 21st centuries with a focus on work of significance to the Southeast.**

and is free with Museum membership or with Museum admission. Maud Gatewood: *Catching the Moment*, will remain on view through Sunday, May 18.

### If you go

*Centrally located in downtown Asheville on Pack Square, the Museum is open 10:00 a.m. to 5:00 p.m., Tuesday through Saturday and 1:00 p.m. to 5:00 p.m. on Sunday. The Museum is open every Friday until 8:00 p.m. Special docent-guided tour packages are available for groups and students.*

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

The Asheville Art Museum is hosting an Urban Loft and Art Tour May 29 from 5:00 p.m. to 8:00 p.m. This guided walking tour allows visitors into Asheville urban homes to see how each incorporates art and city living. Special reception following the event. Cost: \$50 for Museum Members and \$55 for non-Members. (828) 253-3227



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# ASHEVILLE SHOPS

## Constance Ensner – Designer & Store Owner Credits Mom for Design Flair

Successful Asheville designer and store owner Constance Ensner's destiny began with a Barbie doll, at her mother's knee. Inspired by her mother's own clothing designs, she fashioned an evening gown for her doll out of a discarded silver Teflon ironing board.

Later, she would design her own clothing, gleaned ideas from catalogs and clothing magazines, and wearing her creations to school.

A clothing/home accessories designer and owner of three contemporary women's clothing/accessory stores in Asheville, Ensner is a down-to-earth fashionista and artist, passionate about fabric and eager



Constance Ensner

stripes and solids awaits transformation into napkins, pillows and clothes. The store, meanwhile, was filled with colorful eye candy at every turn – in the form of clothes, shoes, purses, hair accessories, jewelry and sunglasses – with exposed pipes at the ceiling and rhythmic music playing, giving it an energetic, artsy vibe. She describes the store as

“dressier because it has more room.” She recently opened Constance, located in Arden, which she describes as an “edited version of the Biltmore store.” Her downtown store, Context, is more casual, with a large selection of jeans, t-shirts and accessories. One day, it will be something much different, she says.

“I would like to convert Context (the name a blending of the words Constance and texture) to something more like a gallery, with all of my own designs,” she says. “But the time must not be right – I haven't found the right seamstresses yet.”

It's just a minor stumbling block for Ensner, who is likely to persevere. She's already overcome many challenges along the way, such as the end of her marriage, which forced her into sole proprietorship; flooding at her store; and a broken back occurring during a hiking trip. She ascribes her successes – her three stores especially – to “serendipity.”

“I didn't plan on owning three,” she says. “But each was a great opportunity that just came my way.” Meanwhile, she makes it clear that a guiding force in her life has been her mother. A framed dress of her mother's hangs in one of her stores and she's currently working on an “Andy-Warhol-like” artwork of her mother's face to display in all three stores.

“My mother taught me a lot and created an interest in the art and drama of fashion,” she said. “I want to honor her vision.”



**“Whenever I come to Asheville I have to shop here.” - Katie Hatcher, Denver, CO**

to assist women in “finding their own aesthetic” while shopping in her stores. Schooled in Europe and studied in pattern making, she is no ordinary shopkeeper.

I visited Ensner at Constance Boutique, her store at Biltmore Station, and was greeted in the parking lot with a cheery “hello” and a wide smile. A woman who seems to truly love her work, as well as her customers, she was clutching a swath of yellow, floral fabric, explaining, “I love it, though it's not my color usually.”

The fabric was headed to a shelf in her back studio, where her stash of florals,

### Constance's Stores

Constance Boutique, Biltmore Station, 2 Hendersonville Road, Asheville (828) 252-4002, Mon. – Sat. 10 a.m.- 6 p.m., Sunday noon - 5 p.m.

Context, 62 Haywood Street, downtown Asheville, (828) 350-6006, Mon. – Sat. 11 a.m.- 6 p.m., Sunday noon - 5 p.m.

Constance, The Overlook at Lake Julian, 100 Julian Lane, Arden, (828) 650-6566, Mon. – Sat. 10 a.m.- 6 p.m., closed Sunday

Call to find out about our May sales event celebrating Constance Boutique's 23rd anniversary. [www.ConstanceBoutique.com](http://www.ConstanceBoutique.com)

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Beads and Beyond — Since 1984 beadsters of all ages come to Beads and Beyond on Wall St. You can create a bracelet for a friend or maybe a necklace or new earrings. Owner Barry Olen has searched the markets of the world for unique beads, jewelry-making supplies and treasures from the earth.



# FINE ART

## An Abstract View – The Paintings of Genie Maples

People travel from all across the world to visit Asheville. It's become less and less of a secret that this area is located in one of the most beautiful and majestic settings that you will find anywhere.

When people arrive and spend some time here, they quickly find that this area is far more than just a "pretty face". We have a diverse and interesting community of people, delicious food and without question one of the finest artist communities in the country.

What I particularly like about the Asheville art scene is that it's not typical of what you see in a beautiful town whose primary industry is tourism. Go to any beach town and you will see almost exclusively paintings of the coastline. Most mountain town galleries are filled with mountainscapes, and so on. It's not to say that Asheville doesn't have it's share of artwork that reflects the natural beauty of the area, but it also seems to inspire just about every other form of painting as well.

Genie Maples is an Asheville area artist and her work would not typically be viewed as representational of this area. Rather, her work would be described as abstract. But don't tell Genie that her work is not representational of Asheville. Although she will readily admit that it doesn't necessarily look like what people see with their eyes, in her own words she describes it as "work that connects people with the spirit of Asheville".

According to Genie, "The colors



"A Bridge Adrift" painting by Genie Maples

on canvas are conversational, like people at a party. What's expressed depends on who's next to whom, how close they all are, whether the lighting is bright or dim. I don't start with a preconceived idea, but watch relationships develop as colors interact. The painting begins to take on a life of its own, and as themes emerge I begin to assert more control over the process, choosing what to develop, what to obscure. The combination of my intuitive grasp of color with an intellectual understanding of form gives these paintings depth and beauty that grows more interesting over time. Clients say they love living with my paintings."

Upon entering Genie's studio the first thing I noticed was how easy it was to look at her work without my own thoughts of "what this reminded me of" entering into my own internal dialogue.

I'm confident that I'm not alone in this, but typically if I look at a painting of something I am familiar with, say a barn for example, then my mind begins to wander thinking about barns and all of my life's connections with barns.

On one hand this experience is part of the beauty of what art can do for us – connect us with our own story in a way that is often beautiful and magical. What I found that I really enjoy about abstract work is that it doesn't necessarily create that instant familiarity with something since there is no "familiar something" that is apparent in the work. I found that I was just more being in the moment with the painting – not really trying to see what it is or listening to my own inner story, but just observing and enjoying.

There are other experiences that you can easily have with abstract work as well. It's certainly not uncommon to begin to see those things that are familiar in our life in the painting even if it's not apparent to everyone. According to Genie this is something that she sees fairly often. She describes it as "everyone has a different experience when viewing my paintings. The work tends to become like



"The Red Rises" painting by Genie Maples



Genie Maples

BY SIMCHA WEINSTEIN

a window. I think of my paintings as a conversation between light, color and shadow. They are an open ended conversation."

Genie has created many "open ended conversations" for us to enjoy – over 1,000

since she began painting. Her work can be seen at her studio in the Cotton Mill Studios Building on Riverside Drive during open studio hours on Thursday, Friday, and Saturday afternoons. She can be reached there by phone at (828) 273-8426, or you can visit her website at [geniemaples.com](http://geniemaples.com).

### The public is also invited to these upcoming local events:

May 15, 5-9 p.m. Small Works Show (featuring affordable paintings and giclee prints) at the Cotton Mill Studios Building on Riverside Drive, in Asheville.

June 13, 5-8 p.m. Cotton Mill Studios Pre-Studio Stroll reception.

June 14-15, 10 a.m. – 6 p.m. River Arts District Studio Stroll (visit over 80 artists in their studios).

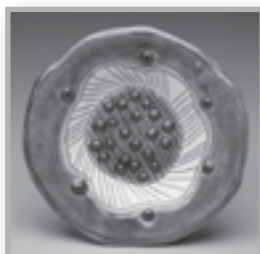
**Simcha Weinstein is a freelance writer living in Asheville. He can be reached at (828) 298-7776.**

## Spring Open House at Curve Studios

Curve Studios is a trinity of art workspaces located in Asheville's River Arts District. Take this opportunity to meet Curve Studios newest artists during our Open House Sale on Friday, May 2 from 4-8 p.m. and Saturday May 3 from 12-6 p.m. Light refreshments will be provided.

#6 Riverside Drive features the familiar faces of Patti Torno (Textiles), Rick Melby (Glass) and Meagan Chaney (Mixed Media Sculptural Ceramics).

#9 Riverside Drive showcases a dynamic group of eight ceramic artists. Our newest clay artists are Cynthia Lee, Holly de Saillan and Laleah Adams along with established clay artists Maria Andrade, Penny Clark, Ada Lea Birnie, Sheryl Baker and Sandra Wright.



Clay vessel by Cynthia Lee

Laleah Adams creates symbolic homes with an unusual twist. Holly de Saillan's raku fired work is an investigation of creatures that we depend on for our very survival. Cynthia Lee's Wall boxes are a study of growth cycles in plant and human life.

#12 Riverside Drive welcomes painters Constance Williams and Vicki Brow.

Constance Williams' enchanting paintings are created by utilizing an historical method called Encaustic. Vicki Brow's palette explores intense color as an expression of emotion, using textures and lines.

### If you go

Friday and Saturday, May 2 & 3  
Curve Studios, 6-12 Riverside Dr., River Arts District, in Asheville.

## Spring Fling Luncheon – May 12

The Guild's of the Museum of North Carolina Handicrafts and the Haywood County Arts Council will be partnering together to bring to our community the Spring Fling luncheon to celebrate this season's opening of the Shelton House Museum!

Ms. Cathey has generously donated one of her beautiful original metal candlesticks for raffle. The tickets are \$2 each or 3 for \$5. Tickets will be on sale at the luncheon. Both guilds will have them for sale prior to the luncheon.

The Shelton House Guild will have their new community cookbook for sale the day of the luncheon — we have many recipes from our community, along with two from the Shelton side of the family and also from the Ray family. The cost of the cookbook is \$5 — they make wonderful gifts and remembrances from your visit to the Shelton House.



Celebrated metal sculpture artist Grace Cathey. Photo by Rick Hall.

### If you go

Monday, May 12, 11:00 a.m., the Historic Shelton House, 49 Shelton Street, in Waynesville. Ticket Price: \$25.

Reservations: Contact Ms. Ruth Gray, (828) 454-9046. Parking: Hart Theatre Parking Lot



## FINE ART

### Learn About Southern Appalachian Bonsai

with NC Arboretum Bonsai Curator Arthur Joura at the Asheville Art Museum Thursday, May 8

**L**earn about the art of bonsai with North Carolina Arboretum Bonsai Curator Arthur Joura on Thursday, May 8 starting at 6:00 p.m. at the Asheville Art Museum. This event will be held in the Museum's WNC Art Resource Center and is free to Museum members and to guests with Museum admission.

Joura will use photographs of specimens, as well as several living examples from the NC Arboretum's collection, to delve into the mysteries of these miniaturized living landscapes as well as the process of cultivating ordinary plants into interpretive representations of the natural world.

Joura began his bonsai career in 1992

when the NC Arboretum received a private bonsai collection from the Staples family of Butner, NC. He started his bonsai education in 1993 at The National Bonsai and Penjing Museum in Washington, DC under the tutelage of Museum Curator Robert "Bonsai Bob" Drechsler. In 1995 Joura continued his studies with personal instruction from Japanese American bonsai master Yuji Yoshimura, also known as "The Father of American Bonsai." Later that same year, Joura began teaching bonsai at the NC Arboretum conducting educational classes and workshops as well as providing bonsai lectures

BY JONATHAN RICH

**American  
Hophornbeam  
tray landscape,  
NC Arboretum**

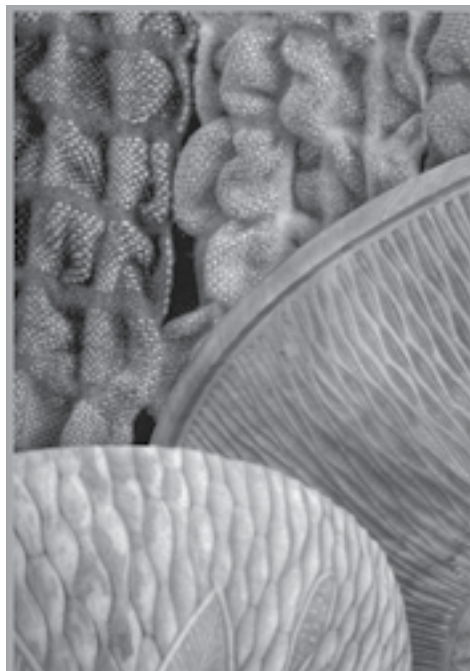


and demonstrations across the country.

During the past 16 years, Joura has built the NC Arboretum bonsai program into one of the institution's strongest components.

This event is held in conjunction with the Asheville Art Museum's exhibition Time is of the Essence: Contemporary Landscape Art which is on display through June 22.

For more information on these and other events, go to [www.ashevilleart.org](http://www.ashevilleart.org).



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### UNC Asheville Senior Presents Printmaking Exhibition

**T**he Modern World in Ancient Stories, an exhibition of some 15 intaglio and letterpress pieces by UNC Asheville senior Julia Smith, will be on view through May 30 at UNC Asheville's Blowers Gallery.

Smith's prints focus on the Irish fairy tale "Guleesh," the Japanese fairy tale "The Straw Cape" and the Greek myth "Apollo and Daphne." The exhibition is a culmination

of Smith's work toward a bachelor of arts degree at UNC Asheville.

"Through the creation of these prints I attempt to find the underlying theme at the core of a story and present it in a way that a modern observer can access," Smith said. "Themes I have explored in these pieces include love of various types, loneliness and loss, the thirst for adven-



Print by  
Julia Smith

BY NANCY HAYES

ture, the multifaceted aspects of deceit and the purpose of restraint in society."

#### If you go

Blowers Gallery, located on the main floor of UNC Asheville's Ramsey Library, is open during regular library hours. Admission is free. For hours of operation, call UNC Asheville's Ramsey Library at (828) 251-6546.



### The Waynesville Gallery Association presents Art After Dark

On Friday, May 2, 2008, from 6-9 p.m. one of the most anticipated events of the season begins in Waynesville.

**T**he Waynesville Gallery Association will kick-off this year's Friday night celebrations of all things art known as Art After Dark. Shops and galleries stay open late for buying art, watching art demonstrations, and meeting artists.

Some of Western North Carolina's best artists live in Waynesville and many of them own local galleries. Visit the working studios and galleries on Main Street and in Historic Frog Level. Watch demonstrations and buy new and original works in a variety of media including pottery, painting, jewelry, metal,

and fiber. Visit Grace Cathey Sculpture Garden on Depot Street for an everlasting flower show; experience Deja View for an artist couple with colorful landscapes; stop by TPennington Art Gallery for a colored pencil demonstration; and drop in the Haywood County Arts Council's Gallery 86 for the opening reception of "Past ~ Present ~ Future," an exhibition of works by faculty in the Professional Crafts Department at Haywood Community College.

Look for flags at participating galleries like Burr Studio & Gallery, Ridge Runner Naturals, Deja View Gallery, Earthworks

Gallery, T. Pennington Gallery, Blue Owl, The Jeweler's Workbench, Textures, Haywood County Arts Council's Gallery 86, Twigs & Leaves, and Grace Cathey Sculpture Garden.

#### If you go

Art After Dark begins Friday, May 2 in Waynesville from 6 to 9 p.m.

Downtown, Historic Frog Level, and Depot Street in Waynesville.

FREE & open to the public. For more information call (828) 452-9284.



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# THOREAU'S GARDEN

## The Lily-of-the-Valley

If you're impressed with the nursery business today, remember that gardeners and plant-growers have been plant and seed swapping since the late 1500s, many turning this activity into eventual business careers and delightful avocations.

Between the years 1734 and 1746, one John Custis and one Peter Collinson kept up a devout exchange of letters and a happy exchange of seeds, bulbs, plants, and information. For example, Collinson sent the double-blossomed peach and double Dutch tulips to Custis and in return Custis sent dogwoods, laurels, and chinquapin nuts to Collinson.

In 1738, Custis received a package from London containing lily of the valley pips and one of the great gardeners of America, Thomas Jefferson learned of the plant and thought it would be perfect for naturalizing — so he ordered from Custis.

The lily-of-the-valley had great press. In addition to the popular name of song and story, other local names included: dangle bells, fairies' bells, innocents, ladder to heaven, lady's tears, May blossoms, and white bells. To the French the flowers are called "the tears of the Holy Mary."

In certain parts of England (as America), the plants are very common, but in many other spots they are quite unknown. They are rare in Scotland and naturalized in Ireland.

The genus refers to the Latin convallis, a valley, denoting the plants natural habitat. The species name of majalis means "that which belongs to May." Plants have wide, oval-oblong leaves of a pleasant light green, always borne in pairs, often with one leaf often larger than the other. Like the flower stalk, they all arise directly from the rootstock just below ground level.

Unlike the namesake of valley, I've found it growing beautifully in open woods and dry soil. In rich and shady woods, plants will cover the forest floor with a rich carpet of green. And when coming upon an abandoned cemetery, the discoverer often finds a mass of these charmers as families often planted both lily of the valley and myrtle as low-care, but usually beautiful groundcovers.

The flower stems are slightly curved and bear a one-sided raceme of small, bell-shaped flowers of white with an individual and very sweet fragrance. The flowers contain no dripping nectars, but there's a sweet, juicy sap stored in a tissue

round the base of the ovary — which proves a great attraction to bees

The rootstock forms a small scaly rhizome or tuber often called a pip in older books. The word pip refers to the flowering crown or the individual rootstocks of the plant and is derived from the English word peep. While dictionaries cite the connection as

unknown it is, perhaps, because in early spring the green shoots would peep out of the ferns and other woodsy dwellers welcoming spring in a big way. Propagation is mainly effected by its quickly-creeping underground stem, and in the wild state its fruit rarely comes to maturity.

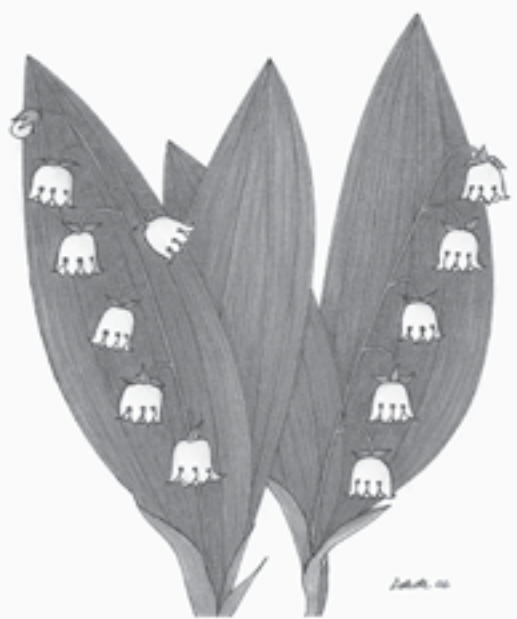
While flowering is usually limited to May and June, unlike many spring blossoms, the leaves persist all season and in the fall become a beautiful shade of tan. Fruits appear in late summer as small orange-scarlet balls. The berries are poisonous.

The perfume distilled from these holy flowers was considered so precious, that only gold and silver vessels were fit to hold it.

In an allegory that arose out of a legend in Sussex, England, St. Leonard met the frightful dragon, Sin. For three days the saint battled against the dragon but never gave

up. On the fourth morning he had the satisfaction of watching the dragon creep back into the woods, trailing its slimy tail behind it. And wherever the dragon's claws or tusks had struck the saint and his blood spilled upon the earth, up sprang a lily of the valley.

As to legends, there are more. One night the Queen of the Fairies decided to hold a party for her friends and asked a group of gnomes to gather nectar. The gnomes trooped out into the woodland but after collection only a few drops of nectar they hung their little porcelain cups on blades of grass and began to



The Lily-of-the-Valley

dance. Then suddenly it was evening and gnomes were forbidden to be out after sunset. They ran to get their porcelain cups but found the cups had grown fast and could only be removed by killing plants, something gnomes just couldn't do. But the Queen of the Fairies saw their plight and just laughed and laughed.

Then she raised her magic wand and pronounced the magic words, "Convallaria majalis," and each of the cups became a flower bell for lily of the valley.

Lily of the Valley was Balzac's favorite among all of his writings. The novel told the story of Felix and his fiancée Henrietta, whose correspondence on the subject of love reveals her to be far more experienced than Felix thought.

In 1881, one Charles W. Fry wrote a hymn entitled "The Lily-of-the-Valley," for the Salvation Army, with music by William S. Hays.

### Lily-of-the-Valley

*"I have found a friend in Jesus,  
He's everything to me,  
He's the fairest of ten thousand  
to my soul;*

*The Lily of the Valley,  
in Him alone I see  
All I need to cleanse and  
make me fully whole.*

*In sorrow He's my comfort,  
in trouble He's my stay;  
He tells me every care  
on Him to roll."*

*Refrain*

*"He's the Lily-of-the-Valley,  
the Bright and Morning Star,  
He's the fairest of ten thousand  
to my soul."*

Finally, to bring things radically up to date, there's an all-girl folk-rock-funk-punk group in Germany known as Lily-of-the-Valley from Wiesbaden.

When it comes to the Pharmacopoeia, the lily of the valley has long been used for its medicinal virtues and that

BY PETER LOEWER

use stretches back to ancient times for Apuleius, writing in his Herbal of the third century (not to be confused with Apuleius, the author of The Golden Ass), declared it was found by Apollo and given to the world by Æsculapius, the leech.

When collected in flower the entire plant is dried is used for medicines as are the root, herb and flowers used separately. The inflorescence is said to be the most important active part of the herb. The flowers are dried on the flowerstalk, the whole stalk being cut before the lowermost flowers are faded. While drying, the white flowers assume a brownish-yellow tinge, and the fragrant odor usually disappears, being replaced by a somewhat heady scent; the taste of the flowers is bitter.

When flowers are mixed in oil of sweet almonds or olive oil, they impart to it their sweet smell, but to become really fragrant the infusion has to be repeated a dozen times with the same oil, using fresh flowers for each infusion.

The chief principles of the plant are two glucosides. The first is convallamarin, a white crystalline powder, soluble in either water and alcohol, that acts upon the heart like digitalis. The second is convallarin, soluble in alcohol, slightly soluble in water, a compound with a purgative action. Russian peasants long used the lily-of-the-Valley for certain forms of dropsy.

Old writers tell of a decoction made of bruised roots, boiled in wine, that are good for pestilential fevers, while bread made of barley meal mixed with the juice is an excellent cure for dropsy.

Wait until Martha Stewart finds out!



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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## SPINNING DISCS:

## May CD Reviews by James Cassara

Give it two stars or the elusive five, rest assured that anything mentioned here is worth seeking out, preferably at your local independent record store. They are, after all, the ones who love what they sell. This month I review discs from artists as distant as the UK, as exotic as Los Angeles, and as near as Asheville.

### Stephen Malkmus and Jicks

#### Real Emotional Trash Matador Records

Stephen Malkmus has long been known for writing lyrics that carried not the slightest hint of rock 'n' roll sentiment. From his glorious tenure as front man for Pavement to his now five year solo career, Malkmus has very much followed his own roundabout path. His best songs, high on their own internal language, juggle vocabularies and voices in ways that give no warning as to when they might veer from rat-tat-tat rock music to indecipherable nonsense. They're the vehicle by which he expresses his inner rock star; if we as listeners understood the joke fine, but I often get the feeling he could not care less.

Oddly, Malkmus is drawn to the most sentimental rock of all: late 1960s hippie-dippy rock, with the kind of all-consuming guitar fuzz and improvising that have always been assumed as a route to higher consciousness. This led to the brilliant paradox of such Pavement albums as *Wowee Zowee* and the masterful *Crooked Rain, Crooked Rain*.

Since going it alone Malkmus has been steadily turning up the knob, making albums that build upon, rather than eschew, his past. *Real Emotional Trash* — his fourth official album since disbanding of Pavement — still has all that glibly indirect lyric writing; ("To my wheel-well you're getting close/so say adios/the conjecture is reject the rose.") but it's a record that builds serious, musical and very direct jamming into nearly every song. Its peaks ("Hopsotch Willie," "Elmo Delmo" and the title track) are multipart bonanzas with long minor-key guitar solos over vamps and steady, patient, mid tempo grooves.

The album is both a generous, transparent body pleasure and a furiously oblique mind pleasure. It's also beautifully played, with dynamic loops and speed altering riffs aplenty. His band, buttressed by former Sleater-Kinney drummer Janet Weiss, is dynamite, helping to bring the large scale canvas of Malkmus' imagination down to the solid confines of mother Earth. This tension between the other worldly and the easily digested was what made Pavement

ment so refreshing. With *Real Emotional Trash* Malkmus has regained some of that joyful past in ways that bode quite well for the future. ★★★½

### David Wilcox

#### Air Stream What Are? Records

More a collection of sparsely arranged demos, Wilcox's latest ensemble of tuneful homilies finds him in comfortable terrain, largely accompanied only by voice and guitar. Recorded in his Airstream trailer (henceforth the title) there is inherent and unmistakable warmth that helps set aside the cares of the day in pleasant and straightforward fashion.

While Wilcox's solo gifts for storytelling and audience participation work well on stage, in the confines of a living room or car stereo it doesn't quite click. There's plenty here to satisfy Wilcox's followers. A song for his wife ("Forever Now"), one for his son ("This Old Car") and several that accurately depict his compassionate and progressive world view.

Most direct is "Falling for It", his attack on the policies and fear tactics of the Bush administration. As a song it works on all fronts, partly because its recipient is such an easy target and partly because of Wilcox's searing delivery. It's one of the few times that Airstream might make you sit up and seriously take notice. Airstream pays off nicely. It's a comfortable listen, polite when it should be and angry when needed. It is, in short, a fairly typical David Wilcox record. ★★★



tions. Its' follow ups — *Manzanita* and the off kilter *La Ninja: Amore* and other *Dreams of Manzanita* — marked both a new direction and a mild retreat.

Now comes GEA, Todd's sixth album in a decade and her most captivating effort yet. She's set aside the acoustic space that marked her last few efforts and plunged head first into a world of ambience, sonic fireworks, and sheer gusto.

GEA places Todd's conservatory-trained voice and exquisite musicianship front and center. Producer Carlos Nino has peered into the heart of what makes her music work and extracted a sound that is rich and full, a landscape both deep and wide. The instrumentation of harmonium, minimal percussion, and occasional subtle arrangements for woodwinds, strings, and/or horns melds beautifully with the jazz settings and orchestral overtones while the singer herself has never sounded lovelier.

The wistful gem "In the End" is truly stunning while the opener, a ten minute two part marathon, shows that Todd is more than willing to take musical chances. Lyrically she plays it a bit safer which, within the context of her adventurous arrangements, seems a smart approach. Her words might be Joni Mitchell confessional but, like Mitchell, she rarely swerves towards pretension. The result is an album that plays a bit like a modern day *Hissing of Summer Lawns*, a confluence of jazz, pop, and poetry that could easily stand aside that masterpiece of musing. ★★★★★

### Robyn Hitchcock

#### Shadow Cat Sartorial Records

Robyn Hitchcock is so undeniably prolific that the prospect of a new compilation sometimes seems like business as usual. Arriving on the heels of Yep Roc Records reissues of his back catalog, replete with a bounty of bonus tracks and liner notes written by the man himself *Shadow Cat*, his first release of largely unheard material in two years, might face an uphill battle to get noticed.

As brilliant he is at creating crackling and wildly energetic rock and roll it's the quiet droll of his proper British upbringing

'CD's' continued on next pg.



### Mia Doi Todd GEA City Zen Records

As gifted and distinctive as she is, Mia Doi Todd's career has at times been as baffling as her music is explicit.

After putting together a string of solid releases, Todd reached her zenith with 2002's *The Golden State*, a record that featured some of her strongest composi-

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# WHAT'S HAPPENING

## Konstantin Soukhovetski, Pianist

BY KAY WALDROP

The Haywood County Arts Council is pleased to announce Russian pianist Konstantin Soukhovetski in concert on Tuesday, May 6 at 7:30 p.m. at the Performing Arts Center in Waynesville, NC.

Mr. Soukhovetski performed for a sold out audience in August 2006 in Waynesville, and is returning by popular demand. Mr. Soukhovetski was born in Moscow in 1981 to a family of artists. He began music studies in 1985 at the tender age of four.

Konstantin Soukhovetski is rapidly earning a reputation as a young pianist who captivates with distinctive lyricism, immaculate technique, vigor, refinement, and drama. In early 2008, Mr. Soukhovetski released two solo CDs on his new label, Constant Records, a boutique label that focuses on production of unique projects, and is an endeavor with acclaimed Russian pianist, Vassily Primakov.

Mr. Soukhovetski can be heard this season with the Asheville Symphony; Louisiana Philharmonic, LA and Auburn Symphony Orchestra, CA as well as solo

recitals at the "World of Piano" Series at Shenandoah University, VA; Arium, NYC; the North Dakota Museum of Art Concert Series, Grand Forks, ND; The Prize, South Boston, VA; SOPAC, South Orange, NJ; the Goddard Riverside Concert Series in New York, NY, and in William Petschek Debut Recital Award recital at Alice Tully Hall at Lincoln Center, NY.

Soukhovetski has earned numerous awards including First Prize and Audience Prize at the 2007 New Orleans International Piano Competition; the 2006 William Petschek Debut Recital Award; Second Prize at 2004 UNISA International Piano Competition in Pretoria, South Africa; Third Prize at 2003 Cleveland International Piano Competition; Winner of Juilliard's 2003 Gina Bachauer Competition; First Prize at the 2002 Hilton



Photo of Konstantin by Christian Steiner.

Head International Piano Competition; Second Prize at the 2002 Walter W. Naumburg International Piano Competition; and the 2004 Paul & Daisy Soros Fellowship for new Americans.

Recent career achievements include recitals in Amman, Jordan; Beirut, Lebanon; Weill Recital Hall at Carnegie Hall; Rockefeller University, NYC; Kent State University, and University of Tennessee.

Orchestral engagements include The Cleveland Orchestra; Cape Town Philharmonic, KwaZulu-Natal Philharmonic, Eastern Cape Symphony; Auburn Symphony; Austin Symphony, and the Hilton Head Orchestra in SC.

Soukhovetski's radio appearances include a one-hour live performance on NPR's Performance Today hosted by Fred Child; a feature on WQXR's Young Artist Showcase, and a television

appearance on South Carolina's Talk of the Town and Lowcountry Today talk-shows.

The first half of Mr. Soukhovetski's Haywood County program includes a Haydn Sonata in E flat major, and the Beethoven Sonata op. 23, Appassionata. The second half of the program includes Schubert 19 Waltzes, Mozart Fantasie in d-minor, Rachmaninoff's Moment Musicaux, in B-minor, and a Rachmaninoff Sonata in B-flat minor.

### If you go

Haywood County Arts Council's Young Artist Concert, Tuesday, May 6, 7:30 p.m. There will be a Meet the Artist Reception following the concert.

The Performing Arts Center, 250 Pigeon Street, Waynesville, NC.

Concert tickets are \$20 each. A limited number of free student tickets are available for students age 25 and younger.

For more information about the concert call the Haywood County Arts Council at (828) 452-0593.

### 'CD's' continued



ing that is often the most engaging. Some of his finest albums (Eye and I Often Dream of Trains) were recorded in largely

acoustic fashion, showcasing Hitchcock's under valued guitar skills.

In many ways Shadow Cat is an incidental relative to these works, a collection of fourteen tracks recorded between 1993 and 1999, most of which either haven't been properly released or have surfaced in the most obscure and collectable of albums. For those who prefer the pensive and atmospheric side of Hitchcock Shadow Cat certainly offers its rewards; the sleepy "Baby Doll" and the minimal but absorbing "Beautiful Shock" are among the most ominous and intriguing songs he's yet laid bare.

This shouldn't be mistaken for a "new" Robyn Hitchcock album, but as a sampler of odds and ends from his notebooks. Mostly it's a fine reminder of his unlimited and daunting talents and why

he remains one of the most gifted songwriters in pop. \*\*\*

### Apples in Stereo New Magnetic Wonder Yep Roc Records

It is a pure delight to welcome back, after a five year break, one of the most consistent and delightful of the many sixties inspired lo-fi indie bands that emerged during the mid 1990s.

Along with Teenage Fan Club and Guided by Voices, the Apples were the leading light of the time, a band that shimmered with delicacy and played with aplomb. Even more delightful is how the Denver based quintet pretty much take up where they left off, missing not a beat during their self inflicted hibernation.

New Magnetic Wonder is an extension of what came before. Anyone expecting a return to the experimental studio wizardry of their nascent efforts may find NMW a bit of a jolt: It's a more stripped down effort (although not nearly as barren as 2002's Velocity of Sound) which emphasizes the band's knack for buoyant rockers, sweet ballads, and mid-tempo psychedelic meandering.

Anchored by thumping Sgt. Pepper era bass, guitar, and drums — not



to mention singer Robert Schneider's warbling delivery — the boys, along with guest appearances by the crème de crème of jangle pop, New Magnetic Wonder breeze along at break-neck speed. Unlike some of their cohorts the band never slows down long enough to take itself seriously.

Tracks like "Can You Feel It?" or "Energy" might be lightweight to the point of transparency but what the heck? The Apples were never accused of being overly cerebral — which is why such fluffy delights as "Same Old Drag" and "Play Tough" sound as fresh now as they would have back then. \*\*\*\*

### Bill Gerhardt and Cotangent Stained Glass Steeple Chase Records

Known as a resourceful and creative pianist Bill Gerhardt rightfully thinks of himself, first and foremost, as a composer. Although he has played extensively in New York and other far flung climes his band Cotangent serves as an example of the excellence to



be found in regional performers. Taken on its own virtues Stained Glass easily holds up against the best contemporary jazz releases.

Comprised of pianist Gerhardt, bassist Mike Holstein, drummer Tim Horner and Netherlands' transplant Marc Mommaas on tenor saxophone the group has become a mainstay of the still developing local jazz scene. Gerhardt offers up a quartet of compositions, each one a solid work through.

The title track, the longest and most adventurous piece herein, benefits from some wonderfully playful bass work courtesy of Holstein and guest Mark Reboul. It weaves its way towards to a vigorous melody, stretching and spinning through elements of flamenco and bop. Gerhardt's own piano solos run in varied directions, each distinctive but still beholden to the basic rhythm.

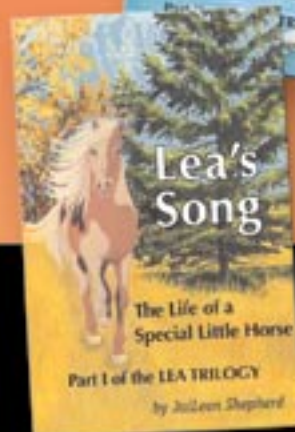
Other peaks include "Paragraph" and "Words," a pair of concise pleasures built around persuasive repetition countered against unexpected tempo shifts that allow the band to stretch out a bit.

The end result is a disc that invigorates, soothes, and reveals heightened nuance

with each listen. \*\*\*1/2



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## MUSIC

## Asheville Choral Society Has Your Love Song

And that's a great reason to get your tickets now for the annual pops concert of one of Western North Carolina's best performing arts groups.

The Asheville Choral Society and Music Director Lenora Thom will showcase one after the other such memorable tunes as "It Might as Well Be Spring," "Autumn Leaves," "Stormy Weather," "Too Darn Hot," "Time after Time," "Defying Gravity" from *Wicked*, and the Beatles "If I Fell." The show will end in Diana Wortham Theatre's intimate setting with a medley from the 1996 Tony Award winner *Rent*, including the show's title "Seasons of Love."

Get a date. Celebrate a new relationship or an anniversary. Honor a long-time partnership. Or simply enjoy a wonderful downtown Asheville outing in the spring.

Rapid River's editor Dennis Ray says a performance by the Asheville Choral Society is "like witnessing Michelangelo



Asheville Choral Society pops concert  
"ACS at the Awards" at Diana Wortham Theatre  
on March 25, 2007.

paint the Sistine Chapel." It's certainly true of the ACS's classical programs, but, Dennis, what about the pops concert? Actually, don't wait for Dennis. Attend the performance and send your own quotable quote to the ACS describing your experience at "Seasons of Love" via the website [www.ashevillechoralsociety.org](http://www.ashevillechoralsociety.org).

## Annual Pops Concert May 17 and 18

If that's not enough to move you, here's Music Director Lenora Thom's promise: "We'll have a terrific show band, great choral arrangements, phenomenal soloists AND a bit of dancing as well!"

Don't miss this versatile Asheville Choral Society musical take on what is truly our natural fancy these days. 'Tis indeed the season for "Seasons of Love."

## If you go

"Seasons of Love," the annual pops concert of the ACS, will be presented Saturday, May 17 at 8 p.m. and Sunday, May 18 at 4 p.m. at the Diana Wortham Theatre, One Pack Place in downtown Asheville.

Tickets are \$20 for adults; \$15 for students and group discount rates are available for 10 or more concert-goers. Tickets may be purchased by calling (828) 299-9063 or online at [www.ashevillechoralsociety.org](http://www.ashevillechoralsociety.org).

## Laura Boosinger and Josh Goforth CD Release Party at the Arcade

The Grove Arcade is delighted to host the CD release party for the new recording from Laura Boosinger and Josh Goforth entitled 'Most of All.' The celebration will take place in the Arcade on Sunday afternoon, June 1, from 3:00 to 5:00 p.m. and will feature free performances in the north Arcade.

Boosinger wins glowing reviews wherever she appears and is blessed with an 'essence of the mountains' spirit that can take you back to the good old days when folks used to huddle around the radio. It is said that people who haven't seen her 'live' should prepare themselves for a "goose pimples experience".

Long ago established as one of the classier performers on the Appalachian old-time circuit, she has developed a faithful following for her appearances that an

outstanding stage presence, sweet voice and distinctive playing style, whether on clawhammer banjo,



"Most of All"

autoharp or guitar.

On 'Most of All' Boosinger will be in the company of Josh Goforth, an outstanding musician, acclaimed fiddler, guitar picker and mandolin player who has recorded in his own right and is in hot demand as a session player. Although only in his mid-20s, Goforth has established himself as a "one to watch" musician who is heading for the premier league.

Goforth was raised in Madison County, NC, a community full of traditional musicians including his cousin Sheila Kay Adams the seventh-generation ballad singer and storyteller. His reputation led him to land an appearance in the film Songcatcher as Fiddlin' Will and he contributed several pieces to the soundtrack. In 2000 and 2003 and 2005, he was named Fiddler of the Festival at the legendary Fiddler's Grove competition. Josh has been retired from the festival competition deemed a "Master Fiddler."

For additional details about the performers or to download samples, visit [www.lauraboosinger.com](http://www.lauraboosinger.com) and [www.joshgoforth.com](http://www.joshgoforth.com).



Josh and Laura

## If you go

Laura Boosinger and Josh Goforth  
CD Release Party, Sunday, June 1, from  
3:00 to 5:00 p.m. at the Grove Arcade.

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 accessed [www.grovearcade.com](http://www.grovearcade.com). For additional information, call (828) 252-7799.



## BOOKS

# That Better Not Be An Iron – Dear Old Mom Wants a Book, Buster

It is sheer madness to think I can choose “books for moms” in 2008. Moms never have been a monolithic culture and we certainly aren’t now. With that in mind, I have picked out some books for specific moms and I’ve recommended accordingly.

Vicki Lane’s new one, “In A Dark Season”, won’t be available in time for Mother’s Day giving but I highly recommend all her books. Start at the beginning with “Signs in the Blood” and get to know the characters from there. Miss Birdie is every hill-girl’s granny and this series

will give newcomers to the area an idea of what “locals” are really like. This one goes to my bud, Marijo, who loves strong women like Elizabeth Goodweather, because she is one.

“Look Me in the Eye: My Life with Asperger’s” by John Elder Robison. I have a young friend with Asperger’s and this

book opened my eyes (if you’ll pardon the expression) about this puzzling disorder. We first met Robison in his brother Augusten Burroughs’ “Running with Scissors” but this heart-

breaking and oddly hilarious memoir is a must-read for anyone who cares about children or families. And Kiss fans — you know who you are — better check it out, too. This one is for Terri, who says her kids drive her nuts.

“Ladies of Liberty: the Women Who Shaped Our Nation” & “Founding Mothers: the Women Who Raised Our Nation” by Cokie Roberts. Anyone who has enjoyed the televised John Adams series has an inkling about how important women were to the founding of the republic, though they are mostly

given short shrift and made invisible throughout scores of insipid history tomes. Roberts’ first work on the subject was an eye-opener for those of us who learned American mythology instead of American history. (I can never feel the same about Ben Franklin, knowing how he treated his wife.) The new book uses primary sources and Roberts’ engaging style brings us fully-fledged characters that spring from the page. You thought you knew Abigail Adams and Dolly Madison but you ain’t heard nothing yet. I recommend this for my florist diva friend, Beth, who has been the power behind the throne and now has her own queenhood.

“Red Bird: Poems” by Mary Oliver is for Ali, the Greek scholar and artist. For

those of you who know Pulitzer-winner Oliver’s work, I needn’t say much. This collection is redolent with her keen sense of the natural world and her intimate place in it, touching on the pain of oppression and love poems is

empire. This cycle of remarkable, even for a poet like Oliver. The book has 61 new poems, a blessing in any world.

My friend Dawn is the mother of all financial managers and now she’s got a bun in the oven. So this rec is for her and the soon-to-be ruler of the western world. “Why Women Should Rule the World” by Dee Dee Myers. You may remember Myers from her days as a White House press secretary in the Clinton years. This book isn’t about male-bashing, it’s about acknowledging the strengths of women and

how those strengths can make the world better. Get this for your rabble-rousing mom and as a new-baby gift for the next world leader in your family.

“Green Sisters: a Spiritual Ecology” by Sarah McFarland Taylor is green and heart-rending and inspiring and practical. I met some of these “green nuns” last year at a conference at Bellarmine College

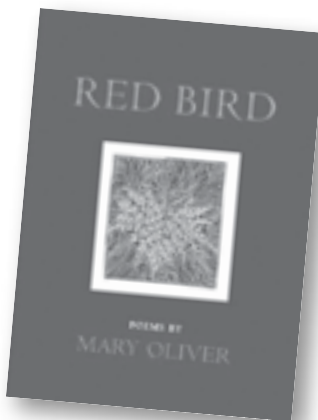
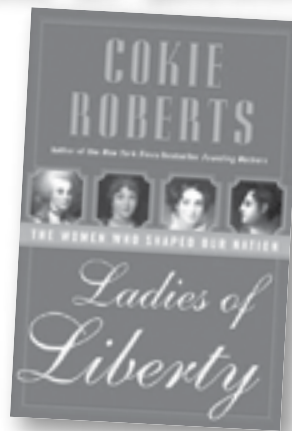
and was smitten with their energy and passion for the earth.

**Your mother or wife or  
granny is unique and  
your local independent  
bookstore will have the  
perfect book for you to  
give to her.**

We spent time together talking about everything from sacred landscape to composting toilets. Taylor’s book takes us on a tour of this movement — a movement that encompasses not just environmental activism and healing but also social justice. This is for my colleague Rebecca, whose kids are grown and away and who always finds her spiritual needs filled in nature.

Your mother or wife or granny is unique and your local independent bookstore will have the perfect book for you to give to her. Tell the bookseller a little about this marvelous woman and ask them to wrap it up. That gives you some extra time with which to buy the appropriate chocolates and flowers.

**H. Byron Ballard is a local knee-jerk feminist, bookseller, writer, and mom who blogs for the Asheville-Citizen Times as The Village Witch.**



BY H. BYRON BALLARD



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**MAY 2008**

**Friday, May 2 at 7 p.m.:** Janet Lembke discusses how we relate to other species in her book *Because the Cat Purrs*.

**Thursday, May 8 at 7 p.m.:** Puja Thomson discusses *After Shock: From Cancer Diagnosis to Healing*.

**Saturday, May 10 at 7 p.m.:** Join us for a slideshow with photographer Bob Schatz. Bob will also sign copies of his new book, *Asheville Impressions* from 1-3pm.

**Wednesday, May 14 at 7 p.m.:** John Kessel reads from his SciFi stories *The Baum Plan for Financial Independence* – Gregory Frost reads from *Shadowbridge*.

**Friday, May 16 at 7 p.m.:** Dot Jackson reads from *Refuge*, winner of the Appalachian Book of the Year Award.

**Saturday, May 17 at 7 p.m.:** Joshilyn Jackson reads from her novel, *The Girl Who Stopped Swimming*.

**Sunday, May 18 at 12 p.m.:** Retired Colonel Ann Wright signs copies of her book *Dissent: Voices of Conscience*.

**Tuesday, May 20 at 7 p.m.:** Michael Boyko reads from *The Hour Sets*. Julian Vorus recites from *The Nasty Namaste*.

**Thursday, May 22 at 7 p.m.:** Mike Farrell reads from his memoir, *Just Call Me Mike*.

**Saturday May 24 at 7 p.m.:** Shirley Hayden author of *The Women of Nelson and Joy Jordan-Lake* author of *Blue Hole Back Home* read from their novels about racism.

**Thursday, May 29 at 7 p.m.:** Nava Lubelski reads from *The Starving Artist's Way*.

**Friday, May 30 at 7 p.m.:** Sufi Spiritual healer James Keeley, aka Abdu Rahim discusses his book *Walking With God*.

**Saturday, May 31 at 7 p.m.:** Journalist Rob Christensen discusses his book *The Paradox of Tar Heel Politics*.

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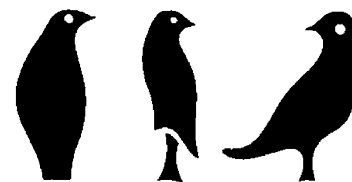
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# POETRY

## poetry

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



a scattering of birds...

## Photographs: Poetry Without Words

BY MARIJO MOORE

*Graphic, explicit, vivid, stark — which of these adjectives describes best the photographs in the book “Look Close, See Far: A Cultural Portrait of the Maya” by Bruce T. Martin?*

Perhaps real is the suitable description. But can photographs be real? Isn't that a contradiction in terms? Feasibly it would be more apropos to define this photographer as a realist, who, in 1987, began a twenty-year journey through his own misconceptions concerning an indigenous people of whom he was only superficially aware.

In a recent interview, Martin revealed the following:

*“I stepped into the Maya world, and there was revealed the long, beautiful, rich, complicated, history and culture that they hold. One of my favorite aspects of this project was going there and the feeling of being overwhelmed by the Maya people and their story. I can't put it in words but I have tried to put it into my photography. That awakening and what I have learned in this project has changed me and helped me to see life in a different light. It also made me realize how little of this world I really know or understand, but at the same time inspires me to continue on and learn more.”*

I sit with this book and stare at the black and white photographs so beautifully arranged, so painfully revealing, so majestically printed in this collection, and I wonder, are these people aware that so many others in the world today consider them a “long ago” people, and have various misconceptions concerning their culture and history? Are they insulted by the misleading, not to mention crude, Mel Gibson movie “Apocalypto”? Do they think of the Maya prediction of 2012 – the so-called “Doom's Day Prophecy” in modern-day vernacular? According to Martin, these people are more concerned with surviving day to day.

On page 43, there is a photo Martin took of an elder woman, dressed in a blouse of traditional Maya design with a multi-colored hand woven shawl roped

around her waist. She is from Cuchumatán, Guatemala, and the year is 1999. She has one hand lying atop the other; her nails look bruised, partially black. Silver earrings dangle from her ears, flattering her silver hair, which is pushed up under a straw hat. There is a questioning look on her face, as if to ask, “Why would you want to photograph me?” Someone's grandmother and great grandmother, no doubt, which brings to mind a poem I wrote several years ago, perchance unknowingly for her. (see insert)

I didn't ask Martin if he remembered her; I'd rather glean what I can from this photograph. Sitting erect on a hand carved

## The History of Our Mothers' Dreams

The deepest part of ourselves is formed before we are born. This is when the grandparents breathe into the dreams of our mothers.

Heavy breaths colored by Yellow black red and white. Sighing breaths sounding of poetry singing music and dance.

Falling breaths formed from birds clouds trees and tears. Yet we do not know the history of our mothers' dreams.

The colored sounding forming dreams holding the breaths of our grandparents. It is time we begin to listen.

From the book “*Spirit Voices of Bones*”  
© 1997 MariJo Moore

“Poetry” continued on next page

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# BOOKS

"Poetry" continued from pg. 20

wooden bench, she is simply beautiful, a poem without words. No camera has stolen this strong woman's spirit. She is as firm as any mountain and graceful as water flowing in any river. She is a testament to the determination and resilience of a people who will continue on, long after I have read and reread the interesting essays included in this book, long after I have passed it on to my young granddaughters.

Perhaps she gave the Polaroid photos Martin gave her to her granddaughters. Perhaps she has them stuck above her door; perhaps she threw them away. Perhaps she has now passed on to spirit. Doesn't matter. Martin has given the world the opportunity to see this woman, in her native land, in her everyday surroundings, and made it perfectly clear the Maya people are still around after hundreds of years of encroachment and misconceptions. They are still hand weav-

ing their clothes, speaking their native languages, performing their ceremonies, and growing their beloved corn.

To this beautiful Maya elder, and to Martin, I offer gratitude for the reassurance life does continue on regardless of interference. And photography taken from the heart is definitely poetry without words.

George Braziller/New York published *Look Close, See Far: A Cultural Portrait of the Maya* by Bruce T. Martin, in 2007. For more info, go to [www.bruceTmarin.com](http://www.bruceTmarin.com).

**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.marijomooore.com](http://www.marijomooore.com)**

## The Sugar Queen an Irresistible Follow-up to Garden Spells

Written by Sarah Addison Allen

When Josey woke up and saw the feathery frost on her windowpane, she smiled. Finally, it was cold enough to wear long coats and tights. It was cold enough for scarves and shirts worn in layers, like camouflage. It was cold enough for her lucky red cardigan, which she swore had a power of its own."

So begins Sarah Addison Allen's latest novel *The Sugar Queen* an irresistible follow-up to her *New York Times* bestselling debut, *Garden Spells*. *Sugar Queen* covers the story of a young woman whose family secrets — and secret passions — are about to change her life forever.

Twenty-seven-year-old Josey Cirrini is sure of three things: winter in her North Carolina hometown is her favorite season, she's a sorry excuse for a Southern belle, and sweets are best eaten in the privacy of her hidden closet. For while Josey has settled into an uneventful life in her mother's house, her one consolation is the stockpile of sugary treats and paperback romances she escapes to each night.... Until she finds it harboring none other than local waitress Della Lee Baker, a tough-talking, tenderhearted woman who is one part nemesis — and two parts fairy godmother...

Fleeing a life of bad luck and big mistakes, Della Lee has decided Josey's clandestine closet is the safest place to crash. In return she's going to change Josey's life—because, clearly, it is not the closet of a happy woman. With Della Lee's tough love, Josey is soon forgoing pecan rolls and caramels, tapping into

her startlingly keen feminine instincts, and finding her narrow existence quickly expanding.

Before long, Josey bonds with Chloe Finley, a young woman who makes the best sandwiches in town, is hounded by books that inexplicably appear whenever she needs them, and — most amazing of all — has a close connection to Josey's longtime crush.

As Josey dares to step outside herself, she discovers a world where the color red has astonishing power, passion can make eggs fry in their cartons, and romance can blossom at any time. It seems that Della Lee's work is done, and it's time for her to move on. But the truth about where she's going, why she showed up in the first place — and what Chloe has to do with it all — is about to add one more unexpected chapter to Josey's fast-changing life.

Brimming with warmth, wit, and a sprinkling of magic, here is a spellbinding tale of friendship, love — and the enchanting possibilities of every new day.

### If you go

*Sarah Addison Allen Book Signing*  
May 20, 7 p.m., Barnes & Noble  
89 South Tunnel Rd., Dreamland Shopping Center, Asheville, NC.  
For more info call (828) 296-9330.





Painting by Jack Stern

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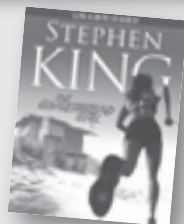
# BOOKS

## Stephen King's Latest Audio Book

In the emotional aftermath of her baby's sudden death, Em starts running. Soon she runs from her husband, to the airport, down to the Florida Gulf and out to the loneliest stretch of Vermillion Key, where her father has offered the use of a conch shack he has kept there for years. Em keeps up her running — barefoot on the beach, sneakers on the road — and sees virtually no one.

This is doing her all kinds of good, until one day she makes the mistake of looking into the driveway of a man named Pickering. Pickering also enjoys the privacy of Vermillion Key, but the young women he brings there suffer the consequences. Will Em be next?

*Simon & Schuster Audio, May 2008. 2 Compact Disks (Unabridged) \$19.95. Available at Malaprops and other local bookstores.*



Emmy award-winning composer and multi-instrumentalist Chris Spheeris at Osondu Booksellers, Thursday, May 1, at 7 p.m. Tickets \$10 in advance, \$12 at the door. (828) 456-8062.

## Troubled State: The Civil War Journals of Franklin Archibald Dick

Written by Gari Carter

When my mother gave me my great-great-grandfather's Civil War journals in the 1960's, I had no idea that they would become a book — *Troubled State: The Civil War Journals of Franklin Archibald Dick*. I was young, not interested in war, and thought they were another family possession to pass on.

In the following twenty years, I had a range of careers using my languages — French, Spanish, and Italian. In 1982, I was in a massive car accident. It took the next ten years to reconstruct my face, legs, and life. My first book, (*Healing Myself*, Hampton Roads 1993), prompted by a writing class, told that story. After a year of traveling and speaking, including a talk at Malaprop's, I moved to Black Mountain and settled down to write.

Reading Franklin Dick's private journals for the first time, I was fascinated by my ancestor. It was a thriller about the turmoil in Missouri. I spent the next ten years deciphering and researching what became *Troubled State: The Civil War Journals of Franklin Archibald Dick*.

Born in Philadelphia in 1823, Franklin Dick went to St. Louis to practice law in 1842. His quiet life as an attorney and businessman was disrupted when he held secret Union meetings in his law office. Serving as Nathaniel Lyon's Assistant Adjutant General at Camp Jackson, the first incident in Missouri's Civil War, Dick describes unknown events. After meeting with President Lincoln, Franklin Dick continued to write the president about conditions in Missouri. After the

war, Dick practiced law with Montgomery Blair, Lincoln's Postmaster General, in Washington's Blair House. He died in Philadelphia in 1885.

Franklin Dick knew and described all the famous people of his time, discussed investments, politics, and the situation in the divided city of St. Louis, and his beloved Union. At the St. Louis book launch, the Civil War Roundtable members mentioned how grateful they were to read a new intelligent first hand account

of the Civil War instead of another essay about historical facts.

### If you go

*Gari Carter will be speaking and signing her book, Troubled State: The Civil War Journals of Franklin Archibald Dick at Books A Million on Saturday, May 17 at 2 p.m.; at Barnes & Noble on Sunday, May 18 at 1 p.m.; and at Malaprop's on Wednesday, May 21 at 7 p.m.*

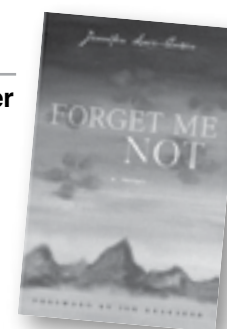
## Forget Me Not

A memoir by Jennifer Lowe-Anker

In 1999, professional climber Stuart Alexander Lowe — commonly known as Alex Lowe — was killed in an avalanche while exploring the Tibetan Himalaya.

A freak accident on the 26,000-foot peak Shishapangma also took the life of fellow expeditioner and filmmaker David Bridges, but spared Alex's best friend and climbing partner Conrad Anker. At the age of 41, Alex left behind three young children and a loving wife.

Jennifer Lowe mourned the passing of her husband, but took great comfort in the support of his friend Conrad. Through their shared grief, they discovered affection for



one another and then fell in love. They married and Conrad became the adoptive father of Alex's sons, Max, Sam and Isaac.

In her new memoir, "Forget Me Not," Jennifer Lowe-Anker reveals the intimate details of

her life of 18 years with Alex and the new life she has created with Conrad.

### If you go

*Lowe-Anker will be signing books at Malaprops on Friday, May 9, 7 p.m. 55 Haywood Street, in Asheville, NC. Phone (828) 254-6734 for details.*

## Woman's World

Written by Graham Rawle and reviewed by Jake Coleman

Women's magazines of the 1960s set impossible standards for the modern housewife: She was expected to be an immaculate housekeeper, a brilliant entertainer, a fashion plate, and (natch) a perfect pleaser of the man in her life.

For Norma Fontaine — the first-person narrator of the new, wholly original thriller *Woman's World* — the tips, instructions, and suggestions in these magazines rule her life, which is no surprise, considering her every thought and utterance literally originates from the magazines she worships.

In creating *Woman's World*, collage artist Graham Rawle spent five years cutting 40,000 snippets of text and spot illustrations from 1960s women's magazines and pasting them onto 437 sheets of paper.



The result is a page-turning thriller that's utterly original yet retains the sensibility of its source material. Even without Rawle's amazing facsimile presentation, *Woman's World* stands on its own as a delightfully dark suspense novel about a family with a horrible secret.

*Norma Fontaine lives in a perfect woman's world of handy tips and sensible advice. Whether it's choosing the right foundation garment, polishing a whatnot or practising feminine allure through meticulous grooming, Norma measures life by the standards set in the magazines she reads. So when she bumps into Mr Hands and he suggests taking tea at the Excella Café how could she possibly refuse? What could be more exhilarating, or appropriate?*

## Nature's Magical Moments: Reflections on Nature and Self

Written by Ellen Hitchcock



Ellen Hitchcock facilitates workshops/retreats that focus on the assimilation and incorporation of multi-cultural wisdoms for personal and professional growth in present-day settings. She is founder and director of the Center for Well-Being in Oak Ridge, TN which is committed to bringing various educational and spiritual programs to the community.

Ellen is a graduate of the University of Alabama. She has a private practice as a Personal Life Coach and Clinical Social Worker with a Tennessee Certification as a Family Mediator.

Ellen is dedicated to the importance of personal healing and is certified in the Usui System of Reiki Natural Healing. She incorporates her training to assist clients in bridging their personal and professional lives with authenticity and sufficiency.

### If you go

*Ellen Hitchcock, Personal Life Coach will be reading and signing her book at Malaprop's "Make Your Life a Celebration Event" on May 1, at 7 p.m. For more information on Ellen and this event, go to [tcreatoremotor.net](http://tcreatoremotor.net).*





- ★★★★★-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.

### 21 (Twenty-One)

**Short Take:** Well made caper film with solid performances overcoming a so-so script.

*Reel Take:* "Winner, winner, chicken dinner" declares college student Ben Campbell (Jim Sturgess) at the very beginning. The term refers to what dealers call out when you hit a blackjack straight up. His voiceover narration sets the stage for what will be an inside look at the high stakes world of Las Vegas casino gambling.

*21* is inspired by the book *Bringing Down The House*. In the original all the students were Asian and the fact that in this movie they aren't has upset some people who object to the "Hollywoodization" of the book.

The film's story concerns an M.I.T. professor (Kevin Spacey) who recruits

gifted students and trains them in his system of counting cards. They then go to Las Vegas on the weekends under assumed identities and proceed to clean up at the casinos. Naturally this does not go unnoticed by the casino higher-ups and so a seasoned casino enforcer (Laurence Fishburne) waits his chance to take action. The key to success is not to get caught up in the gaming. Play but don't gamble. Once that rule is broken (and you know it will be) then the best laid plans of men... etc, etc.

While the situations and the way they play out are nothing new, Australian director Robert Luketic (*Legally Blonde*) directs it all with a visual panache that keeps things hopping. Jim Sturgess and Kate Bosworth make an attractive couple while Laurence Fishburne is appropriately menacing as the enforcer. Kevin Spacey is just right as the math teacher whose smiling face and easy demeanor mask something much darker underneath.

The other performances are equally fine and that's necessary because the script

which is credited to three writers is the film's weakest element.

I had fun at *21*. The casino scenes were exciting, the close-up look at card counting fascinating, and the performances were engaging especially from Sturgess and Spacey. From an entertainment standpoint, *21* is a safe bet.

**Rated PG-13 for some violence and sexual content including partial nudity.**

**Review by Chip Kaufmann**



**Jim Sturgess eyes the blackjack tables in Robert Luketic's exciting caper film '21'.**

**For the latest reviews, theater info and movie show times, visit [www.rapidrivermagazine.com](http://www.rapidrivermagazine.com)**



**Jackie Chan in "The Forbidden Kingdom"**

### The Forbidden Kingdom

**Short Take:** Old-fashioned fantasy adventure with lavish production values that should please action fans yet is ideal for families.

*Reel Take:* Sitting in the darkened theatre watching *The Forbidden Kingdom*, I was transported back in time. Not to the kung fu/chop socky movies of the early 1970s but back to the fantasy adventure films of the early 1960s such as *Captain Sindbad* (yes, it's spelled that way) with Guy Williams, *The Magic Sword* with Basil Rathbone and Ray Harryhausen's *Jason and the Argonauts*.

Despite being billed as a kung fu action extravaganza featuring martial arts stars Jackie Chan and Jet Li, *The Forbidden Kingdom* is really family oriented fare that has a little something for everyone. There is lots of but not too much martial arts action that is beautifully choreographed by Woo-ping Yuen (*Crouching Tiger, Hidden Dragon*). There is also lush, exotic photography shot on location in China and engaging performances from the two stars. Both have dual roles with the usually stoic Li getting to cut loose as the Monkey King, a traditional character from Chinese mythology.

The plot is simple and nothing new. Jason, a downtrodden teen from South Boston (Michael Angarano), who rents kung fu movies from an old Chinese shopkeeper (Jackie Chan), is magically transported back to ancient China where he becomes involved in a plot to overthrow an evil warlord (*Collin Chou*) and free the Monkey King who has been imprisoned inside a stone statue. Joining him on this quest are a silent monk (Li), a tipsy Chinese vagabond (Chan), and a young woman (Yifei Lu) who is bent on revenge. Along the way Jason learns how to stand up for himself and falls in love with the girl. Before confronting the warlord, the quartet must deal with the powerful and cunning white haired witch (Bingbing Li) who has been sent to destroy them.

The film is essentially a cross between *Crouching Tiger, Hidden Dragon* and *The Karate Kid* but utilizes the best elements of both. Director Rob Minkoff (*The Haunted Mansion*) does a fine job in coordinating the many different aspects of the production. Like the Hollywood movies of old, *The Forbidden Kingdom* is not so much one man's vision as a collaborative effort between the director and many fine craftsmen. There are visual references to earlier fantasy adventure films and the main character's name of Jason is surely no coincidence.

Like a good book, one of the aspects that I love most about the movies is their ability to transport me to exotic places and different historical eras that I will never be able to go to myself. The *Forbidden Kingdom* is just that sort of movie and if it's your sort too then go see it and take the family along.

**Rated PG-13 for martial arts action and some violence.**

**Review by Chip Kaufmann**

### Forgetting Sarah Marshall

★★★★

**Short Take:** Predictable story of depressed, jilted boyfriend who finds it's not so hard to forget Sarah Marshall after all.

*Reel Take:* *Forgetting Sarah Marshall*? I saw the move only yesterday and I've already forgotten Sarah Marshall. I've spent more time trying to figure out what so many critics see that's so great about this movie than actually thinking about the movie itself.

*Forgetting Sarah Marshall* is about a nice, but droopy, sad-sack of a guy who's nursing a broken heart after being left by his CSI Miami-like girlfriend Sarah Marshall (Kristen Bell). Jason Segel (TV's *How I Met Your Mother*) wrote the film and stars as the utterly dejected Peter Bretter.

After being unceremoniously dumped for another man and trying to escape the memory of his ex, Peter jets to Hawaii for a vacation. Who does he run into while checking into the hotel? Yep, none other than Sarah Marshall and her new British-rocker boyfriend Aldous Snow (Russell Brand). As Peter drowns his sorrows in tropical, umbrella bedecked drinks, he makes friends with several of the hotel employees, including

**'Movies' continued on pg 24**





# FILM REVIEWS

## 'Movies' continued from pg 23

the very pretty front desk clerk Rachel (Mila Kunis from TV's *That 70's Show*). Gradually Peter forgets Sarah Marshall.

Segel's character is likeably awkward but it's the sub-characters that are the really fun ones to watch. Russell Brand darn near steals the show as Aldous, and Paul Rudd takes a funny turn in a bit part as a stoned surfer dude who's probably hit his head on the coral one too many times.

While it was refreshing to see the filmmakers try a few new things in the age old story of romantic road kill, give me a lovelorn John Cusack movie any day.

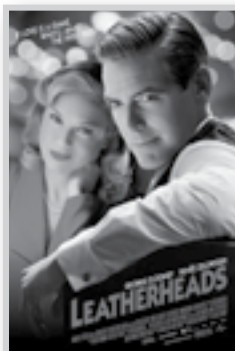
**Rated R for sexual content, language and some graphic nudity.**

**Reviewed by Michelle Keenan**

## Leatherheads

**Short Take:** George Clooney directs and stars his way through a screwball comedy about the beginning of professional football.

**Reel Take:** Since the golden era of the silver screen, many have tried their hand at so-called screwball comedy. No one has ever come close to capturing the essence that made those screwball comedies shine – a sparkling, fast talking essence found in the likes of Cary Grant, William Powell, Clark Gable, Rosalind Russell, Jean Arthur, and Myrna Loy. No one that is, until now.



Actor/Director George Clooney has taken quite a critical tackle for *Leatherheads*, though why I'm not altogether sure. Many of the classic screwball comedies, though replete with razor sharp wit and rapid fire dialogue, were merely entertainment, not critical masterpieces. From the use of a vintage Universal logo and old-style opening credits, and our local, now celebrity cow with catawampus horns, to the non-stop repartee even as they ride into the sunset, Clooney delivers a great tip of the hat to Howard Hawks and Frank Capra, all-the-while keeping it very ... well ... Clooney. While nowhere near perfect, *Leatherheads* delivers a funny bit of classic matinee fare.

Clooney stars as Dodge Connelly a forty-something, charming football hero in 1925 who is determined to keep his team, the Duluth Bulldogs, alive. Along

the way he schemes to make professional football as big if not bigger than college football, something no one possible. When Dodge cajoles America's postwar golden boy and college football hero Carter Rutherford (TV's John Krasinski) to leave Princeton and join the team, it looks like it's smooth sailing. Smooth sailing that is until Lexie Littleton (Renee Zellweger) – a fast talking minx with a

press pass and pen – sets her sights on young Rutherford. Once she gets him to spill the beans on his mythical war hero record, all bets are off.

Though he didn't take a writing credit, Clooney apparently claims he re-worked the screenplay by Duncan Brantley and Rick Reilly quite a bit. Brantley and Reilly wrote the story so long ago they can't remember who wrote what, but regardless of credit, every line is great, even the throwaway lines (especially the throwaway lines). Perhaps today's audiences aren't accustomed to listening so closely, but if they do, *Leatherheads* is a constant chuckle.

Clooney and Zellweger have zingy chemistry befitting the genre. Like Clooney, Krasinski will make an easy transition from the small screen to the big screen. The delightful supporting cast includes the almost always wicked Jonathan Pryce, but is topped off most perfectly by character actor Stephen Root as Suds, the local reporter/drink to whom Dodge feeds the play-by-play story for each game.

Clooney fumbles the ball a couple of times when the story meanders into extended Keystone Kop-like segments and lengthy barroom brawl scenes, but even these are fairly pretty enjoyable, mostly because you know George and the boys are having just altogether too much fun.

Will the Bulldogs survive? Will the Carter Rutherford scandal kill the sport forever? Will Dodge get the girl? Grab your popcorn and find out.

**Rated PG-13 for brief strong language.**

**Reviewed by Michelle Keenan**

## Nim's Island

**1/2**

**Short Take:** Be the hero of your own life story.

**Reel Take:** You know that phrase "Too many cooks spoil the stew?" There were way too many cooks in the kitchen for the film adaptation of Wendy Orr's novel *Nim's Island*. The result is a mish-mash of movie. When the filmmakers can't even decide whether Nim should call her father Jack or Daddy, it's a good indicator that decision making wasn't one of the strong suits.

What's wrong with this film falls squarely on shoulders of its director Jennifer Flackett, its many writers (including Flackett), and its producers. The capable cast led by none other than 'Little Miss Sunshine' herself Abigail Breslin, does its best to make the most of it. Breslin shines as Nim, a young girl who lives on a remote island in the South Pacific with her scientist father, plays with native animals, and learns everything a girl would ever need to know through the magical world of books. Jodie Foster, who would most likely have played Nim if this film had been made back in the 70's, takes a refreshing comic turn [from her tortured, victimized, captive roles of late] as the neurotic, agoraphobic action adventure novelist Alex Rover.

Scottish hunka hunka Gerard Butler plays Nim's father Jack Rusoe and Alex Rover's alter ego 'Alex Rover'. Butler clearly has great time playing the adventure hero but seems less comfortable as Jack; He damn near chokes on some painfully cheesy lines as Nim's dad. One can only surmise that they used the higher paid writers to craft the scenes of witty banter between Alex Rover and her alter ego.

Even though the filmmakers had all those hands in the pot, they apparently forgot to hire an editing team. The film felt longer than its 96 minute running time. Perhaps a really savvy crew could have fixed some of the pacing issues that beleaguer the otherwise well-intentioned and fun story. For instance, they spend 86 minutes or so just getting Jodie Foster's character to the island, only to wrap up the whole thing in a great big happy-family-



bow less than ten minutes later. Ironically Jack spends almost the entire movie stuck at sea on the leaking remnants of his storm-damaged boat and yet unbeknownst to us, somehow manages to fashion a mast, sail and raft in the dark of night, with sharks circling and monsoon raging, and show up for the happy ending with about 30 seconds to spare. Even for a fanciful family adventure film, this is a stretch.

For all of its flaws *Nim's Island* is not a complete loss. If I were a parent, Nim is just the kind of fictitious character I'd want my child to be inspired by. Will today's consumerist, X-Box / Game-boy playing youth actually enjoy and relate to such a character? One can hope.

**Rated PG for mild adventure action and brief language.**

**Reviewed by Michelle Keenan**

## Smart People

**1/2**

**Short Take:** A movie about an unlikable, egocentric professor and his dysfunctional family that isn't as smart as it thinks it is.

**Reel Take:** There was some pretty good buzz about *Smart People* during the Sundance Film Festival this year. In retrospect perhaps the buzz was more about attendance of the film's stars than about the film itself. With all the great indie films coming off the film festival circuit these days, this one was a real disappointment.

Dennis Quaid stars as Lawrence Wetherhold a widowed, miserly, unlikable, middle-aged professor whose life gets a well needed shake up, when his under-achiever, adopted brother Chuck (Thomas Haden Church) shows up for an unexpected stay. Meanwhile Lawrence's relationship with his children is tenuous. His son James is clearly bitter, angry and resentful of his father. Lawrence's daughter Vanessa (Ellen Page) is a Lawrence-in-training. Bless her over-achieving, pseudo-intellectual heart, she does try to be the lady of the house and keep some semblance of family tradition, but the character is strangely one-dimensional.

After refusing to pay the fee to get his car out an impound lot, Lawrence sustains trauma-induced seizure and head injury because of fall from a fence while retrieving his briefcase from the impounded car. He doesn't know it but the injury turns out to be the best thing that could have happened to Lawrence. A



**'Movies' continued on next pg**

## Theatre Directory

**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



# FILM REVIEWS

'Movies' continued from pg 24

former and long forgotten student, Dr. Janet Hartigan (Sarah Jessica Parker), revokes the professor's driver's license for six months. Lawrence is forced to depend on his undependable brother for transportation. The injury also brings him a romance with the good doctor, though I confess, it's a relationship I just didn't get.

Ironically the only non-smart person in the story happens to be the only likable person in the movie. Chuck brings what little warmth and depth there is to the story. Ultimately Chuck turns out to be the brains, the heart, the soul and glue in the family.

The cast delivers solid but stiff performances. It's a definite departure for normally ruggedly handsome and affable Quaid, who is known to possess pack of abs worthy of a cooler. Though he hides behind his character's beard, it is unnecessary for Quaid to emphasize the dowdy, padded tummy as much as he does in his portrayal of Lawrence.

The best audience for Smart People are those that gravitate to pseudo-intellectual, semi-pretentious characters in works such as Noah Baumbach's *The Squid and the Whale* and *Margot at the Wedding*. However, even those folks may be taken aback by the sudden, tidy and altogether not-too-smart happy ending. While pleasant, it didn't seem to match the movie, nor its unlikely, dysfunctional characters.

*Rated R for profanity, brief sex & nudity and brief alcohol & drug use.*

Reviewed by Michelle Keenan

## Street Kings 1/2

**Short Take:** This revamp of *L.A. Confidential* should satisfy most action fans.

**Reel Take:** If you've seen the film *L.A. Confidential* then you'll know what to expect from *Street Kings* which comes as no surprise when you consider that both were written by L.A. crime writer James Ellroy who specializes in the affairs of the Los Angeles police department.

Keanu Reeves, in one of his better roles of late, plays Tom Ludlow, an officer who is a member of a highly successful special vice squad headed up by Captain Jack Wander (*Forrest Whitaker*). Their success rate is not surprising since they plant evidence and shoot first and arrest afterwards if it's still necessary.

'Movies' continued on pg. 26

# Do-It-Yourself American Film History In 3 Easy Steps

If you are seriously interested in the early history of American film, then you'll be glad to know there's any easy way to learn it that is not only informative but a great deal of fun as well. All you need is some cash, a DVD player, and a place to watch movies — the *Treasures from American Film Archives* series will do the rest.

The National Film Preservation Foundation is a non-profit organization created by Congress to help preserve America's film heritage. Since 2000 the NFPF has released three box sets of DVDs that cover the period of American film from its origins in 1894 to the heyday of the Hollywood studio system following World War II. Particular attention is paid to films that were made before 1934, when self-imposed censorship was enacted through the Hays Code for the next 34 years.

The first set, *Treasures From American Film Archives*, was released in 2001 and contains over 11 hours of rare films on four DVDs that are taken from the best surviving materials. There are 50 films altogether along with a 150-page book complete with full credits and details. Each film contains an optional spoken commentary from various film scholars to provide more background. This particular set focuses more on an overview of early American film with highlights that include William S. Hart's doom-laden 1916 Western *Hell's Hinges*,

*Toll of the Sea*, the first Technicolor feature from 1923, as well as shorts, period documentaries and cartoons.

The second set, *More Treasures*, came out in 2004 and features a mere 9 1/2 hours on three DVDs. It also has

newly recorded music scores where needed, commentaries by 17 different film historians, and a 200-page book on all the offerings. Film highlights include the first sound film from 1894, early works by Ernst Lubitsch and D.W. Griffith, a 1926 color short of dance by Martha Graham, and short films from pioneer

women directors Alice Guy-Blache and Lois Weber. There's even a 1925 feature starring the original Rin-Tin-Tin (a German Shepherd found on a WWI battlefield who became the first big animal star).

*Treasures III* was released in October 2007 and unlike the previous two sets, focuses on specific social issues in American film from 1900-1934. There are four DVDs with over 12 hours of material and optional voiceover commentary that greatly aid in putting these films into perspective. Each disc carries a particular social theme, such as *Toil & Tyranny* (about the rise of organized Labor), *The City Reformed* (a look at crime in major American cities), and *New Women* (which focuses on the transformation



Anna May Wong in TOLL OF THE SEA.

BY CHIP KAUFMANN

of women in American society). The film highlights here are *The Soul of Youth*, by director William Desmond Taylor (whose 1922 unsolved murder helped to bring about censorship); Cecil B. De Mille's *The Godless Girl*,

a film that tackles atheism, overzealous Christianity, and reform school abuse; and the real prize, a restored version of Lois Weber's controversial 1916 film *Where Are My Children?* which deals with birth control and abortion.

As the descriptions would indicate, these sets are not cheap. Prices vary but they are all under \$80 and used copies are available for as low as \$50. However they are more than worth the price when you take into account that all proceeds from the sale of these box sets go to fund more restoration from America's film archives. The sets can be ordered from regular video outlets or online from sites like Amazon. For more information visit [www.filmpreservation.org](http://www.filmpreservation.org).



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

## TEEN REVIEW

### Drillbit Taylor 1/2

**Short take:** Three high school boys hire a homeless man to protect them from a bully with unexpected results.

Attention Owen Wilson fans—he's back in yet another crazy film playing yet another crazy character.

In Wilson's latest film, *Drillbit Taylor*, three young boys, Wade (Nate Hartley), Ryan (Troy Gentile), and Emmet (David Dorfman), finally get to high school only to end up dealing with a really bad bully named Filkins (Alex Frost). Not able to beat him up themselves, they decide to hire a cheap bodyguard to protect them. Who do they hire? Good ole' homeless (or as he calls it, "home-free") Drillbit Taylor (Owen Wilson).



Sierra Bicking is an arte aficionado extraordinaire.

## by Sierra Bicking

I admit it; I am an Owen Wilson fan. I've seen most of his films, like *You, Me, and Dupree*, *Wedding Crashers*, *Shanghai Noon*, etc. I love that certain sparkle in his eye he gets when he is really enjoying himself. But in this film, his eyes didn't have the

same joy. This may have something to do with his suicide attempt last August.

With that chapter behind him now, it is great to see him back on the silver screen again. As for the kid actors, being young and somewhat inexperienced didn't stop them from stealing the show. The movie has real kid-lingo that

kids and teens can relate to and which will draw them further into the movie.

*Drillbit Taylor* is a pretty good movie, especially for younger kids and Owen Wilson fans.

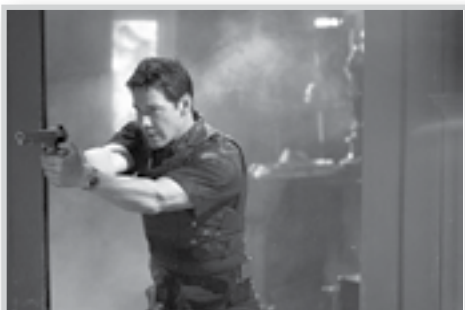
*Rated PG-13 for crude sexual references throughout, strong bullying, language, drug references and partial nudity.*





# FILM REVIEWS

'Movies' continued from pg 25



Keanu Reeves shoots first and asks questions later in David Ayers' corrupt cop drama STREET KINGS.

The Keanu Reeves character is very similar to the Jack Bauer character played by Kiefer Sutherland on TV's 24. He is an unstoppable one-man wrecking crew who always gets the job done. When his partner (Terry Crews) is killed during a routine convenience store robbery, things don't add up and Tom begins to investigate his unit under the probing eye of another police captain (Hugh Laurie) who is determined to bring the vice squad down.

Director David Ayers (*Harsh Times*) makes the most of this recycled material by giving the film a hard-edged look with fast moving camerawork that resembles rap and hip-hop videos. In fact three hip-hoppers/rappers (Common, The Game and Cedric the Entertainer) portray significant characters in the story. At 107 minutes the film moves along and doesn't wear out its welcome.

The best thing *Street Kings* has going for it are the performances of its colorful cast. In addition to Reeves there's Chris Evans as a cop willing to help him uncover the corruption in the vice unit, and then there's Forrest Whitaker. His vice squad commander demands your attention whenever he's on screen much like he did in *The Last King Of Scotland*.

*Street Kings* has nothing new to offer and some of the dialogue is unfortunate but it is smartly directed and should satisfy most action fans and ardent admirers of crime dramas. Just ignore the fact that you've seen it all before.

Rated R for strong language and pervasive violence.

Review by Chip Kaufmann

## Whoops!

Last month in my review for *In Bruges* I listed *Into the West* as one of Martin McDonagh's plays. I meant to say *Lonesome West*. While *Into the West* is another fine Irish story, it's not McDonagh's.

- MICHELLE KEENAN

Chip Kaufmann's Pick:  
"Oh! What A Lovely War"

## Oh! What A Lovely War

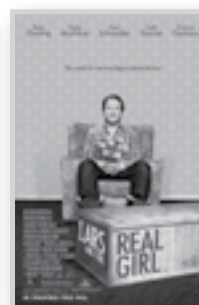
The classic 1969 anti-war film finally makes it to dvd. Take the overall look and feel of the recent film *Atonement*, combine it with the concept of Julie Taymor's *Across The Universe* where the songs of The Beatles dictate how the film will evolve and that will give you some idea of Richard Attenborough's 1969 anti-war masterpiece *Oh! What A Lovely War*. Just substitute songs from World War I for those of The Fab Four.

OWALW began life as a BBC radio play that became a stage show first in London and then in New York. It was the height of the Viet Nam war and the show made quite an impression in certain circles. Paramount Pictures had just been acquired by Gulf & Western, a big conglomerate of the time, and they wanted to make a big splash in Hollywood so when Richard Attenborough (*Gandhi*) pitched a film version to them, they accepted.

In order to improve the movie's chances for success, Attenborough persuaded several of England's finest performers to appear in small but significant parts. The cast included Laurence Olivier, John Gielgud, Maggie Smith, Vanessa Redgrave and her brother Corin as well as their father Michael, and John Mills who plays Sir Douglas Haig, the head of Britain's war machine.

This was Attenborough's first film as a director and he skillfully uses his performers and his technicians to weave a seamless epic which moves from Brighton Pier (the symbol of England in the film) to the trenches of the Western Front and other venues all tied together by songs of the era like *Inky, Dinky, Parley-vous* and *Keep The Home Fires Burning*. The songs begin on an optimistic, patriotic note but as the war drags on they become increas-

## DVD Picks of the Month



ingly despondent and cynical until hymns like *Onward Christian Soldiers* are sung with bitter irony.

When this movie was first released in 1969 it was given a G rating making it the heaviest, most intense G film ever made. I suspect the rating would be upped today if it were ever to be reissued to theatres. It's interesting to note that not one drop of blood is shed throughout the film which goes to show that it is possible to make a powerful statement by using subtlety and restraint.

If you enjoy upscale entertainment that has something to say then you need to see *Oh! What A Lovely War*. It is a film whose time has sadly come again.

## Lars and Real Girl

Until *Juno* was released last year, *Lars and the Real Girl* was on track to be the Indie film of the year. Those that saw it in the theatre were charmed. Even with glowing reviews from the snarkiest of critics, many stayed away from the little film that featured a love doll as one of its main characters. As my sweetie said after seeing a trailer for it, "I know you said you loved that movie, but it just looks ... odd." Far more sweet than odd, *Lars and the Real Girl* is hands down my DVD pick of the month.

Lars, (Ryan Gosling) is a painfully shy young man living in a small, rural

Michelle Keenan's Pick:  
"Lars and Real Girl"

town in northern Wisconsin. His sister in-law is worried about him, but his brother dismisses her fears until Lars brings 'Bianca' to dinner one night (that would be the love doll). After a hasty trip to the town doctor/shrink the next day, Dr. Dagmar (Patricia Clarkson) explains that Lars is delusional and that Bianca is very real to him. Dagmar says that the delusion will end when he no longer needs it, so they should just go along with it in the meanwhile.

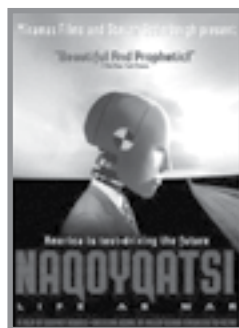
The ensuing story is delightful. The town welcomes Bianca into their community; she gets a job, goes to parties, and even gets a haircut. Lars meanwhile works through his issues and, thanks to this un-real girl, becomes a man, and no - not in *that* way.

What makes *Lars and the Real Girl* so utterly disarming and quite wonderful is the raw honesty and vulnerability of the story and its characters. This awkwardly shy, reclusive young man is *truly* sweet. Love dolls and the men who 'love' them, conjure an unseemly and pathetic image. Lars is the antithesis of this image. He's the epitome of a gentleman suitor, something that is rare in life and films today.

The far-fetched but touching notion of the townspeople embracing Bianca because they care so much for this young man is genuinely heartwarming, and somehow even plausible. Executed with an eloquent balance of humor, emotional nakedness and humanity, first-time feature director Craig Gillespie delivers one of the best little films in a long time.

## Questions/Comments?

You can email Chip or Michelle at  
reeltakes@hotmail.com



## Experience "Naqoyqatsi: Life as War"

BY JONATHAN RICH

The Asheville Art Museum will screen the experimental documentary film *Naqoyqatsi: Life as War* on Saturday and Sunday, May 10 and 11, starting at 2:00 p.m. each day.

This 2002 work features no words or commentary, but instead uses the music

of Philip Glass and computer-manipulated images to comment on the war of daily living. *Naqoyqatsi: Life as War* is the final film in a trilogy which began with *Koyaanisqatsi: Life Out of Balance* and *Powaqqatsi: Life in Transformation*.

"Naqoyqatsi IS filmmaking at its purest and most visceral - a tale full of sound and visual fury," said Washington Post staff writer Michael O'Sullivan. "(Director) Godfrey Reggio has given us a work of art whose meaning, while

obscure, enters our heads and our hearts through strangely beautiful, yet unintelligible channels."

This screening is free to Museum Members or guests with Museum admission. It is held in conjunction with the exhibition *Time is of the Essence: Contemporary Landscape Art*, which will be on view at the Asheville Art Museum through June 22, 2008.



# THE ARTFUL HOME

## The Arch, An Uncommon Resource In North Asheville

BY ROXANE CLEMENT

A unique establishment on the north side of Asheville known as The Arch opened two years ago this month. I was able to speak with the owner, Catherine Silver about her vision for her company.

The striking logo on the front of the building is certainly eye-catching, and when I asked Catherine how she arrived at the name for her business she responded that she had always loved arches. For her they represent timelessness and stability. The products that she carries reflect her love for these qualities as well.

Catherine brings an eclectic background to her business. She lived on the Big Island of Hawaii for ten years and while there created a handmade tile business. She has worked as an interior designer, and, most recently, taught for thirteen years in the Buncombe County school system. She formulated the idea for her business because she wanted to do something creative; with the assistance of Mountain Micro Enterprise, she was able to open The Arch.

The Arch caters to a wide clientele: builders, designers and architects as well as home owners simply wanting to improve the aesthetic of their houses can find a wide variety of beautiful accents here. The showroom elegantly displays a wide variety of flooring and wall surfaces as well as accessories, but Catherine stresses that even a simple accent such as an unusual tile or knob can set off a room. She sells anything from that to entire installations.

The Arch represents a large number of local artisans, and she has often collaborated with them to do custom work for local builders. Part of Catherine's vision is to be a good reference for people, to point them to other sources for products. Although she stays on the lookout for more products to carry, she is determined to do something well, rather than spread

herself too thin.

In line with her love of timelessness and stability, Catherine offers a large selection of environmentally friendly products. She carries cork and bamboo flooring, as well as Eco Timber hardwood flooring which is highly respected by the US Green Building Council. She researches the production of these products, taking care that the flooring she sells contains no formaldehyde. The American Clay Earth Plaster, showcased on the walls is also hypo-allergenic as well as being very versatile and beautiful. She has found that the builders in this area have a good conscience about using green products.

Looking to the future, Catherine plans to host open house events and



workshops to help acquaint people with the products she carries. She also welcomes artisans to contact her about their products in her quest to assist others in creating healthier, more beautiful homes and businesses.

### The Arch

Catherine Silver,  
Owner

1020 Merrimon Ave.  
Asheville, NC

(828) 253-5455  
www.thearchnc.com



Hours: Tuesday – Friday, 9:30 - 5:30  
Saturday, 10:00 - 3:00

Decorative painter Roxane Clement has worked on numerous restoration projects in Asheville including the Smith-McDowell House, the Biltmore Estate, and the A-B Tech library.

Her decorative painting business specializes in stone effects and wood graining. Contact her at Rmclement2001@aol.com



Roxane Clement,  
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# RESTAURANTS & WINE

## Observations at Recent Tastings — and Café Ello Comes to Asheville



### Fancy Dress Affair

In mid-April, the Blue Ridge Wine Festival happened in lovely Blowing Rock. The big event, called the Grand Tasting, was under the big top at Chetola Resort, and featured a welcome change. Once upon a time, this tasting was all North Carolina wines, now it is a tasting of the world's.

A man and a woman showed up in handmade bunch-o-grapes costumes. Sexist, they were; he was Cabernet Sauvignon and she was Chardonnay. (Although I always did think that Chardonnay would be a pretty name for a little girl.) As they traipsed about the tent, he did the talking in an English accent of uncertain cause.

I must admit, I admired Chardonnay's grapes as never before, and she even let me handle them! I assured her that even though they were not real, they were fabulous. "My name's not really Chardonnay" she confided with a smile, "It's Amy."

See? All this wine lingo really does matter. Accurate descriptions can win friends and influence people.

### Fruit of the Loons?

As the four-hour Grand Tasting event entered its fourth hour, the North Carolina tables experienced more attention than they had seen all day. Sadly, it was due to the other tables running out of wine. This

may suggest that a North Carolina-only tasting is still a good or fair idea.

But, the wine business is business, and our taste buds demand performance. North Carolina's small wineries, God bless them, work extra hard and deserve local support. But, the prices are generally higher and the tastes very often fall short of our expectations.

Many of us have already chosen our favorite styles from other parts of the world, regions with totally different agricultural situations. These choices and experiences have shaped the standards we impose on regional wines.

North Carolina probably won't ever produce the rustic reds like those from the heel of Italy or salt-scented whites like those from the west coast of Iberia, but competent winemakers, especially those with good funding, are working hard to learn what performs and produces in our state.

Biltmore Estate, for example, excels at sparkling wine. Calaboose Cellars in Andrews produces a delicious and smooth Gewurtztraminer-Viognier blend. Rockhouse Winery performs well.

Especially noteworthy is (the spectacularly funded) Childress Vineyards in Lexington. Winemaker Mark Friszolowski released a super 2005 Reserve Merlot, and makes a terrific Port-style wine called Starboard - with blueberries! He understands the dilemma in showcasing North Carolina wines. "Yes, in-state tastings are helpful to local wineries, but, then again, putting them out there in a room with wines from other regions may ultimately serve to influence our winemakers to produce more wine that the buyers want."

BY MICHAEL PARKER

### Mayberry Mea Culpa

At a recent Asheville tasting, I approached the lonely table of Mt. Airy's Old North State Winery, tasted, and choked. I choked hard, too. It wasn't their wine, it was a drinking problem on my part, but it looked bad and I am very sorry.

For this, I want to recommend their Autumn Leaf Gold. It is an unconventional, peach-scented blend of Viognier and Sauvignon Blanc. Next year they should be certified organic. In the meantime, every Asian restaurant should have this wine on its list.

### Ello!

Locals will always call it Gold Hill, but what was subsequently Everyday Gourmet, and then Picholine, is now Café Ello, "Urban Café and Teahouse". The new owners, Lorne Richman and Ellie Blue-stone, just moved here from Chicago, but have already been well-schooled on the Gold Hill thing. In the Windy City, Lorne gained impressive experience with the Four Seasons and Sullivan's Steakhouse.

It is their first ownership, and on their first day they participated in Dining Out For Life, the annual fund-raiser for Western North Carolina Aids Project. They plan to offer tastings on weekends and to add flights to the wine selection. The menu will show an emphasis on delicious small plates. With Lorne's experience at a superior steakhouse, I think we can look forward to good eats and treats.

### May Events at the Weinhaus

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

#### Wednesday, May 7

Sugo's restaurant will partner with the Weinhaus in presenting a fine five course wine dinner featuring the creative cooking of chef Damien Cavicchi. The restaurant is known for its use of fresh and local foods combined in the Italian trattoria style of dining, a wonderful way of dining. Time is 7:00 p.m., the cost is \$65 per person. Call the Weinhaus at (828) 254-6453 for reservations.

#### Saturday, May 17

A free wine tasting will be held at the Weinhaus, 86 Patton Ave, Asheville, from 2-4 p.m and featuring "Appetizing White Wines".

#### Wednesday, May 21

Chef Adam Banasch and Zambra's restaurant will provide a fine five course meal paired with wines from the Weinhaus. Zambra's is located in a beautifully created grotto like setting and features unique Mediterranean cuisine. Time is 7:00 p.m, cost is \$55. Call the Weinhaus at (828) 254-6453 for reservations.

#### The Weinhaus

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

### Coming in June

Due to overwhelming response, we'll explore Asheville's favorite coffee houses in the next issue of Rapid River.

## TASTING EVENTS!

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251 Tunnel Rd. Asheville, 255-8601



# JOE'S BREW NOTES

## Asheville Brews Cruise: A Beer Field Trip for Adults

Beer connoisseurs Mark and Trish Lyons moved to Western NC for its mountains, quality of life, and, more importantly, the energetic craft-beer scene. One day Mark woke with an idea and a name; create a tour to connect people interested in craft beer with the brewers who make it...Brews Cruise.

Launched about two years ago, the Asheville Brews Cruise provides a safe and interactive way to explore the breweries, meet the brewers, sample their beers, and enjoy the camaraderie of a shared experience. *Cruisers* discover the various beer styles at each brewery, learn how they're produced, and enjoy tastings that showcase each beer's distinctive flavor. The samples chosen appeal to both the amateur and connoisseur alike. Ample time is given to answer questions and provide additional information about Asheville's expanding brew scene -- the breweries, the festivals, and also tidbits about Asheville's history and distinctive architecture.



**Brews Cruisers boarding the van for the next stop of a fun tour.**

The 3-1/2 hour Asheville Brews Cruise tour starts and ends at Asheville Pizza and Brewing on Merrimon Avenue. As we *hop aboard* we're welcomed and presented a *swag bag* of snacks and items to make the trip comfortable and enjoyable. Thoughtfully, water is also available throughout the trip for hotter days or when the beer tastes especially good.

On the way to Highland Brewing, the first stop, Mark reviews the cruise's itinerary and reminds everyone "this is a marathon not a sprint". With three breweries and generous samples of almost 15 different beer styles, this is good advice.

Highland Brewing, located in east Asheville, started the area's craft-brew explosion and is its larg-



**Beer lover Joe Zinich.**

est brewery. We're greeted on arrival by our Highland guide who provides a tasting glass quickly filled with Saint Therese's Pale Ale. After a brief history of Highland Brewing, our guide takes us through the brewery and discusses beer science and production from grain addition to

packaging and all the tanks in between. The tour is well paced for questions, responses, and samples of their *flagship* Gaelic Ale and three additional styles.

After all questions are answered, it's back on the van for a quick trip to the French Broad Brewery near Biltmore Village. Our host escorts us to a table set for tastings and discussions of their beer styles. First up is Gateway Kolsch a crisp, light beer designed by the brewer "as a gateway from mass produced beers to the richer flavors of craft beers". As we taste the next four samples the brewer describes the characteristics of each style, answers questions, and encourages us to savor and appreciate the flavors.

On the return to Asheville Pizza and Brewing we relax, enjoy the scenery, and listen to anecdotes about this bustling city's history and architecture. Before we enter the building each *Cruiser* receives an Asheville Brews Cruise pint glass to commemorate the trip.

We're all pleased the tour ends at a restaurant (noted for its pizza) where we can order much-needed nourishment. During the tour of the facilities, many are surprised to find a game room and a movie theater as well. At this point, the Cruisers are content to focus on food, conversation, and sample their *flagship* Shiva IPA and 3 other styles (served in pitchers). Mark and our Asheville Pizza



**Paul Rollo, Highland Brewing, explaining beer science and production.**



**Mark Lyons owner of the Asheville Brews Cruise.**

BY JOE ZINICH

and Brewing guide join us to talk about the tour, the experience, and any questions that remain.

The Asheville Brews Cruise experience is a pleasure. It's relaxed and interactive with a personal touch. So, if you want to learn more about Asheville's breweries, taste some remarkable beers, and have fun along the way, this is the field trip for you.

### Asheville Brews Cruise

(828) 545-5181

[www.ashevillebrewscruise.com](http://www.ashevillebrewscruise.com)

## Beer of the Month

### Rocket 77 from Asheville Pizza and Brewing

Rocket 77 (about 4% alcohol) is a light to medium body, crisp refreshing, beer that pours with a white head and cloudy gold/orange color. It finishes with a distinct hop flavor. An excellent warm weather beer, will pair well with most food.

### Asheville Beer Notes 101: Wheat Beer

Wheat beer is brewed with between 50 – 70% wheat in addition to barley usually very lightly hopped. There are 3 major styles of wheat beer, German (Weizen/Weissbier) with hint of clove and banana, Belgian (Wit) with notes of orange-citrusy fruitiness, and American (White) with a light fruity taste. Wheat beer is a great summer thirst quencher, slightly sweet, light in body and color, cloudy or clear with about 5 % alcohol.

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](mailto:jzinich@bellsouth.net)



**"Let Joy Be Unconfined" by Andrea Williams.**

## East of Asheville Studio Tour

On May 3 and 4, 23 artists from Black Mountain, Swannanoa and the Riceville valley in East Asheville open their studios to the public.

Now in its fourth successful year, the East of Asheville Studio Tour (E-A-S-T) offers work by some of the top artists and crafters in their field. A wide variety of media will be represented: glass, clay, fiber, metal, jewelry, wood and mixed media, along with fine art painting. Equally enjoyable is the opportunity to chat at length with the artists in a relaxed and homey setting, along a route that encompasses local areas of exceptional beauty.

Brochures with detailed maps will be available at local Asheville and Black Mountain businesses, Black Mountain Visitor Center for the Arts, online at [www.e-a-s-t.info](http://www.e-a-s-t.info) and at each artist's studio. Watch for the big yellow signs directing you to each artist.

In preparation for the tour, weaver and fiber artist Andrea Williams has added to her collection of Handwoven 3-D Imagery™. Combining precision cutting and loom weaving techniques, she creates bold, bright three-dimensional fabric figures. More of her work can be viewed at [www.SouthernHighlandGuild.org/crweave](http://www.SouthernHighlandGuild.org/crweave).

### If you go

Saturday, May 3, 10 a.m. to 6 p.m.

Sunday, May 4, from 12 p.m. to 5 p.m.

For more information contact Maud Boleman (828) 686-1011.



# LOCAL FLAVOR

## Yoga for the Wallet?

As downward-spiraling economy, ever-growing food costs, sticker shock at the pump – what could possibly be good about any of these things? Plenty, if you already have your basic needs taken care of – food, shelter, health, clean water and plenty of crossword puzzles to take your mind off of your plunging investment values.

Though it may not sound entirely fun for some, now may be the time to reevaluate how we live from day to day. From procuring our food to the way that we dispose of it, we affect our health, the lives of others and – yes – our bank accounts. Now may be a good time to train ourselves to redirect our energy toward productive and down-to-earth practices like gardening and true from-scratch cooking. Sure, it may be practical to try and save money the old-fashioned way, but it can also be holistically enriching. Think yoga for the wallet. Are you yawning yet? Well knock it off. This can actually be fun.

### Grow your own – the victory garden reconsidered.

Victory gardens were planted during the first two world wars to help ease the pressures of the many costs of war. Sound familiar? Whether during times of war or peace, planting a produce garden is just



Asheville Chef  
Mackensy Lunsford

BY MACKENSY LUNSFORD

plain smart – it's like sweat equity for the pantry. Even if you don't have a yard, bucket gardens can be planted in driveways, even rooftops. Any way you grow it, fresh produce right outside the doorstep not only saves money at the market, but at

the pump as well.

Your meals will also have less of a carbon footprint, so to speak. If your food comes from your yard instead of Paraguay, well that's an obvious emissions saving. Also, if you learn how to compost, my



green-leaning friends, you not only save landfill space and money on soil and additives, you cut down on methane emissions. Yes, really. The methane from rotting food is reabsorbed by the composting process, if done correctly.

As an extra bonus, very few compost-turning, weed-pulling gardeners need to pay for a gym membership.

### Stop throwing away so much stuff!

Do you have any idea what you throw away? Well do you? My parents like to quip

## Basic Hummus: Yields about 2 cups

Making hummus really only takes about ten minutes. Yes, you can find the time, you busy bee. Here's how: stop watching "Deal or No Deal." This recipe can be considered a base – add chipotles, olives, or anything else that strikes your fancy. Save extra cash by buying dried chickpeas and cooking them yourself. This very simple recipe will provide several snacks and lunchtime sandwiches.

### Ingredients:

2 or 3 cloves of garlic  
1 can of drained garbanzo beans  
1/3 cup tahini  
1/2 cup olive oil  
Juice of 1 lemon  
1 tsp salt  
Puree dry ingredients first, then add wet ingredients, thinning with warm water if desired. Spread on bread or serve with vegetable crudite. How easy is that?

that I ought to have a show called "Cooking with Trash." People often roll their eyes as I rescue shrimp shells and vegetable scraps from becoming landfill fodder. Those woody mushroom stems that you thought were good for nothing? Sauté them with some thyme, onions, celery scraps and carrot butts, add water and bay, simmer, strain and voila: mushroom stock for your barley stew. Shrimp shells can be roasted then simmered with similar aromatics for stocks as well. Were you going to throw away that fruit because it was getting soft? Why not peel it, chop it, then freeze it for smoothies? Throwing away food is like throwing away money.

### Make your own

Do you buy premade hummus? Are you made of money? In hospitality purchasing 101, students learn about value-added products, or foods that are already

processed upon purchase. In the restaurant business, where the labor dollar is usually one of the highest expenditures, processed foods can make sense. Unless you have your own staff of cooks, the labor dollar in your home should be pretty darn low. Buying your own raw ingredients to make things that cost a pretty penny at specialty grocery stores saves not only money but landfill space. Plus, who wants to pay for the packaging if you can't eat it?

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](mailto: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.

## What's Asheville for "Great Italian?" Answer: "Vincenzo's"

BY BETH GOSSETT

Downtown Asheville has been a restaurant destination for over a decade now, which is more than enough time for a region to develop its own unique sense of dining "style."

Yet the majority of the new restaurants moving in (and quite a few that have been here awhile) appear to be the same place only with a different name.

They are usually dark with drab oil paintings hanging from faux-textured yellowish-brown walls, fake broken plaster showing old weathered brick, lacquered rusty pipes and books staggered about on wooden shelves with fake plants.

I have to admit the first time I saw this type of décor, something like private Edwardian smoking rooms, I was impressed.



Manager J. Burdo of Vincenzo's greets guests as they arrive.

But this was back in 1988. Now they just bore me. Judging by the number of restaurants to go under, here in the Asheville area, during the past five years I'm certain I'm not the only person to have this opinion.

Vincenzo's Ristorante & Bistro is its own place – neither pretentious nor oversimplistic. For those who have been to

Italy it's like stepping into a neighborhood bar/bistro for good conversation, good drinks and good food.

The owner, Dwight Butner, (who lately has gotten into local politics) is a native of Western North Carolina and has owned and operated Vincenzo's Ristorante & Bistro since 1996. The restaurant itself has been around since 1990.

"While our main dining room is white table cloth our Bistro is California casual in style and offers live music seven nights a week," says Butner. "The Bistro is one of Asheville's favorite local hangouts offering our same great food in a deliberately more casual atmosphere."

Vincenzo's Ristorante & Bistro menu is reasonably priced (only two dishes cost over \$30) is quite extensive

and requires more than a few minutes to glance through. There are many cocktails to choose from. Their drinks are little on the strong side so if you care for a less alcohol taste let your server know before you order.

In accordance with the fashion of the day, the menu also features smaller versions (piccolos) on some of their more popular plates. You can also order side portions (after the salad, appetizers and a couple drinks a full entrée might prove to be too much) of practically every entrée.

Their version of Ostriche Florintine (Oysters Florentine) is Rockefeller style oysters on the half shell

with sautéed spinach, bacon and Lacatelli béchamel, and for just under \$10 is an



Filetto Gorgonzola

'Vincenzo's' continued on pg. 39



## ARTFUL LIVING

## The Omega Journey

BY BILL WALZ

What a muddle humanity is in. A simple honest look tells us that the Earth's human population is presently estimated to be 6.6 billion and growing exponentially, estimated to top 9 billion by 2050, increasing by over a third in forty years.

Earth's non-human populations are dwindling alarmingly. The Earth's resources, likewise, are dwindling alarmingly. Humanity has been compared to a cancer spreading across the organism Earth, dooming its host, and likewise, itself. Like mythic lemmings headed for a cliff, the surging herd of humanity swarms blindly toward its demise. This tide is spreading such that this promontory in the universe, our home planet, will no longer be able to contain its multitudes and begin spilling us off.

But, we are not lemmings, nor cancer. We have intelligence. This is what the mid-20<sup>th</sup> Century theologian and paleontologist Teilhard de Chardin understood. We have a complex consciousness that is not limited to a linear destiny such as lemmings that multiply endlessly and then swarm over a cliff in their migration simply because the momentum of their numbers cannot stop when the edge is encountered. Humanity is capable of leaps of quantum understanding.

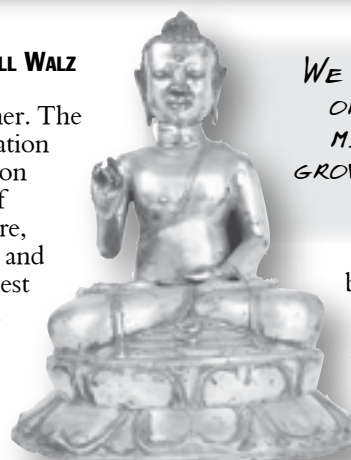
Humanity and all those species that we co-inhabit this planet with are at the edge. All the habits of humanity lead us toward demise. Greed, competitiveness, national, religious, racial, regional, class and political identification keep us pit-

ted against each other. The deep-rooted orientation toward objectification of the experience of life keeps us insecure, anxious, combative and insatiable in our quest for personal and group significance and dominance. Humanity seems blind to the limitations of the model for psychological and social identity we embrace.

We stumble forward hoping all will be well if we just keep doing more of the same. More for me and mine. More for me and mine. It is "a tale told by an idiot, full of sound and fury, signifying nothing." Except that it signifies something huge, increasing individual psychological insecurity and a collective social and economic structure headed for catastrophe.

Is that it? Is that the sad end to the story of humanity and this most beautiful of planets, choked to death by increasingly competitive overpopulation, destruction of the environment and exhaustion of resources? Are we lemmings doomed to topple over the precipice by the ever-increasing pressures of those pushing forward unable to see the precipice until they are tumbling off?

It does not have to be. What is this "ineluctable growth on our horizon of a true state of 'ultra-humanity'" that de Chardin is writing about? It is the fully



WE SEE A HUMAN TIDE BEARING US UPWARD WITH ALL THE FORCE OF A CONTRACTING STAR; NOT SPREADING LIKE A TIDE, AS WE MIGHT SUPPOSE, BUT ONE THAT IS RISING: THE INELUCTABLE, GROWTH ON OUR HORIZON OF A TRUE STATE OF ULTRA-HUMANITY.

- TEILHARD DE CHARDIN

bringing into play that which makes humans unique: self-aware consciousness. It is the fulfillment of the Universe's destiny through this dangerous and seemingly oh-so-out-of-place creature called humanity. It is the realization of what de Chardin called "the Omega point", the ultimate awakening of humanity out of its long slumber of small self-absorption into full consciousness, seeing its place in the Universe, experiencing its consciousness as one with the Universe. While de Chardin takes this to dimensions beyond corporality and fulfills Christian theology, it can be more modestly and practically seen as humanity "awakening" in a more Buddhist sense and becoming an enlightened species creating an enlightened society in harmony on our home, this Earth, in this galaxy, in this universe.

How will this happen? It will happen one individual at a time experiencing themselves at their personal end with a too limited model of consciousness and liberating themselves. It will be you and me personally expanding beyond the small mindedness that has imprisoned individuals in anxiety-filled lives, and created a fearful, combative, materialistic society that drives us all into varying levels of craziness and pushes the entire planet toward suicidal insanity.

This process of awakening is what I call the Omega journey in honor of de

Chardin's vision. It is individuals in realization that the models of consciousness we have inherited are the cause of our individual and collective insecurity shaking off our slumber to actually become conscious in our lives. It is one individual at a time realizing the potential of true human consciousness, shared by a growing multitude, until a new form of human society emerges, experiencing harmony within its individuals, with each other and the planet.

Are you ready to take your place on the horizon, on the edge of this human evolutionary leap that rises upward, not plummets down? "Ultra-humanity" awaits. Please know; this is not New-Age drivel. This is the only destiny that leads to a quality survival for humanity and the achievement of our true "being-ness". Do you understand? Are you ready?

**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.**

**He will be leading beach retreats next to Hunting Island, SC on May 22-25 & 25-28 (contact [www.barefootretreats.com](http://www.barefootretreats.com)). Info on classes, events, personal growth and healing instruction, or phone consultations at (828) 258-3241, or e-mail at [healing@billwalz.com](mailto:healing@billwalz.com). Visit [www.billwalz.com](http://www.billwalz.com)**

## Padma: Living and Painting Her Own Way

BY CAITLIN WOOD

Padma's parents named her Melissa, but during her yoga teacher training course Padma settled on the name that she goes by today. She derived "Padma" from "padma-asana," the Sanskrit name for the Lotus Pose.

Her family to this day doesn't fully understand her chosen path or call her by her chosen name, but they respect it, for they understand that Padma is walking the path that brings her happiness.

Padma has always sought to make her own way in the world, though it was not until she was 21 she discovered her love of painting. She remembers how enthralled she was when granted the use of a friend's painting supplies: "I spent nine hours painting the front door." Ever since then, she was hooked. Soon afterward, she enrolled in East Tennessee State University to study painting.

Though appreciative of what she learned there, Padma struggled with the emphasis on representative realism. She understands everyone sees and interprets the world differently, and therefore each artist has his or her own voice. She believes strongly in trusting her voice, and in using it in the world.

Inspired by artists such as Jackson Pollock and Helen Frankenthaler, and embracing the spontaneity, immediacy and rebelliousness pioneered in the abstract expressionist movement (a post-World War II art movement), Padma's paintings are characterized by explosive color and a lively, distinctive personality.

Padma's work reflects the flow and inquisitiveness of her creative process, which may involve flipping a canvas several times as she paints. "I work in layers," she says, and will "rework a surface until I

make sense of it." She also "loves splashes of color that stand out on their own." For Padma, each piece is "about whatever entity comes out" as she works.

Padma's experiences and emotions inspire many of her works, but she also enjoys doing live paintings with concerts. She will set up her easel and paint to the band's music as they play, translating the sounds and emotions within the music into shapes and colors.

These paintings are a great deal of fun and demonstrate her enthusiasm for being completely immersed in the creative flow as she paints.

Her paintings will be on display at Salsa's in downtown Asheville beginning May 1. In addition to her paintings, Padma sells watercolor greeting cards



Padma

at Pura Vida, 39-B Biltmore Ave. (828) 271-6997. Her cards are colorful and contemplative; they are like miniature visual poems. Each is accompanied by a title that assists the viewer to glimpse the subtle yet profound concept that the image illustrates.

## If you go

To see Padma's work, visit:

**Salsa's** – 6 Patton Ave., Asheville, May 1 - June 30, (828) 252-9805

**Pura Vida** – 39-B Biltmore Ave., Asheville, (828) 271-6997

**True Blue** – 30 Haywood St., Asheville, (828) 251-0028



# DANCE

## Pulses and Rhythms – Center Stage Dance Ensemble

BY SANDRA MILLER

Raise your pulse, calm your pulse, quicken your pulse, and soothe your pulse all in one evening!

Center stage dance ensemble presents: pulses and rhythms

Asheville's innovative regional civic ballet company, Center Stage Dance Ensemble, will give audiences a chance to feel the affect of the physical expression of musical rhythm with its presentation of *Pulses and Rhythms*. Utilizing a diverse range of music, Artistic Director Sandra Miller, will take audiences on an experiential journey that will raise, calm, quicken and soothe the audiences' pulse and deepen the understanding of the power of music and dance in the human body.

*Frenzy's Inevitable Half-Life* is a contemporary piece set to Grieg's Holberg Suite that demonstrates that intense emotion and pace inevitably decompose. An intensely physical piece, the movement combined with complicated patterns demonstrates externally, the inner landscape of frenzy.

In complete contrast to frenzy stands *Mirror Trance*. Set to the calming voice of Sheila Chandra, this drone elicits a meditative state that the dancers comfortably inhabit as they lose themselves to the mesmerizing mirror. Continuing the peaceful path is *Arisal of the Clear*. A contemporary ballet pas de deux, man and woman represent yin and yang and the ultimate balance which brings a clear path for chi or energy. Set to a trio of quietly powerful musical compositions, the dancers enter and exit their respective spheres of form and function seeking balance and bliss.

*Syncopated Synchronicity* is a multi movement ballet to the charming songs of the era of ragtime. The luscious possibilities intrinsic in the syncopated rhythms of ragtime take the viewer on a complete pulse oriented excursion. If pulsating Latin rhythms raise your pulse to cardiovascular training levels, Ritmo del Baile will provide a virtual aerobic workout. Set to the exciting salsa, samba, cha cha and tango



beats, the dancers bring bright jubilation to the stage in a combination of ballet, ballroom and social dance forms.

Rounding out the production is *Synergy*. A blend of opera and hip hop that demonstrates that old and new, classic and contemporary can blend to create a product that is larger than its parts. What that elicits in ones pulse is totally personal and the demonstration of all that's possible with *Pulses and Rhythms*. The thrill of emotion, the vibration of sound, the cadence of music and the movement of the body reflect the beat of the human heart.

Center Stage Dance Ensemble dancers are some of Asheville's most gifted artists. Past and present members have been invited to study at some of the most prestigious companies and schools in the U.S. such as American Ballet Theatre/NY, NCSA, the

Joffrey Ballet, Alvin Ailey, Complexions, Lines, Pacific Northwest Ballet, Houston Ballet and North Carolina Dance Theatre.

Artistic Director, Sandra Miller is the Director of Ballet at Center Stage and was a former principal dancer at Ft. Worth Ballet (now Texas Ballet Theatre). *Pulses and Rhythms* follows the Ensemble's successful presentation of What Scars You? in October. The popular program is quickly becoming Asheville's "Pumpkin Nutcracker" and is setting a new standard for creativity and quality in the dance community. *Pulses and Rhythms* will expand that reputation and will delight audiences of all ages.

### If you go

Diana Wortham Theatre in Asheville,  
Friday and Saturday, May 30 & 31, 8 p.m.  
General Admission, Adults \$25, Children  
\$15. Box Office (828) 257-4530.

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# DANCE

## The Eloquent and Explosive Choreography of Koresh Dance Company

BY JOHN ELLIS

The Diana Wortham Theatre 2008 Mainstage Dance Series concludes its season with the Koresh Dance Company, May 2-3 at 8:00 p.m.

Renowned for its powerful stage presence and high-energy style, Philadelphia's Koresh Dance Company has been hailed as an extraordinary and vital force in the local and national dance scene. Founded in 1991 by Israeli born choreographer and artistic director Ronen Koresh, this troupe presents its audiences with an exciting and emotional blend of ballet, modern and jazz, molded into a style of choreography that is both eloquent and explosive.

Koresh Dance Company's performances feature an eclectic repertoire of over 50 works by Ronen Koresh, as well as guest artists such as Brian Sanders, formerly of Momix, Hector Vega and Donald Byrd.

The company's critically acclaimed work attracts increasing audiences across the nation, and Koresh's reputation for passion and outstanding technique regularly results in sold-out performances. Koresh Dance Company presents bi-annual home season concerts, and performs on tour at various national festivals, performing arts centers, university performance venues, and charity benefits.

Koresh's performances at the Diana Wortham Theatre are divided into two halves. *Looking Back: Music of the '40s and '50s* digs deep into America's musical roots to weave the many styles, beats, fashions, and metaphors of this time period into one fantastic performance. This toe-tapping swing/pop/rock/soul dance extrav-



aganza is accompanied by familiar tunes, sure to be recognized by the audience.

While the first part of the program is decidedly light-hearted, the second part is more introspective. Entitled *Hidden Drives*, this is a piece with parallel narratives at work, as it explores one couple whose relationship is bound up in violence; another whose interactions are of a spoiled child and impatient parent; two women whose lives (and bodies) literally revolve around a bench; and a fellow with a suitcase on wheels who finds much of what's around him to be laughable.

**Pre-performance discussions:** Pre-performance discussions led by Asheville Ballet's Ann Dunn will be held at 7:00 p.m. in the Forum at Pack Place before each Koresh Dance Company performance. Free for ticket holders.

**Master Class:** In conjunction with Koresh Dance Company's performances in Asheville, a master class with the company is offered for area dancers and dance students. For more details or to register, contact Rae Geoffrey at (828) 257-4544 x307 or rae@dwtheatre.com.

**Koresh Dance Company's** Asheville performance is made possible by Performance Sponsors Steve & Rena Hoffman and Pennsylvania Performing Arts on Tour, and by Dance Series Sponsors Tina & John McGuire and Hedy Fischer & Randy Shull.

### If you go

Diana Wortham Theatre at Pack Place presents the Koresh Dance Company, May 2-3, 8:00 p.m.

Regular \$32; Seniors \$30; Students \$27  
Student Rush day-of-the-show (with valid ID) \$10

Box Office (828) 257-4530  
www.dwtheatre.com

Artist Website: www.koreshdance.org



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# STAGE PREVIEW

## The Last Night of Ballyhoo

### Highlands Community Players

Directed by Mary Adair Leslie, this comedy by Alfred Uhry is set in Atlanta, GA in December, 1939. *Gone With the Wind* is having its world premiere in the city and Hitler is invading Poland, but Atlanta's elite Jewish community seems more concerned about who is attending *Ballyhoo*, the social event of the season.

It may be the last chance for dreamy, unpopular Lala Freitag to find a suitable husband. The arrival of a young man from New York complicates matters and Lala's family is torn with dissension, but all is resolved with plenty of comedy, and romance along the way.

### If you go

"The Last Night of Ballyhoo", May 8-11, and May 15-18; Evenings 7:30 p.m., Sunday 2:30 p.m.

Martin-Lipscomb Performing Arts Center, 507 Chestnut Street, Highlands, NC

Tickets \$15. Box Office Hours: 10 a.m. - 2 p.m. (828) 526-8084

## The White Rose

### NC Stage Company

As part of its *Catalyst* series, NC Stage Company presents *The White Rose* by Lillian Groag. Set in 1942, this play tells the story of a group of students in Munich who stood up against Hitler's regime in a series of anonymous leaflets titled "The White Rose."

The story centers on the arrest of five members of "The White Rose" and the five days leading up to their trial. Presented by Zealot.

### If you go

"The White Rose", May 15 - 25 Thursday - Saturday 7:30 p.m.; Sunday 2 p.m. NC Stage Company, 15 Stage Lane, Asheville, NC

Tickets: \$15; Students \$10 Box Office (828) 350-9090 [www.ncstage.org](http://www.ncstage.org)

## North Carolina Stage Company Catalyst Series

## "The Only Thing Worse You Could Have Told Me..."

BY ROXANE CLEMENT

As part of its 2007-2008 Catalyst Series, the North Carolina Stage Company is presenting *The Only Thing Worse You Could Have Told Me...* by Dan Butler. This is another production of the Immediate Theatre Project, as part of their continuing collaboration with NC Stage Company.

I was able to speak with Hans Meyer, the artistic director of Immediate Theatre Project, about the company and this production in particular. "Immediate" was formed four years ago by Hans and two fellow Guilford College theatre arts graduates, Willie V R Repoley and Lauren Fortuna. They are enjoying a successful association with NC Stage; in fact, the script for *The Only Thing Worse You Could Have Told Me...* was one of a collection of scripts North Carolina Stage Company director Charlie Flynn-McIver had on hand.

*The Only Thing Worse You Could Have Told Me...* is a one-man show performed by New York actor Francis Kelly. He plays ten characters in this drama that grapples with what it means to be a gay man in America today. The theme of this play is consistent with one of the aims of

"Immediate," which is to develop new, thought-provoking pieces. Hans reminded me, however, that the company "cut its teeth on American classics" and has given them a fresh look and new life to make them relevant to modern audiences. They don't actively solicit new scripts but sometimes pieces come to their attention.

Dan Butler, the author of *The Only Thing Worse*

*You Could Have Told Me...* hasn't yet made his name as a playwright, but Hans says he is: "falling in love with the script more and more." It has been described as a "funny, fresh look at growing up gay in America, and the New York Times calls it: "...both larger than life and ineffably true to it." Hans told me the play "definitely speaks to a gay audience, but has a much larger resonance."

Rehearsals for this play are very much a collaborative process, partly due to the fact that it is a one-man performance. Francis Kelly is an equity actor, but "Immediate" pays all of its actors, and hopes to soon pay them all a living wage. The aesthetic choice of the company is to

keep costumes and sets minimal, so their productions are perfectly suited to the intimate space of NC Stage.

Hans and the Immediate Theatre Project has found great support in their connection with NC Stage, but are looking to the future as well, with possible collaborations with theatres in New York and Chicago. Part of the company's vision is to create

### "A funny, fresh look at growing up gay in America"

theatre outside of New York and take it there, rather than have it always be the other way around. They are on a mission to prove that great theatre can be produced in other areas of the country. "Immediate" has already started preliminary discussions to showcase this production in larger cities, but we have the opportunity to see it in Asheville first.

### If you go

*The Only Thing Worse You Could Have Told Me...* through May 11 at the North Carolina Stage Company, 15 Stage Lane in Asheville, NC.

(828) 350-9090 or visit [www.ncstage.org](http://www.ncstage.org)

## HART Presents "Outrageous Acts"

Coming next to the HART theatre is an evening of non-stop laughs by one of the theaters wittiest playwrights. "Outrageous Acts" is a collection of six short plays by Christopher Durang.

The production grew out of performances by some of HART's more experienced actors in a scene study class last year. In the class Reta Scribner and Adam Kampouris were assigned to perform the roles of Amanda and Lawrence in a spoof of Tennessee Williams' "The Glass Menagerie." The Durang play titled "For Whom the Southern Belle Tolls," left everyone in tears of laughter and the decision was made to seek out more of Durang's work to see if a complete evening could be assembled. In the end six plays were selected from more than thirty works by the playwright and five different directors have been assigned to the different "acts."

Suzanne Tinsley directs Barbara Bates Smith in the show's opener, "Mrs. Sorkin," inspired by Durang's dotty great aunt. Then Steve Lloyd directs the piece that inspired it all: "For Whom the Southern Belle Tolls" with Reta Scribner as

the frustrated mother, Amanda, overseeing a twisted family that includes Adam Kampouris, Patrick Rogers and Adrienne Mollette.

Harold Pinter's "Old Times" which was performed during the 2006 HART Studio Season is the next to fall victim to Durang's wit. "Wanda's Visit" is the story of a couple who suddenly have to play host to an ex-girlfriend on the run from the mob. Allison Stinson, makes life a nightmare for Beth Galloway, Roger Magendie and Tabatha Judy.

"Funeral Parlor" directed by Tom De-wees with Sandy Soto and Patrick Rogers, was written for Carol Burnett and Robin Williams and was originally seen on "The Carol Burnette Show."

"The Hardy Boys or the Mystery of Where Babies Come From" is being directed by Adam Kampouris and the title pretty much says it all. Featuring Joshua Merrell and Andrew Greene, as the clueless sleuths, with John Winfield as their frustrated dad and Judith Gibson as their ever helpful school nurse, it is sure to tickle the funny bone of anyone familiar with the sweater clad teen heroes.

### Six short plays by Christopher Durang

Finally the entire cast comes together to play the chorus in "Media" with Francis Davis as "the actress who will play the great tragic figure," Strother Stingley as Jason, her unfaithful husband, and Roger Magendie as an unlikely angel.

Christopher Durang is best known for his plays "Sister Mary Ignatius Explains it All for You," and "The Actor's Nightmare." He has written for many of the worlds most famous comedians and is best known for writing short works. Fasten your seatbelts and get ready for a fun ride.

### If you go

Tickets: \$18 for adults, \$16 for seniors, and \$8 for students. Performances on May 2, 3, 9, and 10 at 7:30 p.m. and Sunday May 11 at 3 p.m. For reservations call (828) 456-6322. Box office hours are Monday through Saturday from 1-5 p.m. All performances take place at the HART Theater, 250 Pigeon St. in Waynesville.



# STAGE PREVIEW

## High Society Glamor Takes a Bow at Asheville Community Theatre

Expect drop dead gorgeous costumes in the haute couture style of the late 1930's, posh sets complete with a fountain and a pond set in a garden for the ultra rich – all in time to the tunes of Cole Porter and Eddie Duchin.

You'll find all of it in *The Philadelphia Story*, onstage at the Asheville Community Theatre where it opens on May 2 and runs for 9 performances.

It's the comic tale of a haughty society girl who must learn how to love, a role originally made famous by Katharine Hepburn. "I didn't want to duplicate her," explains director Bernie Hauserman, "but I wanted to find an actress who could convey that same aristocratic strength and free-spiritedness – one you could picture playing a mean round of golf, going on safari in Africa and both dazzling and holding her own with men."

He found that actress in the person of the auburn-haired Kelly Christianson,



Seated from left-right are Waylon Wood (George Kittredge), Dan Clancy (Mike Connor), and Steve Wilde (C.K. Dexter Haven) with Kelly Christianson (Tracy Lord) standing behind.

an actress of many talents who has done roles ranging from a pop singer in the musical *My Way: Music of Frank Sinatra* to the opinionated nun, Sister Mary Ignatius, in the one-woman show, *Sister Mary Ignatius Explains*.

As for the unique shadow of the one and only Hepburn, Kelly isn't dismayed. "I'm really nothing at all like Hepburn," she says, "so I couldn't imitate her even if I tried." She's definitely not trying; instead she's doing it her way, inspired by the play's language which she finds witty, quick and stylish.

Others in the cast include Steven Wilder, Dan Clancy, Waylon Woods, Beth Ely, Peter Ely, Margaret Butler, Delinah Hensley, James France, Mike Boudos and Jeff Corpling.

The sumptuous sets have been designed by Jack Lindsey. Costumes are by Linda Underwood, while the lighting, including a garden scene under moonlight, is by Jason Williams.

Originally a Broadway play, *The Philadelphia Story* gave Katharine Hepburn the boost she badly needed after being condemned by Louis B. Mayer as "box office poison". Written expressly for her by Philip Barry, the role of Tracy Lord, both spirited and patrician, suited her to a "T" and propelled her right back into the limelight. To assure her the part in the much anticipated screen version, her then lover, Howard Hughes, purchased all rights to it. From there Hepburn had complete control, free to choose not only her director but also herself for the starring role. The movie remains a classic to this day and assured Hepburn a lasting place of honor in Hollywood's galaxy of greats.

Because it was written during the Depression, the play gave its hard hit audiences a satisfying chance to see the

BY ROSELYNN KATZ

privileged members of Philadelphia high society get their comeuppance. The city had long been an enclave of "old money" families, the Wanamakers, the Harrimans and the DuPonts among them.

Asheville Community Theatre director, Bernie Hauserman, is familiar with this world. "I consider myself a Philadelphian," he says, "having gone to art school there as well as working as a costume designer for Wanamaker's, one of the city's snootiest department stores. He also got his theatrical start in the city where he worked for the Philadelphia Lyric Opera as well as Plays and Players, one of the most renowned playhouses in the nation.

Since moving to Asheville, he has directed many productions, among them *Moon Over Buffalo*, *Raindrop Waltz* and *Jake's Women*.

If you've seen *The Philadelphia Story* before, either in the movie with Hepburn or the 1956 remake *High Society* with Grace Kelly, Bing Crosby and Frank Sinatra, this production offers several new twists that are sure to surprise you. "As for those people who've never seen it," says Hauserman, "I'm sure this production will knock their socks off."

### If you go

*"The Philadelphia Story", May 2 through May 18, Fridays and Saturdays 8 p.m.; Sundays 2:30 p.m.*

*Reservations highly recommended.*

*Tickets: (828) 254-1320*

*www.ashevillecommunitytheatre.org*



## Mark Olson Rides Again

There are two versions of Mark Olson's

*The Salvation Blues*: There's the critically acclaimed CD release, the first solo outing by this figurehead of alt-country, which vaulted him back into the public consciousness after years of introspective desert wandering...

And there's the sock-ya-in-the-gut documentary by NYC filmmaker Ray Foley, who followed Olson and his merry-makers around the city during a rainy, bleak April, capturing a deep well of emotion in a man whose work and mind could never even approach shallow.

Once the main songwriter for The Jayhawks, Mark Olson spent the last year summarily erasing and exceeding expectations – both public and private. The cowpoke country ramble of *The Creekdippers*, Olson's musical map for the past decade, has been replaced with soul-seeking and sparkle – his band is the tightest he's had in years, and this body of work, produced by Ben Vaughan, has been called "Olson's best work since *The Jayhawks*." (Harp)

With Foley's documentary now beginning to screen at film festivals across the US, Olson enters his artistic renaissance, having reinvented himself from the

early-90's alt-country Big-Name-Turned-Homebody to the Musical-Troubadour-With-A-Guitar-Made-Of-Heartstrings-And-Hope.

Mark and his international backing band (Italian professor and virtuoso Michele Gazich on violin; Norwegian singer-songwriter Ingunn Ringvold on harmonies and everything but the kitchen sink) hauled their beautifully crafted music across North America and Europe over the past year, logging miles in vans, planes, and trains – the latter of which served as the initial inspiration for *The Salvation Blues*.

We joked a while back about how Mark outsold Kanye West in Norway (which he actually did), but the point is that Mark Olson, a nice Midwestern guy who settled down in the desert, eschewing a more mainstream career in favor of making music from his soul, is a champion of much more than record sales and radio charts; he is a talented champion of the poet living deep within the common man.

### If you go

*Mark Olson and Peter Case, at The Grey Eagle Tavern, 185 Clingman Ave., in Asheville.*

*Friday, May 9 at 9 p.m. Tickets: \$12. (828) 232-5800, www.thegreyeagle.com*

## Asheville Playback Theatre Continues 13th Season

Asheville Playback Theatre invites you to an improvisational night of "First Times" welcoming the stories of your first kiss, first rite of passage, first love, first loss, first memory, first blooper, or first awakening. Whether sweet or scandalous, thrilling or heart-breaking, courageous or outrageous, your 'firsts' can come back to life on stage!

### If you go

*May 9 at 8 p.m. Doors open at 7:30 p.m. 1st come seating! BeBe Theater, 20 Commerce Street (off Coxe Avenue), downtown Asheville. Price: \$10; \$5 student/seniors.*

Calling children, youth of all ages, adults – young at heart, you are invited to Asheville Playback Theatre's improvisational show of "Real or Make-Believe? True Stories for Kids of All Ages." Tell us how your imagination blurs the line between fact and fiction. Join us in celebrating the creative way of the child!

### If you go

*May 17 at 2 p.m. Doors open at 1:30 p.m. 1st come seating! UNCA Carol Belk Theatre Price: \$10; \$5 student/seniors. No one turned away for lack of funds.*

(828) 670-5881 • [www.globalplayback.org/asheville-playback](http://www.globalplayback.org/asheville-playback)



# 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

## Pet Adoption Events

Every Saturday

From 11 a.m. to 3 p.m. at Pet Harmony, Animal Compassion Network's new pet store for rescued pets. Dozens of ACN dogs, puppies, kittens and cats will be ready to find their permanent homes. The store also offers quality pet supplies where all proceeds save more homeless animals. Come see us at 803 Fairview St. (behind Province 620 off Hendersonville Rd), visit [www.animalcompassionnetwork.org](http://www.animalcompassionnetwork.org), or call 274-DOGS. Fostering Animals Saves Lives!

## African Drumming Lessons

Wednesdays, 6-7 p.m.  
Beginner Class

Sundays, 1-2 p.m.  
Intermediate Class

Sundays, 3-4 p.m.  
Beginner Class

Held at Skinny Beats Drum Shop, 4 Eagle St., downtown Asheville. \$10 per class. Call (828) 768-2826 for information.

## Show's by Woody Pines!

Thursday, May 1  
At the Bobo Gallery.

Saturday, May 3, 6-8 p.m.  
At the French Broad Brewery.

Saturday, May 3, 10 p.m. until  
At Ruby's BBQ Shack.

Woody is a founding member of the Kitchen Syncopators (New Orleans) and has shared the stage with Old Crow Medicine Show multiple times. We play 20's and 30's jump and jugband blues / old country / ragtime / jazz on resonator guitar, upright bass, stripped down drum kit & kazoo/voice/harmonica. For more information visit [www.myspace.com/woodypines](http://www.myspace.com/woodypines).

Sunday, May 4

## Chamber Music Concert

There will concert by a chamber choir and orchestra at 3 p.m. at St. Matthias Church on South Charlotte St. in Asheville. The program will include Bach's Cantata No. 11, Lobet Gott in Seinen Reichen and Haydn's Mass in Time of War. The 20-voice chorus and the 28-piece orchestra will be directed by Stephen Klein. The soloists include: Andrea Blough, So-

prano, Amanda Gardner, Alto, Don Davidson, Tenor, and Kevin Doherty, Bass.

There is no charge for the concert, but donations will be taken for the restoration of the beautiful and historic church. St. Matthias' Church is over 100 years old and is on the national historic register. The church is located in Asheville just off South Charlotte Street at Max Street on the hill across from the Asheville Public Works Building (1 Dundee St.).

Sunday, May 4, 5 p.m.

## Music for Sacred Space

Organ Concert by Kathy Geyer Baldwin. Free of charge. First United Methodist Church, Waynesville.

Saturday, May 10

## International Migratory Bird Day

The Cradle of Forestry celebrates with guided bird walks at 9:00 a.m. and 2:00 p.m. Family oriented activities begin at 1:00 that focus on bird adaptations, conservation, and natural history. For more information call (828) 877-3130 or visit [www.cradleof-forestry.org](http://www.cradleof-forestry.org)

Saturday, May 10

## Little Pearls presents "Wild and Free"

Connecting with Wonder

through Wildlife, from 3-5 p.m. at Jubilee! Celebration Space, 46 Wall Street, Asheville, NC. Wildlife magic is afoot for animal lovers of all ages in an unusual event in downtown Asheville. This event will feature fascinating wildlife tales in film, storytelling and song, along with live

## Nashville Singer Songwriter Night

### With Corinne Chapman and Clay Mills

Corinne Chapman has written (or co-written) over 35 songs recorded with producer Russ Zavitson (Billy Ray Cyrus, The Wilkinsons, The Kinleys, Michelle Wright) over the past couple of years. She works to make her songs strong and intelligent, but most of all, "reflections of life, portals into the moment we crave and fear — visceral, cleansing, alive, and full of hope and love."

[www.corinnechapman.com](http://www.corinnechapman.com)



Clay Mills, notable songwriter/record producer currently living in Nashville. With 20 years experience in the music business, He has had songs recorded by many country superstars including Reba McEntire, Jo Dee Messina, Trisha Yearwood, Steve Holy, and Little Big Town. Currently Clay has the Kimberley Locke single "Fall" which is climbing the AC chart.

[www.myspace.com/claymillsmusic](http://www.myspace.com/claymillsmusic)

**Thursday May 29, at 8:00 p.m. in The Back Room.** Please feel free to bring a pizza or something to eat. Please no liquids. The Back Room is located just down the street from The Flat Rock Playhouse in The Singleton Center behind The Flat Rock Wine Shoppe. Please call (828) 697-6828 for more information.

## Montford Park Players Auditions

**Henry VIII** – The Montford Park Players, North Carolina's Longest Running Shakespeare Festival, brings a summer of power, intrigue and passion to the stage as it continues its 36th season with the rarely-performed Henry VIII, July 11 through 20. Henry VIII is presented as a part of the Stripped-Down Shakespeare Series.

Auditions will be held as follows: Saturday, May 3, 11 am - 6 p.m. at the Montford Community Center, 34 Pearson Drive; Sunday, May 4, 1 to 6 p.m. at the Hazel Robinson Amphitheatre

**The Asheville Shakespeare** – Featuring the best of William Shakespeare in an ensemble format, plus the Southeast premiere of The Upstart Crow, a play about the life of Shakespeare by Emmy Award-winning director Vincent Dowling.

Auditions will be held as follows: Friday, May 9: 7-9 p.m. at the Montford Community Center, 34 Pearson Drive; Saturday, May 10, 1 - 5 p.m. at the Montford Community Center, 34 Pearson Drive; Sunday, May 11, 1 - 5 p.m. at the Hazel Robinson Amphitheatre

For more information call (828) 254-5146 or visit [www.montfordparkplayers.org](http://www.montfordparkplayers.org).

raptors and other wildlife. Little Pearls will debut "Wild and Free: a Screech Owl Named Pinkey" and honor Clyde Hollifield, the human "star" of these films. This event is a fundraiser for an upcoming series of "tiny films" called Animal Pearls. Tickets at the door are \$7 adults and \$4 children.

Sunday, May 11

## Mother's Day Greek Luncheon & Bake Sale

At the Hellenic Center of the Holy Trinity Greek Orthodox Church, 227 Cumberland Ave. from 11 a.m. to 2 p.m.

Cafeteria Style with a variety of Greek gourmet dishes like Lamb Shank with Manestra, Baked Chicken with rice, Spanakopita, Pastichio, Moussaka, etc. We will also have a variety of our pastries, cookies and breads. Our Greek folk dance troop will perform the traditional Greek dances dressed in the authentic costumes. Tours of our newly renovated Sanctuary will also be available.

Carry out will be open from 10:30 a.m. to 2:00 p.m. For more information call the church office at (828) 253-3754 between 9 a.m. and 12 p.m. or the Hellenic

# MAY EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS



# WHAT TO DO GUIDE™



**Saturday, May 10**

**Arts & Craft Faire,  
9:00 a.m. to 3:00 p.m.**

Corner of Charlotte St.  
and Macon Ave.  
in Asheville.

Well known artists &  
crafts of all kinds!

Baked goods, fish &  
chips lunch, coffee, sau-  
sage biscuits and donuts.

Silent auction, cloggers  
and folk dancing!

## Colburn Earth Science Museum

**Saturday, May 17, 10 - 5**

**Geologic Rafting Trip** – Join Colburn curator/educator Phil Potter and the expert guides at the Nantahala Outdoor Center for a trip into high adventure! This exciting white water raft trip of the French Broad River will feature fascinating background information on the geologic history and makeup of the mountains and river valleys. The best way to learn is hands-on and this fun trip is the most hands-on learning imaginable!

\$50 per person; \$45 for Museum members. Pre-registration required; call (828) 254-7162 to register or for more information.

**Saturday, May 24, 10:30 – 12**

**Geology Walk of Downtown** – Experience downtown Asheville in a whole new way with geologist guide Ken Hasson. Learn more about local history and the forces that created Asheville's unique and special geology. \$5 per person; pre-registration encouraged but not required.

The Colburn Earth Science Museum is located on the lower level of Pack Place Education Arts and Science Center in the heart of downtown Asheville, at the corner of College and Biltmore Avenues by the Vance Monument. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Saturday and 1:00 p.m. to 5:00 p.m. on Sundays. Admission is \$4 for adults; \$3 for students and seniors; kids under 4 are free.

## HART Auditions for “Kiss Me Kate”

**Sunday and Monday,  
May 4 and 5 at 6:30 p.m.**

The Haywood Arts Regional Theatre will hold auditions for the Cole Porter classic “Kiss Me Kate” in the HART Theatre at the Performing Arts Center in Waynesville. The show features numerous roles for men and women.

“Kiss Me Kate” features such Broadway standards as “Another Opening, Another Show” and “Brush Up Your Shakespeare” among others.

HART's production will run July 11 through August 3. If you are unable to attend the regularly scheduled auditions you can call (828) 456-6322 and the directors will arrange an early audition.

## Osondu Booksellers Bookstore Happenings

**Saturday, May 3, 7 p.m.**

Flora McDonald Gammon, Marjorie Warren and Norma Kimzey will provide an evening of entertainment and education on their Scots-Irish families' immigration.

**Saturday, May 10, 3 p.m.**

Peter Loewer read's from and signs his latest book *Loves Me, Loves Me Not: The Hidden Language of Flowers*.

**Saturday, May 17, 3 p.m.**

Author and medium MariJo Moore will present “*The Power of Intuition*.” Call for reservations. \$20 per person.

**Friday, May 30, 4-6 p.m.**

Phil Bowie, author of two action-packed novels themed around the history of the early Cherokee nation in NC, will read from and sign *Diamondback and Guns*.

**Friday, May 30, 7 p.m.**

Hattie Caldwell Davis re-counts the history of various areas in Haywood County – Cataloochee Valley, Ghost Town and more.

**Saturday, May 31, 3 p.m.**

Karen Chavez has written a book about her first love, Shelly, and their shared love of the mountains. Entitled *Best Hikes with Dogs: North Carolina*, Chavez' descriptions along with trail maps will be invaluable for others who share similar loves.

**Saturday, May 31, 7 p.m.**

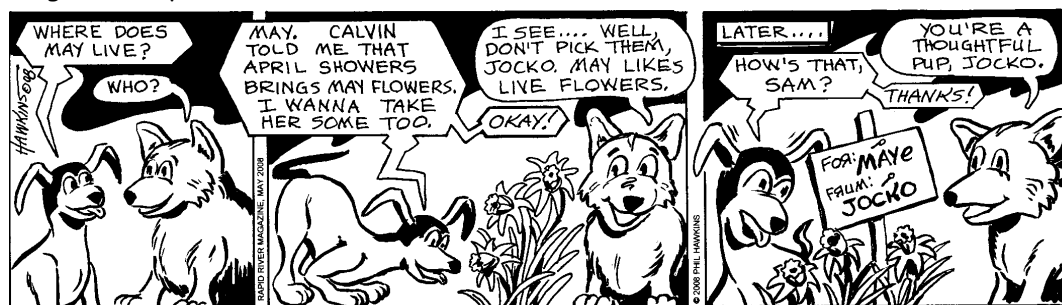
Join Chris Minick and Friends for an evening of mountain music.

**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**



Center at (828) 254-7424 on the day of the luncheon. Sponsored by The Land of the Sky Ahepa Chapter #28.

**Callie & Cats**



**By Amy Downs**

**Saturday, May 17**

## Eco-Friendly Cookout

Join us from 2-4 p.m. on the patio for an eco-friendly cookout and psychedelic fusion music by *Wharton's Jelly*. We'll be serving local Hickory Nut Gap Farm burgers, chips and tea. Appala-

chian Offsets will be on hand to educate you on your contribution to global climate change and the ways you can reduce your carbon footprint. So grab a friend and come out for a great cause. Vegetarian options will be available. \$5 plate donation goes to Appalachian Offsets. (While

supplies last.) Earth Fare, 66 Westgate Parkway, in Asheville.

**Sunday, May 18**

## Chamber Music Concert

The Hendersonville High School String Orchestra under the direction of Mrs. Marjorie

Kowal will present a concert at 3:00 p.m. at St. Matthias Church.

The 24-piece orchestra will play music by Bach, Vivaldi, and Pachelbel as well as several arrangements of jazz and rock tunes. Several of the pieces will include a piano played by John Crowley. There is no charge, but the donations will go to the restoration of the historic church.

**Through May 24**

## Personal Expressions: Quilts

A show of quilts by local textile artists will be on display at the Cloth Fiber Workshop, 51 Thompson Street, Suite D, Biltmore Station, in Asheville. Hours: Tuesday - Saturday, 10 a.m. to 6 p.m.

# CLASSES ~ LECTURES ~ ARTS & CRAFTS ~ READINGS



## NOTE WORTHY

### Virtuosic Irish Group "Buille" Performs at Diana Wortham

The Diana Wortham Theatre 2007/2008 Main-stage Celtic Series in partnership with The Swan-nanoa Gathering at Warren Wilson College presents virtuosic Irish group Buille (pronounced "bwill-uh"), 8 p.m. Thursday, May 22.

It is rare that an individual instrument is reinvented by an individual musician, but according to *The Irish Times* and other raving critics, this is precisely what Niall Vallely (brother to Lúnasa's piper, Cillian Vallely) has accomplished with his concertina. Add to his expert playing his brother Caoimhín on piano (another member of the talented Vallely clan) and guitar powerhouse Paul Meehan (also currently plays with Lúnasa and the Karan Casey Band) and you have Buille, one of the most potent new sounds emerging from Ireland. In the words of *The Irish Times*, "As fresh a breath that's blown through traditional and roots circles in a long, long time."

Buille first came into being during the summer of 2004. Buille, which means 'beat or pulse' in Gaelic, is the appropriately named self-titled debut album released on the Vertical label in June 2005. This new music, composed by Niall Vallely, is based in traditional Irish forms but also draws on a wide range of influences, particularly from the worlds of jazz and classical music. According to *The Irish Times* and other raving critics, Buille is one of the most potent new sounds emerging from Ireland.

Armagh-born Niall Vallely has established himself in recent years as one of the most original and distinctive voices in Irish music. Over the years Niall has developed a unique approach to playing



BY JOHN ELLIS

the concertina, earning him much acclaim.

Paul Meehan grew up and started learning Irish music in Manchester in the midst of a flourish-

ing music scene. He quickly established himself as a rising star on the banjo, while more recently spending a lot of time on the guitar.

Like his older brother, Niall, Caoimhín Vallely grew up in Armagh and began tin whistle lessons at the Armagh Pipers Club before moving on to learn the fiddle. More recently he has recorded on albums and performed with groups such as Nomos, his brothers Niall Vallely and Cillian Vallely, the Karan Casey Band, Connor Byrne and Méabh O'Hare, Míchéal Ó Súilleabháin, and Mel Mercier.

Buille's Asheville performance is presented in partnership with The Swan-nanoa Gathering at Warren Wilson College, and made possible by Celtic Series Sponsors Don & Nancy Ackermann Cole and by Media sponsor WNCW 88.7.

#### If you go

Mainstage Celtic Series presents "Buille", May 22 at 8:00 p.m.

Diana Wortham Theatre at Pack Place

Tickets: Regular \$28; Seniors \$26; Students \$23; Student Rush day-of-the-show (with valid ID) \$10

Box Office (828) 257-4530

or visit [www.dwtheatre.com](http://www.dwtheatre.com)

Artist Website: [www.vallelymusic.com/buille](http://www.vallelymusic.com/buille)

### Brevard College Senior Music Recital

BY VALERIE LEEPER

theater, works for solo marimba, Spanish art songs accompanied on percussion, and several numbers for jazz combo.

The performance is scheduled for 7:30 p.m. in the Scott Concert Hall at the Porter Center at Brevard College. The concert is free and open to the public. Refreshments will be served afterwards.

On Friday May 2, Megan Kinsler and Shane Parreco will present a joint recital at the Paul Porter Center at Brevard College. Kinsler is a senior voice student at Brevard, and Parreco is a senior percussion student. The two graduating seniors have been active performers of both classical and jazz music.

Their program will include vocal solos from opera, oratorio, and musical

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# NOTE WORTHY

## Applications Still Available for Art on Main in Hendersonville

Artist applications are still available for the 49th Annual Art on Main fine art and fine craft show in Hendersonville, NC. Show dates will be Friday, August 1 through Sunday, August 3. The event is being sponsored by the Arts Council of Henderson County.

Artists may request an application by calling the Arts Council at (828) 693-8504 or by downloading an application at [www.acofhc.org/Support.htm](http://www.acofhc.org/Support.htm). The deadline for applications is May 2, 2008 (postmark). There is a \$20 non-refundable jury fee and a booth fee of \$200.

This high quality show has grown to include over 70 of the finest artists and crafts people from the southeastern U.S. To increase sales, Kimberley Adams, chairperson for the event, is gearing up for next year's 50th anniversary by adding Friday afternoon to the schedule. Several exciting new programs will

BY GEORGE ALEXSOVICH AND KIM ADAMS

also be introduced including a Patrons Purchase Award Program, "Art Wars" a competition for artists, art demonstrations, and musical entertainment.

The Arts Council of Henderson County is a community organization that advocates for the arts and provides opportunities to enrich the lives of our children and adults through the arts by offering exhibits and art education. The gallery is located at 538 North Main Street (at the corner of 6th Ave.) in Hendersonville on the 2nd floor.

Gallery hours are Tuesday-Friday from 1 p.m. to 5 p.m. and Saturdays from 1 p.m. to 4 p.m. For further information about Art on Main or other arts-related programs, please contact the Arts Council of Hendersonville at [acofhc@bellsouth.net](mailto:acofhc@bellsouth.net) or (828) 693-8504.

### "Vincenzo's" continued from pg. 30

incredible way to begin your dining experience. A Chardonnay or Pinot Grigio would compliment both the sweet oysters and creamy sauce. Look for Rivera "Terra Al Monte" Sauvignon Blanc, (\$28) a medium-bodied white from Italy.

What could be called their signature dish is the fabulous Filetto Gorgonzola (\$25). – Winner of the Asheville Area Chamber of Commerce "Culinary Showcase" award for Best Entrée in 2000 – Two seared filet medallions accompanied by a Gorgonzola cream sauce, pine nuts and caramelized shallots.

As for dessert, I give a strong recommendation for their Tiramisu made of Lady Fingers dipped in coffee and mascarpone cream. I didn't get their recipe but I'm guessing the Lady Fingers are sprinkled with or briefly soaked in a mixture of rum and sugar. Traditionally they are layered with a mixture of mascarpone cheese and zabaglione, a custard made from egg yolks, Marsala, and sugar. I'm almost certain this is how they make theirs. Cocoa powder is then sprinkled on top. The best part is, if you're in the mood for a Tiramisu, you can order it with a cup off cappuccino in the Bistro.

The restaurant upstairs as far as I know has always been smoke free. You can smoke in the Bistro but only after 9 p.m.

A couple weeks ago while enjoying a cup of coffee and reading the *New York Times* in Malaprop's Café/Bookstore I

overheard a couple ask the young woman behind the counter where they could find a good restaurant. They explained they were from out of town, Chicago to be exact, and were in the mood for authentic Italian.

"Vincenzo's," the young woman replied. "It's just up a couple blocks."

"Their food's really good, huh?"

"Vincenzo's is how we Ashevilleians say Italian," came her reply.

### Vincenzo's Ristorante & Bistro

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(828) 254-4698

Hours:

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Friday and Saturday 5:30 - 11 p.m.

Sunday 5:30 to 9 p.m.

Prices: Appetizers \$8 to \$11;

Entrées (full) \$11 to \$33.

Ideal Meal: Filetto Gorgonzola

*Note: The restaurant fills up fast any night of the week so call for reservations.*

**Scratchpad:** *The service is intentionally slow paced to allow you to enjoy the food and conversation. Traditionally meals in Italy can last as long as five hours. Please allow ample time if you will be attending an event later on in the evening, or simply let your server know you are rushed for time.*

## 18<sup>TH</sup> Annual Altrusa/Literacy Council Spelling Bee

BY ERIN KRAUSS

This event is a major fundraiser for the Literacy Council, the area agency which provides adults with individual Basic Literacy and English as a Second Language instruction.

This year's fundraising goal is \$36,000. Contestants in the Bee are in teams of three adults each, including representatives of Buncombe County organizations and businesses, who will compete for prizes and bragging rights.

Teams already registered for this year's Bee include Asheville City Schools, Phi Theta Kappa, Asheville Speech Associates, The Givens Estates, A-B Tech, MAHEC, The Mountain Xpress, and



entrance to win door prizes donated from a variety of local businesses in Asheville. There will also be an opportunity for spectators to make donations in the name of their favorite team.

The Spelling Bee is hosted by Altrusa International of Asheville in conjunction

with the Literacy Council of Buncombe County. Through the years, with the support of the business community and the general public of Buncombe County, the Spelling Bee has raised over \$110,000 for adult literacy.

Come join us on Thursday, May 29 and watch some of Asheville's bravest try their hands at spelling some of the hardest words in the English language! Make literacy happen!

### If you go

*Altrusa International of Asheville and the Literacy Council of Buncombe County invite you to attend the 18th Annual Spelling Bee Fundraiser on Thursday, May 29 at 7:00 p.m. in the Laurel Auditorium on the A-B Tech campus.*



Buncombe County Schools, Beaver Dam Run Book Club, Smith Barney.

Tickets are \$5 at the door and will include

## Shine On Brightly

Shine On Brightly is delighted to announce the launch of its website at [www.shineonbrightly.com](http://www.shineonbrightly.com)

This online company features artist-designed, hand-crafted products to memorialize and celebrate lives of loved ones, including friends, family, or cherished pets. A variety of materials and styles is available, including ceramics, jewelry, glass, wood, metal, textile art, hand-crafted books, and memorial poetry. The website also offers links to valuable resources to help with end-of-life issues.

The idea for the company was developed from a lifelong passion for art, and the belief that every life deserves to be honored and celebrated. Adrienne Crowther, owner of Shine On Brightly, believes that "art has the power to heal, to unite, to express feeling when words sometimes can't be found."

Shine On Brightly is based in Asheville, and represents many of the master artisans who work here. Included in this all-star lineup are the

following artists, listed by medium.

Ceramics: Amy Goldstein-Rice, Rose Tripoli-Mueller, JR Page, Tom Turner, Kim Dryden, George Handy, Louis and Christine Colombarini

Glass: Robert Levin, Rick Melby

Wood: Ray Jones

Bookmaking: Mary Carol Koester

Metal Sculpture: Julia Burr

Textiles: Norma Bradley

Jewelry: Kathleen Doyle & Thomas Reardon

Memorial Poetry: Lisa Sarasohn

Both commissioned and non-commissioned pieces are available. Orders can be placed online, by calling (828) 348-0455, or toll free at 1-866-844-4469. Friendly, compassionate customer service responds to all inquiries and sales requests Monday through Friday, 9 a.m. - 5 p.m. EST.

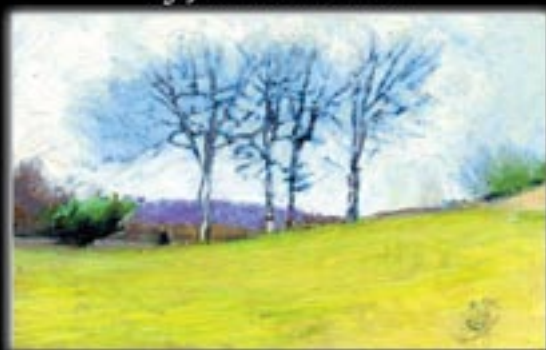




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MAY 2 - MAY 18

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