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RAPID RIVER

Arts & Culture Magazine

August 2008 Vol. 12 No. 11

2008-2009 Season Preview Issue

Carousel of Hot Entertainment

Asheville Lyric Opera

Asheville Symphony

Asheville Ballet

NC Stage

Bravo

Diana Wortham Theatre

HART and more...



Local activist Ned Doyle
talks about the S.E.E. Expo
and solar technology (pg. 30)



Lynn Daniel and Susan
West celebrate 20 years of
creating jewelry (pg. 22)



Weaverville potter
Steven Forbes-deSoule at work
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The two Brian's of Cucina24
prove upscale dining doesn't
need to be stuffy (pg. 33)

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ART TALK

Summer Exhibitions Open at Blue Spiral 1

BY CARRIE HETTLER

Ward H. Nichols & Kenneth Baskin: Nichols' hyper-realistic landscape paintings are joined by images of shadow play on architecture, machinery, and still life compositions that often develop tromp l'oeil qualities. Baskin's textural ceramic sculptures use the metaphor of industry to conceptually allude to relationships and interconnectedness.

Southern Exposure – Six regional artists create stylish and current work that nods to folk traditions and life in the rural south. Featuring 2D and 3D work by the following artists: Kathleen Feters, photography; Bethanne Hill, painting; Matt Jones, clay; Peter Lenzo, clay; Michael A. Palmer, painting; and Molly B. Right, mixed media.

Micah Sherrill: Photo-realistic paintings of cinematic icons – Sherrill's innovative, mixed media works incorporate found materials.

Deborah Squier – *In Nature's Realm*: Atmospheric paintings and pastels emulate a meditative connection with nature.

Squier notes, "I am interested in the reciprocity we have with the landscape, and how we carry it... in our memories and dreams."

Will Henry Stevens – *Watercolors: Landscapes and Abstracts* Painting with poetic sensibility, Stevens (1881-1949) effortlessly crossed between media. This collection highlights his masterful foray into watercolor, depicting both landscape and lyrical abstract compositions.

All exhibits run through August 30, 2008.

If you go

Blue Spiral 1 is a 15,000 square foot gallery specializing in Southeastern fine art and craft. Located at 38 Biltmore Avenue, Blue Spiral 1 is in the heart of downtown Asheville. The gallery is open from 10 a.m. to 6 p.m., Monday – Saturday, Sundays 12-5 p.m. For more information please call (828) 251-0202 or visit the gallery's website at www.bluespiral1.com.

.....

DENISE RACHELLE SCULPTURES AT TAAS GALLERY IN OLD FORT

Dragon-Flying High

Asheville artist Denise Rachelle began crafting her ephemeral dragonfly soft sculptures in response to a dream and a 1996 charity fundraiser, where her initial creations were awarded second prize by the judges. They have sold for years through the Grove Park Inn in Asheville.

Recently, the artist expanded her offerings to TAAS (The Appalachian Artisan Society) Gallery in Old Fort (www.taasg.com), and this month she is flying a magnificent swarm for our DRAGONFLY SUMMER display in the gallery, centered by her first 6-foot dragonfly.

From 7-inch ornaments, up to the 6-foot show-stopper, each dragonfly is hand-stitched and formed from new, recycled, and hand-dyed velvets and other fabrics. Their lightweight gossamer wings are embroidered and decorated with specially blended sparkle paints. Wire, florist's foam, soft foam and fiberfill are molded into the flexible basic structure. Each one is created individually and meticulously color-coordinated. No two are ever alike.

Thousands of distinctly beautiful dragonfly species around the world have inspired peoples throughout time with their marvels of flight and survival of the eons. They are considered by many

cultures to be significant tokens or symbols of spiritual, physical and emotional transformation. All of these unique and beautiful expressions for the love of dragonflies will make a wonderful addition to any nature-oriented décor.

Relax in the Catawba Vale Café, serving coffees, teas, fruit smoothies, panini sandwich plates, wraps, salads, quesadillas, and bakery items. Wander the gallery and gift shop and enjoy the range of traditional to contemporary fine arts and crafts of our local Appalachian artisans. Take home bit of the summer magic of Denise Rachelle as a gift or a lasting accent for your personal environment.

If you go

The TAAS Gallery/Catawba Vale Café is located at 48 East Main Street, downtown Old Fort, just off I-40 and Hwy 70, near the Blue Ridge Parkway. Gallery hours are 10-5, Tuesday – Saturday.

For more information, please contact: Jennifer East, Gallery Coordinator or Beverly Heldman, Co-owner (828) 668-1070 www.taasg.com





IN 2008

ESCANABA IN DA MOONLIGHT

by Jeff Daniels

Weekends August 22 - 31

FLOYD COLLINS

by Adam Guettel & Tina Landau

Weekends October 3 - 19

THE LAST NIGHT OF BALLYHOO

by Alfred Uhry

Weekends November 7 - 16

IN 2009

THE DRAWER BOY

by Michael Healey

Weekends April 3 - 12

HONK: The Musical

Based on "The Ugly Duckling"

Weekends May 1 - 10

THE IMMIGRANT

by Mark Harelik

Weekends June 5 - 14

THE PRODUCERS: A Mel Brooks Musical

Weekends July 10 - August 2

WALKING ACROSS EGYPT

by Clyde Edgerton

Weekends August 28 - September 6

JANE EYRE: The Musical

Based on the book by Charlotte Bronte

Weekends October 2 - 18

HAMLET

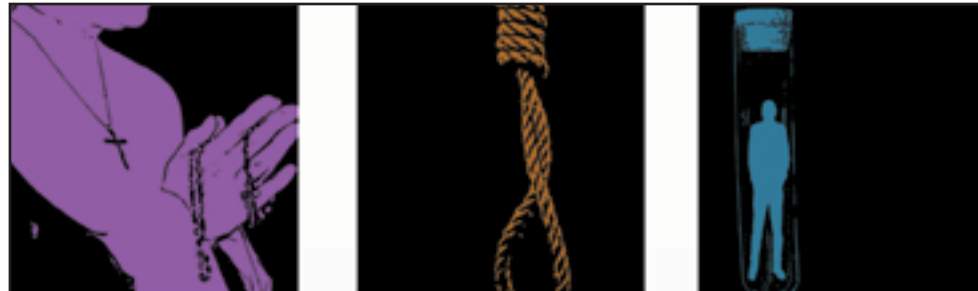
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Message from the Publisher



Dennis Ray, publisher, and son
Harrison Graham Ray

Dear readers,

This August issue turns out to be our first "planned theme" issue. It deals with the upcoming performing arts 2008-2009 season; an issue that should help many of us plan ahead for the coming year. However, it serves more than just that. It reminds us just how many good venues we have here. I've said this a number of times before and it deserves repeating — We have more in the performing arts than most areas twice or three times the population.

Why is this? I honestly do not know. I do know that we have many dedicated people who work very hard to bring it all to us. I also know (perhaps this is the most important aspect for any media) we have people willing to support it. All the talent in the world isn't going to do any good if no one is there to watch and be moved.

Here in the Asheville/Waynesville areas we have numerous theatres and concert

halls that constantly bring music, dance, theatre, opera and lectures. We didn't include everything there is out there. Our city has grown too large, I'm afraid, for a publication the size of this one to properly cover it all. We covered what we could, and will cover the rest during the coming months. If there is any event which you feel needs to be mentioned please send me a line.

I have a problem with "themed" issues because the theme always seems to detract from the other articles. I've always felt that themed publications should handle only the given theme, and that if the *Rapid River* were ever to do a "themed issue" it would be a stand-alone, published under a different name.

That would be the ideal way to do it. But, *Rapid River Magazine* reaches 35,000 people and has just about reached a 100% pick-up rate each month, something I'm afraid a stand-alone wouldn't be able to match.

So here it is. A theme issue. I'm simply writing to remind you to not forget about the other articles, departments, etc. And perhaps more importantly, to let you know, dear readers, that I haven't forgotten them as well.

Until next time, take care — we'll see you in September!

DENNIS RAY, PUBLISHER RAPID RIVER MAGAZINE

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AUGUST 2008

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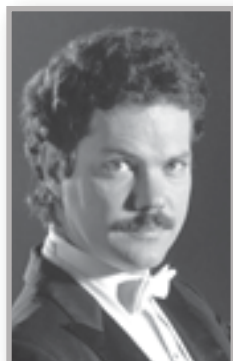
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COVER STORY



Robert Hart Baker

Bringing Opera to the Mountains

Asheville Lyric Opera Celebrates 10 Years in WNC

Folk melodies, bluegrass harmonies, African spirituals, Irish ballads, Native chanting, and other music have long been heard in the mountains of western North Carolina, an area of Appalachia described as the crossroads of the music of America.

Today, yet another musical influence is taking root — opera. The sound of sopranos and tenors pour out of Diana Wortham Theatre and onto the streets of Asheville as people embrace the stories and performers of this musical genre. As the Asheville Lyric Opera begins its tenth season, General and Artistic Director David Craig Starkey hopes to introduce more people to opera and broaden again the musical representation in the region.

“Opera is one of the oldest art forms of music,” said Starkey. “There are few forces on earth powerful enough to inspire a life or move a human to tears, and no matter the genre, great music is one of them. We want to share that with our community.”

During its 2008-2009 season, Asheville Lyric Opera (ALO) will feature two classic, opera productions (*Romeo & Juliet* and *Rigoletto*) and a powerhouse concert that will feature special honorary guest Sherrill Milnes, who has been associated with the Metropolitan Opera since the 1960s and is one of the greatest baritones ever, and Angela Brown, described as the next great Leontyne Price and America’s most promising Verdi soprano.

“We are bringing some of the biggest names in opera to Asheville and that is truly exciting for our tenth anniversary,” said Starkey. “This will be the year to see opera in Asheville.”

Since its inception ALO has produced 26 full scale opera productions including the *Marriage of Figaro*, *La Traviata*, *Barber of Seville*, and *Carmen*. They have an enthusiastic and growing local following with 300 season ticket holders.

ALO now has its own orchestra and chorus to support its productions and is the only touring opera company in the nation. There is an educational outreach program that has introduced opera to over 10,000 school age children in the past 10 years and fostered a passion for the theater arts.

“People are often surprised by what we are doing,” said Starkey. “The professional headliners we bring want to come back again and again. They understand the uniqueness of ALO and this town.”

This Season

The season will open October 4 with the production of *Romeo and Juliet*. “For those who are trying opera for the first time, this is a great performance to see for several reasons,” said Starkey. “It is a familiar story, there will be dancers from the Asheville Ballet performing in the opening act, and it is an original production that works with the intimate setting of the Diana Wortham Theatre.”

The Anniversary Gala in January



Soprano Angela Brown

BY BETH CARTER

2009 will feature members from both the Lyric Opera Orchestra and the Asheville Symphony Orchestra under the direction of Robert Hart Baker and will be held at the Thomas Wolfe auditorium. Soprano Angela Brown and Baritone David Malis will perform favorite selections from their repertoire.

Malis, the first American to win the prestigious Cardiff *Singer of the World* Competition, began his operatic career with the San Francisco Opera, followed by 12 years as a leading baritone at the Metropolitan Opera.

Brown made her Metropolitan Opera debut in 2004 to rave reviews. Her appeal is broad and she has appeared in *The New York Times*, *Oprah Magazine* and *Ebony*. This year her performance

Carousel of Celebration!

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schedule will take her to South Africa, Barcelona, New Zealand, and many cities across the United States.

“Opera encompasses all people from all backgrounds and all of them have the same kind of problems,” she said with a laugh. “They’re in love. They’re out of love. They’re fighting somebody because they are mad because they stole their lover,” she said as her voice crescendoed. “Everything is dealing with love and intrigue and killing somebody. That’s the stuff of good opera.”

Another highlight of the Gala will be an appearance by Sherrill Milnes at the Anniversary Gala where he will be honored for his career as an American and world class opera singer. Though Milnes has retired from performing, he will offer

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10th

Anniversary SEASON

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October 4 @ 8pm & October 5 @ 4pm
Diana Wortham Theatre

10th Anniversary Gala -
featuring Angela Brown, David Malis
and Special honorary guest, Sherrill Milnes with
Dr. Robert Hart Baker conducting.
January 30 @ 8pm at the Thomas Wolfe Auditorium

Rigoletto
by Giuseppe Verdi
(in Italian w/ English super titles)
March 28th @ 8pm & March 29th @ 4pm
Diana Wortham Theatre



Robert Hart Baker



Angela Brown



Sherrill Milnes



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COVER STORY

'Opera' continued from pg. 5

a guest lecture the day after the Gala where he will discuss his career and share video highlights and personal insights in what promises to be one of the most fascinating lectures for opera lovers.

In his 40+ year career as the international leading Verdi baritone, Milnes conquered the great opera capitals of the



Sherrill Milnes

world, sang more than 650 performances at the Metropolitan Opera, received three Grammy awards, and had the honor of performing for every United States President since Gerald Ford. His remarkable voice, artistic integrity, commanding stage presence, and

rugged handsomeness have made him a favorite for all audiences. Milnes will also hold a masters class in the afternoon for six performers where he will work one-on-one to hone their vocal technique, stage presence and acting.

"I marvel at what he is doing," said Starkey. "He has stepped off the stage and is dedicated to sharing himself and his knowledge with other artists. His era is passing on and it is wonderful for aspiring opera artists to have the chance to work with a master."

As Starkey looks to the next ten years, he wants to continue stretching the company to take on important opera projects and reach a broader audience. "I would like to see opera become a vital part of our community and contribute to people's quality of life," said Starkey. "That is what music has always done in these mountains, made life better in some way for the people who sing the songs and for the people who hear them."

If you go

Asheville Lyric Opera's Tenth Anniversary Romeo and Juliet by Charles Gounod (in French with English super titles). October 4 at 8 p.m. and October 5 at 4 p.m., Diana Wortham Theatre.

10th Anniversary Gala featuring Angela Brown, David Malis and special honorary guest, Sherrill Milnes, with Dr. Robert Hart Baker conducting. January 30 at 8 p.m. in the Thomas Wolfe Auditorium.

Rigoletto by Giuseppe Verdi (in Italian with English super titles). March 28 at 8 p.m. and March 29 at 4 p.m., Diana Wortham Theatre.

Tickets & Information: (828) 236-0670 or (828) 257-4530.



Christine Lavin

What was once a sleepy, little town in the heart of the Western North Carolina mountains, is now a prominent arts Mecca.

Relatively new to the performing arts scene, the Diana Wortham Theatre is celebrating the 10th anniversary of its Mainstage Series, which, has featured the nation's best and brightest in comedy, theater, music and dance, among other performance genres.

Meanwhile, Asheville Bravo Concerts has been a vital fixture in the community, delivering legendary, classical music, dance and opera artists to town for 76 years.

Diana Wortham Theatre

The driving force behind the Diana Wortham Theatre (DWT), managing director John Ellis, stepped in a decade ago and conceived the Mainstage Series, bringing for the first time, the nation's top performers to the DWT stage. Before that, the theatre was primarily used for locally produced productions.

Ellis laughs when he's described as the "brainchild" of Mainstage. "Really, it (the creation of Mainstage) was a no-brainer," he said. "You've got this theatre, now bring in the artists."

In choosing which shows to bring to the theatre, Ellis said he looks at "high quality shows that people might not otherwise see" and also collaborates with local organizations.

This year's lineup includes everything from an off-Broadway series of three comedies to jazz, Appalachian and comic vocalists; Scottish, Irish and folk music; ballet and modern dance; acrobatics; and drama.

That growth is primarily due to audience enthusiasm and support, said Elly Wells, DWT's marketing director, who's been with the theatre since the Mainstage Series began. "Studies show that

Bringing the Best in World-Class Entertainment to Asheville:

Diana Wortham Theatre and Asheville Bravo Concerts



Aquila Theatre Company presents Shakespeare's *The Comedy of Errors* on January 31, 2009.

one of the main reasons people come to Asheville is for the rich arts climate."

Ellis added that shows running for a week bring more tourists into the theater because they have the opportunity to hear about the show while they're here, and decide to buy tickets.

Meanwhile, DWT's modern, intimate 500-seat space is considered Western North Carolina's premier performing arts venue and is indeed the most active, said Wells. Its Young Audience performance and education series, which began in 1999, has also grown, now reaching more than 5,000 students and teachers each season. Recently, a scholarship program was set up to provide funding for students unable to pay the \$6 - \$8 cost per show.

Asheville Bravo Concerts

As an Asheville native, Tracey Johnston-Crum has firsthand knowledge of how the town has grown throughout the years, and the arts along with it.

When she danced on a newly-refurbished Thomas Wolfe stage as a three-year-old, downtown Asheville was "practically desolate." After years of performing as an actor/singer on the stages of Manhattan, Johnston-Crum re-

BY PAM J. HECHT

turned to find Asheville a good place to raise a child and remain involved in the arts.

"Now, Asheville is a thriving metropolis with a huge amount of support for the arts," she said. "The community demands the kind of high caliber productions that you could see in a place like New York or Chicago."

Johnston-Crum stepped in as executive director of Asheville Bravo Concerts (Bravo) in April, 2007, and the job seems to suit her skills and passion perfectly. Her mission, from the start, has been clear: to reach as many people as possible and to not only entertain, but to "move" them.

As many as 1,000 students attend Bravo shows annually and Johnston-Crum is fervent about the importance of reaching out to young people.

"We're gathering a new audience for classically-based performance art," she said. "If, as a child, you have one positive experience, it will inspire you to return."

"The Five Browns will show how all genres of music have origins in classical music," she said. "They really appeal to young people and will also interact with the audience by answering questions."

And, in keeping with the focus on cultural diversity, included in the upcoming lineup are performances by The Dublin Philharmonic Orchestra, the Russian National Ballet Theatre and the National Acrobatics of China. Last year, the State Symphony of Mexico performed, reflecting the area's growing Hispanic population, Johnston-Crum said.

"A long-time subscriber pulled me aside to welcome me and I asked how she was enjoying the show," she said. "She said that she came for the traditional ballets and orchestras but that she looked to Bravo and me to broaden her horizons. 'I looked at her and said, 'Yes, ma'am. I'll do my very best.'"

"And Bravo will continue to bring the world's finest performances to our community."

'Concerts' continued on pg. 10

Asheville Symphony

2008-2009 SEASON

Daniel Meyer, Music Director

MASTERWORKS SERIES

MW1 • September 20, 2008

OPENING NIGHT:

RUSSIAN SPECTACULAR

Dmitri Shostakovich: Waltz 2 from Jazz Suite No. 2

Alexander Arutiunian: Trumpet Concerto

Vladislav Lavrik, trumpet

Sergei Rachmaninoff: Symphony No. 2 in E minor

MW2 • October 18, 2008

THE GREAT AMERICAN SYMPHONY

André Raphael Smith, guest conductor

Leonard Bernstein: Overture to *Candide*

Wolfgang Amadeus Mozart: Piano Concerto No. 23 in A major

Michael Boriskin, piano

Aaron Copland: Symphony No. 3

MW3 • November 15, 2008

THE THREE B'S?

Leonard Bernstein: Three Dance Episodes from *On the Town*

Max Bruch: Violin Concerto No. 1

Chad Hoopes, violin

Johannes Brahms: Symphony No. 4 in E minor

MW4 • February 14, 2009

FIRST LOVES

David Diamond: *Music for Shakespeare's Romeo and Juliet*

Frédéric Chopin: Piano Concerto No. 2 in F minor

Angela Cheng, piano

George Gershwin: *Lullaby*

Piotr Ilyich Tchaikovsky: *Romeo and Juliet*

MW5 • March 14, 2009

CZECH THIS OUT

Wolfgang Amadeus Mozart: Symphony No. 38 in D major "Prague"

Bohuslav Martinů: Concerto for Oboe and Orchestra

Alicia Chapman, oboe

Bedřich Smetana: from *Má Vlast*

MW6 • April 18, 2009

BEETHOVEN'S ODE TO JOY

David Stock: Percussion Concerto

Lisa Pegher, percussion

Ludwig van Beethoven: Symphony No. 9 in D minor

Asheville Symphony Chorus

Brevard College Chorus

MW7 • May 16, 2009

TEMPTING FATE

Manuel de Falla: *El Amor Brujo*

Attack Theatre

Piotr Ilyich Tchaikovsky: Symphony No. 6 in B minor "Pathétique"

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Performance Season 2008-2009

ASHEVILLE

Bravo!

CONCERTS

Thomas Wolfe Auditorium



The Five Browns

Saturday, October 25, 2008 at 7:30 p.m.

Denyce Graves, Mezzo-Soprano

Saturday, December 6, 2008 at 7:30 p.m.

Dublin Philharmonic Orchestra

Saturday, January 31, 2009 at 7:30 p.m.

Russian National Ballet - Cinderella

Saturday, February 21, 2009 at 7:30 p.m.

The National Acrobats of China

Friday, April 3, 2009 at 7:30 p.m.



For priority seating and discount for season subscriptions call 225-5887. Individual event tickets available after 9/1/08. Call 251-5505 Civic Center Box Office & ticketmaster.com.

For more information visit www.ashevillebravoconcerts.org



2008-2009

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Ann Dunn, Artistic Director

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September 26-27 - Shakespeare in Ballet:

- Scenes from Othello, Macbeth, Hamlet and The Tempest with all original choreography by Ann Dunn and Lyle Laney, a surprise actor and actress. Live music by John Cobb, piano, and members of The Asheville Lyric Opera.

December 10-14 - Nutcracker

- A Holiday tradition in Asheville for 35 years. This all-time favorite story of Clara's magical midnight trip to the Land of the Sweets is classical ballet at its best.

May 8-9 - Billy the Kid

- Aaron Copland's great composition of frontier America, and

Echo

- World Premier of collaboration between Matthew Richmond (composer) and Ann Dunn (choreographer) that tells the story of Echo, Narcissus and Hera, with live music and

Lauda Jeruslaem

- Vivaldi's rousing music, Rick McCollough's thrilling choreography. With live orchestra and choir.

Season Tickets by phone:

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COVER STORY

Asheville Symphony Announces 2008-2009 Season

BY STEVEN R. HAGEMAN

Opening Night: A Russian Spectacular – September 20

Opening night revels in the rich and colorful Russian symphonic tradition, and features rising star Vladislav Lavrik from the Russian National Orchestra on the trumpet. The performance begins with an unlikely waltz by Shostakovich. Then Mr. Lavrik joins the orchestra in a virtuoso showpiece for the trumpet in the Arituinian concerto. Our evening culminates in the romantic Second Symphony of Rachmaninoff.

The Great American Symphony – October 18

In October, one of America's finest young conductors, André Raphael Smith, who lead a diverse and energetic program capped by Aaron Copland's great American Third Symphony. Pianist Michael Boriskin makes his debut with the ASO in Mozart's Piano Concerto No. 23.



André Raphael Smith

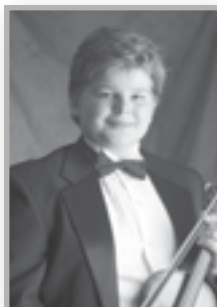
The Three B's - November 15

The orchestra has their own twist on the "Three B's" in October when the ASO stomps, shimmies, and swings through Bernstein's brash dances from his 1944 hit musical *On the Town* and young sensation Chad Hoopes takes the stage to play Bruch's brilliant Violin Concerto No. 1. They will continue the survey of the symphonies of

Brahms with his final essay – the powerful and remarkable Symphony No. 4.

First Loves February 14, 2009

The most famed pair of first loves, Romeo and Juliet, frame our concert with two very different takes on the Shakespearean story. American composer David Diamond created a touching score, while Tchaikovsky's version is load-

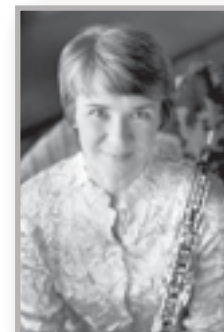


Chad Hoopes

Symphony was dedicated to the citizens who adopted him as their own. The orchestra will honor their own very talented musicians with principal oboe, Alicia Chapman, playing Martinu's inventive and surprising Oboe Concerto. The evening culminates

Czech This Out March 14, 2009

Mozart's "Prague"



Alicia Chapman

ed with passion, anguish, sensuality, and features a fierce sonic sword battle. Rubenstein-competition winner Angela Cheng will grace our stage with the virtuosic second piano concerto of Chopin.

Beethoven's Ninth – April 18, 2009

April begins with an intriguing and vibrant new concerto by American David Stock and features rising star in the percussion world, Lisa Pegher. In music filled with infectious dance rhythms and the color of a full battery of percussion, Pegher's virtuosity will dazzle. The Asheville Symphony Chorus and a vocal quartet will join the ASO in this amazing final symphony of one of music's giants.

Tempting Fate - May 16, 2009

In May Pittsburgh's premiere modern dance company, *Attack Theatre*, joins the orchestra for Spanish composer Manuel da Falla's mysterious and colorful multi-media ballet *El Amor Brujo* (Love, the Magician.) Based on the story of the Andalusian gypsy girl Candelas and her lover Carmelo, the pair is haunted by the

'Symphony' continued on pg. 14

'Concerts' continued from pg. 7
Diana Wortham Theatre 2008-2009 Season
Music Series:

Christine Lavin, singer/humorist in *One Meatball*, Sept. 13, 8 p.m.

Kathy Mattea, Appalachian-themed vocals, October 17, 8 p.m.

Kellylee Evans, smooth urban jazz, February 14, 2009, 8 p.m.

Susan Werner, folk music songwriter, February 20, 2009, 8 p.m.

Off-Broadway Series:

(All shows Tues.-Fri., 8 p.m.; Sat. 2 p.m. & 8 p.m.; Sun., 2 p.m.)

Late Nite Catechism, interactive comedy, October 28-November 2

Dixie's Tupperware Party, interactive comedy, March 31-April 5, 2009

My Mother's Italian, My Father's Jewish & I'm in Therapy, comedy, April 28-May 3, 2009

Special Attraction Series:

Doc Watson (with grandson, Richard) and David Holt, Grammy-winning folk artists, October 11, 3 p.m. & 8 p.m.

A Swannanoa Solstice, Celtic/American music, December 21, 2 p.m. & 7 p.m.

The Southern Fried Chicks Comedy Tour, January 17, 2009, 7 & 9:30 p.m.

Galumph, acrobatics, January 23-24, 2009, 8 p.m.

Dance Series:

Aspen Santa Fe Ballet, November 11-12, 8 p.m.

Eleone Dance Theater, multicultural and intergenerational dance, February 5, 2009, 8 p.m.

Pilobolus dance company, February 24-25, 2009, 8 p.m.

Luna Negra Dance Theater, Latin American ballet/modern dance, March 20-21, 2009, 8 p.m.

Theatre Series:

Homer's *The Iliad*, Aquila Theatre Company, January 30, 8 p.m.

Shakespeare's *The Comedy of Errors*, Aquila Theatre Company, January 31, 2009, 8 p.m.

The Great Tennessee Monkey Trial, L.A. Theatre Works

dramatic work, February 12-13, 2009, 8 p.m.

Celtic Series:

The Tannahill Weavers, Scottish traditional music, February 2, 2009, 8 p.m.

Green Fields of America, singer/guitarist John Doyle, fiddler Liz Carroll, button accordion player Billy McComiskey and singer/folklorist Mick Moloney; Irish music, culture and song, March 6, 2009, 8 p.m.

Cara Dillon, young, traditional vocal performance artist, April 10, 8 p.m.

Téada, contemporary Irish band, May 22, 2009, 8 p.m.

Upcoming Local/Regional Acts

Mountain Dance & Folk Festival, July 31-August 2, 2008, 7 p.m.

Terpiscorps Theatre of Dance presents: *Hurricane & Other Forces of Nature*, Aug. 7-9, 8 p.m.

Jeff Kaplan Arts presents: *Beowulf is Min Nama*, dance/theatrical performance, September 6, 8 p.m.



Pilobolus Photo: John Kane

WNC Jazz Society – Julian Lage & Taylor Eigsti Duo: Guitar and Piano, September 7, 2008, 7 p.m.

Asheville Area Piano Forum Concert, September 21, 2008, 3 p.m.

WNC Jazz Society – Gaye Ad-egbalola Blues Band with Roddy Barnes, pianist, Oct. 26, 7 p.m.

If you go

Diana Wortham Theatre at Pack Place, 2 South Pack Square, downtown Asheville.

Tickets may be purchased by calling the theatre's box office at (828) 257-4530, visiting www.dwtheatre.com, by mail or in person at the box office.

Tickets for all Mainstage shows go on sale beginning August 21. Pre-show discussions featuring the artists themselves or local scholars, are generally one hour before show times.

Pick 5 Series pass, discounted tickets, are available to any five Mainstage shows in the season. A Super Saver Series pass, for admission to 16 or more events at \$23 per event, may be shared among clients, employees, family members and friends.

For more info call the box office or visit www.dwtheatre.com.

Asheville Bravo Concerts

The Five Browns, a family of pianists, October 25, 7:30 p.m. (special concert for schools and community groups, 2 p.m.)

Denyce Graves, Mezzo-Soprano, December 6, 7:30 p.m.

The Dublin Philharmonic Orchestra, Jan. 31, 2009, 7:30 p.m.

Russian National Ballet Theatre presents *Cinderella*, February 21, 2009, 7:30 p.m.

The National Acrobats of China, April 3, 2009, 7:30 p.m.

If you go

Asheville Bravo Concerts, Asheville Civic Center, 87 Haywood St., downtown Asheville.

For season subscriptions call (828) 225-5887. Reserved seating starts at \$20; half-price seats are available for students. To purchase tickets call the Asheville Civic center, after September 1, at (828) 259-5736 or Ticketmaster at (828) 251-5505. Students, call the Bravo office or visit the Civic Center in person.

One-hour lectures prior to each show. Contact the Bravo office at (828) 225-5887 or visit www.ashevillebravoconcerts.org.

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COVER STORY

Haywood Arts Regional Theatre 2008-09 Schedule

ESCANABA IN DA MOONLIGHT

- by Jeff Daniels

August 22, 23, 24, 28, 29, 30, 31

Go camping in upper Michigan with the most outrageous family you've ever met. This play contains what may well be the funniest scene you have ever witnessed on stage. People will be talking about this comedy for the rest of the year.

FLOYD COLLINS

- by Adam Guettel

October 3, 4, 5, 10, 11, 12, 17, 18, 19

The true story from the 1930's of a West Virginia cave explorer whose life and death became a legend.

"One of the three or four truly great music theater scores of the last decade." ~ NY Newsday

LAST NIGHT OF BALLYHOO

- by Alfred Uhry

November 7, 8, 14, 15, 16

A Broadway comedy hit by the author of "Driving Miss Daisy" set in Atlanta on the evening of the opening of "Gone with the Wind."

2009

HART's 25 Anniversary Season

Funded in part by the NC Arts Council

January through April, the *Hart Studio Theatre Season*. Visit the website, www.harttheatre.com for details.

THE DRAWER BOY

- by Michael Healey

April 3 - 12

In 1972, a group of young, Toronto based actors embarked on a project which involved the study of an Ontario farming community. Actors lived with farm families in the community of Clinton, Ontario, labored on these farms and collected stories from the people they encountered. *The Drawer Boy*, an award winning Canadian play was inspired by that event. It will tickle your funny bone and touch your heart.

HONK – the musical

- Based on Hans Christian Andersen's "The Ugly Duckling"

May 1 – 10

When this family musical opened in London's West End it beat out Disney's *Lion King* for all of Britain's top theatre awards.

THE IMIGRANT

- by Mark Harelik

June 5 – 14

This is a true story about two eastern European Jews who immigrated to a small Texas town in 1909. The play tells the story of two out of the thousands of Jewish immigrants who ended up in the American Southwest through an immigrant resettlement program.

THE PRODUCERS

- by Mel Brooks

July 10 – Aug. 2

The Tony Award Winning Broadway Musical about two unscrupulous con men who scheme to stage the worst show possible, and succeed.

WALKING ACROSS EGYPT

- by Clyde Edgerton

August 28 – Sept. 6

This popular play based on N.C. author, Clyde Edgerton's novel, is filled with eccentric characters, and lots of laughs. The touching story of Mattie, a cantankerous loner who befriends a lost boy on the run.

JANE EYRE

- the Broadway musical – based on the book by Charlotte Bronte

October 2 - 18

This classic story of the life of an orphan girl, set in 19th Century England, has been turned into a sweeping musical that will be a delight for the entire family.

HAMLET

- by William Shakespeare

November 13 – 22

Featuring professional actor Scott Johnson in the title role this production of what many consider to be the greatest play in the English language is being funded by a grant from the NC Arts Council.

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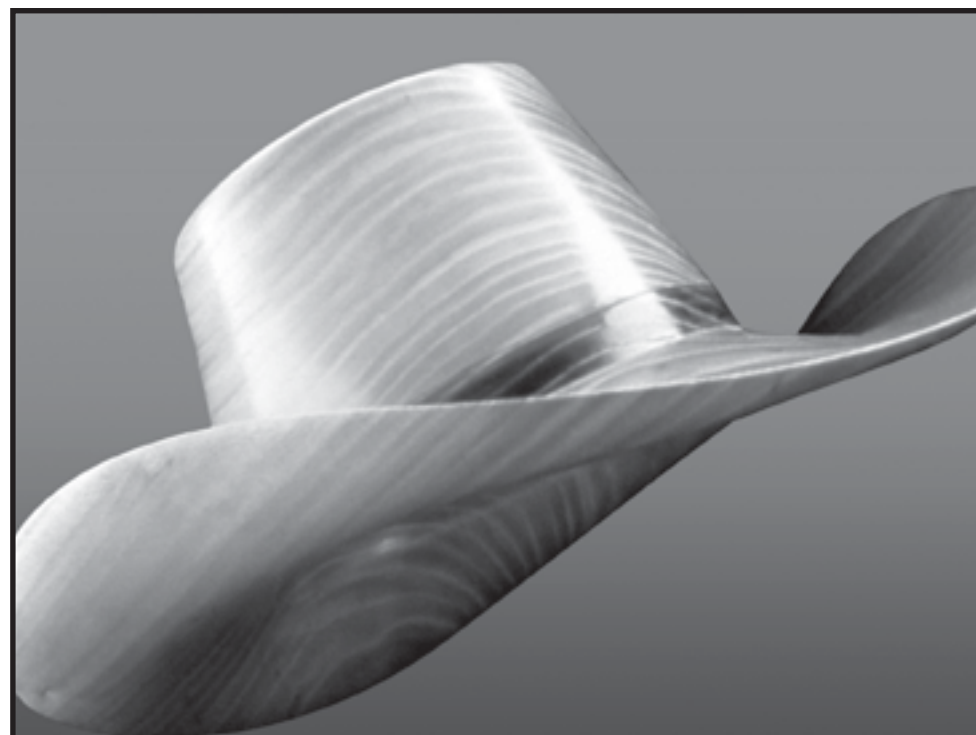
Stuart Roper, "Walnut and Lexington"
Oil on canvas, 16 x 20 in.



Dean Gurnack, "Rooftops"
Oil on board, 14 x 18 in.

A group exhibition featuring
Linda Cheek, Sterling Edwards,
Signe Grushovenko, Dean Gurnack,
Mark Henry, Karin Jurick,
John Mac Kah, Ed Kellogg,
Jerry La Point, Steve Lance,
Greg Osterhaus, Richard Oversmith,
and Stuart Roper.

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THE ARTFUL HOME

2008 S.E.E. Expo: It's All About Solutions

This year's 8th annual Southern Energy and Environment Expo (S.E.E. Expo), to be held August 22, 23 and 24, 2008, at the WNC Agricultural Center, has matured into the grand dream that Ned Ryan Doyle had first envisioned so many years ago.

Doyle said two key changes have been made to improve the festival even more. "We will have two arenas this year, and all of the workshops, except one, will be about solutions."

Over the years, he and his many supporters, exhibitors and volunteers have successfully melded together three core concepts – energy, environment and economics. They have learned how to communicate green building and renewable energy solutions to a receptive audience. Doyle said that the public finally understands it must change its course, at all levels – individually, regionally, nationally and internationally.

Along the way, Ned Doyle's maturing dream has attracted powerful and

knowledgeable allies. With the initial and ongoing support of Back Home Magazine in 2000 during the first show, S.E.E. Expo now has another major sponsor, New Life Journal.

New Life will produce its second consecutive Green Home Show as a ma-



The Ampmobile will be in the show this year.

jor component of S.E.E. Expo. This home show, along with the clean car show and all the workshops, will be housed underneath one roof within the WNC Agricultural Center. The facilities are located on NC Hwy. 280, across from the Asheville Regional Airport, in Fletcher, NC. There's plenty of parking.

Each year this annual event has become larger and better than the previous one. While the official count is not yet in for 2008, S.E.E. Expo will sign up a record number of exhibitors, approximately 150 to 175.

Furthermore, this expo is certain to attract thousands, as it does every year, who are eager to listen, look, and learn how to apply green solutions to their lives at home and work. For the first time, Ned Doyle will be conducting a workshop at the Expo.

"I'm a huge advocate of doing continued research in many areas," said Doyle. "However, the current technology that we have is completely capable and completely adequate to immediately begin to address the serious issues that we have."

He also pointed to the need for Americans to conserve in all areas, deploy clean energy, and implement green transportation initiatives.

"This year," said Doyle, "I have focused the workshops on what the solutions are -- except for one speaker who covers the very real dangers of nuclear."



Ned Doyle

BY BYRON BELZAK

It's all about solutions that people can invest in at a personal level and a business level."

He added: "Solar technology and wind technology are already less expensive than nuclear and coal."

Doyle went on to say: "If someone doesn't believe by now that climate change is real, then there really is nothing that we can say or do to convince them something is going wrong."

He presented a logical reason to act now, despite legitimate debate about some details and the severity of the climate change. "If you are racing toward a cliff in a speeding car, it's effectively irrelevant how fast you are going. What's important is to put on the brakes."

And that's how the expo has turned an important corner: from talking about the problems at its workshops to showing people what needs to be done and how to do it with today's technology.

"It's about solutions," said Ned Doyle. Consequently, one can see, more than ever, the appropriateness and foresight of the name that Ned Doyle and his associates had chosen years ago: Southern Energy & Environment Expo. It says it all.

For the 2008 Southern Energy & Environment Expo ticket fees, hours, directions and other details, visit: www.seeexpo.com.

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'Symphony' continued from pg. 10

ghost of Candelas' former lover until they are able to break free. Fate and inevitability haunt our final composer of the season in Tchaikovsky's brilliant and devastating Symphony No. 6. After a faux-finale of brassy bombast, Tchaikovsky plunges you into the depths of his psyche, desperately searching for redemption in a world of painful memories.

Holiday Pops – December 20, 2008

An Asheville family tradition treasured by all who want to relish the spirit of the season. The performance will be conducted by guest conductor, Matthew Kraemer. He will be joined by the Asheville Symphony Chorus, The Asheville Symphony Children's Chorus, soloists and special guests.

Executive Director, Steven Hageman said, "Daniel Meyer continues to intrigue us with his concert programming. His ability to mix the well-known repertoire with new and unusual pieces has created a real sense of adventure for each concert. Each performance is an experience."

If you go

Subscription prices for the 2008-09 season start at \$94 for all seven concerts. The Symphony also offers a Pick Three package for those unable to attend all seven Masterworks concerts.

Subscriptions may be purchased by calling the Asheville Symphony at (828) 254-7046. Visit www.ashevillesymphony.org for additional information about tickets, seating and programs.

THOREAU'S GARDEN

The Gardenia

Gardenias, or as they were called in the 1700s, Cape jasmines, were favorites of 18th Century America. Thomas Jefferson grew them, in fact everybody who could grow plants had gardenias in the garden or in pots.

The scientific name of the plant was often confused because at one time the gardenia was thought to be a *Fothergilla*, especially when Lafayette's gardening aunt, The Countess de Noailles, thought that was the case and made that point at many societal dinners. If you think that all dinner conversations revolved around political scandal and marital infidelities, think again, because plants and gardening were very important to an agricultural public.

The English botanist John Ellis (1711-1776) was a friend of Linnaeus (the founder of the present-day method of scientifically cataloging plants) and asked that the gardenia be named in honor of Dr. Alexander Garden (1730-1791) of Charleston, South Carolina. Linnaeus did so, confusing things further by making the species *jasminoides*.

The gardenia is named in honor of Dr. Alexander Garden (1730-1791) of Charleston, South Carolina.

In 1793, one Dr. Moses Marshall listed his *fothergillas* as *Fothergilla gardeni*, and sent plants to John Bartram labeled as gardenias. Bartram also wanted to honor Dr. Garden and somehow Linnaeus did so but also honored the Cape jasmine.

This was all confusing because the fragrance of a gardenia is nothing like the fragrance of jasmine and Cape jasmine is also a poor name because the plant has no connection with the Cape of Good Hope. Nobody knows for sure but it's believed they first came from China or the East Indies.

If only they had email

Around 1761, when *Gardenia jasminoides* was introduced into Europe, plants were usually grown in greenhouses because most nurserymen and horticulturists thought the plants were too tender to grow outdoors. Gardenias, for example, can actually take temperatures as low as 18°F and do quite well in USDA Zone 7. When it comes to buttonholes and corsages, camellias and gardenias have long been rivals and they're also rivals in the garden because they both require about the same growing conditions. In many



Gardenia, or Cape jasmine

cases the gardenia outpaced the camellia because camellias have no scent.

The six-foot shrubs are covered with bright green, glossy leaves and begin to bloom from late spring to summer, with those fragrant white, waxy flowers, with petals that yellow as they age.

To grow gardenias remember they need an acid soil and need a lot of water when in active growth. In dry summers, they benefit from occasional water spritzings.

Temperature usually controls gardenia bloom. At night with temperatures above 65°F buds will not form but once the buds are there, night temperatures must be above 65°F or they

BY PETER LOEWER

drop. Ideal temperatures are 65°F to 70°F during the day and 60°F to 62°F degrees at night. The flowering response requires fourteen hours of that temperature range.

And if the gardener grows them in pots and in spite of providing all the correct growing conditions, the plants never bloom — stick a folded up wire clothes-hanger in the pot. Trust me they will blossom again.

Now back to The Countess de Noailles. Being Marie Antoinette's lady advisor she was not only a good-hearted woman with great respect for the protocol and a wish to preserve the greatness of the French court, but a power in her own right.

She also knew that her nephew, the Marquis de Lafayette (1757-1834) had many reasons to come to America and fight in the revolution. After all, he wanted revenge against Great Britain for the death of his father and the loss of French possessions in America.

In June 1776 Lafayette presented his credentials to the Continental Congress, which opposed granting any more commissions to foreign mercenaries. After all, they reasoned, only American officers who had proved themselves in battle should be promoted to general. But Lafayette agreed to serve without salary,



Peter Loewer examines some Lenten roses.

so Congress relented and commissioned the young man a major general — he was nineteen years old!

Years later, on November 2, 1824 Lafayette stayed with former President Thomas Jefferson at Monticello. He was a guest at a banquet held at the University of Virginia at Charlottesville. At dinner the marquis was seated between former presidents Jefferson and James Madison.

Lafayette must have made another good impression because he was Jefferson's guest for nine days, until he left to visit Fredericksburg, where a parade and dinner were held in his honor.

I hope they talked about the Countess and about gardenias.

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.

Sculpture for the Garden at Grovewood Gallery Showing through December

Grovewood Gallery's Sculpture for the Garden exhibition opened on June 7 with much success! This is Grovewood's first invitational, outdoor sculpture show and is slated to be an annual event.

Currently on display are the works of 15 nationally recognized artists, with sculptures ranging from small, playful pieces suitable for the home or garden, to works for public spaces and corporate settings. As sculptures continue to sell, new works will be added to this exhibit, transforming the landscape of Grovewood Gardens. Come be inspired, or just enjoy a beautiful day in the gardens and pack a picnic lunch.

Award-winning metal sculptor,

Dale Rogers, will be at Grovewood Gallery on Saturday, September 27 from 2 to 6 p.m. Dale is one of the fifteen artists that are featured in this exhibit. A reception will be held in the Grovewood Gardens where attendees will have the opportunity to speak with Dale, and hear about his technique and inspiration. Dale works with a variety of metals which include stainless steel, rusted steel, and aluminum.

Other special guest artists associated with Sculpture for the Garden



will be visiting throughout the year, so check the events section of Grovewood Gallery's website for periodic updates at www.grovewood.com or call the gallery for more information. (828) 253-7651.

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SPINNING DISCS:

August CD Reviews by James Cassara

Be it given two stars or five anything mentioned here is well worth seeking out, preferably at one of our areas many fine independent record stores. Life is too short to mention dumb music so I'll assume our readers are as discriminating as I think they are and take it from there.

Dan Tyminski

Wheels

Rounder Records

It seems hard to believe that five years have passed since the multi-talented Dan Tyminski released his solo debut, but he's at long last produced a follow up.

Given that conventional wisdom says to 'strike while the iron is hot' one can hardly accuse Tyminski of trying to cash in on the fame he garnered as Alison Krauss' right hand man, his contributions to the Grammy winning "O Brother, Where Art Thou?" soundtrack (Tyminski also doubled as the singing voice of George Clooney) or his well earned reputation as the go to guy for a host of Nashville heavyweights. After achieving a level of success reached by few artists Tyminski didn't chart the predictable course of quitting his day job as guitarist for Union Station; he instead opted to do what's he's always done which is to make fine music on his own terms.

Wheels smartly follows the winning formula of its predecessor; contemporary bluegrass harmonies coupled with strong material, superb playing, and an unexpected ringer or two.

Having gained greater confidence Tyminski has written nine of the new songs with the remaining ones including two by fellow Union Stationer Ron Block and one by Tim Stafford of Blue Mountain. The self penned title track is a simple rambling song highlighted by the fiddle work of Justin Moses (as well as Block's low key banjo) while "Some Early Morning" is a murder ballad in the tradition of The Band's classic "Long Black Veil." As a vocalist Tyminski recognizes that he's no Krauss-not that anyone else is-and wisely chooses to stay within his range. Still, when a bit more emotion is called for, as in "Heads You Win Tails I Loose" (a killer bit of love gone wrong) he's more than up to the task. Eight years is a long time to anticipate an album but in this case Wheels, with its dozen tracks of bluegrass bliss, is nearly worth the wait. ****



The Silver Jews

Lookout Mountain

Drag City Music

This easily digested, modest disc (clocking in at little more than a half hour) is part children's album, part country honk, and all singalong fun.

Owing more a slight nod to Shel Silverstein, singer David Berman crafts a cadre of morality fables in which nature abounds, the good guys win, and everyone gets to play. There's a frail quality to the surroundings but that's more than half the charm; the most affecting tunes, such as the anthem like "My Pillow Is the Threshold", find a central balance twixt the earth and sky and run with it.

Next time I'd like to hear Berman's voice a bit more up front but based on Lookout Mountain The Silver Jews have only begun to discover how far they might climb. ***



The Band of Heathens

BOH Records

Blessed with a sound that is at once distinctive and comfortable this Austin based group excel in the sort of country tinged roots rock (with a bit of blues tossed in) that should appeal to those still mourning the day Jeff Tweedy fell in love with working on a single track for six months at a time. Having already released a pair of concert discs Band of Heathens instinctively know what it takes to capture live energy in the studio.

The material has a loose feel that allows the band to stretch out a bit; such tracks as "Cornbread" and "Heart On My Sleeve" hearken to the Allman Brothers while others hint



at a what might have been had the Stones ever recorded at Muscle Shoals. There's nothing here that could honestly be called groundbreaking but that's hardly a crime.

If the boys entered into the studio with the intent of crafting a solid, listenable disc that hints at what they sound like on stage they've succeeded admirably.

Other more lofty intentions may well have to wait for the next studio recording. **1/2

John Hiatt

Same Old Man

New West Records

John Hiatt's casual indifference to making records speaks loudly as to why his reputation has always been greater than his sales figures. In a career spanning nearly three decades Hiatt has penned numerous terrific songs but has made only a scant handful of truly distinctive albums. Same Old Man might change all that but, given his general resistance to promoting his own career, don't hold your breath. Most of the songs on this, his 18th studio album, find him in considerably good form, extolling the blessings and trials of maturity, sobriety, and family life.

Produced and recorded at his home studio, accompanied by Luther Dickinson of the North Mississippi Allstars on guitar and mandolin

(along with his usual house band of Patrick O'Hearn and Kenneth Blevins on bass and drums) the sessions are dominated by a laid-back vibe informed by country blues. Hiatt sounds sharp and engaged on each track and while the songwriting is up to his usual high standard there's a familiarity that begins to grate after a half dozen cuts.

Hiatt relies a bit too much on familiar ground, albeit from the perspective of a man now well into his fifties, and while he uncompromisingly sings about the nuts and bolts of human relationships there's no denying a certain complacency is setting in.



'CD's' continued on next pg.

WHAT'S HAPPENING

Anam Cara at the Secret Garden Inn and Spa

Three years ago, four friends gathered to make music for joy. Three of them had been part time professional musicians in the past, and all four figured singing and song writing as primary aspects of their spiritual paths toward self-awareness, fulfillment, and intimacy with life and others.

Out of their musical and emotional collaborations the group "Anam Cara" evolved, which in Gaelic means Soul Friends. The original core group was made up of Mary Davis, Ed Entmacher, John Paul McNeil, and Meredith Holaday. Linda Kendall-Fields, a gifted violinist has recently joined the group.

Mary Davis, a local singer/songwriter and massage therapist, has a twenty-two year history of performing in this area at local coffee houses, concerts, conferences, festivals, and special events. She has a very loyal following that appreciate her gifts as a writer of soulful songs and a vocalist with an exquisite voice.

She and John Paul McNeil, both stringed instrumentalists, met in a songwriter's circle in Asheville more than a decade ago when he relocated to the area after his own involvement in the music scene in West Virginia and other parts of

North Carolina.

John Paul is a physician's assistant, whose passion for musical collaboration ultimately brought him together with Ed Entmacher, a local psychiatrist, who has had a long term love affair with the piano, and a more recently discovered gift at songwriting.

It wasn't long before this musical friendship drew other musicians and ultimately led to the opening of the "Raven Moon Café" in Weaverville and the creation of the "Raven Moon Band". For two years this venue provided them an opportunity to cultivate the process of musical collaboration and improvisation in a very open and supportive environment, with a small but devoted following in the area.

A more profound synergy began to develop a few years after the "Raven Moon Café" closed. Weary from the strains of running a restaurant, keeping a group going, and keeping daytime work afloat, the group took a hiatus as all its members went their separate ways temporarily to regroup.



John Paul met Meredith Holaday, a psychiatric social worker, who was relatively new to performance and songwriting, but not to music and poetry as an important form of expression and spiritual sustenance. Meredith's gift and originality with poetic verse, and natural sense of subtlety and style with arrangement brings nuance and depth to Anam Cara's heartfelt renderings of both original and popular songs.

One succinct description of Anam Cara's music is: an eclectic mix of jazzy songs and soulful ballads rendered with lush vocal harmonies. John Paul, Mary,

and Ed all have produced CDs of their own original music, and Anam Cara is currently working on one of their own.

Just two months ago Anam Cara played a house concert at the home of Mark and Linda Kendall-Fields. Meredith was on a brief sabbatical from the group, and Linda graciously "sat in" for her. She did such a wonderful job that Anam Cara now has a new member. With her stylish and tasteful violin accompaniments, Linda has seamlessly and beautifully added to the rich texture that is Anam Cara.

If you go

This upcoming concert will be held at the Secret Garden Inn and Spa, 56 N. Main Street in Weaverville, on Saturday, August 16, at 7:30 p.m. It is part of a summer concert series held at the Spa, and will be held outdoors on the spa's spacious and lovely grounds.

The price of admission is \$12 for one or \$20 for two for advanced reservations, and \$15 at the door.

For tickets and information contact the Spa at (828) 658-9317.

'CD's' continued

He's no longer the angry young man of a quarter century past, and while it's unfair to expect a return to the concerns of someone half his age, a bit more of that previous piss and vinegar would be most welcome. ***

Mitch Easter

Dynamico

Electric Devil Records

Okay, 19 years is a heck of a long time to wait for a solo album but it's not exactly like the former Let's Active front man and pop-meister has been sitting still. In the interim Easter has produced a slew of records by some of rock music's most interesting figures while placing Chapel Hill at the epicenter of the jangle pop universe.

On Dynamico, the first album released under his own name, he's plunged feet first into a creative masterwork reminiscent of Todd R's *Something/Anything?* Besides writing all 14 songs, Easter produced, mixed, and plays everything



except for bass and drums. For a guy who has in recent years been devoting most of his energies to recording and production, this album shows his guitar chops are still first rate.

Letting forth the kind of potent but melodic crunch that marked Let's Active's most endearing work, his new songs are tuneful but assertive.

The snazzy hard rock of "Ton of Bricks" and "The Phantoms of Ephemera," not to mention the razor hooks of "Time Warping," and the folkie harmonies of "Why Is It So Hard?" demonstrate Easter is capable of embracing a number of different styles with equal vigor.

The easy balance of the melodic and the aggressive is a trademark of any Easter produced album and Dynamico demonstrates his musical ideas—as well as his instrumental skills—are as keen as and groundbreaking as ever. Here's hoping Easter's second solo outing doesn't keep us waiting quite so long. ****

Asheville's Downtown After Five presents Peggy Ratusz & Daddy Longlegs

Opening for headliner Jeff Sipe and Shannon Whitworth Band on Friday, August 15, from 5-9 p.m.

Asheville's Downtown After Five is celebrating its 20th year of providing free live music in downtown Asheville at their new location on North Lexington Avenue at the I-240 overpass

with an eco-friendly, green event, complimentary bike corral, solar stage, a rewards program for volunteers, and an exciting lineup of performers. Local food and beverage vendors are represented as well.

Opening for the August 15th event is sultry jazz-blues diva Peggy Ratusz with Daddy Longlegs, comprised of Duane Simpson on guitars, Jake Wolf on bass, and Joey K. on drums.



Shannon Whitworth, photo by www.cokewhitworth.com.

Ratusz wraps her sultry vocals around ballads, wails out the blues, and jump starts jive. This local group has been voted the "Best Blues Band" in the Western North Carolina "Best of" readers' poll. www.peggyratusz.com

Headlining the event is Jeff Sipe and Shannon Whitworth Band.

With Sipe on drums and Whitworth on vocals, claw-hammer banjo, and guitar, and backed by her band, expect to hear a stellar performance of Americana music. Visit www.jeffsipe.org, and www.shannonwhitworth.com for more information on these musicians.



Jeff Sipe



Bookstore Happenings

Saturday, August 9, 12:30-3:00
Southern Fiction

Join five of our favorite fiction authors for lunch at 12:30. Lunch is optional but tickets must be purchased by Wed. Aug. 6. Lunch is \$7. There is no charge to attend the readings.

1:30 – Joan Medlicott: *The Ladies of Covington Series*.

1:50 – Lynn York: *The Piano Teacher a Novel of Swan's Knob*

2:10 – Peggy Ann Ryan: *The Trio of Irish Brio*

2:30 – Pam Duncan: *The Big Beautiful, Plant Life, Moon Women*

2:50 – Virginia Boyd: *One Fell Swoop*

Thursday, August 21, 12:30 to 3:30
Women in Reflection

Join us and four amazing women for lunch at 12:30. Lunch is optional but tickets must be purchased by Mon. Aug. 18. Lunch is \$7. There is no charge to attend the readings.

1:30 – Nan Watkins: *East Toward Dawn, 10,000 Dawns*

2:00 – Cheri Jones: *Chains*

2:30 – Joyce Sheldon: *From Fear to Faith, Seekers & Dreamers*

3:00 – Kathryn Stripling Byer, Poet Laureate: *The Girl in the Midst of Harvest, Black Shawl*

Friday, August 22, 7 p.m.
Community Conversations

Join us for an evening of open dialogue about energy in the U.S. The discussion will be led by local resident S. Michael Hewitt.

Saturday, August 23, 7 p.m. Music

Chris Minick will be back for an evening of music. Stop in to enjoy refreshments and great company.

~~~~~  
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BOOKS

The Other Sides of War

A Compelling Collection of Stories

No matter where we get our news, it seems impossible to avoid mention of war, whether in the Middle East or Africa or even those odd retrospectives about older wars — Ken Burns’ Civil War documentary, for instance.

If you are a student of human history, you’ve probably noticed that we tend to track our history from war to war and battle to battle, according a high status to this all-too-human failing.

There are many facets of war and war-making and we’re exploring some of those this month with a selection of excellent books that give us hope for the sensibilities of the species, even if the latest report from Afghanistan seems bleak.

“The Translator: a Tribesman’s Memoir of Darfur” by Daoud Hari

This is the most harrowing of this little group and should be tackled in the brightness of summer. Hari — who is called “David” — is a native of Sudan from a small village in Darfur. When he speaks of his childhood, we get a glimpse of the rich and simple life of any rural village. (I especially loved reading about camels.) It is a life of hard work and great joy and Hari tells a sweet tale. All that changes in an instant in 2003 when the Sudanese government began the genocidal horrors that are now familiar to the world. Hari’s village was destroyed, family mem-



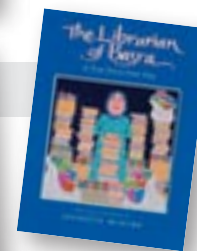
bers killed and he escaped, only to return with the UN to act as translator. I can’t recommend this book highly enough if you want to know what’s going happening on the ground in Darfur.

The Zookeeper’s Wife: a War Story by Diane Ackerman

Ackerman is a naturalist and her lens for viewing the world is wider and greener than most. Here she looks at the story of Jan and Antonina Zabinski — he is the director of the Warsaw Zoo and the Nazis have invaded Poland. The zoo holds not only exotic animals but endangered ones: the Zabinskis sheltered hundreds of Jews from the uprising in the Warsaw Ghetto as well as other refugees, hiding them in their home and on the grounds of the zoo. Ackerman shows us a natural order that is complex, diverse and alive and then we see that order exploded into chaos. This is a fascinating book that draws on the diaries of Antonina and Ackerman’s own original research.

The Librarian of Basra: a True Story from Iraq by Jeanette Winter

I love this book because I love books. Alia Muhammad Baker is the head librarian of the library in Basra and the government won’t help her protect the books, as invading forces (guess which ones) threaten the town. So she removes them herself — first to a nearby restaurant and ultimately to her home and the



BY H. BYRON BALLARD

homes of several friends. The library building is destroyed by bombs only days later. This is a children’s book and is brightly illustrated and will make you cry, but in a good way. And a percentage of the proceeds go for the rebuilding of the library.

Three Cups of Tea: One Man’s Mission to Promote Peace... One School at a Time

By Greg Mortenson and David Oliver Relin. Mortenson attempted to climb K2 and failed, which landed him in the heart of Taliban-recruitment country in Pakistan and Afghanistan. Ill, he was nursed back to health in a Pakistani village and promised to build a school, the first school in the village. That promise led to the creation of the Central Asia Institute and the building of dozens of rural schools, mostly for girls. This book is about building for knowledge, for poverty-reduction and for peace, and the authors offer a compelling vision of peace-making that seems within our grasp. One wonders how many people are paying attention.

There’s more to war than “guts and glory” and there’s more to our human response than anger and guilt. I encourage you to read what these brave people have done. Go, thou, and do likewise.



H. Byron Ballard is a bookseller, bookreader and occasional writer.

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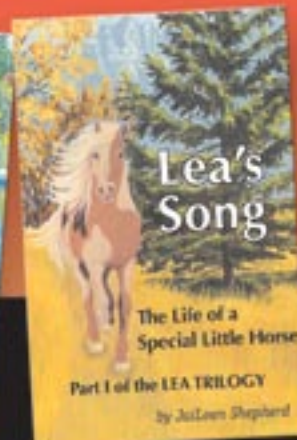
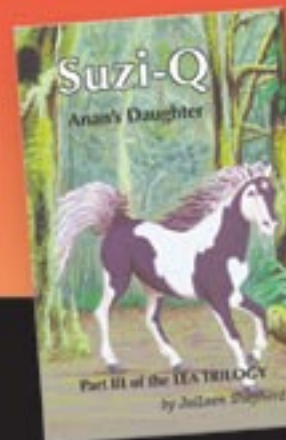
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poetry

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



a scattering of birds...

BY MARIJO MOORE

Serious Southern Poetry

Some poets/poetesses take overused words and write them into new meanings. Some poets/poetesses take old idioms and write them into new colors. Using phrases such as “leapt the frying pan and married the fire,” in her self-published book *Chains*, Asheville-based Cheri L. Jones is such a poetess.

Beginning in the 1920’s, Jones reveals the lives of several generations of a fictional Southern family. From the first poem titled “remembering comfort and joy” to the last “a child sings” Jones stories the family in serious Southern, thought-provoking verse, which depicts emotions, memories, wish-filled hopes, suffering, questions, denial, love, hate, and survival.

Poetry can be a modification, and Jones gives this fictional family a life mingled with her own, describing *Chains* as “the entanglement of fact and fiction.” She says, “To fully, honestly explore the idea of family, I invented characters, imagined scenarios, crafted details contextualizing what I knew well, understood, and could relate to — my feelings. One of my ‘chains’ is the continuum of how one’s inner life impacts reality: feelings lead to behavior which sets up events which ignite reactions causing feelings.”

Local Book Marks

Local author and NY Times best-seller Sarah Addison Allen was recently awarded the Southern Independent Booksellers Alliance/SIBA’s 2008 Book Award for Fiction.

The winner for Non-Fiction, while not exactly local, is Barbara Kingsolver (she lives in the Appalachian mountains) for her important book “Animal, Vegetable and Miracle.”

We are introduced to the family patriarch Red, born in eastern Tennessee, whose world changed in 1926, in the moment of a gunshot: “That’s when everything began. / The day his Pop died shot, / little Red became a man.”

We later meet a grown-up Red, who marries Dolly Mae MacKreuger, a young woman who “made music where clamor had been,” and with Red, raised “three doe-eyed children,” one of which was June. Incested by one of her mother’s brothers — “Redeyed, and rank with liquor, / they would drawl, “Come ‘ere, darlin’,”/ echoing Satan’s offer” — June, at the age of thirteen, elopes with a man twice her age.

Dan is from fictional Pinewood, Texas: “He was a wild one. / Had been to war-/Nazi prisoner. / He blew in, blew out... / Dan struck like lightning/ripping through Red’s home.” And so the story continues, with shrewd, interesting characters whose lives are pieced together like an old patchwork quilt stored in someone’s attic. Folded haphazardly, put there in hopes of being forgotten, until a poetess as determined as Jones comes along to shake out the hidden memories worked into each stitch.

Jones has done an amazing job with structure and layout; *Chains* is one of the best self-published books I have seen in a long time. In today’s world of digital cameras and Photoshop, the poems in *Chains* are refreshingly embellished with aged black and white photos of real people — mostly Jones’ relatives.



Many of the photos were chosen for the background: mules, wagons, chickens, cornfields, etc., suggesting “southern ruralness and a sense of movement without nailing down everything.” Jones says another purpose of the photos is “to reinforce the everydayness of life and focus attention on children,” and to provide “soft moments within bleak material.”

Cheri L. Jones has entwined
“something ugly and difficult with
something beautiful and meaningful.”

Although it was never Jones’ intent to write a “memoir or expose,” instead she has entwined “something ugly and difficult with something beautiful and meaningful.”

Read these poems and perhaps find a familiar family story melded into one of the links of *Chains*, and realize Jones has given us something to think about: We are all the same inside, regardless of sex, race, or geography. Birth, death, love, hate, abuse, survival, pain, happiness and joy are not preferential; they visit us all.

Chains is available at local independent bookstores, or at www.cheriljones.com.

amazing grace...

Suddenly, fifteen-year old June
Was married to a sick old man
down at the VA Hospital.
Oh, how she hated going there.
June understood desire, reward,
but felt so trapped feeling needed.

He might well die, for heaven’s sake!

June wanted to take her baby
away, home for Mother’s comfort —
home, and Papa’s blind devotion.

Dan lay weak in an iron lung.
He read his Bible and thought things.

Divinely anointed, saved by
miracles, Dan felt God’s power —
like the prophet Elisha, would
lift his voice as God’s messenger —
fulfilling his dominion, would
break his feisty fillywife, June,
and if the baby fretted, he’d
give it something to cry about.

CHERI L. JONES © 2008

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

Rapid River Arts & Culture is currently accepting poems only from those who have published a book of poetry. Please send two of the poems from the book to info@rapidrivermagazine.com. If chosen, MariJo Moore will contact you for possible review in her poetry column.



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AUGUST 2008

Thursday, August 7 at 7 p.m.

Amber Sherer reads from her new poetry chapbook, *Phoenix Soul*.

Friday, August 8 at 7 p.m.

James Nolan reads from his prize-winning collection *Crescent City, Perpetual Care*.

Saturday, August 9 at 11 a.m.

Doris Reichardt, author of *My Silly Friends: Funny Poems for Kids*, and Marianne Berkes, author of *Over in the Jungle*, will read from their books.

Sunday, August 10 at 3 p.m.

Elizabeth Wiegand reads from her *Outer Banks Cookbook*, includes Food Tasting!

Thursday, August 14 at 7 p.m.

Charla Muller reads from *365 Nights: A Memoir of Intimacy*.

Friday, August 15 at 7 p.m.

Barry Kitterman will read from his debut novel, *The Baker's Boy*.

Sunday, August 17 at 3 p.m.

Martin Dyckman reads from his latest book *A Most Disorderly Court: Scandal and Reform in the Florida Judiciary*.

Wednesday, August 20 at 7 p.m.

David Crow reads from *In Search of the Medicine Buddha: A Himalayan Journey*.

Thursday, August 21 at 7 p.m.

Bill Curry reading: *Ten Men You Meet in the Huddle: Lessons from a Football Life*

Saturday, August 23 at 7 p.m.

Martin Clark reads from his new thriller, *The Legal Limit*.

Friday, August 29 at 7 p.m.

Glenis Redmond, local poet, educator, performer, and counselor reads from her new collection, *Under the Sun*.

Sunday, August 31 at 3 p.m.

Nancy Whitney-Reiter reads from *Unplugged: How to Disconnect from the Rat Race, Have an Existential Crisis, and Find Meaning and Fulfillment*.

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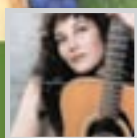
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Kristin Mills



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10:30 Charlie Van Buskirk
11:00 Jen Worthen
11:30 Sherri Lynn Band
12:00 Hit Men
12:30 High Light
1:00 Bug Parade for Kids of all ages
1:05 Greenway
1:30 Chris Rosser
2:00 Jimmy Landry
2:30 Muses
3:00 Wind
3:30 Every Mother's Dream
4:00 Cliff Rubin
4:30 Dawn Humphrey
5:00 Jeff Michaels
5:30 Kristin Mills



Sherri Lynn Band



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COVER STORY

North Carolina Stage
Announces Bold New Season

Expect big-time changes in North Carolina Stage Company's upcoming 2008-2009 season. The award-winning professional theatre in downtown Asheville is poised to present plays at two other Asheville venues, as well as a four-play season in Charlotte, N.C. It will also be introducing Immediate Theatre Project as its Partner Company in Residence.

For the first time in its six season history, NC Stage will be offering six Mainstage series, instead of the previous four. The 2008-2009 Season kicks off with award-winning *Doubt* by John Patrick Shanley. Set in a Catholic school, it concerns Sister Aloysius who begins to have serious concerns about Father Flynn's close relationship with a student. Winner of the Tony Award for Best Play, *Doubt* will run from October 22 to November 9.

Next is *Rosencrantz and Guildenstern Are Dead*, from February 18 to March 8, a groundbreaking comedy in which the two title characters from Shakespeare's *Hamlet* cleverly use word play to ponder their fate while the tragedy of *Hamlet* remains one step ahead of them. The play was written by Tom Stoppard.

From April 15 to May 3 audiences can see *A Number*, a fast-paced drama by noted British dramatist Caryl Churchill. When Bernard makes a shocking discovery about his past, not only is his relationship with his father tested but also his moral compass and his own identity.

Another first for NC Stage is three shows running in repertory from May 27 to July 19. These include *Like Mother*, written and performed by Shannon Polly, a one-woman musical about a daughter's real-life wedding, planned by her perfectionist Midwestern mom. Along with this comes *I Wrote This Play to Make You Love Me*, written by and starring Anne Thibault, that concerns an actress who thinks she's pregnant by her married boyfriend and struggles with memories of the mother who abandoned her.

Also included in repertory is *A Beautiful View*, a bittersweet comedy by Daniel MacIvor, that explores the long friendship between two offbeat women through several camping trips and a lasting attraction that might possibly be romance.

That's a lot, but still not all. In between these productions will be the ever popular Catalyst series, hosting grassroots



Charlie Flynn-McIver and Scott Treadway from the 2006 production of "Stones in His Pockets". Both will be starring in the remount of "Stones."

BY ROSELYNN KATZ

performance groups in Asheville. Also on board are performances co-produced with Immediate Theatre Project including the hit Christmas show, *It's a Wonderful Life: A Live Radio Play* at the Diana Wortham Theatre, live play reading series at different locations throughout the community, open-mic nights by

No Shame Theatre and the family-friendly musical, *Free To Be You and Me* at the Carol Belk Theatre.

There's definitely something for everyone in this exciting, innovative season.

Mainstage Season

Doubt by John Patrick Shanley
October 22 – November 9, 2008

Rosencrantz and Guildenstern Are Dead
by Tom Stoppard
February 18 – March 8, 2009

A Number by Caryl Churchill
April 15 – May 3, 2009

Running in Repertory
May 27 – July 19, 2009

Like Mother,
Written and Performed by Shannon Polly.

I Wrote This Play To Make You Love Me
by Anne Thibault

A Beautiful View by Daniel MacIvor

Special Events

Free To Be You And Me
at the Carol Belk Theatre
November 12 – 23, 2008

Immediate theatre project and NCSC present *It's a Wonderful Life: A Live Radio Play*
December 4 and 5, 2008
at the Diana Wortham Theatre

Stones in His Pockets by Marie Jones
March 11 – 15, 2009,
at the Diana Wortham Theatre

If you go

North Carolina Stage Company, 15 Stage Lane, Asheville Visit www.ncstage.org

For more information call North Carolina Stage Company at (828) 239-0263.

COVER STORY

The Asheville Ballet 2008-09

The Asheville Ballet announces its forty-sixth anniversary season for 2008-2009, which will feature three productions.

Shakespeare in Ballet (September 26-27) will feature scenes from *Othello*, *Macbeth*, *King Lear*, *Hamlet* and *The Tempest* with all original choreography by Ann Dunn and Lyle Laney. In addition to original music and projections by Laney, the accompaniment will feature an actress and music by Samuel Barber, Franz Liszt and Verdi performed live by pianist John Cobb and members of The Asheville Lyric Opera.

The Nutcracker (December 10-14) has been a holiday tradition in Asheville for 35 years. This all-time favorite story of Clara's magical midnight trip to the Land of Sweets is classical ballet at its best.

Billy the Kid will headline the Spring Concert (May 8-9). Aaron Copland's great composition of frontier America will be played live by a local orchestra. *Echo*, a world premier and collaboration with composer Matthew Richmond, tells the story of Narcissus, Echo and Hera.

Finally, *Lauda Jerusalem*, Vivaldi's rousing choral work, will be performed live by the UNCA choir and orchestra directed by Melodie Galloway. Asheville Ballet acquired the rights to this work from world-renowned choreographer Rick McCullough and hired rehearsal director Susan Thorsland to travel to Asheville to set the piece on the company.

"Asheville is so fortunate to have a ballet company of this caliber," says Ann Dunn, Artistic Director. "The community has, essentially, a year-long resident repertoire company. Seasoned ballet fans and novices alike have the opportunity to watch consummate professionals perform a wide variety of roles, from classical to contemporary."

Asheville Ballet has built a reputation on the belief that dance plays a vital role in the education and culture of the community.

Asheville Ballet is one of Western North Carolina's oldest non-profit arts organizations. First incorporated in 1963, the company has created and presented work in Asheville every year since. In an average season, formal and educational outreach programming affects a culturally diverse audience of approximately 23,000 people. An active advisory panel and a strong, well-organized volunteer base assist a committed board.

Asheville Ballet has produced residencies by historical choreographers (Anna Sokolow, Douglas Dunn, Lori Belilove), hosted master classes and workshops by international dance stars (Sean Curran, Mark Dendy, Chuck Davis, Da-

BY ANN DUNN

vid Dorfman), produced the three-week "Fall Into Dance" festival, and commissioned both classical and contemporary choreography.

Asheville Ballet productions reflect the region's varied interests. In addition to an ongoing relationship The Biltmore Estate, work has been produced for fund-raisers (The Health Adventure, The Arts Council), civic events (Martin Luther King Day, Bele Chere Festival), and commercial events (The Miss Asheville pageant, opening for the Pointer Sisters).

Since its inception, Asheville Ballet has produced both cutting edge interdisciplinary work and full-length major work. The company has collaborated with other local art agencies (the Asheville Symphony, Asheville Bravo Concerts, Asheville Community Theater, Asheville Lyric Opera), and has worked live with the area's major musical, poetic and visual artists.

In addition to promoting new work and a professional ballet company for our region, Asheville Ballet offers an annual lecture series on dance appreciation, in co-ordination with other local dance presenters, and generates educational articles on dance history and appreciation for national and local publications. The company has built a full library of dance-related materials.

Asheville Ballet has created and found funding for scholarships for advanced dancers to pursue professional work in New York and Europe, and for underprivileged children to study dance in Asheville. The company has worked with Project Steam, Make-A-Wish Foundation, Helpmate, Elida Home, Presbyterian Home for Children, and local churches to locate and encourage new dancers and dance-appreciators. The Tix for Tots program makes hundreds of tickets available to introduce children to the wonders of dance.

If you go

Season tickets are currently on sale, with subscriptions ranging from \$135 to \$105. Single tickets go on sale August 15 with prices ranging from \$28 to \$49. Preview dress rehearsal tickets are available for \$18 (adults), \$12 (seniors), and \$5 (students).

For information on season or dress rehearsal tickets, group discounts, or for a season brochure, please contact Asheville Ballet at (828) 258-1028. Single tickets will be sold through Diana Wortham Theatre box office at (828) 257-4530 starting August 15, 2008.

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FINE ART

The Art of Custom Jewelry

Two Women Pour Heart into their Craft

You can't miss the colorful blown-glass balls hanging from the trees outside *blue* in Biltmore Village. Hopefully, you won't miss what's inside.

It's easy to become distracted by the funky, purple walls and colorful splashes of art everywhere you look – beautiful glasswork, metal and fabric work, paintings and pottery for sale by several different artists.

But what you might not notice is the most special thing about the place, which this year celebrates its 20TH anniversary of making jewelry. It's the two artists who own it – Lynn Daniel and Susan West – and the handmade, one-of-a-kind pieces of jewelry they carefully create.

If you peek inside the glass cases, you'll find dozens of unique rings, pendants and earrings, in addition to bracelets and necklaces with unique chain designs, for sale. But much of what the pair does is collaborate with their customers to come up with original creations just for them.

Ask about their work and you'll discover that theirs is no ordinary process and that this is no ordinary jewelry store.

The partners will spend time getting to know each customer and talking about jewelry: "We'll ask, 'which do you prefer, contemporary or organic, timeless work' and their answer will tell us which style to design."

If you look at their work, you can see who designed each piece. West's style is modern and architectural and is "all about right angles," Daniel said, while

Daniel's is earthy and free-flowing, with leaves, vines, braids and curves. Between the two, they span the "whole spectrum of different people's tastes," she added.

Customers can come back to see a wax model of their jewelry before it's done, which makes them "feel like they have a sense of ownership."

"They may have a motif or astrological sign that's special to them, or in rare cases, they may bring in a drawing and we'll build it into the design. You get emotionally attached to a piece and if it has meaning to you, you'll love it and feel good wearing it – that's what it's all about," Daniel said.

Daniel and West work hard at their trade: seven days a week at *blue* and late into the night at their casting studio in their nearby home. Their home studio is where each ring or pendant begins. There, they do the casting work, making the pieces amid loud machinery and flaming torches. The finishing work – grinding sprues off, polishing metal, soldering, setting stones – is done in the studio above the store. Most of their designing sessions are done there, too.

Meanwhile, the partners are thoughtful about the environment and the raw materials they use, and only work with recycled gold. They use diamonds from the Argyle Mine in Australia; durable, noble-based alloys; natural, triple-A grade stones; high-quality silver and a combination of white, rose, green and yellow gold,



BY PAM J. HECHT

Daniel said. "We're picky, and as conscious as possible," Daniel said. "We'll also take

your gold and recycle it into a new piece by transforming it to 24 carat so that it's workable and then blending our alloys in."

Daniel became interested in jewelry-making when she realized she could make one-of-a-kind pieces, rather than 10-20 of the same thing, as she formerly did as a potter. She started selling at art shows and to galleries across the country.

In 1994, she met West, also an artist, with a background in furniture building and graphic design. Within a year, they had opened a small gallery in Biltmore Village. Their current location became available for rent in 1996, and was owned by one of their first clients, who told them, "You girls need to do this."

That was all the encouragement they needed. They rented the building, bought it four years later and business "took off like a rocket," said Daniel.

"We make treasures to last a lifetime and a lot of people come back to us," she said. "Our most important goal is to make the next person just as happy as the person before."

If you go

blue is located in Biltmore Village, 1 Swan Street, Asheville. Hours are: Monday – Saturday, 10:30 a.m. – 6 p.m.; Sunday, 1 – 5 p.m. For more information, call the store at (828) 277-2583 or visit www.bluegoldsmiths.com.

Mark Henry Featured at 16 Patton

Born in Merced, California, Mark Henry has lived in all but a few of the United States and spent his teenage years in Okinawa, Japan.

After attending Ringling School of Art and Design in Sarasota, Florida, Henry became a private student of and assistant to Leslie Posey, a sculptor and ornamentalist.

In the early 1980s Henry worked and studied under Ted Nightwine, the chief conservator of the Ringling Museum of Art in Sarasota. From him, Henry learned framework restoration. A twist of fate led him to Hagenbeck/Wallace Inc., which designs and builds props for the Ringling Brothers Circus and for

Disney Ice Shows. There he held the position of Associate Designer.

Over the next few years Henry divided his time between frame conservation at the Ringling Museum and designing for Hagenbeck/Wallace, while also continuing his passion for painting the Florida and North Carolina landscape. Mark's dedication to the vanishing natural vistas

of these unique areas is evident in each of his works. The mountains have lured Henry by way of their power and beauty and the Henrys now live in Asheville.

Mark Henry's oil and pastel paintings are included in numerous private collections in the United States and abroad.



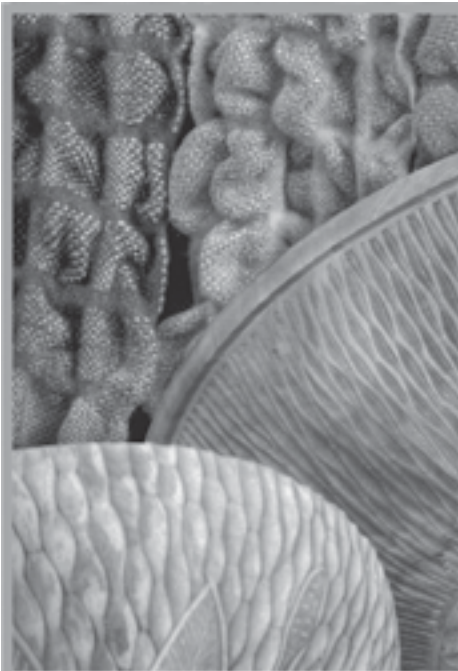
A Valley of Quietude.
Oil on panel, 16 x 20 in.



Peeks Creek Valley.
Oil on linen, 20 x 30 in.

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- ★★★★★-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.

Get Smart ★★ 1/2

Short Take: Another remake of a classic TV show that misses the mark. "Sorry about that, Chief."

REEL TAKE: As adaptations of classic TV shows go, *Get Smart* is better than most, but that's faint praise when you consider how bad most of them are. All the elements are there but there are problems. One of them is Steve Carell. His Maxwell Smart, as conceived by the writers, is not very far removed from his character on *The Office*. It's a fine show but it's also a different style of comedy.

What made the original *Get Smart* so funny, aside from the satirical jabs of scriptwriters Mel Brooks and Buck Henry, was the character of Maxwell Smart as played by Don Adams. He was not only bumbling like *The Pink Panther's* Inspector Clouseau, but he thought he was a lot smarter than



he was. Agent 99 usually saved the day while the poor Chief of CONTROL took more lumps than The 3 Stooges.

Anne Hathaway makes for a dandy Agent 99. She combines femininity with efficiency and can kickass with the best of them. Alan Arkin does a decent impersonation of the old TV chief Edward Platt but he isn't given enough to do until the very end. Terence Stamp and Ken Davitian make a fine pair of villains and there's even a "Jaws" clone from the James Bond films in Dalip Singh. Dwayne "The Rock" Johnson sends up his beefcake image quite nicely and is even involved in the film's key plot twist. Bill Murray has a momentary cameo as Agent 13, the master of disguise, while James Caan as a Bushlike President is similarly underused.

The biggest change from the TV show is the emphasis on action. The grand finale with a plane, a train, and an SUV is well staged but it doesn't belong here. The original resolutions were quick, clever and preposterous which was all part of the satirical master plan. By removing the satire, director Peter Berg and company do the characters and the audience a disservice. What we're left with is *Get Smart Lite*. It satisfies our thirst but leaves us wanting more.

Rated PG-13 for rude humor, action violence and language.

Review by Chip Kaufmann

Hancock ★★ 1/2

Short Take: Will Smith stars as a superhero with an attitude problem, an image problem and a drinking problem.

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

REEL TAKE: *Hancock* was a case when low expectations served me well. While it was indeed pretty dreadful, I didn't mind it as much as some did. It was merely your run-of-the-mill summer blockbuster fare. The truly irksome part is that it should have been (and could have been) so much better than it is.

The premise has great potential. Will Smith stars as Hancock, a depressed, lonely super-hero (of sorts) with an attitude problem, an image problem and a drinking problem. Befriended by Ray Embrey (Jason Bateman), a PR man and one of the few grateful souls that Hancock has saved, our curmudgeonly super hero embarks on an image makeover in order to earn the respect of the public.

All is well and good until Hancock meets Ray's wife Mary (Charlize Theron). There's something weird between them from the get go, and it was there that I sensed the film would ultimately go awry. About an hour in it did. I like a twist as much as the next person, but that's when the twist complements the story and actually elevates it to the next level. In this case, it just leveled.

Without spoiling it for those that haven't ventured to see it yet, the film-makers throw a really weird beat into the storyline without ever really giving us an explanation. As with the "Loom of Fate" in *Wanted*, if you want us buy it, you gotta give us just a little more. It's as if Hollywood is doling out snake oil medicine shows this summer, expecting us to buy their dazzling cleverness, when in fact they are just selling sloppy, incomplete concepts.

As likeable as he always is (even when he's a scruffy, schnocker, foul mouthed anti-hero), Will Smith seems a bit miscast as Hancock. Jason Bateman and Jae Head (who plays Ray's son Aaron), do a fine job and there are also some good scenes between Aaron and Hancock. Unfortunately they simply wasted Charlize Theron's time and talent.

That being said, if you go in with low expectations, you won't be that disappointed. In some moments you will even be entertained.

Rated PG-13 for some intense sequences of sci-fi action and violence, and language.

Review by Michelle Keenan



Hellboy 2: The Golden Army

★★★ 1/2

Short Take: Too many creatures and erratic pacing make this sequel less effective than the original.

REEL TAKE:

Guillermo del Toro has finally arrived. With the commercial success of the first *Hellboy* and the critical success of *Pan's Labyrinth*, he has landed the plum assignment of directing the two part prequel to *The Lord Of The Rings*, *The Hobbit*. But first there was the little matter of delivering a sequel of *Hellboy* to Universal Pictures. Del Toro delivers and in a big way. In fact he delivers too much.

Back are the three principals from the first film, Hellboy (Ron Perlman), Liz (Selma Blair) and Abe Sapien (Doug Jones) along with Agent Manning (Jeffrey Tambor). This time around they must contend with an Elven prince (Luke Goss) who wants to resurrect an invincible Golden Army to destroy all humans. In order to do this he needs to gain possession of a magical, golden crown. Joining the others against him is his twin sister (Anna Walton). Along the way there are several fantastic creatures, two love stories, and a scene straight out of the first *Star Wars*.

The major problem I had with *Hellboy 2* was one of pacing and of sensory overload. There are so many marvelous creatures that it's hard to take them all in. In between the action sequences the film stops for plot and/or character development and then starts up again. One such scene, one of the film's highlights, involves Hellboy and Abe, several sixpacks of Tecate beer (how much did they pay for product placement), and a Barry Manilow love song (for which I'm sure the producers paid plenty).

In the final analysis the film is an odd mix of *Pan's Labyrinth*, an old-fashioned love story and your typical Summer blockbuster action fare. I like Guillermo del Toro. *Cronos*, *The Devil's Backbone*, and the first *Hellboy* are engaging films but they are films that don't exceed their limits. Unfortunately, in my opinion, *Hellboy 2: The Golden Army* does.

Rated PG-13 for sequences of sci-fi action, violence, and some language.

Review by Chip Kaufmann



'Movies' continued on pg 24

FILM REVIEWS

'Movies' continued from pg 21

Kit Kittridge: An American Girl



Short Take: An old-fashioned family film bolstered by fine performances and excellent period detail.

REEL TAKE: When my daughter was younger she was into the American Girl series although Kit Kittridge was not one of the charter members of the franchise. Now that she's older and has moved on to other things she has no desire to see the film which is understandable but a shame, because *Kit Kittridge: An American Girl* has a lot to offer.

To set the stage, the place is Cincinatti, Ohio, the year is 1934, and America is mired in The Great Depression. People are losing their jobs and eventually their homes through foreclosures. Kit (Abigail Breslin) is a bright 10 year old who dreams of being a reporter. When her father is forced to go to Chicago to find work, she and her mother must take in boarders to make ends meet. Not long after, the family is robbed and the evidence points to two local hoboos. Kit and her friends work to find the real culprits and protect the hoboos from local prejudice.

In addition to Breslin, *Kit Kittridge* boasts a fine cast that includes Chris O'Donnell, Julia Ormond, Stanley Tucci,



Joan Cusack, and Wallace Shawn. The high power cast along with a well written script by Ann Peacock and solid direction from Patricia Rozema make this into a real movie not just something to sell American Girl dolls. The re-creation of the look and the effects of the Great

Depression are first rate, making the film a valuable history lesson too if you consider the present economic situation in America.

Kit is the sort of movie that parents complain doesn't get made anymore, yet when it does, they don't take their children to see it. There's a lot of G rated entertainment out there this Summer (*Kung Fu Panda*, *Wall-E*), but it just goes to show that unless it's animated no one goes to G rated films anymore, even the good ones, and that sadly may be the real example that *Kit Kittridge* will set.

Rated G for general audiences.

Review by Chip Kaufmann

Mamma Mia!



Short Take: So long as you can stomach ABBA tunes and a rather silly story, *Mamma Mia!* is this summer's breath of fresh air at the movies.

REEL TAKE: I admit it, I've had a laugh or two at the expense of the Swedish, 70's disco sensation ABBA. When *No Reservations* host Anthony Bourdain did his show from Sweden and was placed in a holding cell after cracking jokes and mocking the dancing queens of Sweden, I roared. However, I have to confess, I actually enjoyed *Mamma Mia!*

Meryl Streep leads an all-star cast in the film adaptation of the hugely popular Broadway show. Streep is enough peak the curiosity of a lot of film goers, but add Pierce Brosnan, Colin Firth and Stellan Skarsgard to the mix and the casting alone is worth the price admission. Rounding out the cast are Christine Baranski, Julie Walters, Amanda Seyfried and Dominic Cooper.

The premise is simple: Sophie (Seyfried) has grown up on an enchanting Greek island with her single mother Donna (Streep). On the eve of her wedding, Sophie tries to find her real father. The twist? There are three possible suspects. To Donna's great surprise, Sophie invites all three to the wedding. The story of family, friendship and love is told through the hit songs of ABBA.

It sounds silly and it is, as well as inconsistent in chronology and sloppy in camera work, but it's also pretty sweet



Julie Walters as Rosie Rice, Meryl Streep as Donna Sheridan and Christine Baranski as Tanya Chesham-Leigh in *Mamma Mia!*

and a whole lotta fun. *Mamma Mia!* doesn't aim to be a great movie or even a great musical. It simply entertains, albeit painfully whenever Brosnan tries to sing. (Let's just say the former 007 shouldn't quit his day job.) Moreover, who thought they'd ever see Stellan Skarsgard sing and dance (sober) and ... well, actually look like he enjoyed it.

Like Ewan McGregor singing his heart out in *Moulin Rouge*, certain film adaptations of stage shows and musicals have benefited from the presence of less than pitch-perfect, non-stagey actors. *Mamma Mia!* strikes a good balance between the folks who can and can't carry a tune and adds just enough Broadway (Baranski) to keep it a little campy, as any ABBA musical should be. I'm not sure that we'll see British stage director Phyllida Lloyd direct any more films, but for a person with her background *Mamma Mia!* is an ideal vehicle for her film debut.

In a summer of hero, anti-hero and super hero movies, when all is said and done, *Mamma Mia!* is a breath of fresh air. As the song says, "Take a Chance on Me."

Rated PG-13 for some sex-related comments.

Review by Michelle Keenan

The Dark Knight



Short Take: Too much unnecessary bang for the buck but Heath Ledger saves the day.

REEL TAKE: Christopher Nolan's second installment of the Batman franchise was by far and away the most eagerly awaited movie of the year so far. Exciting pre-views, the fanbase of the character and the tragic death of Heath Ledger only added to the anticipation. Well it has finally arrived (breaking the weekend boxoffice record of *Spiderman 3* in the process) and it is good, very good, but it falls just short of *Batman Begins*.

Christopher Nolan who is truly one of the more substantial directors working today succumbed to the blockbuster mentality and shot several action se-

quences with an IMAX camera. If these sequences could have been shortened or eliminated from the street print altogether then it would have eliminated the picture's greatest weakness and that's the 152 minute running time.

Most of the cast from the first film are back minus Katie Holmes who was replaced by Maggie Gyllenhaal. Most people consider her an improvement, but to be fair, the character is given much more to do this time around. Aaron Eckhart is an earnest Harvey Dent who later becomes Two-Face (with zombie like make-up) and then there's Heath Ledger. His Joker is a character for the ages and elevates the film unto a higher plane. It doesn't hurt that he is given the film's best lines, but he also makes the most of them.



Heath Ledger stars as The Joker in *The Dark Knight*.

I saw *The Dark Knight* two days in a row in two different theatres and with two different audiences and the effect of the film on them was the same...absolute and total mesmerization. It's a rare thing to have that happen during an action movie and a Summer blockbuster to boot. Of course these were afternoon shows where the audiences tend to be more sedate. I can only imagine what the midnight shows were like. While there's no denying the film's overall power, *The Dark Knight* was 30 minutes away from 5 star territory but unfortunately they left that 30 minutes in.

Rated PG-13 for intense sequences of violence and some menace.

Review by Chip Kaufmann

WALL-E



Short Take: Pixar's latest stellar animation.

REEL TAKE: *Finding Nemo's* Academy Award-winning writer/director Andrew Stanton returns for another Pixar production and this one is stellar. WALL-E (short for Waste Allocation Load Lifter Earth-class) is the last of his kind. By day he rambles around a city in long abandoned Earth compressing trash and keeping a few trinkets here and there for himself. By night WALL-E returns to his makeshift house, where he organizes his collection of artifacts (rubik's cube,

'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

light bulbs, sporks, etc) and watches an old video tape of *Hello Dolly!* WALL-E is particularly mesmerized by a romantic number that that culminates in the two lovers holding hands.



At the core of his nuts and bolts, WALL-E wants what all of us wants, to love and be loved. WALL-E gets his chance when a reconnaissance robot named Eve is dropped off on Earth and he spends the rest of the movie trying to hold her hand.

The first half hour of WALL-E is enchanting. It's animation like we've never quite seen before and the film is almost a throw back to silent films as well. Accept for some chirps, whirs and beeps and occasional electronic uttering of a word or name, WALL-E doesn't speak, but we always know what he's thinking and saying.

Once the story blasts off to the ginormous spaceship where the now bulbously fat, lazy, non-interactive, technology-driven humans have lived for centuries, the film strikes a more mainstream chord; it also becomes a bit of message movie. Maybe they thought a deserted, garbage-filled Earth, where only one robot and one cockroach remain, was a little too subtle.

WALL-E is a great take for kids of all ages. Moreover, if you equate recent animated films with corny cartoon characters that break into Randy Newman tunes every five minutes, you'll be pleasantly surprised.

Rated G for General Audiences

Review by Michelle Keenan

Wanted 1/2

Short Take: An anxiety riddled nobody becomes somebody when he discovers he is destined to become a member of an ancient fraternity of assassins.

REEL TAKE: *Wanted* is the latest graphic novel to make it to the big screen. It's a slick, action-packed summer flick. However, the thrill ride sputters at the hands of its cleverness, or rather what it perceives as its cleverness.

Based on Mark Millar's graphic novel series and directed by Russian director Timur Bekmambetov in his first English

speaking film, *Wanted* is the story of Wesley Gibson (James McAvoy) an anxiety riddled nobody with a dead end job in cubicle city corporate America and a girlfriend that cheats on him with his best friend. This is his life as he knows it, and how he expects it will continue, until he is confronted in a drug store by a sexy, mysterious woman named Fox (Angelina Jolie).

Fox tells Wesley that the father, who deserted him and his mother when he was a baby, has been murdered. He quickly learns his father was a member of an ancient brotherhood of [apparently do-gooding] assassins and that he himself shares his father's superhuman talents. Fox puts the cherry on top by telling him that it is his *destiny* to avenge his father's murder and join the Fraternity. He will be taught how to use and harness his unknown strength and power. An attempt on his life, a screaming car chase, and a replenished bank account in the millions convince Wesley to join the brotherhood.

The movie has a *Fight Club* quality to it. Wesley narrates the story of his six week transformation to powerful assassin and there is no shortage of blood letting and brutality along the way. Unlike *Fight Club* however *Wanted's* pacing is off. There is bludgeoning redundancy in making its point(s), much of its brutality is unnecessary, and it tries to make us think it's got far more depth than it does.

The film also has to justify the ancient band of assassins; Enter "The Loom of Fate." The Fraternity originated with a band of Scottish weavers so it's only



Angelina Jolie stars as Fox in director Timur Bekmambetov's *Wanted*.

fitting that "The Loom of Fate" is what rules the hand of destiny (insert snort, chortle, laugh here). The Fraternity's leader Sloan (Morgan Freeman) deciphers the code as woven on the cloth and justice is dispensed, or so it seems.

Familiar to American audiences from last year's *Atonement*, the very Scottish McAvoy is great as the very American Wesley. The beautiful (albeit stick insect-like) Angelina Jolie is perfectly cast as Wesley's gun wielding mentor Fox. *Wanted* would have done better to stand on its own merit as a slick, well cast, trajectory bending, non-stop action-packed, stylistic piece of work, rather than trying to imbue a smartness that just wasn't there.

Rated R for strong bloody violence, pervasive language and some sexuality.

Review by Michelle Keenan

X-Files

Short Take: Scully and Mulder are back, but the truth is still out there.

REEL TAKE: As a die-hard *X-Files* fan from day one of the 1990's television series, it was great to see now former agents Dana Scully (Gillian Anderson) and Fox Mulder (David Duchovny). Unfortunately the story, by series creator and director Chris Carter, isn't nearly as satisfying.

X-Files: I Want to Believe picks up several years after the series ended. Scully and Mulder no longer chase the things

that go bump in the night. Scully is a doctor and Mulder ... well, Mulder is now the reclusive "Woolly" Mulder instead of "Spooky" Mulder. He is a fugitive from the FBI, but he still can't give up the hunt for the unexplained; he spends his days perusing the news and clipping any articles of interest. Unfortunately this glimpse into Mulder's activities, and his old "I Want to Believe" poster, is as close to conspiracies and aliens as this chapter gets.

One would think the case that sends the FBI calling to Scully and Mulder's doorstep would indeed be one that had something to do with the paranormal,



David Duchovny and Gillian Anderson search for clues in *The X-Files: I Want To Believe*.

extraterrestrial, or just the inexplicably bizarre. This one is simply a missing persons / serial killer / Dr. Frankenstein kind of case. It is only a psychic priest and pedophile, Fr. Joe, (Billy Connolly) that has the current [and not impressive] generation of FBI agents boggled, or rather bugged enough to call upon the dynamic duo.

Mulder joins the chase with the classic childlike zeal while Scully falls right back in to her old pattern of skepti-

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TEEN REVIEW

Journey to the Center of the Earth

If I were to choose one word to sum up *Journey to the Center of the Earth*, it would be "awing." This prodigious movie has breathtaking special effects, a classic story line, and state of the art (Real D) digital 3D technology, which we'll be seeing a lot more of in coming movies.

Journey to the Center of the Earth is based on the classic 1864 novel by Jules Verne. The story is about three people, a science professor (Brendan Fraser, his nephew Sean (Josh Hutcherson) and their guide Hannah (Anita Briem), who become lost while trying



Sierra Bicking is an arte aficionado extraordinaire.

by Sierra Bicking

to find out what happened to Sean's dad. They end up in Iceland, trapped in a long tunnel with no way out but down. And so they begin their adventurous journey through the mysterious, hair-raising, and awesome wonders of the center of the Earth.

The vivid 3D effects give "depth" to this otherwise standard adventure movie. The audience members were glued to their glasses, jumping and ducking along with the characters as if they were really there. Don't wait until this one is out on DVD, because you



Brendan Fraser stars as Trevor, Josh Hutcherson stars as Sean and Anita Briem stars as Hannah in *Journey to the Center of The Earth 3D*.

won't get the full effect on your screen at home. The 3D glasses add to the cost of admission, but are well worth it. So hurry to the theatres today — or just take the nearest tunnel down to the center of Earth and see for yourself.

FILM REVIEWS

Saturday Afternoons at Pack Memorial Library

Coen Brothers' Film Fest & Critique

The Coen brothers' movies; we either love them or loathe them. Every Saturday afternoon at 2 p.m., from August 16 through September 6, Pack

Memorial Library is hosting a critic's roundtable film series showcasing the work of the Coen Brothers.

Movie critics Ken Hanke, Marcianne Miller and Justin Souther, join the discussion along with our library director, Ed Sheary. They'll talk about what they consider the best and worst of the Coen brothers' work, and rest assured, their opinions vary greatly. Prizes and refreshments will add to the fun. Bring your own thoughts on the subject, and don't forget your bowling ball... or shovel.

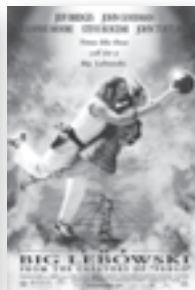
August 16 Critics' Roundtable & First Film Blood Simple (1984)

Introduced by Ed Sheary, Pack Library director and long-time fan of the Coen Brothers' films. This film was the first ever collaboration between the Coen brothers. Ed decided this was the film to show because, as he says, "when I saw this film, I began to really understand The Big Lebowski." (96 minutes long, rated R)

August 23 Miller's Crossing (1990)

Introduced by Ken Hanke. The Coens' most densely plotted film mixes a couple of Dashiell Hammett novels into a cocktail of shaky ethics and ambition. Ken Hanke is the head movie reviewer/coordinator for the *Mountain Xpress*, and also provides the weekly online feature, "Cranky Hanke's Screening Room." In ad-

dition, he's written several books on film, numerous articles and is associate editor of the new *Scarlet: The Film Magazine*. (115 minutes long, rated R)



August 30 The Big Lebowski (1998)

Introduced by Marcianne Miller. *Bold Life* movie critic. Marcianne Miller has an up close connection to movies since she worked for many years as a TV producer/writer in Los Angeles. An avid bowler, she used to knock 'em dead at the Holly Star Lanes seen in her favorite Coen Bros' movie, *The Big Lebowski*. (98 minutes long, rated R)

September 6 O Brother, Where Art Thou? (2000)

Introduced by Justin Souther. In comments on the DVD the Coen brothers have a little fun as they characterize their film. Joel says, "We sort of combine the Three Stooges with Homer's *Odyssey*." Justin Souther is the co-movie reviewer for the *Mountain Xpress*. He spends much of his spare time plotting revenge on Ken Hanke for the awful movies Ken usually assigns him to review. (103 minutes long, rated PG-13)

Sponsored by Pack Memorial Library and the Friends of Pack Library, programs are free and open to the public.

'Movies' continued from pg 25

cism and scientific questioning. After all, this is the formula that made devotees of their audience for almost a decade. In this decade, Mulder hasn't really changed, but Scully has. Although she still hasn't won her own inner battle between faith (the Catholic Church), God and science, she is ready to leave the past behind.

The X-Files: I Want to Believe is es-

entially an extended stand-alone episode of the show. It leaves us open to more films (which is great if Chris Carter is on his game), but it also leaves us at a place where it may be time to close the door on the darkness that always finds them, and let Scully and Mulder live in the light.

P.S. Stay through the credits.

Rated PG-13 for violent and disturbing content and thematic material

Review by Michelle Keenan

Film Critic Marcianne Miller Gives us the Lowdown on *The Big Lebowski*

Marcianne Miller will be presenting *The Big Lebowski* on Saturday, August 30 at 2:00 p.m. at Pack Memorial Library as part of the library's month-long tribute to filmmakers, Joel and Ethan Coen.

We talked to Marcianne about why she picked the *Big Lebowski* for the upcoming Coen brothers film series. We found out that it is in fact her favorite of the Coen brothers work, but that's not why she chose it for the festival.

Rapid River: Why the Big Lebowski?

Marcianne Miller: After the Coen Bros. most recent movie, Oscar-winning *No Country for Old Men*, I needed a respite from bloody movies, so that eliminated one of my favorites, the most morally complex and violent Coen Bros. movie, *Miller's Crossing*. I wanted to present a movie that was fun and goofy and weird – thus *The Big Lebowski*.

RR: Weird, is right – *The Big Lebowski* – you either love it or hate it.

MM: Possibly because the story line at first viewing seems to be illogical with too many detours. Truth is, the movie is a parody of Raymond Chandler private eye novels, making fun of them in almost perfect parody. If you live in L.A. you know Raymond Chandler just like Ashevilleans know Thomas Wolfe.

If you liked Robert Mitchum as Philip Marlowe in *Farewell My Lovely* (1975), *The Big Sleep* (1978) and you'll appreciate how Jeff Bridges turned the flinty private eye character totally upside down in his version of the slacker as crime solver. It's hilarious.

RR: I understand that *Mountain Xpress* Ken Hanke hates *The Big Lebowski*.

MM: He was in total shock that I chose *Lebowski*. I guess he figured I'd choose something more admired, such as *Fargo* or *Raising Arizona*. He has a great story why he hates *Lebowski* so much. I'll let him tell it during the discussion of the film.

RR: You also like *Lebowski* for personal reasons?

MM: *Lebowski* is one of the few movies to pay homage due to the great sport of bowling. Coming from Cleveland, I practically grew up in bowling alleys. So when I moved to L.A. – and lived not far from *Lebowski's* apartment – I used to go bowling at the Holly Star Lanes where the movie's bowling scenes were shot. I'm thrilled that the library is offering bowling passes as prizes. I'm a

firm believer that many of the world's problems could be solved if people went bowling more often.

RR: Like all Coen Bros movies, *Lebowski* is brilliantly cast.

MM: Absolutely. One of the great pleasures of *Lebowski* is seeing actors you've come to know and admire over the years early in their careers. *Lebowski* confirmed my admiration for Jeff Bridges. Not only is he gloriously sexy, even as a slacker, but he's also one of the most talented American actors working today. Alas, he's never given the recognition he deserves.

He was achingly touching as the alien in *Starman* (1984), coolly evil as the bald bad guy in this year's *Iron Man* and totally unforgettable as the race horse owner Charles Howard in *Seabiscuit* (2003), for which he should have been nominated for an Oscar. The movie provided John Goodman with an unforgettable part as Walter, the tortured Vietnam vet who converted to Judaism.

Juliana Moore caused quite a buzz with her wild performance as the fertilization-seeking heiress, a satire of what was going on in L.A. at the time with so many women seeking motherhood without taking husbands. John Turturro reprised his character of the spandex-clad bowler in *Lebowski* in his latest role as the Palestinian terrorist in *You Don't Mess with the Zohan*.

Also noticeable in a small role as the rich man's factotum was a young actor who gave every line three or four layered meanings – Philip Seymour Hoffman, who turned in one of the best performances in recent history as the title character in *Capote* (2005).

RR: How does *Lebowski* fit into the Coen Bros. oeuvre?

MM: It would take a whole month to answer that! From the previews of the upcoming Coen Bros movie, *Burn After Reading*, which is opening soon, I could detect many elements similar to *Lebowski* – bumbling criminals, coincidences run amuck, femme fatales with an attitude, hilarious dialogue – I can't wait to see it!



Marcianne Miller, formerly with *Rapid River* and *Mountain Xpress*, is currently the film critic for *Bold Life* magazine. She is a member of SEFCA, the Southeast Film Critics Association.

ON STAGE

Asheville Choral Society Seeks New Members for its 32ND Season

Calling all singers! The Asheville Choral Society (ACS), widely regarded as the finest chorus in Western North Carolina, will be opening its doors to new members this fall in preparation for its 32ND season of offering powerful voices and remarkable music to the Asheville cultural scene.

From August 25 until September 13, ACS Music Director Lenora Thom will conduct auditions by appointment with anyone interested in joining the 140+ members of the chorus. In the auditions, potential choristers will be asked to sing a prepared piece, follow several vocal exercises, perform a short sight-reading selection, and pronounce a few phrases in Latin, German, Italian, or French.

Though auditions might strike fear in some potential choristers' hearts, they also offer the opportunity to meet face-to-face with the dynamic Ms. Thom, who does her best to put singers at ease.

"Auditions are the best way to get a feel for someone's overall sound and range, sensitivity to pitch, listening skills, how they will approach a new piece of music, and what they might contribute to the group as a whole. I love meeting new people through this process, and despite the fact that it's an audition, I try to make it fun and informative!" reassures Ms. Thom.

This season brings exciting music to sing, as well: a special performance of Sir Paul McCartney's classical oratorio *Ecce Cor Meum (Behold My Heart)* in Octo-



Lenora Thom, Music Director

BY ANDREA ROSAL

ber; a *Magnificent Christmas* concert in December, *Gaia: A Celebration of the Earth* in March, and *The Colors of My Life (The Pops Concert)* in May to round out the year.

If you go

Auditions for singers by appointment from August 25 – September 13, 2008. The Asheville Choral Society accepts members without regard to age, ethnicity, sex, creed, or sexual orientation.

ACS Sings Classical McCartney: The Benefit Concert with Ecce Cor Meum (Behold My Heart) by Sir Paul McCartney, Sunday, October 12, 2008 at 8:00 p.m., Diana Wortham Theatre in Asheville

Magnificent Christmas, Saturday, December 13, 2008 at 8:00 p.m. and Sunday, December 14, 2008 at 4:00 p.m., Central United Methodist Church in Asheville

Gaia: A Celebration of the Earth, Saturday, March 28, 2009 at 8:00 p.m. and Sunday, March 29, 2009 at 4:00 p.m., Central United Methodist Church in Asheville

The Colors of My Life (The Pops Concert), Saturday, May 30, 2009 at 8:00 p.m. and Sunday, May 31, 2009 at 4:00 p.m., Diana Wortham Theatre in Asheville

To schedule an audition or purchase tickets, call (828) 232-2060 or visit www.ashevillechoralsociety.org.

Late Night Comedy at 35below

Thursday, August 7 at 8:00 - LYLAS

Friday, August 8 at 8:00 - LYLAS

Saturday, August 9 at 8:00 and 9:30
The Feral Chihuahuas Sketch Comedy

Wednesday, August 13 at 8:00 - LYLAS

Thursday, August 14 at 8:00 - LYLAS

Friday, August 15 at 8:00 - LYLAS

Saturday, August 16 at 8:00 and 9:30
The Feral Chihuahuas Sketch Comedy

Wednesday, August 20 at 8:00
I Can't Believe It's Not HELL - Essay Edition

Thursday, August 21 at 8:00
OxyMorons Improv Troupe

BY JENNY BUNN

Friday, August 22 at 8:00
OxyMorons Improv Troupe

Saturday, August 23 at 8:00 and 9:30 -
The Feral Chihuahuas Sketch Comedy

If you go

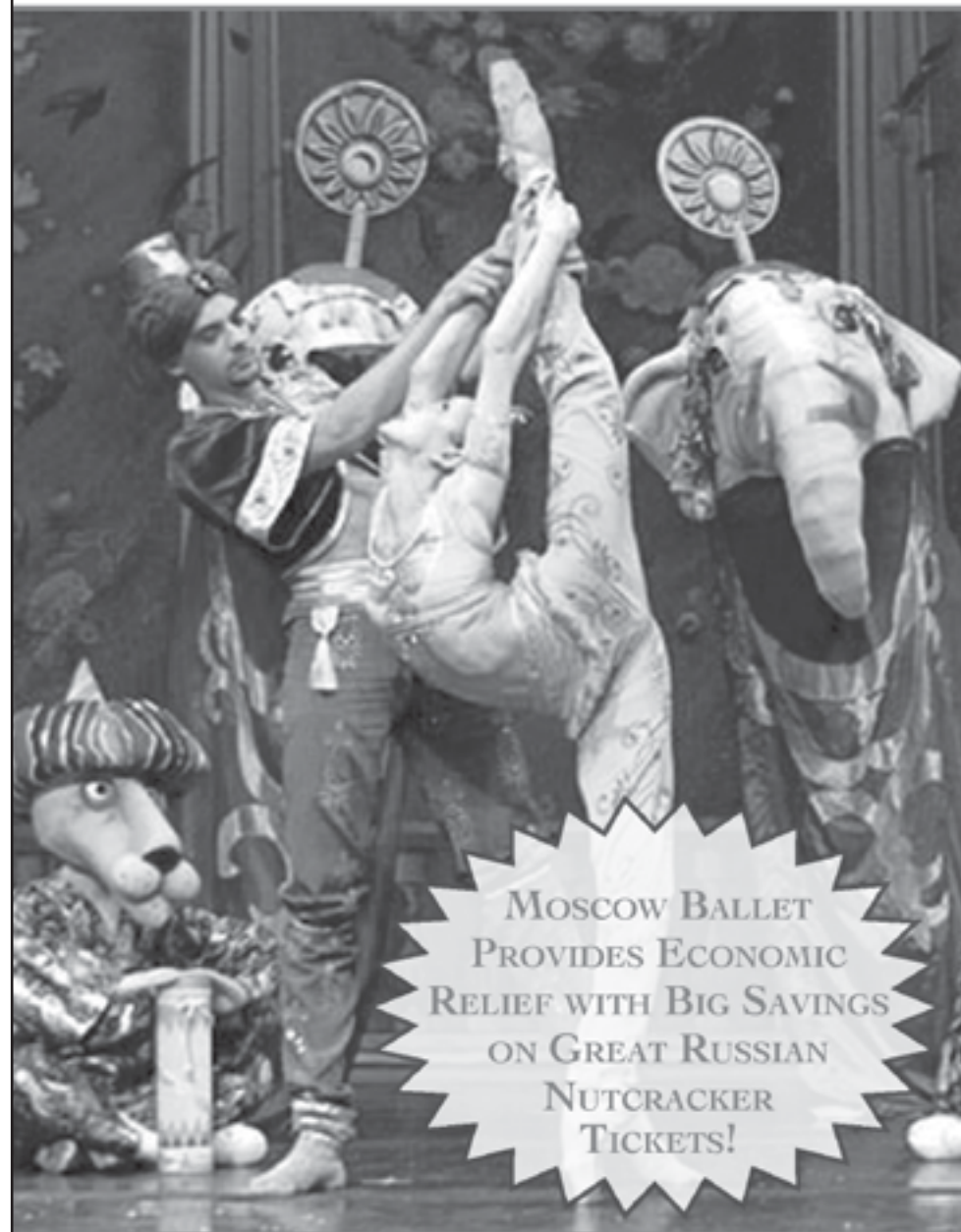
35below is located underneath Asheville Community Theatre. All shows \$10. Tickets available online at www.asheville-theatre.org or call (828) 254-1320.

Asheville Community Theatre, 35 E. Walnut Street, in Asheville.

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Asheville Civic Center

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RESTAURANTS & WINE

Sangria for Summer, and Wine for Art's Sake

– and an Empty Seat at the Table

BY MICHAEL PARKER

For John Payne, Sculptosaurus Rex of the River Arts District, who left via a stroke on July 17. He was enormously supportive of local artists, and, as the owner of the Wedge Studios Building, made affordable studio space available to many. He was also very cooperative with the launch of the Wedge Brewery, which is now offering Payne Pale Ale in his memory.

He was great company, very polite and often very funny. His presence at the table was always delightful. Sometimes, he would simply fall asleep in his seated position. You almost didn't notice, and he was awake again in a few minutes. It made me glad I'm not alone in doing that.

Last year, John dressed as God for the Wedge Halloween party, and the illusion was remarkable. I was looking forward to seeing that costume again this year, as I have been planning to grab a leaf, dress as Adam, and join him for a Sistine-style photograph. Maybe this year, God can come dressed as John.

Wine for Art's Sake

Thursday, September 4, Asheville Art Museum will host its sixth annual Taste of Art and Wine, from 6:30 to 9:00, on both floors of the Pack Place Atrium.

It will be in the same format as the past tastings, with an enormous variety of wines and craft beers, along with food from a number of local restaurants, plus a silent auction, all to benefit the museum and art education for western North Carolina. Pricing is \$30 a person and \$55 a couple in advance, and \$40 per person at the door. Museum members receive a discount from the above prices.

It's the same price as it was 6 years ago, consistently the best deal for a night out in Asheville. This is the best kind of setup for a wine tasting: stand-up, approach the table, no lecture. For the price of three good bottles, you can taste dozens of wines — even pricier selections. If you keep some simple notes, this reduces your risk when you make your choices in the local wine shops.

Sangria for Summer

While talking heads argue whether we are in a recession or not, I want to promote thrifty sangria making by recycling some old recipes and offering a new one.

A big mistake in making sangria is buying pre-cut fruit because it is unnecessarily expensive. You really need to know how to slice and chop it on your own. If the knife scares you, go to the kitchen store and buy a cheap mandolin for twenty dollars. It will pay for itself before two you've made two batches. Thin-sliced fruit releases more flavor into the liquid.

The wine for sangria should be cheap. Do not hesitate to buy it in a box, and ask your retailer if there is any Beaujolais Nouveau at throwaway prices. This is a time of year when wholesalers want to move it out.

One important thing is to leave the ice out while the flavors blend, otherwise you get diluted sangria. Also, if you like soda water, add it to your glass rather than the batch.

Make an effort to discover your secret ingredient for a recipe you can call your own. I love watermelon. For another example, you can substitute brandy with rum.

Sangria Blanca – white wine sangria

- A 4 liter jug of "Rhine" wine for \$11
- 2 cups sugar
- juice of two fat oranges
- juice of two fat lemons
- 4-6 oz of cheap Gallo brandy
- 4-6 oz of cheap triple sec
- two thin-sliced oranges
- two thin-sliced lemons
- two handfuls of thin-sliced watermelon

Let it sit for a while for the flavors to blend. Hold the ice and club soda until serving time.

Sangria Roja – red wine sangria

- A 1.5 liter bottle of cheap red
- One cup sugar
- 3-4 oz brandy (dark spiced rum is good, too)
- 2 apples, thin-sliced
- 2 pears, thin-sliced
- 2 handfuls of thin-sliced watermelon

Let it stand for several hours and hold the ice and club soda until serving time.

Sangria Rosada – pink sangria

- 3 bottles of cheap red
- 3 bottles of cheap white
- 1 large grapefruit
- 1 large orange
- ½ lemon
- ½ lime
- Not-too-cheap vodka

Combine the fruit juices and then add equal parts of red and white wine until you have a gallon of liquid. You will have a little wine left in each bottle. Add the vodka until you reach a taste you like.

Wine Tasting Events

Tuesday, August 12

B.C. Cohn Wine Dinner at The Grove Park Inn

An evening of fine dining and fantastic wine. Our wine dinner series combines the best of both worlds with a unique twist – the chance to meet the people behind the wine. We are excited to have Dan Cohn of the B.R. Cohn Winery on hand at this exclusive, forty-seat dinner. Our Chefs at the Sunset Terrace Chop-house have prepared a menu that pairs perfectly with the B.R. Cohn wines. 6:30 to 10:00 p.m. Cost: \$100 plus tax and gratuity.

The Grove Park Inn Resort & Spa

290 Macon Ave., Asheville
1-800-438-5800

Wednesday, August 13

Wine Dinner at Cafe on the Square

Café on the Square will serve a five course wine dinner with wines provided by the Weinhaus. Come and enjoy the summer evening in downtown Asheville and fine food! 7:00 to 9:30 p.m. Cost: \$60 all inclusive. Call the Weinhaus at (828) 254-6453 for reservations.

Cafe on the Square

1 Biltmore Ave., Asheville
(828) 254-6453

TASTING EVENTS!

Our FREE Saturday tastings continue at The Wine Guy South, every Saturday, from 4-6 p.m.

Every week we invite a different distributor to pour 4 or 5 new wines from their portfolio for us to sample. Light hors d'oeuvres will be served and all wines poured will be specially priced.

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JOE'S BREW NOTES

Brewgrass Festival: Craft Brewed Beer and Live Bluegrass Music

On September 20, The Great Smokies Craft Brewers Brewgrass Festival kicks off at MLK Jr Ball Park in Asheville. Over forty breweries from the south-east and across the country will present more than 130 styles of beers for tasting while 5 bands fill the air with bluegrass music in a beer-lover's field-of-dreams.

The Brewgrass festival started 12 years ago as an effort to develop a craft beer market in Western North Carolina. The event was planned to educate the beer consumer by featuring a wide selection of (primarily) locally and regionally produced craft beer against a backdrop of live blue grass music. Proceeds benefit a deserving local charity, Big Brothers & Big Sisters of Western North Carolina.



Beer lover
Joe Zinich.

program listing the Breweries and their brews. The location, MLK Jr. Park in Asheville, is close to downtown and is just the right size for the number of breweries and participants. The lines for tastings are moderate and there is plenty of room to spread out and be comfortable.

For people new to the event, some tips from this Regular – buy tickets early. Tickets are limited to first 3500 and have sold out the last 3 years in a row. Although parking is available in the neighborhood surrounding the field, consider parking downtown and walk or take public transportation to the park. Taxis are available curbside on MLK Jr Drive during the event.

This is a ball field so shade is at a premium. Wear a hat (or buy a souvenir hat) and sun screen is always a good idea. The event is held rain or shine; consider the weather report and dress appropriately. Bring a container for water which is available at every brewery stand. Bring a chair and/or blanket to sit on. Some people have brought small canopies (for shade or rain relief) to sit under. Bring a pencil to mark which beers to sample and which ones you really liked.

For beer fans, this is a great opportunity to taste a large assortment of beer from many of the country's best breweries all in one location. Since all the brewmasters and/or head brewers attend, they are available to answer your questions personally. If you are not a beer lover, Brewgrass is a great opportunity to try a variety of craft beers and find the style(s) you might like. If you are not a beer drinker and are attending as a designated driver or accompanying a friend, don't despair, there is plenty of food, water and soft drinks, people watching, and great music to keep you entertained.



A great selection of food too.

To maximize the variety of beers to taste and still have room to enjoy the ones you've really liked, consider the following approach. Upon arrival read the list of breweries and the beers they've



Taste, enjoy, and discuss.

Photos courtesy of Beer South www.beersouth.com

brought. Circle the ones you want to try (select by style, by name, by reputation, etc.). Always ask for a 1/2 glass pour and start with the lightest beers. If you like the taste, note it on your program; if you don't like it, move on; there are so many more to taste. While you're taste-testing, decide which beer you want to enjoy more of later. Finally, relax with your favorite brew (Warning: It may be impossible to decide.) and enjoy some food and the music.

BY JOE ZINICH

Brewgrass is fun for the brewers (a great way to show case their brews and get direct feedback) and for the participants who enjoy the wide variety of beers and the outstanding bluegrass entertainment. People

plan vacations, wedding anniversaries, and other special occasions around this well-designed event. Bring your friends and find out why this is one of the most popular beer festivals in the southeast.

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



An outdoor event, dress appropriately.

The plan worked. From the modest beginning of less than 500 people and 15 brewers, Brewgrass has grown into a popular, annual event. Additionally, it has helped identify Asheville as the unofficial beer capital of the Southeast with 6 active breweries and 2 more under construction. Visitors now add the Brewgrass Festival and the area's microbreweries to their expanding list of reasons to vacation in Asheville and Western North Carolina.

Brewgrass is long enough (7 hours) to allow people to sample responsibly, meet old friends, make new friends, and enjoy the music and food. The music is always topnotch with a great lineup of national and regional bluegrass musicians that has included Sons of Ralph, Jimmy Martin, J.D. Crowe, The Osborne Brothers, Norman Blake, Tony Trischka, Valerie Smith, Tony Furtado, and The Carolina Chocolate Drops.

Tickets for the festival are only available online (brewgrassfestival.com). The price includes admission, a Brewgrass Festival souvenir sampling glass and a

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FESTIVALS

The Future of Food Is in Our Hands

“I wanted to promote organic in a way that I would reach a lot of people,” said Debi Athos, a pure food expert and founder of OrganicFest, a popular Downtown Asheville festival held annually in early September.

Mission accomplished (for real). Examine the facts.

OrganicFest, now in its seventh year, is a free street party with over 75 vendors. From its meager beginnings that saw only a couple of hundred people, the city is a full partner. It turns Battery Park Avenue into a pedestrian mall for the day. Last year over 9,000 healthy food enthusiasts attended with at least as many anticipated this year. OrganicFest, which recently registered its name with the feds, now enjoys a waiting list of vendors. Cool beans. Proof positive that good food is a crowd pleaser.

“It’s for everyone,” said Athos, “kids, families and adults. It’s about everything organic. It’s a safe, easy way



Debi Athos,
the founder of
OrganicFest.

OrganicFest or FrankenFood (Genetically Engineered Food)

for regular folks to be introduced to what organic really means. It’s important for our health and our economy.”

This one day, rain-or-shine event promotes locally

grown organic food, beverages, and herbs. Family fun begins at 1 p.m. with a Kid’s Parade. Also featured, The Honeybee Project managed by Debra Roberts, Spirited organic cotton clothes, giveaways and raffled baskets of great organic food.

OrganicFest has helped several new, local food businesses prosper, including The Best Carrot Cake in the World (by Ami), Crispy Cat (organic candy bar), and Larry’s Beans. Hats off to local entrepreneurs with a soul to do good.

“I always felt that we had a choice to buy food that was good for us,” said Debi Athos, who along with her husband Thomas Athos, founded OrganicFest. Currently, Athos publishes The Organic Shopper, billed as “a quarterly magazine with a mission to grow organics through inspiring shoppers to shop

organic!” Some-day Athos hopes to open an organic food center where local growers can sell, and people can swap seeds and stories.

Food Matters

When Debi Athos, a natural food expert, first became aware that she had unknowingly and unwittingly been eating genetically engineered food for years, it rocked her world and spurred her into positive action. “I came home that day and told Thomas (my husband) I was going to start an organics festival.”

Don’t mess with an informed consumer scorned.

“I felt that we had a right to know whether or not we are eating genetically engineered food,” said Debi Athos, “but that right has been taken away when food corporations are not required to tell us whether or not their food is genetically engineered. That’s wrong. ‘Genetically engineered’ should be listed on the food label. It should be listed just like any of the chemicals are. We have a right to know. So that’s why I set out to



BY BYRON BELZAK

educate people — so they could eat more healthy, locally grown foods.”

Taking responsibility for what goes into

one’s body is at the heart of OrganicFest’s purpose.

“The future of food is our hands,” she said. “Go to www.foodmatters.tv to see what I’m talking about. You have to be hopeful. The soil, the water, the seeds, the food, it’s all connected.”

Debi Athos had found her mission, her passion in life. And seeing someone so moved is, indeed, a moving event.

To fully appreciate why you and your loved ones are what you eat, visit www.OrganicFest.org. See you at the festival on Saturday, September 6. Chow.

Copyright 2008 MediaBear

If you go

OrganicFest: 10 a.m. to 6 p.m., Saturday, September 6, 2008.

Battery Park Ave. (in front of the Flat Iron building) and Otis Ave. (faces the Grove Arcade).

Admission is Free, and appreciate that Visit www.organicfest.org for additional information.

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7TH Annual Lexington Ave. Arts and Fun Festival

Arts 2 People is excited to bring you the 7TH annual FREE, Lexington Ave Arts and Fun Festival (LAAFF). Three blocks of N. Lexington Ave will be lined with all local art, food, beer and street performers on Sunday, September 7 from 11 a.m. to 10 p.m. between College Street and the I-240 overpass. The street will be brimming with a celebration Asheville’s diverse and unique culture.

Three stages and two courtyards of music and performance include rock and roll, indie pop, funk, folk, ragtime, reggae, world beats, singer songwriters, bluegrass, old time, drummers, clowns,



magicians, contortionists, belly dancers, modern dancers, vaudeville actors, fire dancers, break dancers, and hula hoopers. The complete lineup will be available within the next couple of weeks; stay tuned to our

emails find out more details of the day’s events.

LAAFF is great for the whole family. Kids will love making art, dancing, and having fun all day long. Many kids’ performance acts include kids’ hip hop, break dancing, modern dance, jump rop-

BY ERIN SCHOLZE

ing, jazz and more. The big “kids” will enjoy the ever popular bicycle jousting, local brews, an eclectic culinary and artistic experience, as well as a tantalizing world record attempt.

Each year the festival grows larger and gets even better. We are now considered by the City to be Asheville’s largest independent festival!

Come prepared for many LAAFFs on this amazing day and to truly experience the original local flavor of Asheville.

If you go

The 7th Annual Lexington Ave Arts and Fun Festival, All Local ~ All Original

Sunday September 7, 11 a.m. to 10 p.m.; FREE and kid friendly!

www.arts2people.org

www.myspace.com/lexfestasheville

ARTFUL LIVING

Selflessness

Selflessness is a very mistaken idea in our culture, generally taken to be a quality of relationship that places others before and above ourselves. Placing others before ourselves can be admirable in many (but not all) circumstances, placing others above ourselves, as with placing ourselves above others, however, is a sad error.

This is particularly true when it takes the form of a fixed sense of our self, a way of being that can lead to imbalanced and unhealthy relationships and an inability to honor and celebrate our own existence and the existence of others and all life.

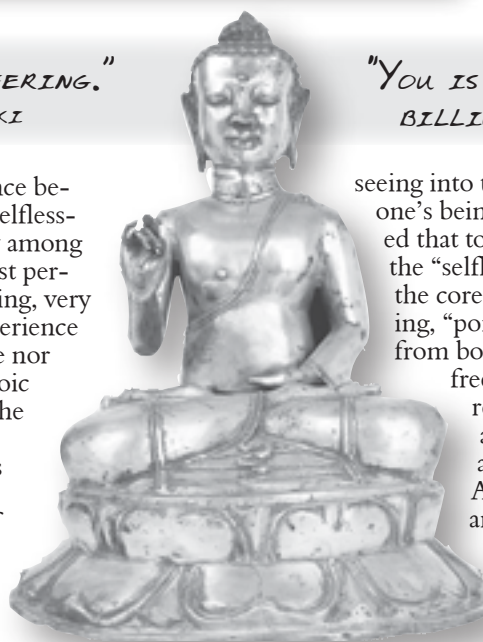
In Buddhism, selflessness is the essential point. It is a positioning of our experience within the universe with a clear vision that what we experience as our "self", our personality, our ego, is not the truth and essence of who we are. It is an understanding that this "self" is just a structure of programmed thoughts, a matrix of ideas conditioned into us by family, culture, society, personal experience and education. This conditioning is the source of all our confusion about who we are in relationship to others, to society, to nature, to life, to our essential self. Hence, the Buddhist instruction, "no self, no suffering." It is the grasping onto this illusion of a psychological self as who we are that is the essential teaching of Buddhism concerning the source of human suffering. This is the "awakening" that the very word Buddhism (*Budh* in Sanskrit means "awaken") is instructing us toward.

"NO SELF, NO SUFFERING."
~ D.T. SUZUKI

There is a world of difference between the American notion of selflessness that legitimizes a hierarchy among people and life, and the Buddhist perspective that bows to all, including, very importantly, this person we experience as myself. Others, neither above nor below, nobody special (in an egoic sense) in self or other. Rather, the eyes of God shining through in all, the specialness of sacredness in me, you, all. "The Universe looking at itself from billions of points of view." This is the meaning of the ubiquitous yoga greeting, *Namaste*.

In the Shambala tradition of Tibetan Buddhism, "selflessness" is the third, the liberating, of the Four Noble Truths that leads to the alleviation of suffering. As human beings we invest our sense of self in impermanent qualities of life (this is the first truth): our appearance, capabilities, ethnicity, family origins, health, wealth, relationships, positions, affiliations, possessions, status, etc. Because of this investment of our basic well being, as all impermanent aspects of life change and eventually disappear, we suffer (second truth). Through not investing our sense of self in this impermanence (selflessness), there is a way to be free of this suffering (third truth), which leads to peace (fourth truth).

The great 20TH Century Zen teacher, D.T. Suzuki described Zen as the "art of



"YOU IS THE UNIVERSE LOOKING AT ITSELF FROM BILLIONS OF POINTS OF VIEW." ~ ALAN WATTS

seeing into the nature of one's being." He added that to see clearly the "selflessness" at the core of one's being, "points the way from bondage to freedom." Zen repeatedly asks, "Who are you?" And for every answer that can be given from a conventional perspective, it can

be pointed out that our memories, our stories, our thoughts, our emotions, our behavior patterns, our positions in the world, our possessions are all ephemeral and changing.

So what is the answer to the great koan, "Who are you?" Can you think of a better answer than Alan Watts gives us, "You is the Universe looking at itself from billions of points of view"? Can you grasp the liberation of this perspective? Unlike what some might protest, it is certainly not immoral. It is perhaps amoral, in that no morality is needed when we grasp, as the Beatles sang, "I am you and you are me and we are all together." Neither above nor below. There is nobody

BY BILL WALZ

here. There is nobody there. There is only the Universe unfolding. Get your self out of the way. Then all is meeting all, eye to eye. Hello. No room for exploitation, defensiveness, anxiety, cruelty or trauma to enter, neither to the conventional psychological self nor others.



Bill Walz is a UNCA adjunct faculty, College for Seniors and 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. Info on classes and personal growth and healing instruction or phone consultations at (828) 258-3241, or e-mail at healing@billwalz.com. Visit www.billwalz.com

One Night in the Hospital

BY MAX HAMMONDS, MD

The following is a fictitious story based on a real-life incident.

Nurse Koszin spotted the young mother at the coffee machine tucked away in the far corner of the cafeteria. At this time of night the serving line was closed and the chrome and red laminate tables and chairs were neatly arranged – and empty. By the overhead spotlight, she could see the dark circles and the smeared mascara of a parent floundering in pity and pain.

"Mrs. Thompson? Mrs. Thompson. There you are," she said lightly.

"Yes?!" The mother's strident voice echoed through the empty room. "Is anything wrong?"

"No, no." She tried to make her voice as reassuring as possible. "Little Janie is doing fine, actually improving. That's why Doctor wanted to talk with you. He's

ready to remove the breathing tube and wanted to talk with you about the procedure. You know – what to expect."

The mother's eyes relaxed, but still looked haunted. "I'm just so worried." Her words flowed out like dammed up water. "It's been three days since she went into Peds ICU. I thought she was going to die."

"Measles can do that," the nurse said, her voice straining with her own emotion, "just sneak up on us without warning. It's been years since we've seen measles pneumonia. Actually there's been no measles transmission at all since before 2000." She paused and reflected. How far should she go? "When enough children aren't immunized, the disease can break through."

"But they told us that the immunizations were dangerous." The mother's anxiety was turning to anger. "They said that the measles vaccine was causing autism. Then they said that the thimerosal in

the vaccines was causing it." Her quivering hand touched her forehead, brushing back loose strands of hair. "But they didn't tell me that measles could kill my child!"

"Most young parents have never seen these childhood diseases – like I did when I was a kid." The nurse's memory flashed back to a little red-roofed house just beyond her favorite tree to play in as a child. "The mother of my best friend spent four years in an iron lung, paralyzed from the neck down with polio. And she was one of the lucky ones; she survived – in a wheel chair."

"Why don't they tell us these things? Why don't we know?" The mother's fists were balled, waiting to punch some unseen adversary.

"Lots of reasons," the nurse said with a sad smile, "mostly having to do with parents who love their kids and want to

'In the Hospital' continued on pg. 39

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Upscale Italian with Neighborhood Feel

Cucina 24 Offers Accomplished Italian Food, from Antipasto to Dessert

Over the past couple of months I have heard the name Cucina 24 come up many times. I have heard it mentioned as a wonderful new restaurant. I have heard it mentioned as a favorite they circle back to again and again.

Cucina 24 is the creation of chef/owner Brian Canipelli and general manager Brian Candee. "We wanted a restaurant that offered incredible Italian food that was served in a comfortable atmosphere," Canipelli said. "Basically, Cucina 24 is a neighborhood restaurant."

The interior décor is stunning. Beautiful tiger wood floors and solid walnut tables and chairs give the impression of opulence while the artwork is minimal and the walls aren't cluttered. The bar is stunningly designed. No part of this restaurant seems stuffy or screams "You better be fluent in Italian, and be ready to mortgage your house."

If anything, my friends and I felt extremely comfortable as if we have been coming here for years. Our server was knowledgeable and offered suggestions on the wine menu, which is nice since I have a hard time making up my mind. I went with a Pinot Gris.

None of their dishes have names but are listed simply by ingredients. This is a trend I'm not too fond of since I'm used to entrees having names. To me it's



Brian Candee (left), general manager with Brian Canipelli Chef/Owner.

BY BETH GOSSETT

impersonal like referring to your friends by their features. It doesn't make or break a menu but it makes it easier to refer to the exact dish you had. I'm better at remembering names than ingredients.

One of their latest antipasti plates is goat cheese panna cotta with beets, blackberries, topped with a walnut

vinaigrette – \$10. A house favorite is the milk-roasted pork shoulder, stewed white beans, gremolata – \$18, or the Ahi Tuna, cauliflower, Sicilian Caponata pignoli – \$23. I recommend both and the later

is actually large enough to share if you're a light eater.

Their pizza, made (of course) in a wood-burning



Goat Cheese, panna cotta with beets, blackberries and walnut vinaigrette.

oven, is terrific too. The crust is thin in the Neapolitan manner, crisp and slightly blackened, and you can hardly go wrong with combinations like roasted garlic, olive oil, ricotta and oregano – \$10.

Pastas, of course, are all made in the

'Cucina 24' continued on pg. 35

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MUSIC

Bruce Piephoff to Play the Blue Ridge Performing Arts Center

BY JAMES CASSARA

Closely associated with the music scene of his native Greensboro, folk artist Bruce Piephoff has long been recognized as one of the states' most gifted and productive singer/songwriters.

An imposing figure of six foot six inches, and blessed with a full head of thick shaggy blond hair, Piephoff was something of a latecomer to music. His father had been a shade-tree guitarist and had exposed him to the folk music of artists such as Bob Dylan, Woody Guthrie and The Weavers. Piephoff still owns these original albums from his father's collection, as well as his father's somewhat valuable Martin "D-35."

The Chapel Hill college music scene was where his performing life began. While cover songs by Dylan as well as Hank Williams, Lightnin' Hopkins, the Carter Family, John Prine, Townes Van Zandt, Tom Waits and legendary Chapel Hill fingerpicker Elizabeth Cotton were in his repertoire, Piephoff began writing and performing his own material early on.

Obsessed with the purity and directness of folk songs Piephoff decided to drop out of college during his sophomore year and go for a music career, leading to time spent on the hectic music scenes of both New York City and Nashville. Eventually he would return to school, acquiring a B.A. in English and a M.F.A. in creative writing at UNC Greensboro.

On this campus he studied poetry with noted writer and future North Carolina Poet Laureate Fred Chappell and

began to draw a line between pure poetry and song lyrics in his own creations. Many of his albums often include performances of poetry as well as singing.

In 1986 he was given the opportunity to work in the North Carolina Visiting Artist Program. This led to a visiting artist position at Southeastern Community College in the remote town of Whiteville.

By 2001, however, Piephoff was facing the sad reality that in the aftermath of social and political changes arts funding had been cut considerably. Since then Piephoff has assembled a solid group of core musicians and continued recording at a consistent level. In 2006 health issues nearly sidelined him but, following a period of recovery and reflection, he's come back stronger than ever. This year's Slaughterhouse is Piephoff at his contemplative best.

Piephoff continues to record music, play a sensible number of shows each year, and teach. It's a custom that has served him well and while his career might be described as unassuming as is the artist, for his many ardent fans that is more than sufficient.

If you go

Bruce Piephoff at the Blue Ridge Performing Arts Center. Sunday, August 17, at 3 p.m. For ticket information go to www.blueridgepac.com

Biltmore Estate's Summer Concert Series

BY JAMES CASSARA

Sponsored by U.S. Cellular and Wachovia the seated performances take place atop a hill in the shadow of the Biltmore House. Warm breezes and stunning sunsets are the order of the day as concert goers are thrilled to listen and watch their favorite performers from the South Terrace lawn of America's largest home. Highlights of this years schedule include:

Saturday, August 2: KC & The Sunshine Band and Village People

A pair of 1970s icons whose popularity never seems to fade. Get ready to party!

Friday, August 8: An Evening with B.B. King

The one and only. Anyone who witnessed the King's Thomas Wolfe Audito-

rium show last spring knows that, at age 81, the man hasn't lost a thing.

Friday, August 15: An Evening with The Beach Boys

Expect the hits but, much to their credit, the band has in the past few years reintroduced such lesser known gems as "Break Away", "Their Hearts Were Full of Spring", and "Cool, Cool, Water."

Other upcoming performers include the redoubtable Gladys Knight and the Pips (Thursday, August 7), REO Speedwagon (August 9) and The Stepcrew (August 6).

Ticket prices vary but further information can be found at www.biltmore.com or by calling 1-866-336-1255. If you've never experienced a concert on the estate you owe it to yourself to do so.

FINE ART

Steven Forbes-deSoule Kiln Opening

Steven Forbes-deSoule, American Raku Ceramist, invites the public to a 50th Firing Kiln Opening at his studio (143 David Biddle Trail, Weaverville, NC), August 30, from 11 a.m. to 5 p.m. Steven will fire 49 raku pieces, one piece at a time, over the course of sixteen days leading up to the opening event.

On the day of the event the 50th piece will be fired as visitors observe. This final piece in the series, with an estimated value of \$500, will be given away in a random drawing to one of the day's attendees at 6 p.m. They need not be present to win. The other 49 raku works produced during this conceptual event will be on display and available for purchase.

Steven lives and works in the Ox Creek Community of Weaverville. His studio is a creative sanctuary with a stunning mountain vista. Visitors to his studio during the opening will experience the unpredictable process of raku creation step by step. Steven's work in particular is notable for its glazes, that are uniquely formulated to include copper and silver. Some of the pieces also feature melted stained glass and glass rods.

"Philosophically, I am using ceramic art as a means to achieve a balance between conscious control and the more subtle, unconscious forces that permeate our reality," says Steven. "Creating forms on the wheel, requires a high degree of control.

As the pieces move toward completion this control becomes less conscious and more spontaneous. The raku firing is the ultimate test of achieving this balance, when my relationship with the pottery is caught in an intimate embrace between conscious action and the strong, yet subtle forces of the fire and smoke."

Steven Forbes-deSoule has focused on raku pottery exclusively for over 26 years. He is recognized on a national level by galleries, museums, books and magazines for pushing the boundaries of American Raku.

From August 11 through August 29, a blog will be posted to showcase the progress of this original series at www.obaloo.com/americanraku. You may also learn more about Steven Forbes-deSoule and his upcoming kiln opening by visiting www.stevenforbesdesoule.com or call (828) 645-9065.



Steven Forbes-deSoule



BY ADA DUDENHOEFFER

Jeffery Callaham at Studio B

Jeffery's most recent works will be exhibited at Studio B, August 12 through September 6.



Jeffery Callaham

A preview for Reynolds Mountain residents and their friends is scheduled for August 8. Studio B is located in The Shoppes at Beaver Lake near the North Asheville Library.



Pig-n-a-blanket

For details, you may reach the gallery, Tuesday through Saturday, at (828) 225-5200.

For more on Jeffery Callaham visit www.jefferycallaham.com

'Cucina 24' continued from pg. 33

house, as well as all their bread and desserts. This is rare since many restaurants have their breads and pastries shipped in. Made "in-house" doesn't guarantee a good dessert. Usually I'm leery when I hear the tiramisu is made in the back. If it's not made by someone who knows how to properly make a tiramisu it could be disastrous.

Cucina 24 not only makes one of the finest tiramisu's I've ever had, they also have an extensive dessert menu. Pastry chef, Alia Todd, has compiled the most enjoyable dessert menu I have ever come across. There is the popular Cannoli (tube-shaped shells of fried pastry dough, filled with a sweet, creamy filling blended with candied orange and pistachio) – \$7, and Lemon Semifreddo (the word means "half cold" in Italian) – it has the texture of frozen mousse, with blueberries, almonds, amaretti – \$7.

Considering the splendid service, high-quality ingredients and integrity of preparation, dining here is a delicious bargain.

THE PLACE: No outside seating. Great window views of downtown. Enter on Wall Street. Public Garage parking practically across the street.

THE CROWD: Affluent but casual, even boisterous on busy nights.

THE STAFF: Young, well trained and eager to please.

THE BAR: Magnificent on all counts. The bar itself is gorgeous and inviting. Dessert martinis are a must try and cost \$9 – well worth the price.

COST: Lunch entrees, \$6 to \$11. Dinner entrees, \$15 to \$23. All major credit cards.

If you go

Cucina 24 is located at 24 Wall Street in downtown Asheville

Hours: Tue-Thu, 11:30 a.m.-2:30 p.m., 5:30 p.m.-10 p.m.; Fri, 11:30 a.m.-2:30 p.m., 5:30 p.m.-11 p.m.; Sat, 11 a.m.-2:30 p.m., 5 p.m.-11 p.m.; Sun, 11 a.m.-2:30 p.m., 5 p.m.-9 p.m. Closed Monday.

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WHAT TO DO GUIDE™

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

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

160 word limit per event.

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

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

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

— DISCLAIMER —

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

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August 2008

The Voorhees Sisters Painting

The Asheville Gallery of Art presents *The Voorhees Sisters Painting Together in WNC* during the month of August. Located at 16 College St., in Asheville.

Summer Music in Flat Rock

Saturday, August 2

Singer/song-writer Rock Killough will perform from 6 to 8 p.m. on Little Rainbow



Rock Killough

Row's back deck (corner of Greenville Hwy. and West Blue Ridge Rd.).

This is a casual, family oriented, bring-your-lawn-chair outdoor event, weather permitting. Flat Rock Village Bakery and Hubba Hubba Wood-fired Smokehouse will be open offering take out pizza and BBQ dinners and beverages. For further information, call Hand in Hand Gallery at (828) 697-7719 or visit www.flatrock-online.com

August 2 & 3

36th Annual Village Art and Craft Fair

This high quality craft fair, sponsored by New Morning Gallery and Bellagio, takes place on the grounds of the Cathedral of All Souls in Historic Biltmore Village. Fair hours: Saturday 10 a.m. to 7 p.m.; Sunday Noon to 6 p.m., rain or shine. Free admission. Concessions available. For more info, call (828) 274-2831.

Annual Celebration of Wood Crafts at Folk Art Center

Saturday, August 9

Calling all wood turners, carvers, cabinet makers, and whittlers! The Folk Art Center in east Asheville will host its annual celebration of wood crafts from 10 to 4.

The festivities include live demonstrations and the 8TH Annual Carve-Off Competition from 1 to 3 p.m. For the contest participants have two hours to turn a simple block of wood into a work of art. Carvers must sign up by 12:30 to participate. Last year's champion was Doug Arrowood. This year's winner will receive bragging rights and a gift certificate provided by Asheville Hardware.

The Folk Art Center's auditorium will be filled with lathes, sawhorses, wood tools and the master craftspeople who know how to use them. The Carolina Mountain Woodturners will provide



visitors with the opportunity to work on a wood lathe with their assistance.

The following Southern Highland Craft Guild members will show their woodworking expertise: Robert Lowery, marquetry; Lyle Wheeler, chair making; Bill Henry, whittling; Will Hines, coo-pering; Rodney Hopkins, carving; Eddie Howard, carving; Lee Entekin, flute making; Jim McPhail, lathe turning and lamination. Guild members Jan Morris and Sandra Rowland will provide woodworking activities for children.

Admission to Wood Day and the Folk Art Center is free. The Folk Art Center is located at milepost 382 on the Blue Ridge Parkway in east Asheville. For more information, call (828) 298-7928 or www.craftguild.org.

August 1 - August 24

As You Like It

The Montford Park Players, North Carolina's longest running Shakespeare festival, presents the delightful comedy *As You Like It*. Productions take place each Friday, Saturday and Sunday beginning at 7:30 p.m.

All productions are free to the public, and donations are welcome. Performances take place at the Hazel Robinson Amphitheatre.

For more information call (828) 254-5146 or visit www.montfordparkplayers.org.

August 1 - August 29

Exploring Surface Design

American Folk Art & Framing and Cloth Fiber Workshop present *Surface Design Techniques in Clay & Fiber*. Two Shows, Two Locations, One Theme.

Opening Reception August 1:

Clay: American Folk Art, 5-8 p.m., 64 Biltmore Ave, Downtown, (828) 281-2134, www.amerifolk.com

Textiles: Cloth Fiber Workshop, 6-9 p.m., 51 Thompson St, #D, Biltmore Station, (828) 505-2958. www.clothfiberworkshop.com

For more information: Betsey-Rose Weiss (828) 281-2134, folkart@amerifolk.com, Barbara Zaretsky, (828) 505-2958, barbara@clothfiberworkshop.com

Asheville Community Theatre Auditions

Misery – Sunday, August 3 and Monday, August 4 from 7:00-9:00 p.m. Directed by Susan Dillard. Seeking: 1 man (35-50), 1 woman (35-60).

Nun-crackers – Sunday, August 24 and Monday, August 25 from 7:00-9:00 p.m. Directed by Jerry Crouch. Seeking: 5 women (25-60), 1 man (30-50), 2 boys (8-14), 2 girls (8-14).

For more information: www.ashevilletheatre.org or contact Jenny Bunn at 254-2939 x21.

Wednesday, August 6

White Light/Black Rain

Film on the destruction of Hiroshima and Nagasaki, 7 p.m., UNC Asheville's Laurel Forum, free. Held in conjunction with "Hiroshima-Nagasaki: Images and Stories from Eyewitness Accounts," educational posters on loan from the Hiroshima Peace Memorial Museum on view in UNC Asheville's Karpen Hall Lobby. Call (828) 232-5024 for more information.

Saturday, August 9

Urban Trail Block Party

Asheville, NC's premier block party hosted by Diversity Is Our Trademark (DIOT) and presented by The Human Movement will be held from 6 p.m. to 11 p.m., on historic Eagle Street.

This will be the third in a series of four Urban Trail Block Parties, which will include a mixed bag of local, independent merchants showcasing their talents and wares in the arts, crafts, and more. The Block Party stage will be alive with music from regional and local artists featuring music of various genres, along with special events geared for families. This event is free to the public.

The Toe River Arts Council Annual Benefit Auction

Sunday, August 10

At the Spruce Pine TRAC Center Gallery, 269 Oak Ave., Spruce Pine, NC. The silent auction runs from 12:00 to 1:30 p.m. followed by the live auction from 1:45 to 3:30 p.m. The work of noted Toe River Valley artists such as basketmaker Billie Ruth Suduth, glassblowers Kate Vogel & John Littleton, and clay artist Cynthia Bringle have been auctioned in years past. Tickets are \$20 per person.

For more information please contact the Toe River Arts Council at trac@toeriverarts.org. Call (828) 682-7215 (Burnsville TRAC Gallery) or (828) 765-0520 (Spruce Pine TRAC Center Gallery) or visit www.toeriverarts.org

AUGUST EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

WHAT TO DO GUIDE™

Friday, August 15

Explore Expectant Gaze

Discover selections from the Asheville Art Museum's permanent collection during a tour of the exhibition *Expectant Gaze: Art from the Eye and Mind* guided by Adult Programs Manager, Nancy Sokolove at 12:00 p.m. in the 2nd Floor Gallery of the Asheville Art Museum. Each Art Break is free with Museum membership or with Museum admission.

Sunday, August 17

The Haywood Community Band

The Haywood Community Band will present its fourth concert of the Maggie Valley Concert Series. The theme for this FREE concert which starts at 6:30 p.m. is "A Musical Tour of Cities." The "tour" includes favorites, *West Side Story*, *Chicago*, *St.*

Louis Blues, *I Left My Heart in San Francisco*, and others. The concert will be held at the pavilion adjacent to the Maggie Valley Town Hall. Beverage service will be available. For more information visit www.haywoodcommunityband.org, or call John Barrett (828) 452-5551, or Bob Hill (828) 452-7530.

Saturday, August 9

Celebrate Your Pet Event

10 a.m. to 4 p.m. Dog Wash, Animal CPR class (dogs & cats), Animal Communicator and Dog Trainer Q&A, Cookie decorating for kids and \$5 veggie plates from the Earth Grill. 5% of store sales for the day benefit the Asheville Humane Society. Earth Fare South Asheville, 1856 Hendersonville Road. Call Janice Husk (828) 210-0100 for more info or visit www.earthfare.com.

Carolina Concert Choir New Member Auditions

Carolina Concert Choir, Western North Carolina's premier choral ensemble based in Hendersonville, announces auditions for all parts for the 2008-2009 30th Anniversary Concert Season. Auditions will be scheduled in the choir room at St. James Episcopal Church, Hendersonville, August 24-26 during the early evening hours.

Individuals interested in the audition process should contact Wayne Arrowood, (828) 697-9330, beginning August 12 to schedule an appointment.

The concert season will include a Holiday Concert Saturday, December 20, 2008, 3:00 p.m., and a Spring Concert Saturday, May 9, 2009, 7:30 p.m. Performances will once again be held at the Porter Center for the Performing Arts, Brevard NC. Rehearsals are held in the choir room at St. James Episcopal Church in Hendersonville.

For more information, visit the choir's website: www.carolinaconcertchoir.org

Angie Aparo at the Grey Eagle

Friday, August 22

Native Georgian Angie Aparo is as affable and direct as are his songs, free of pretension or any hint of ego. His critically acclaimed major-label debut 'The American' was produced by Serletic in 2000. The single "Spaceship" captured the ear of country star Faith Hill, whose recording of the Aparo tuned "Cry" earned her a Grammy for song of the year.



Angie Aparo

You may not know the name Angie Aparo but you've likely heard the songs. 9 p.m. at the Grey Eagle, Asheville's most durable acoustic listening room. \$12 with limited seating available. Opening for Aparo is Holiday Childress (The Goodies).

River's Edge Studio Workshops

Saturday, August 16

9:30 to 3:00 – Color II, pigments and how to use them. Tuition \$65, includes reference handout.

Mixed Media Painting® Small Studios

Saturday, August 9, 9:30 to 2:30 and on Sunday, August 10, studio opens at 10:00 a.m., Class commences at 1:00 to 4:00. Tuition: \$155, materials provided.

Oil Pastels Session 2

Wednesday, August 20, 9:30 to 2:30 and on Thursday, August 21, from 9:30 to 12:30 studio will remain open until 3:00 p.m. for independent study and informal critique. Tuition: \$145 per session.

For registration information call Fleta Monaghan at (828) 776-2716 or email fleta@fletamonaghan.com. See the current class schedule at www.fletamonaghan.com.

River's Edge Studio
at Riverview Station
191 Lyman Street, #310
Asheville, NC 28801

Best in Show



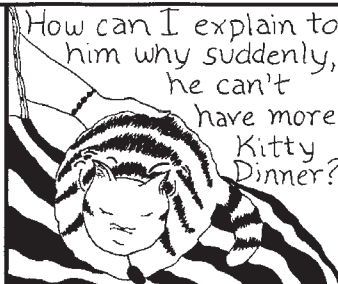
by Phil Juliano

Corgi Tales



by Phil Hawkins

Callie & Cats



by Amy Downs

Black Mountain Center for the Arts

August 22, 7:30 p.m.

UpBeat! 4th Friday Musical Heritage Concert, with Blue Eyed Girl, a trio of close vocal harmonies accompanied by fiddle, banjo, and more. \$10 donation at the door. Visit www.myspace.com/blueeyedgirlnc.

Black Mountain Center for the Arts
225 W. State Street, Black Mountain, NC
(828) 669-0930 • BlackMountainArts.org
Hours: M-F 10-5, Sat 1-4

Kelly Welch Solo Show and Classes

Through August 28 the Grace Community Center in Fletcher will host a retrospective show for Kelly Welch. Welch is the 2007 "Best of Show" winner of the Appalachian Pastel Society's Annual Show.

A plein air painting class is being offered by Kelly Welch each Thursday from 9:00 a.m. to 12:00 noon at various scenic mountain locations between Fletcher and Lake Lure. Call (828) 335-1457 or visit www.thewelchstudio.com for details.



"Evening, Looking South" pastel by Kelly Welch

CLASSES ~ LECTURES ~ ARTS & CRAFTS ~ READINGS

FINE ART

Fifield and McDade Exhibit at the Focus Gallery

BY APRIL NANCE

The collaborative work of Jack and Linda Fifield along with the prints of Marcia McDade will be on display in the Folk Art Center's Focus Gallery through August

12. The exhibition combines color and form through fine wood turnings, beaded vessels and silkscreen monotypes.

The Fifields' work involves wood-turned forms encased in beads. Linda's beadwork and Jack's expert turning are a striking combination. The Fifields live and work in rural McKee, KY. Jack creates his own work as well as collaborative pieces with his wife, Linda. In his artist statement he writes, "Every visual artist works in a sort of dialogue with his or her chosen medium. Wood does tend to have a

"mind" of its own. And being of the Rude Osolnik school, my work has always been very much about the wood."

Linda Fifield has been creating handcrafts all her life. She has learned the arts of quilting, weaving, knitting, crocheting, garment construction, basketry, beadwork and woodturning. Her beaded vessels are characterized by classic forms and vivid colors. In her artist statement she writes, "Each vessel is undertaken with the joy of personal challenge. My wish is to create



Wood-turned forms by Jack & Linda Fifield



Oil pastel by Marcia McDade

objects of beauty, as I feel harmony is found in beauty and peace within harmony."

Marcia McDade brings to the exhibition mountain landscapes blooming with bright jewel-toned oil pastels. She lives and works in the Blue Ridge mountains of Stuart, VA. McDade has been a member of the Southern Highland Craft Guild for over 26 years. She creates oil pastel drawings on silkscreen ink. In her artist statement, she writes that her works "reflect her spiritual response to nature drawn from personal

experiences, memories and dreaming." McDade says that her most important tools are color composition and form.

If you go

The Folk Art Center is located at milepost 382 on the Blue Ridge Parkway in east Asheville and is open daily from 9am to 6pm. For more information call (828) 298-7928 or visit www.craftguild.org.

Watercolor Demonstration with Pat Weaver on August 19

The monthly meeting of the Blue Ridge Watermedia Society will be held at The First Baptist Church, 100 South Main Street, Waynesville at 6:45 p.m. Pat Weaver will provide a demonstration at this meeting.

Pat Weaver is an accomplished watercolor artist whose work consistently receives high praise whether teaching painting workshops across the country or completing commissions for fine art pet portraits of dogs, cats and other animals.

Pat is an international watercolor



"Man on Bench" by Pat Weaver

instructor, traveling throughout the United States, Italy, France, Mexico, the Bahamas, St. Thomas, and the Virgin Islands teaching workshops.

She has a direct, spontaneous approach to painting with watercolor. Her watercolor workshops are very popular and the

students are always eager to have her back.

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FINE ART

"No Fear of Content"

Solo Exhibition by Sculptor Jim Buonaccorsi Opening August 23

Flood Gallery Fine Art Center is proud to present the first Asheville solo exhibition of artist Jim Buonaccorsi, entitled "No Fear of Content."

Buonaccorsi's work, on view August 23 through September 27, acts as salt in the open wound of complacency and translates life's fears and meanings into a universal language. Essentially discrediting the idea of "art for art sake." Buonaccorsi's work is saturated with historical references, and offers its viewers an opportunity to change history by not repeating it.

Buonaccorsi's work has been included in over one hundred and thirty exhibitions. His work has received numerous awards including the Reese Collection Annual Purchase Award at the University of Ten-



Don't Forget To Learn

BY RENEE M CAGNINA

nessee and The Martin and Doris Rosen Award at the Rosen Outdoor Sculpture Competition, Appalachian State University, Boone, North Carolina.

Buonaccorsi is currently an Associate Professor with the University of Georgia.

If you go

"No Fear of Content" opens Saturday, August 23 at 7 p.m. and runs through September 27, 2008. The opening reception is free and open to the public, and will take place in the Flood Gallery located on the second floor of the Phil Mechanic Studios Building.

IN THE FRONT WINDOW GALLERY AT WOOLWORTH WALK

'Fab Fiber Duo'

Woolworth Walk has selected Brenda Cameron and Kathleen Lewis to be featured in the Front Window Gallery for the month of August. These women are working with fiber, creating wearable and decorative works of art.

Kathleen Lewis is a seamstress who enjoys sewing purses, hats, and home decor items such as pillows and decorative fabric boxes. Brenda Cameron focuses her work on the loom, where she designs and weaves shawls using chenille, wool and other natural fibers.

This show will display the limitless potential for diversity when working with the traditional fiber mediums.



Brenda Cameron



Kathleen Lewis

If you go

Kathleen Lewis and Brenda Cameron, August 8 - September 9, 2008

Opening Reception: Sunday, August 10, from 2 to 4 p.m. Woolworth Walk, 25 Haywood St. Call (828) 254-9234, or visit www.woolworthwalk.com

'In the Hospital' continued from pg. 31

see them avoid the latest popular disease – in this case, autism. They took the thimerosal out of the vaccines in 2001. But autism rates continue to climb – probably because we're more aware of it and better at detecting it." She leaned against the back of the nearest chair, exhausted from the long shift at the hospital, exhausted from the retelling of these statistics to five sets of parents whose children had come through the Peds ICU in the last week. "The truth is – believe it or not – vaccinations don't

cause autism. They don't cause exhaustion of the immune system. They save thousands of lives and billions of dollars in hospital costs – and prevent millions of infections like Janie has."

The mother raised her hands to her mouth, touching her lips with a quiet prayer. "Janie's going to be alright, isn't she?" she whispered.

"Yes, I think so," the nurse quickly reassured her. "Let's go talk to Doctor," she said. "Do you have other children?" she asked earnestly. "Get them vaccinated."

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