

RAPID RIVER

Arts & Culture Magazine

April 2009 • Vol. 12 No. 8



Interview with
Chris Porter,
“Last Comic
Standing”
funny man.
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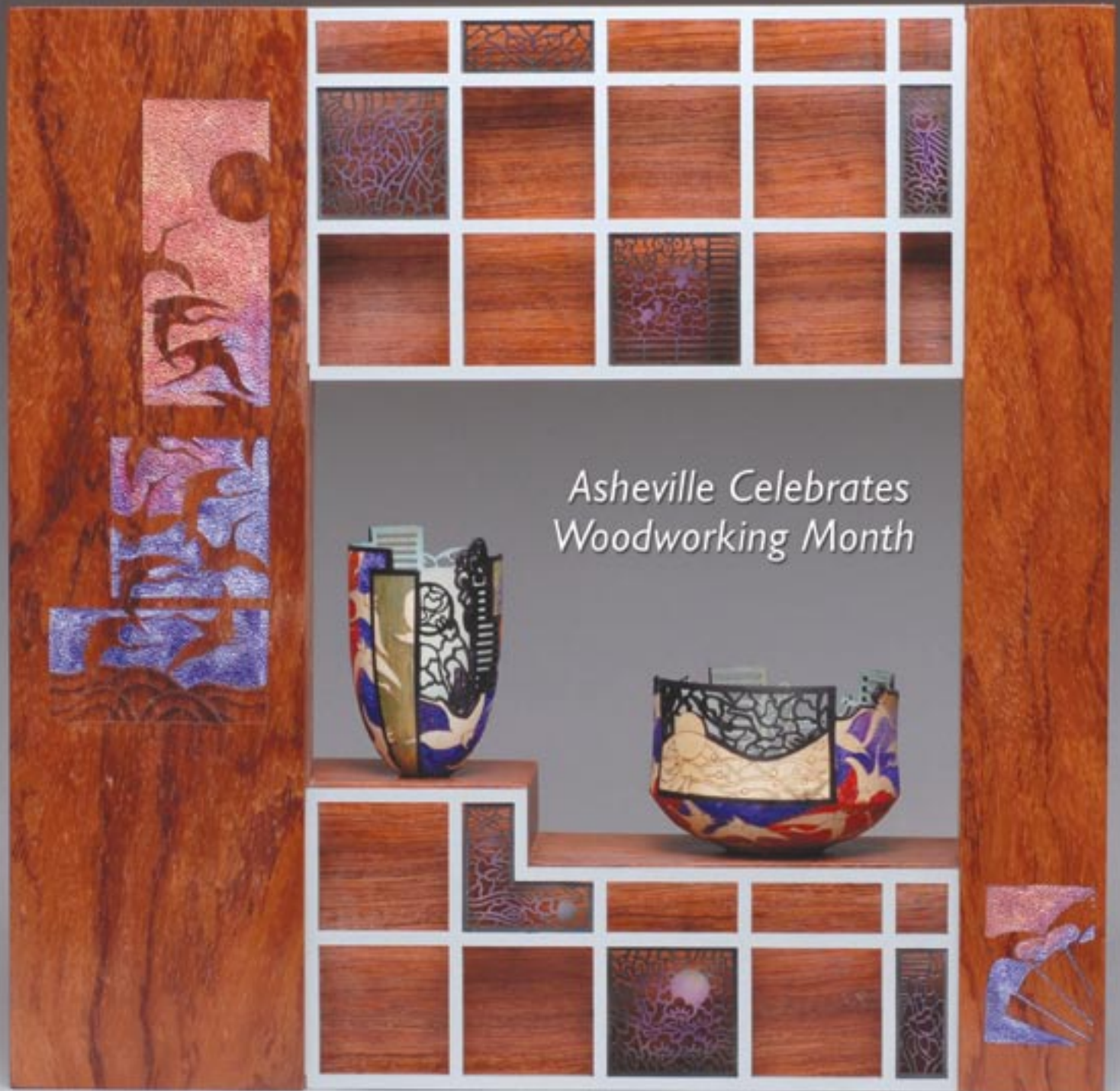


Owners of Divine Wine,
Dimitri and Linda Melisotis,
host free wine tastings
every Friday. PAGE 18



Laura Carter
displays
and sells
her garden-
themed
watercolors
at Thyme in
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Woodworking Month*

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Identity Theft Hits 5-Year High

Leader in I.D. Theft Protection Strikes Back with Free Protection Offer for All

TEMPE, ARIZONA – Identity theft has topped the Federal Trade Commission's list of consumer complaints for the past eight years.

Now, a stunning new survey shows a record 9.9 million Americans were victims of identity theft last year – a shocking 22% increase over the prior year – according to Javelin Strategy & Research. This news mirrors a just-released report from the Federal Trade Commission that cites a 21% increase in identity theft complaints during the same period.

Apparently, individual consumers are not the only ones at risk: a recent review cited by the Wall Street Journal reports that the cost of information breaches to U.S. companies was also on the rise, with the average total per-incident cost in 2008 rising to \$6.65 million*.

These studies send a clear message: in the wake of the global economic crisis, identity theft is a big business. It's up to consumers to take proactive steps to protect themselves.

That's why for a limited time, LifeLock, the industry leader in identity theft protection, is offering 30 days of guaranteed identity theft protection service at no cost.

"All you have to do is call 1-888-252-5862 for an individual membership, or 1-888-261-1335 if you

are enrolling more than one member," said Todd Davis, the CEO of LifeLock known for giving out his real Social Security number in advertising to show his confidence in the service. "It's that simple."

Immediately upon enrollment, all LifeLock members are protected by LifeLock's \$1 Million Total Service Guarantee.

Why should you protect your identity? Consider some of the Javelin survey's specific findings:

According to the survey, more than one in every ten victims knew the person who stole their identity.

The Javelin survey also revealed women are 26% more likely to be victims than men. The survey also named higher income consumers (households with combined incomes of \$75,000 or more) to be at higher risk. Latinos are 47% more likely to become victims of new account theft, versus 32% of all victims. It's important to point out that no one can stop all identity theft, but what LifeLock doesn't stop, they fix at their expense, up to \$1 million.

To get LifeLock free for 30 days during this special offer, call 1-888-252-5862 for individual memberships, 1-888-261-1335 for multiple enrollments, and use promo code FREEMONTH.

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"When I first learned about a company called LifeLock that protects families from identity theft, my husband was skeptical. I signed us up anyway, and forgot about it. A couple of months later, on a family vacation, my husband received a phone

call asking if he was applying for a new credit card. Someone was trying to steal his identity. LifeLock had stopped the thief cold." **Kim Barnes**



"I'm a former chief of police of a major city. I knew identity theft was a \$50 billion a year business, and a prime focus of organized crime. But they got me anyway. Even though I was a senior law enforcement official, it took weeks to clear my name. I decided:

never again. A reporter recommended LifeLock to me and I tried them out. I've never had a problem since. I highly recommend them to you." **Bobby Jo Harris**

Never give your Social Security number out unnecessarily. Source: Javelin 2009 Identity Fraud Survey Report.
*Source: M.P. McQueen, "Data Breaches Cost Businesses More", Wall Street Journal, February 2, 2009

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FINE ART

Two Great Artists Working Together in Pottery

The potter was thrown the instant she walked through the door. Henry Pope was working in his studio one afternoon in Santa Cruz, CA when his future wife, Mary Mikkelsen entered. She quickly became an apprentice of Pope's and began her own career a few years later.

That was over 35 years ago and the couple continues to create innovative and imaginative pieces in pottery. Pope and Mikkelsen's dissimilar styles compliment each other.

Pope strives to create more useful pieces and loves to throw functional forms on the wheel. "I believe in the interdependence between art and life, each nurturing the other, as a source for work and inspiration and ultimately as a basis for daily living," he says.

Inspired by Japanese tradition, Pope adheres to the notion life and art are inseparable, at least ideally. He creates lamps, vases, bowls, teapots, dinnerware, pitchers, and coffee cups... just to name a few.

Mikkelsen is a hand builder. Although she started out throwing functional pots, in the last few years she has been exploring abstract shapes using slabs, coils and other construction techniques. She adds surface textures to give dimension, using terra sigillata (a very smooth, lustrous coating of clay resembling glaze) and dark stains in multi-layers. She also applies brushwork on virtually all their pieces.

Some of Mary's favorite motifs, images, and directions include transforming traditional functional forms, such as the teapot into a bikini clad female torso; recasting images from prehistoric cave paintings, depicting Japanese koi swimming across pot surfaces; and chattering birds — cardinals perched and interacting within separate frames. Mikkelsen's work delves into the duality between art and function.

After living in Albuquerque, NM for five years and then moving to Charlottesville, VA they decided to make the Asheville area their home. "In some ways Asheville is a young, vibrant city; there is so much new growth, so many new small



Mary Mikkelsen



Henry Pope



BY BRYAN PAIEMENT

entrepreneurial businesses," Pope says. This is the sort of environment that supports the arts. "Living in Albuquerque, we realized the market was mainly centered on traditional southwestern art. And Charlottesville, though harboring a large state university, was ultra conservative in business and culture.

Pope credits Asheville with encouraging small entrepreneurs and artists to move to the area. "Asheville is rather unusual with how much art and craft there is here," Mikkelsen says. "Certainly a lot of pottery, which helps the whole market; it helps everyone."

Says Pope about their blog, "It's rather informal. It's like a diary, a bit more interactive than a website. We've gotten some great feedback and encourage people to visit and post comments." Visit www.marymikclay.blogspot.com.

Today their studio is just south of Mars Hill, but in April they plan on moving the studio to the old schoolhouse in Marshall. The couple owns a plot of land in Buncombe County, which makes them eligible for the Weaverville Art Safari, a semiannual event that takes place every fall and spring. More information is available at www.weavervilleartsafari.com or on page

7 of this issue. Their work can also be seen at the Miya Gallery in downtown Weaverville.

Pottery by Mary Mikkelsen and Henry Pope is available at:

Susan Marie Designs

4 Biltmore Ave. in Asheville
(828) 277-1272

Miya Gallery

20 N Main St.
in downtown Weaverville
(828) 658-9655

**ART
SAFARI
ARTIST**

Participating Artists:

Howard Atwood
Phil Atwood
Suzanna Biro*
Marina Bosetti*
Ed Byers
Lella Gina Canter
Lee Davis
Kri Dubois
Nikki Edwards
Suzanne Q. Evon
Steven Forbes-deSoule
Diane Hall
Michael Hatch
Mark Henry
Maureen Hoxie
Tom Hoxie
Susan Hutchinson
Erin Janow*
Jason Janow*
Alicia & Beatriz Kelemen
Marcia Kummerle
Susan Webb Lee
Barbara Like
Rob and Beth Mangum
Holden McCurry
Margaret McLeod
Libby and Jim Miljanovich*
Mary Mikkelsen
and Henry Pope
Miya Gallery
Leo Monahan
Chris Moses
Nancy Nehls Nelson
Jody Ochs
Brit J. Ole
Lorraine Plaxico
Preservation Hall
John Ransmeyer
Rebecca Ann Robertson
and Wann Near
Mimi Schleicher
Elizabeth Helene Searle
Patti Sharp*
Andrew Stephenson*
Thais Wiener
Kim Roberts & Katelyn Willows

* Indicates Visiting Artist



The Weaverville Art Safari

April 25 and 26 10 am to 5 pm

The Weaverville Art Safari is a free, self-guided, driving tour of 44 artists' studios in the town of Weaverville and the surrounding rural areas.

Participants are encouraged to "choose their own adventure" as they traverse the scenic mountains of WNC visiting the studios of ceramists, glass artists, metalsmiths, jewelers, painters, woodworkers and more.

Discover accomodation and restaurant suggestions, tour maps, and artist information at www.weavervilleartsafari.com

The Weaverville Art Safari Preview Party

April 24th from 7 p.m. to 9 p.m. at the Reems Creek Golf Club.

The Preview Party is the opening event for the Weaverville Art Safari.

The event features hor d'oeuvres, cash bar and a silent auction of work by members of the Weaverville Art Safari. Tickets are \$10 at the door.

Information is available at www.weavervilleartsafari.com

Message from the Publisher

For those of us who live in the Asheville area we must continually focus on buying, supporting, and investing in our local economy. This means we need to not only change the way we shop but we must be willing to sacrifice for the greater good. Instead of saving a few trips by shopping at mega store we must continually ask ourselves "who can we support locally?"

When you purchase something online from out of the area almost 100% of your money is lost. By buying locally over 45% of your money will remain in our community. There is nothing wrong with buying the best product for the best price. However, usually the best product can be purchased locally. This is stuff everyone knows. But at the same time it is stuff that needs to be repeated.

The paper you are presumably holding, unless you happen to be reading this online, was made in Canton, NC, and printed in Waynesville, NC, not in India, not in China or in Ohio. Those who work at *Rapid River* live here. What I'm saying is that we don't call ourselves a community publication because that will sell ads and then go print on glossy paper and pay tens of thousands of dollars to businesses out of the area and even out of the country. By reading this magazine you are supporting what we hold true — that our families and our community comes first. What I want is for my child to grow up in a city that offers huge amounts of culture and good schools, fine arts and great entertainment, healthy grocery stores, and bookstores that bring top-notch writers to come and talk.

Supporting the arts cannot be stressed enough.

There are a lot of wonderful cities in this country but what makes WNC special, something worth calling home, is our vast amount of arts. We also have a large amount of people who have dedicated their lives to educate and entertain us here in WNC. They also are responsible for bringing the majority of our visitors, vast amounts of money (grants or private) into our economy. Supporting our economy with every purchase is now more important than ever. Because what makes WNC great isn't chained or staked to the ground like a pet; no, what makes this place great can move away, leaving us with ghosts of what could have been.

~ DENNIS RAY,
PUBLISHER RAPID RIVER MAGAZINE



Harrison Graham Ray, son of publisher Dennis Ray.

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ARTS & CULTURE MAGAZINE

Established in 1997 • Volume Twelve, Number Eight

Distributed at over 390 locations throughout eight counties in WNC and South Carolina

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Managing Editor: Beth Gossett
Art Director: Dennis Ray
Print Production: Simone Bouyer
Proofreader: Mary Wilson
Marketing: Dennis Ray
Staff Photographer: Dennis Ray
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Distribution: Dennis Ray

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Canton, NC 28716

Phone: (828) 646-0071
www.rapidrivermagazine.com

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April 2009 Vol. 12 No. 8

On the cover: "Flight of Fantasy" (15" H x 3" W x 15" D), and "Autumn Night" (11" H x 6.25" D) by Binh Pho. On display at Grovewood Gallery.

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COVER STORY

April is Woodworking Month

April was designated by the City of Asheville as "Woodworking Month" last year. Minwax originated this national designation, and in 2008 Mayor Bellamy proclaimed April as Woodworking Month.

A few of the organizations in WNC who support woodworking are: Southern Highland Craft Guild, Handmade in America, UNC-Asheville (Craft Campus), Furniture Society of America, Grovewood Gallery, Center for Craft, Creativity and Design (An Inter-institutional Center of UNC), Blue Spiral 1 Gallery and the City of Asheville Cultural Arts Department. There are also membership clubs: WNC Woodworkers Association, WNC Woodcarvers, and the Carolina Mountain Woodturners Club.

Here are a few of the wood-related events happening in our area in April:

Buncombe County and Asheville City Schools will feature woodworking projects done by students on their websites for the month.

Asheville Hardware and Asheville Woodworking School are featuring many free demos and a line-up of woodworking classes. Asheville Hardware is the only retailer of a comprehensive line of woodworking supplies in WNC. Call (828) 252-8088 for more information.

Asheville Woodworking School occu-

BY REBECCA GHOLSON

pies 2,000 square feet in the lower level of Asheville Hardware at 91 Biltmore Ave. It's a terrific place to learn cabinetry, finishing, woodturning and more. A class list follows:

"Sharpening Plane Irons, Chisels and Scrapers" with instructor John Padgett. April 4 from noon-4 p.m. Maximum enrollment is 8, cost: \$65, skill level: Novice.

"Google Sketchup for the Woodworker," with instructor John Yurko. April 6 and 27 from 5:30-8:30 p.m. Maximum enrollment is 15. Cost: \$120. Bring a laptop loaded with the Google Sketchup program, which is free from Google.

"Pen Turning" with instructor John Roller. April 9 from noon-4 p.m. Maximum enrollment is 8. Cost: \$75. Level: Novice.

"Fundamentals of Woodworking: Building a Side Table" with instructor Tim Maddox. April 13-17 from 9 a.m.-5 p.m. Maximum enrollment is 8. Cost: \$395 + \$95 materials fee. Level: Novice

"Chip Carving: A Hands-On Workshop" with instructor Tom Motzko, Friday, May 1, 5:30-9:00 p.m., and Saturday May 2, 10 a.m.-5 p.m. Cost: \$145. Maximum enrollment is 10.

On display in the **Folk Art Center's Focus Gallery** through May 19 is the work

of wood artists, Desmond Suarez and David Datwyler. Desmond Suarez, of Sabbath-Day Woods in Canton, NC, creates hand-crafted, Shaker-inspired furniture made with Appalachian hardwoods. David Datwyler is an artist from Spartanburg, SC who specializes in sculptural and figurative wood turning. The Folk Art Center is located at Milepost 382 on the Blue Ridge Parkway in east Asheville. For more information, visit www.craft-guild.org or call (828) 298-7928.

The Carolina Mountain Woodturners will present a woodturning demonstration in the Folk Art Center's auditorium on Saturday, April 11 from 10 a.m. to 4 p.m. This free demonstration is open to the public. For more information, call (828) 298-7928 or visit www.carolinamountainwoodturners.org.

Through April 25 **Blue Spiral 1** is featuring the "National Wood Invitational," including twenty artists. An exceptional array of objects created using a variety of techniques from seventeen of the country's leading artists working in the medium — including carved sculpture, turned vessels, and wall installations. Call



David Datwyler at the Lathe

1-800-291-2513 or visit www.bluespiral1.com for more information.

Through May 11, 2009 **Grovewood Gallery** hosts "Turning to the Future: A Fresh Look at Wood Art." Grovewood Gallery has the honor of hosting a show for the American Association of Woodturners — an international, non-profit society dedicated to the advancement of woodturning. This juried

exhibition will include turned and carved wood as well as wall mounted pieces and free standing sculptural forms. Call (828) 253-7651 or visit www.grovewood.com for more information.

Country Workshops in Marshall is offering a "Rustic Windsor Chair Tutorial" from March 30 to April 3, 2009. The rustic Windsor chair made in this course utilizes a large, comfortable seat and a four-piece sculpted arm-bow. Making this chair serves as an excellent introduction to Windsor chair making. Call (828) 656-2280 for more information.

Collectors of Wood Art (CWA) will hold their annual forum here in Asheville April 2-4. The CWA Forum is an annual event that brings together those interested in contemporary wood art. The three-day event features a keynote lecture by Martha Connell that is open to the public on Thursday, April 2, 7 p.m. at UNC - Asheville. Call Brent Skidmore for more information at (828) 250-2390.

Like Good Wine, Bobby Phillips' Woodturnings Just Keep Getting Better

Twenty-four years ago, in 1985, award winning artist Bobby Phillips began "fiddling around with" a wood lathe his wife had given him that Christmas.

In 1989 at age 55 he retired from Lockheed-Martin Corporation as a weapons system analysis engineer and computer programmer. Retirement for Phillips was not to quit working and fade gently into the sunset; no, he figured to try his hand at woodturning.

Making a midlife change requires a great deal of courage, but like most artists his desire to create, to work with his hands, to change something ugly into something beautiful, overcame any thoughts of doubt. The art world has only benefited from this daring choice.

"After 20 years I still consider what I do simply a hobby," he says. "When you love what you do how can you honestly call it work?"

BY DENNIS RAY

Call it work or call it hobby it doesn't matter, because the final result is nothing less than masterful. His work has gone on to win countless awards and has been purchased from buyers all over the world.

Woodturning differs from most other forms of woodworking in that the wood is moving while a stationary tool is used to cut and shape it.

The son of a school principal, Phillips grew up in Mitchell County, NC where he learned at a young age that through commitment, faith and hard work anything is possible, including getting a degree in nuclear engineering, which he did in 1957 at NC State University in Raleigh.

But it was in 1953 that Phillips first worked with wood, building furniture. He attended Berea College in Berea, KY, (the first interracial and coeducational college

in the South) for his freshman year.

Berea College charges no tuition and admits only academically promising students. To pay for part of the tuition each student must work 10-15 hours per week while carrying a full academic load, at one of the college's many work areas. It was here Phillips first worked with a lathe.

Although he briefly worked building furniture for one year he would carry a love and desire to work with wood again for the next 31 years, but wouldn't do much about it until his wife got him that Christmas gift, the one that would change

ART SAFARI ARTIST



Bobby Phillips, woodturner.

'Bobby Phillips' continued on pg 38.

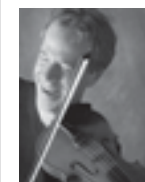
More Woodworking

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ON THE COVER - BINH PHO

"Flight of Fantasy" Bubinga, Gingko, acrylic paint, 15" H x 3" W x 15" L, \$9,200. "Autumn Night" Box elder, acrylic paint, dye, 11" H x 6.25" D, \$12,000.

On display at the Grovewood Gallery, 111 Grovewood, Asheville, NC. (828) 253-7651, or visit www.grovewood.com.



We're Sorry!

The photograph of violinist Jamie Laval, which appeared on page 5 of the March 2009 issue of Rapid River Magazine, was taken by photographer R.L. Geyer.

FINE ART

Artist Laura Carter Captures Nature with Watercolors

BY BRYAN PAIEMENT



Laura Carter

Carter credits much of her success to commissioned work generated through Thyme in the Garden and the French Broad Garden Club, where she received best in show for the past two years.

"People see an example of my work and say 'oh I love Lily in the Valley. Can you do something similar to that, but with my favorite flower, or color?' My art is very well suited to commissioned work."

It is Carter's ability to formulate unique paintings using her own inspiration while also adhering and understanding her clients' own personal taste that make her successful.

We're lucky to have her back. After graduating from Warren Wilson College and then moving to Scotland for three years, Laura Carter returned to Asheville in 2006. Living in Aberdeen for a year and then moving to the countryside just south of Edinburg, Laura came to realize a major disparity between Asheville and Scotland – a lack of trees in the latter.

"Being in a new and different environment definitely impacted my paintings. I painted mostly watercolor landscapes," says Carter. "I loved the lines and the light you can play with coming from the hillside; it's just incredible."



Butterfly Garden

Ladybugs are critters commonly admired among gardeners and are the inspiration for Ladybird Studio, as ladybird is the term coined for ladybugs in Scotland; the bugs are loved by farmers and gardeners alike for their voracious appetites for plant-eating insects. Her studio is part of Thyme in the Garden, a family-owned garden shop off of Weaverville Rd. just north of Beaver Dam, which she helped to open and run. When she's not painting in the studio, Carter is busy working in the shop as the business gears up for spring.

Carter was encouraged by local artists in Asheville to pursue her talent and create floor cloths and place mats, which she designs by painting on heavy canvas and then sealing the painting in many layers of polyurethane. Her work is durable, naturalistic and can be used for any multitude of ways, from place mats and table coverings to wall hangings and floor cloths.

"My work is all garden-themed," Carter explains. "I'm a gardener, so when I paint I'm looking as a gardener would, to see how I want to combine plants on canvas. I'm thinking of what would grow in a sunny location, and what time of the year it might be. A woodland garden for example — I would combine ferns, hostas, or wildflowers like jack-in-the-pulpits that you see growing around the same time of the year, combined. It's really a very full picture that's very seasonal and naturalistic."



Helebore Pine

As an extension of her paintings, Carter works with clients in planting their own container gardens. "It's very similar to how I paint; only it's combining living plants and textures and colors." Carter's unique visual creativity and her profound knowledge of horticulture make her an artist, a gardener to spring to the forefront.

Laura Carter's work can be seen at Thyme in the Garden, 190 Weaverville Hwy. in Asheville.

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FINE ART

The Weaverville Art Safari Spring 2009

The spring incarnation of the Weaverville Art Safari, a self-guided art studio tour, will take place on Saturday, April 25 and Sunday, April 26. This free event is a wonderful opportunity for visitors to sample the flavor of local talent on display just minutes from Asheville.

The biannual event is in its ninth year and will feature 44 artists this spring. Over the course of the weekend guests are invited to visit the studios and galleries of participating artists. Visitors have the unique opportunity to shake the hands that create the art, see in-studio demonstrations, and purchase fine artworks directly from the source.

To begin the weekend, on Friday evening April 24, Art Safari members will hold their pre-event preview party at the Reems Creek Golf Course clubhouse from 7-9 p.m. Participating artists donate



Mimi Schleicher



Lee Davis

samples of their work for a silent auction. In addition, door prizes donated by sponsors and artists will be awarded to guests by random drawing.

In addition to many returning artists from past events, this spring's Weaverville Art Safari will feature several new faces. Weaverville resident Michael Hatch of Crucible Glassworks will be showing his eclectic glass designs as a part of this year's exhibition. Hatch has had works on display in Seattle, New York City, and Murano, Italy in years past, and is a graduate of the Penland School of Crafts in nearby Penland, North Carolina. In addition to traditional blown glass pieces, Hatch also works with enamel paints in his glass to create a layered and textured image.

Ed Byers will be another first time exhibitor. Byers works with clay, specializing in expressive figure sculpture. A resident of Asheville, his works are currently on display at Miya Gallery in Weaverville.

April is the perfect time of year to

BY ADA DUDENHOEFFER



Chris Moses



Suzanne Q. Evon

visit Weaverville, as spring will be in full bloom and the mountains will be resplendent with fresh greenery and new life. Weaverville is located just a few minutes north of Asheville in the heart of the Blue Ridge mountains and offers visitors a unique small town Appalachian atmosphere with several street side cafes and eateries to compliment the many galleries and studios.

The Weaverville Art Safari was founded nine years ago with the goal of drawing attention to the artisans & craft workers of Weaverville and surrounding areas – as well as putting Weaverville on the map as an art destination in Western North Carolina. Over the years the event has drawn thousands of visitors from the southeastern United States and beyond.

For more information and for a complete list of participating artists please visit www.weavervilleartsafari.com.



The Weaverville Art Safari
April 25-26, 10 a.m to 5 p.m.
Studios are scattered throughout the Weaverville, Alexander, Barnardsville and the Reems Creek area. Art Safari signs

help direct visitors to all locations, and a map is included in Art Safari brochures. The studio tours are free.

Maps & Brochures: Online at www.weavervilleartsafari.com or at our Information Booth in downtown Weaverville the weekend of the event.

The Weaverville Art Safari Preview Party, a ticketed event featuring a silent auction, door prizes and a cash bar. April 24, 7 to 9 p.m. at the Reems Creek Golf Club, 36 Pink Fox Cove Road, Weaverville. Cost: \$10 at the door; \$5 for additional door prize tickets

Jeffery Callaham at Studio B

Patti Bell, owner of Studio B in central Ohio, was in need of a change and had a strong desire to be back in the mountains. Her search for this ideal place brought her to Asheville to re-open Studio B.

It was here that she heard of Jeffery Callaham, the story-teller artist.

Patti's 28 years of experience and 18 plus years of gallery work are the strength of Studio B, her Merrimon Avenue business. Her services include art consultation in your home or business, combined with a professional integrity that's earned her clients from Ohio to Seattle.

Says Callaham "I wanted to spread my wings and bring my art to new places — tell my stories to



I Remember When



Jeffery Callaham

a new group of people."

Callaham draws inspiration from the stories that his grandmother told him when he was a young boy. He paints stories which celebrate the everyday rites and rituals that

work, church and home still offer in much of the forgotten rural South.

Jeffery describes his paintings as, "... Southern Toile", the everyday goings-on of the people and rituals that I grew up with, and the landscapes that I grew up in."

ART
SAFARI
ARTIST

To find out more about Jeffery Callaham, the story-teller artist visit his website, www.jefferycallaham.com.

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ASHEVILLE SHOPS

Diamonds: April's Gemstone

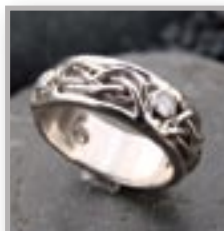
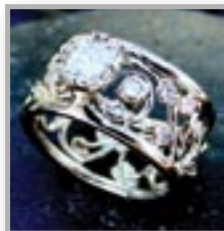
As any lucky person born in April knows, diamond is their birthstone, but exactly where did the concept of birthstones originate?

Around 1300 B.C. the idea of birthstones appeared in two very different parts of the world. In Egypt the Breastplate of Aaron was created from a description in the book of Exodus which was to give Aaron, brother of Moses, a means of communication with God while wearing the ceremonial religious garment. It was set with twelve gemstones that represented the Twelve Tribes of Israel, the twelve zodiac signs and the twelve months of the year. During this same period of time the Ayurvedic calendar in India matched almost identical stones with the months and both of these sources designated diamond for April. Throughout history these birthstones became more widely known and used in jewelry. Finally in 1912 the American National Association of Jewelers published a list of birthstones based on these historical lists – a list that we still use today.

“Diamond” comes from the Greek word “adamastos,” meaning invincible, which is appropriate for the hardest substance known to man. Since 1500 AD in England, uncut diamond crystals were set into “scribbling rings,” and the sharp points were used to engrave romantic words into windows. Diamonds have also been used as cutting and engraving tools throughout the ages, one example being the carving of cameos from stone and bone.

Throughout history diamonds have been thought to have magical powers. In the Middle Ages diamonds were widely accepted to have healing properties to allay brain diseases and to keep the pituitary gland healthy. People would take raw diamonds to bed with them to warm them up so they could draw out toxins. The Ancient Greeks thought the fire of a diamond reflected the flame of everlasting love and that the stones were splinters of stars or crystallized lightning, symbolizing tears from the gods. Generally since diamonds were known to be the hardest substance on earth they were seen to symbolize the endurance of a marriage.

One of the earliest sources of diamonds was recorded in history around 800 BC. The stone was found near the Deccan Highlands of India where later they did find the blue Hope diamond



that now is showcased in the Smithsonian Museum in Washington D.C. The second diamond find of any significance was in Brazil in 1725 but both of these sources were later considered very small compared to the enormous find in South Africa.

In December 1865, Erasmus Jacobs, a 15 year old boy found a pretty stone outside of Colesberg, South Africa and although a few people thought it might be significant, it wasn't until three years later when an 83.5 carat diamond was found nearby on the Orange River that everyone paid attention. Within a few weeks thousands of prospectors had flooded the area. Although diamonds are found elsewhere, South Africa remains the largest source of diamonds in the world.

Diamonds can be any size, clarity, color and cut to various shapes. The most common diamond used in jewelry is a round brilliant white diamond. The main difference in diamonds today is whether or not they are conflict free and humanely mined. As most consumers know by now, the South African source of diamonds has been largely discredited as being mined in war zones, sold to finance said wars and mined in inhumane conditions. In past years the Canadian mines were considered safe from these problems but recently it has been revealed that the mines in Canada have been purchased by the very cartel that is to blame for the atrocities in this industry. The Argyle Mine in Western Australia is the largest supplier of conflict free diamonds. The mine has always encouraged local employment and has a large number of indigenous local people working within the mine.

Locally conflict free diamonds are showcased in Biltmore Village in a gallery called blue. Two women artists carefully make each and every piece of jewelry with infinite care. No molds are used ever in their jewelry so every customer receives a piece that has been carefully handcrafted just for them. All of the diamonds used in their jewelry come from the Argyle Mine in Australia and are handcut by a fourth generation cutter they know and trust.

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FINE ART

Meet John Jordan, Woodturner

John Jordan is a woodturner from Cane Ridge (Nashville), Tennessee. Known primarily for his textured and carved hollow vessels, John has been featured in nearly every major turning exhibition in the past twenty-five years.

His work has received numerous awards, can be found in many corporate and private collections, and is in the permanent collections of over twenty-five museums, including the Renwick Gallery of the Smithsonian in Washington, DC.

John's pieces are initially turned on the lathe, from fresh, green logs, using a number of techniques and tools. Each piece is then hand carved and textured, using a variety of different hand and small powered tools. This texturing process is very labor intensive, and can take as much as several days to



Walnut Vessel, turned, carved, textured walnut

weeks to complete.

"The pieces I make are simple but finely detailed vessels. What I feel is most important is the intangible quality that the piece is "right" that comes with putting emotion and feeling into the work. A simple object can be very powerful and emotional just for what it is. These pieces are simply deco-

rative vessels that reflect my interest in surface textures/contrasts and form, and the personal responses that I have to them, which I suspect are similar to the feelings that makers of objects have felt for thousands of years," says John of his work.

Works by John Jordan are on display at the Grovewood Gallery, 111 Grovewood, Asheville, NC. (828) 253-7651, or visit www.grovewood.com.

Binh Pho, Woodworker

On April 30, 1975, the war was ended in Vietnam. I was in my sophomore year of college majoring in Architecture, but the "Red Peace" ended that.

I refused to accept the reality of Communism. Six months later, I attempted my first escape to find freedom, but instead I ended up in a Re-education Camp. After that I tried three more times. On September 29, 1978, I and my 38 companions reached the Freedom Soil. Now I reside in Maple Park, Illinois, a western suburb of Chicago.

From a heavy log of timber, to a light, thin vessel, negative spaces interlock with solid surface. The color, grain and natural look of the wood all reflect the principle of Yin and Yang. My work comes from memories, culture, Zen mind and my own thoughts. Negative spaces inspire me, as they represent the unseen weight

of the unknown, which I use to take the viewers into my work.

I put a soul into every piece I create. I don't make objects; I create characters. If the viewers can pick up on that soul, I've accomplished it.

Creating figurative and abstract imagery on delicately pierced wood vessels opens the doors for me to share my life and interests.



Autumn Night, box elder, acrylic paint, dye

Works by Binh Pho are on display at the Grovewood Gallery, 111 Grovewood, Asheville, NC. (828) 253-7651, or visit www.grovewood.com.

David Datwyler & Desmond Suarez Exhibit at the Folk Art Center

The Folk Art Center's current Focus Gallery exhibition celebrates the versatility of wood through the work of two accomplished artists, David Datwyler of Spartanburg, SC and Desmond Suarez of Canton. A combination of form and function, the show features Datwyler's woodturning along with Suarez's Shaker-inspired furniture.

Just as wood can be used artfully in many ways, there are many ways that people can be drawn to the craft. David Datwyler was inspired to work with wood while working as a traveling nurse in the early 1990s. During an assignment in South Carolina, he discovered woodturning through the Southern Highland Craft Guild. Little did he know that 15 years later he would take up woodturning and become a member of the Guild.

Datwyler loves woodworking because it is an art "which balances manmade shapes and forms with natural defects such as bark inclusions, knots, and cracks found within the wood." He writes in his artist statement, "With each piece I turn I aim to push the limits of my ability and vision while also reaching the limit of the wood."



Desmond Suarez



Madhatter's Tea Set by David Datwyler

BY APRIL NANCE

The seed to become a woodworker was planted early in Desmond Suarez. His mother designed homes and furniture, while his father

was a furniture and cabinet maker. Suarez grew up working beside them, gaining an eye for design and woodworking skills which would serve him well throughout his career.

Today, as the proprietor of Sabbath Day Woods in Canton, he builds furniture one piece at a time. "We use only the finest solid Appalachian hardwoods, the time proven joinery of pinned mortise and tennon joints, and dove-tail drawers, finishing it off with a hand rubbed oil finish." Suarez believes that furniture should be crafted to "never be obsolete or discarded, but enjoyed by future generations-heirloom furniture."



The exhibition will be on display March 28 – May 19 in the Folk Art Center's Focus Gallery. The Folk Art Center is located at Milepost 382 on the Blue Ridge Parkway in east Asheville, just off Hwy 70. For more information, visit www.craftguild.org or call (828) 298-7928.

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FINE ART

QuickDraw - April 25

Looking for a high-energy spring art evening that'll make your jaw drop, thrill your eyes and please your palate, give you a vantage point to view creation, and make you eager to come back the next year?

Tickets for Waynesville's eighth annual QuickDraw are on sale now, giving you front-row access to art in the making. QuickDraw's lively art-while-you-watch event and benefit auction combine an entertaining window upon the creative process and a fun way to help art teachers inspire students.

Forty professional artists set up studios in one location to create original art on the spot as guests watch the engineering process. Half the artists volunteer to race against a 60-minute time clock in a traditional quickdraw, while other artists create original works at a more relaxed pace. Following the timed creative hour, silent auction, and hors d'oeuvres buffet, the art is auctioned to benefit art in schools and fund scholarships.

This entertaining event features prominent regional artists hailing from Asheville to Andrews, including watercolorists Ann Vasilik of Asheville, Pamela Haddock of Sylva, Gretchen Clabby of Knoxville, and Kathie Blozan of Cashiers. Oil painters include Sarah Sneed of Cedar Mountain, Luke Allsbrook, Stephen Savage, and Jo Ridge Kelley of Waynesville. Bob Martin of Canton will paint sumi-e landscape (sansui).

Stepping up to their easels on behalf of teaching, artists donate a percentage of their sales to fund classroom art projects created by art teachers in Haywood County Schools. QuickDraw scholarships encourage students who want art-related majors in college, and have funded study in art, interior design, education, art history, animation, and auto design. Scholarship winner and design student Jessica Wilkerson of Waynesville remarked that besides financial aid, QuickDraw's award was a public affirmation to her parents that she could succeed in an art field.

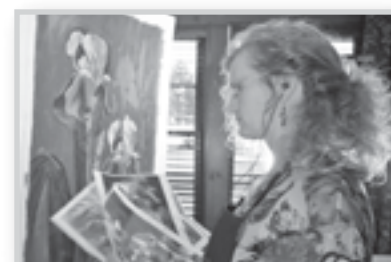
QuickDraw's demo artists include metal and clay sculptors, potters, woodcarvers, textile artists and quilters, as well as mixed media, collage, leather, gourd, and basket artisans. After the high-energy hour, artists and patrons break for a reception to wind down, bid on silent auction artwork, and preview the one-hour art, which at this point is finished, matted and framed, and ready-to-hang. Live artists introduce their work on the auction block, adding humor and a backstory as they describe the marathon to the lively audience. At evening's end, auction winners go home with art they can really talk about!



Asheville watercolor artist Ann Vasilik paints under the gun and a mirror at QuickDraw 2008. Photo by John Highsmith



At the auction block, Stephen Savage of Waynesville describes his 'plein-air' acrylic depiction of the QuickDraw 2008 crowd scene as auctioneer Earl Smith looks on. Photo by John Highsmith



Robbins Richardson of Arden contemplates her oil pastel work in progress during QuickDraw 2008's one-hour race-the-clock exercise. Photo by John Highsmith



Elementary art teachers Autumn Hall, left, and Nicole Wilhelm display student art projects funded by auction purchases at QuickDraw. Teachers value the boost from QuickDraw, which fosters creative class tie-ins with curricula and relevant subjects. Photo by Lori Johnson



Photographer for QuickDraw 2009, Joyce O'Neil of Waynesville, whose photo of the Blue Ridge Parkway is a finalist in the 2009 Appalachian Mountain Photo Competition.

FINE ART

QuickDraw Artists Heard and Not Seen: on-the-Air April 15 with WCQS

BY SANDRA HAYES

QuickDraw attendees are often amazed at how QuickDraw's race-the-clock artists complete in 60 minutes a painting that by rights could take two weeks in the studio. Just how does an artist create under pressure, especially bookended by a time deadline and the nakedness of working before the public?

Some artists relish the challenge of working – minus the “dawdle factor,” according to oil painter Jo Kelly, co-owner of Ridge Runner Naturals in Waynesville. “You work by instinct, and the result is a very fresh piece,” she said in 2007. Watch Kelly paint in a stop-motion video shot during QuickDraw 2008, WNCQuickDraw.com.

Tune in to WCQS at the lunch hour on April 15 to hear two QuickDraw survivors compare notes on the upcoming ordeal. Host Dick Kowal invites listeners to catch NPR's national news feed at noon, followed nine minutes later by Community Calendar guests, artists Pamela Haddock and Jennifer Riddle. Haddock is a watercolor artist who works on very wet paper, and Riddle works in mixed media on a variety of surfaces.



Known for interplay of light on his subjects, Harry Thompson paints in one hour at QuickDraw April 25, where onlookers watch and marvel, and buy art at auction to benefit art teaching in schools.

Watercolor by Harry Thompson from the collection of Suzanne Fernandez.



Jennifer Riddle of Cruso adding final touches to her antique barn door. Photo by John Highsmith

Allen Davis, Woodturner

Allen Davis of Winchester Woodworks in Waynesville has been an active participant at QuickDraw, buzzing into a block of beautifully-pieced woods in exotic colors and hues during the race-the-clock portion of the evening.

Davis travels out of town during QuickDraw this year, but he adds his support by providing a turned wood piece for QuickDraw's silent auction, and an offer to visit a teacher's classroom to talk about wood turning.



QuickDraw's live-art evening for education will be held on Saturday, April 25 at 5:30 p.m. at the Waynesville Inn's Golf Resort & Spa, on Country Club Drive in Waynesville.

Tickets sell out in advance, and are \$35 each. To order now by phone with VISA or MasterCard, call Twigs & Leaves Gallery at (828) 456-1940 or Cackleberry Mountain at (828) 452-2432. Buy with PayPal at wncquickdraw.com. Buy in person with cash or check at these Waynesville and Sylva galleries: It's by Nature on West Main, Sylva; in downtown Waynesville at Mahogany House, Gallery 86, Leapin' Frog Gallery, Ridge Runner Naturals, Textures, Cackleberry Mountain, and Twigs & Leaves Gallery.

For more information, call (828) 734-5747.

Pamela Haddock works a very wet paper surface as she portrays a piney bog scene at QuickDraw 2008. Photo by John Highsmith



David Stone of Waynesville is known for prodigious output on a variety of surfaces. His work includes paintings,

wood, kitchen chairs, stencils, and mixed media of all kinds.

Buy Your QuickDraw Tickets Today!



QuickDraw race-the-clock artist David Stone speaks on the block of the one-hour sprint, encouraging buyers to bid on behalf of art education. The lively event offers a peek into the architecture of making a piece and a chance to meet artists up close. Last year's event funded \$2000 in college scholarships and bought materials for classroom projects for each art teacher in the county schools. Photo by Bruce Johnson

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SPINNING DISCS:

April CD Reviews by James Cassara

We're back again with the sort of eclectic mix that should appeal to Rapid River's discriminating readers. Anything mentioned here is worth a listen, especially if purchased at one of our many independent minded record stores.

Various Artists

**Words and Music:
Nashville**

Adroit Records

If all you knew of the current music scene came from CMT and contemporary country radio you'd likely conclude that the state of affairs in Music City was pretty dreadful. And for the most part you'd be right.

The insipid stuff that dominates the airways (we are talking to you, American Idol) would be enough to make anyone forever swear off the town that gave us Hank Thompson and The Grand Old Opry. But rest assured there is more to Nashville than that. Much more, in fact. For a decade there has been a thriving underground scene that continues to — against all odds and corporate logic — turn out some damn fine music.

As evidence of such, Adroit Records has assembled this ten song sampler dedicated to giving exposure to some of the music created by Nashville singer-songwriters that might not otherwise be heard.

From the opening drum kick of Lucas Hoge's "Dirt" to the final toll of Mason Douglas' soulful "Home Free" these are mature songs of love, friendship, heartache, pride in country, and an appreciation of the good things in life that are sincere and intelligent — void of the simplistic jingoism that unfortunately dominates the current panorama.

Not many of the names will be recognizable to the casual listener, but it is that joy of discovery which in part makes this collection so intriguing. In many ways *Words and Music: Nashville* is a throwback to a time when the songs really did matter, where substance ruled over style and having something to say meant more than what brand of hat you wore. For that reason alone it is a welcome addition to anyone's collection. ***

Paul Kelly

**Songs from the South
Volumes 1 and 2**

This collection, available either as distinct and separate discs or as part of the luxurious boxed set which includes a DVD pack, tee shirt, signed lyric sheet, and other ephemera, attempts, and for the most part succeeds, the near impossible. How best to sum up the rich and varied



career of Australia's most talented musical export in forty songs or less, capturing the mystique of a man who, while largely unknown here in the states, might well be the down under equivalent of a Springsteen or Young.

Disc one covers the years 1985-97, a time in which Kelly was still establishing his lyrical creed while honing his pop music chops. Its companion brings us up to the present; finding the artist stretching out and embracing such idioms as bluegrass, folk, country, and even a bit of southern hemisphere hip hop.

It's a fascinating journey, charting the growth of Kelly's songwriting. He's always had a knack for catchy hooks and shrewd word play, but the difference between the straightforward approach of "From St. Kilda to Kings Cross" — a travelogue of lost love and regained faith — and the mournful rumination of a convict missing his children in "How to Make Gravy" is startling. One succeeds in its clear cut narrative while the other is a penetrating examination of loneliness and regret.

The later years mark a much greater degree of experimentation. Kelly's work with Professor Ratbaggy couldn't be any more different than his recordings with The Storm Water Boys or Uncle Bill, yet while each is distinct they all bear the indelible Kelly mark. The pair of new recordings clearly demonstrate that Kelly's creative well is far from dry.

If *Songs*

from the South has a failing it is only that, even at forty songs, so much great stuff is inevitably left out. Kelly's extensive soundtrack recordings are barely touched upon while *Comedy*, his 1992 double disc masterwork, is grossly under represented with but a single tune. Such conundrums give clear evidence of the width and breadth of his work.

Newcomers will no doubt settle for the discs while those of us who proudly claim ourselves fanatics will want to go whole hog for the boxed package. ****

Jamie McLean

**American Heartache
Jamie McLean Music**

Given his association as guitarist with The Dirty Dozen Brass Band it is a bit of a

surprise that Jamie McLean's latest outing is short on funk and heavy on high diesel blues tinged rock. Its roots lie much more in early 1970s Rolling Stones (an influence McLean readily confesses to) than New Orleans jazz, and while McLean does play a kick tail six string American Heartache, this release shakes, rattles, but never quite breaks completely loose.

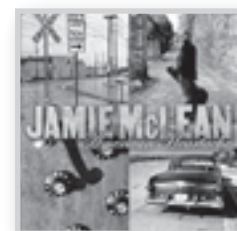
The presence of ace musicians such as Luther Dickson (North Mississippi All Stars) and various members of the Dirty Dozen itself does give a sense of smolder and spark but the arrangements, while solid and serviceable, tend to play things a little too safe. Such numbers as "Don't Do Me That Way" and "Heads Are Gonna Roll" have a nice early Tom Petty strain — even sounding tailor made for FM radio — but only the fiery title track fully demonstrates what McLean and his band can do.

As a guitarist McLean knows his chops — his playing is wisely mixed up front and loud — but his singing, while strong and certain, is somewhat indistinct. Having said that, and having recently seen the band play live, American Heartache still gets a solid endorsement. It is the sort of disc that if nothing else gives the listener a chance to learn the songs before catching McLean and company where they truly shine, which is in front of an audience on a late night with brew in hand. And there isn't a darn thing wrong with that. ***

The Band of Heathens BOH Records

The group's name might make you think darkness or heavy metal but what this Austin based band plays is a hard edged blend of blues, Americana, and country tinged straight ahead rock and roll. Think J. Geils Band meets The Flatlanders and you're somewhere in the vicinity. It's a style and approach that speaks to the heart of Austin — a town with no shortage of street creed when it comes to Americana and roots — and one that for the most part serves the band well.

Oddly, while this is the band's third official release it's the first time they've ventured into a studio and emerged with a



'CD's' continued on next pg.

WHAT'S HAPPENING

Jonatha Brooke and the Ghost of Woody Guthrie

BY JAMES CASSARA

Singer Jonatha Brooke borrowed the title of her latest album, *The Works*, from a Woody Guthrie phrase she chanced upon in a notebook at the Guthrie archives.

"I am the WORKS, the whole WORKS," the American folk icon had scribbled, "The saint, the sinner, the drinker, the Thinker", with the final word intentionally set in capitals. Brooke found those sentiments powerful and moving. They set the tone for the project that lay ahead and the artist's greater appreciation for Guthrie.

Brooke is the first female artist offered complete access to the Guthrie archives, and for that reason alone *The Works* deserves our attention. Yet beyond that Brooke has accomplished the near impossible. She has added to the Guthrie legend not just through mere interpretation, but has actually made the songs as much her own as they were his.

The Works is an intimate, emotionally revealing portrait of an American folk legend. By piecing together thrown away remnants of the man's genius, the image of Guthrie that Brooke creates is one of an artist both brash and tender, morally outraged and spiritually longing.

Further evidence (were any needed) that Guthrie was at once part dreamer, prankster, husband, sensual lover, wanderer, and troubadour. Says Brooke, "I

started finding these really personal lyrics — searching, spiritual ones — and this gorgeous, sexy poetry, and it was fascinating."

This follow-up to her 2007 gem *Careful What You Wish For*, is the result of a serendipitous chain of events that brought Brooke to an entirely unexpected place in her nearly two-decade-long career as a folk songstress. The Philadelphia Folksong Society was organizing a benefit that would include a tribute to the Guthrie family; they wanted to invite a small group of singer-songwriters to visit the archives and choose lyrics for a new song. Two deejays from influential radio station WXPB gave Brooke's name to Guthrie's daughter, Nora.

As Brooke recalls, "I really had no idea what to expect, but I thought 'I can't really turn down writing a song with an icon.' I went to the archives and I absolutely fell in love and got this crazy idea of doing more. I immediately got along with Nora but didn't want to overwhelm her with my enthusiasm, so I kept saying, 'Wow, I love this song too, can I take this one? Can I work on



Jonatha Brooke
Photo by Mark Silver

this one?' I think I walked out of the archives with something like forty lyrics. I emailed her from time to time telling her I'd like to do more and is there any way we can do a full-length project? She kept saying, let's watch what happens at the show in Philly, and then decide. After the concert, she was in tears, basically, and she came up to me and said, 'I never knew my father's work could sound like this.'"

Though there is vivid social commentary on a song like "Madonna on the Curb," most of what Brooke chose has deeper personal roots in Guthrie's life. "My Sweet and Bitter Bowl" is at once both a devotional track that deftly juggles the rapture and a profound look at the harsh realities of a life-long relationship. On the other hand, "More True Lovers Than One," is as straightforward a love song as he every imagined.

Brooke first came to our attention in the early 1990s as a member of a female duo named the Story, formed with vocalist, Jennifer Kimball. They signed to the independent Green Linnet label, which

issued the duo's debut album, *Grace in Gravity*, in 1991. Elektra Records expressed interest in the band, reissuing their debut album, as well as a sophomore effort, *The Angel in the House*.

By 1994, however, the Story had split up and Brooke began pursuing a solo career. Despite Kimball's absence, Brooke's 1995 solo debut, *Plumb*, was still credited to Jonatha Brooke & the Story. Since then Brooke has contributed to various soundtrack albums and performed a set of ten shows at the Public Theater in New York, the highlights of which were collected for the 2006 release of *Live in New York*. *Careful What You Wish For* followed in 2007 before her invitation to the Guthrie project.

Currently touring in support of that endeavor, while deftly mixing older material into her live shows, Brooke has quietly reached a place of artistic and creative satisfaction. Given the enthusiasm she extols she is having the time of her life. Set in the friendly confines of the Grey Eagle there is every reason to believe so too will those fortunate enough to see the show.

IF
YOU
GO

Jonatha Brooke at the Grey Eagle. Wednesday, April 8 at 8 p.m. Tickets are \$15 in advance or \$18 on the day of this fully seated show.

'CD's' continued

finished product. The Band of Heathens' previous albums have both been live efforts; a risky move by anyone's estimation but one that best reinforces their reputation as a killer on-stage unit.

Drawing on many of the familiar influences (Stones, Allman Brothers, Mellencamp) the album is well crafted and solidly paced from start to finish. Tunes such

as "Cornbread," "Jackson Station" and "Heart on My Sleeve" are immediately both comfortable and intriguing.

But the whole disc has an inescapable sense of déjà vu, and while the writing is consistent and rock solid it is also more than a tad predictable. Still best known for their live shows it remains to be seen

whether or not The Band of Heathens can master the art of making albums that truly demonstrate what the group is all about. At this point the jury still seems to be out. ***

Various Artists

Keep Your Soul: A Tribute to Doug Sahm Vanguard Records

Has it really been a decade since the great Doug Sahm left us? As hard as that is to imagine what is even more surprising is that no one had previously taken the time to assemble the sort of loving tribute that Sir Douglas so richly deserves. That is until now.

Put together by those closest to Sahm, family and friends who knew and loved him best, *Keep Your Soul* maintains the spirit of adventure, exhilaration, and musical virtuosity that permeated his work, be it solo or with the Sir Douglas Quintet or Texas Tornados.

For the most part the collection

wisely plays it safe by using the same musicians that Sahm employed, and arrangements that stick fairly close to the originals. The intent is clearly not to reinterpret the songs (why mess around with near perfection?) but rather to capture the unique sensibility of Doug Sahm; the ways in which he seamlessly wove together various strands of Texas music into one new and wholly original mix.

It is not hyperbolic to say that anything even remotely related to the Tex Mex sound — from ZZ Top to The Flatlanders to Los Lobos — owes a debt of gratitude to Sahm and his companions. Much like the music of the man himself, *Keep Your Soul* cuts a wide swath of the musical landscape, indicative of the restless nature of his career. And while that makes for a somewhat disjointed experience it's a fairly minor quibble, a more than fair trade for the depth and velocity of the songs themselves.

The project is aimed squarely at those who loved the man and his music, and

in that regard — from Little Willie G's take on "She's about a Mover" to Delbert McClintone's sublime "Texas Me" — it succeeds wildly. It's nice to hear from such forgotten Texas giants as Joe "King" Carrasco, on the raucous "Adios Mexico" (with backing by Texas Tornados) and nicer still to hear these songs all in one place. Even better, the best is saved for last. "Mendocino," as close to a signature song as Sahm ever got, is tackled by his son Shawn and longtime Doug collaborator Augie Meyers. It's as close to the original as we will ever get, proof that Sahm's legacy is in good hands, and damn near perfect.

So while not every song will work for everyone, *Keep Your Soul* should serve to both satisfy his devout fans and perhaps even entice a few new ones. Just be warned that once you've discovered the brilliance of Doug Sahm you'll likely be among those of us constantly scouring the used bins, record havens, and Internet for one more album by an artist whose creativity and lust for life knew no bounds. ****1/2



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STAGE PREVIEW

The Vibrant Celtic Music of GiveWay

Give way, loosely meaning “watch out, coming through” in Scotland, is an appropriate name for this energetic and talented family band.

Formed in 1998, the group is comprised of the four Johnson sisters: Fiona (fiddle, guitar, whistles, backing vocals), Kirsty (accordion, lead vocals), Amy (drums, percussion, backing vocals) and Mairi (keyboards, backing vocals). The sisters combine to display a remarkable depth of material. The musical diversity of the group encompasses Scottish traditional and folk music, with haunting airs and lively jigs, energetic blends of folk and jazz, spine-tingling vocals, exquisite harmonies and bold tunes.

From an early age, music was at the heart of all the sisters did: at five years old, Fiona started playing the fiddle; Kirsty picked up an accordion at four; Amy was five when she started to play the accordion, then at age eleven decided to play the drums; and Mairi was playing keyboards at the age of six. As they grew up the sisters developed their own unique musical talents, playing solo and with other musicians in bands and in competitions, but when the four sisters performed together their musical skills and creativity shone the brightest and GiveWay was established to bring their talents together for others to enjoy.



In the years since the sisters formed their own band, GiveWay has won awards at the acclaimed Scottish music festival *Celtic Connections* and the BBC Radio 2 *Young Folk Awards*. They have performed on numerous radio/television shows and at a series of high profile venues including the main stage at Cambridge Folk Festival and Glasgow's Royal Concert Hall. They have also supported top musical acts including Aly Bain, Phil Cunningham, Karen Matheson and Wolfstone. GiveWay

has toured extensively in the UK, Europe and the United States.

GiveWay's debut album, *Full Steam Ahead*, was released in 2003 and was followed in 2005 by *Inspired*, both of which received widespread international acclaim. In 2008 the band recorded a single, “The Water is Wide”, which was produced by Brian Hurren of Runrig. GiveWay's latest album, *Lost in this Song*, is produced by Phil Cunningham and is due for release this month.

IF YOU GO:

GiveWay, Mainstage Celtic Series, April 10, 8 p.m. at Diana Wortham Theatre at Pack Place.

Ticket Prices: Regular \$28; Seniors \$26; Students \$23; Student Rush day-of-the-show

(with valid ID) \$10. Info/Tickets: Box Office (828) 257-4530, www.dwththeatre.com

Asheville Symphony Presents “Beethoven's Ninth”

BY STEVEN R. HAGEMAN

The Asheville Symphony Orchestra will continue its 48th season of Masterworks concerts on Saturday, April 18 at 8 p.m., at Thomas Wolfe Auditorium in downtown Asheville. Music Director Daniel Meyer will lead the orchestra in music of David Stock and Beethoven, featuring solo percussion player Lisa Pegher and 4 vocal soloists.

The evening's opener will be the new *Percussion Concerto* by American composer David Stock. Stock wrote his concerto in 2007 specifically for this evening's performer, Lisa Pegher, who he described as having “extraordinary talent”. Pegher is forging a unique career in the symphonic world, and can also be heard with a variety

of avant-garde rock bands. She has been described by critics as a “brilliant, polished performer.” “Pegher's virtuosity,” says Daniel Meyer, “will dazzle you in music filled with infectious dance rhythms and the color of a full battery of percussion.”

After intermission, Asheville audiences will be treated to a much-anticipated performance of the colossal *Symphony Number 9 in d minor, Opus 125*, written in 1824 by Ludwig van Beethoven. Known as the Choral Symphony by music lovers, this work can be described without any hype as one of the greatest creations

continued on next pg

PERFORMANCE

Knock! Knock! Crossing the Threshold of Faith and Home

Please join us for an exceptional evening in community performance of 'Knock! Knock! Crossing the Threshold of Faith and Home'.

The evening features two premiere dance pieces by choreographer, Barrie Barton as well as dazzling music featuring local musicians Daniel Barber, Paula Hanke, MayaJoelle Aubry and Jack Devereux, vibrant poetry with Donna Glee Williams and Jay Joslin, uplifting humor with local actors Tebbe Davis, Richard Camuto and Amy LaDeroute and a eclectic multi-dimensional media presentation by Tootie Watson.

The evening concludes with an interactive public discussion with the performers. 'Knock Knock, Crossing the Threshold of Faith and Home' genuinely examines the joyous reminiscences and poignant tribulations about our homes, family and relationships — past, present and future.

The versatile dancers, 9 men and 15 women, weave their real life experiences into a passionate interpretation that ignite collective memories that have shaped us as unique individuals and as a larger community and global world.

The evening will also invite us into ourselves and reveal the diversity and



BY KACHINA DAVINE

complexity of our relationship with our faith, as well as what binds and synchronizes us as humanity. In the format of dance, art, poetry and music, the burning points of our lives will become the unmistakable turning points and the gracious inspiration of a genuine community performance.

Ms. Barton has taught in the Buncombe county schools for over 20 years and passionately advocates expression, creativity and growth in her Community Choreographic projects. Ms. Barton successfully produced two multi-media Dance Theatre performances 'Holding Love' in 2006 and 'Holding Us' in 2007.



'Knock! Knock! Crossing the Threshold of Faith and Home,' Friday, April 17 and Saturday, April 18 at 7:30 p.m. at the Diana Wortham Theatre.

Tickets are \$12 and are available at Malaprops Bookstore, Diana Wortham Theatre and Jubilee. Portions of the proceeds will benefit the Care Partners Hospice and Palliative Care.

Info: www.communitychoreography.com.
For online tickets: www.dwttheatre.com.

'aso' continued from pg 16

of western civilization. Maestro Meyer describes it as "a colossal symphonic essay on the struggle and victory of joy through brotherhood."

The guest artists for this performance will be Kimberly Bucek, soprano; Catherine Martin, alto; Wesley Lawrence, tenor; and David Swaim, bass-baritone, along with the Asheville Symphony Chorus under Dewitt Tipton, and the Brevard College Chorus under Michael Porter.

As usual, two lectures will be offered for those who enjoy having extra exposure to the music and its background. On Friday, April 17 from 3 to 4:30 p.m., in the Thomas Wolfe Auditorium, Dick Kowal from WCQS will talk about the lives and times of the composers, and Music Direc-



Tickets for the performance are available through the Symphony office or the Asheville Civic Center box office, and range in price from \$53 to \$19 (with discounts available for students). Visit www.ashevillesymphony.org or call (828) 254-7046 for more information on this and other Asheville Symphony concerts.

Highland Acting Company presents GODSPELL

One of the longest running off-Broadway musicals comes to Asheville's Orange Peel. The Highland Acting Company presents a fresh, relevant and modern portrayal of "Godspell"—including a new, totally original act — "Resurrectio."

"Godspell" opened on Broadway in 1971 and has been a wild hit for millions ever since. The Highland Acting Company brings a fresh, poignant portrayal of the popular musical with modern art forms, talented actors and live music — while embracing the nuance of the original's comedy and heart. Memorable songs "Day by Day" and "Prepare Ye" will be performed by a live band, along with several new, original pieces.

This local acting company will de-



BY MARY WORTHY

liver powerful vocals, live music and innovative theatre — all with a humorous edge. Sure to move and inspire, this is a

great new version of a Broadway classic, and a great way to spend Easter weekend.



Highland Acting Company presents "Godspell," April 10-12 at The Orange Peel in Asheville.

4 shows: April 10 at 7 p.m., April 11 at 2 p.m. and 7 p.m., April 12 at 7 p.m. Tickets are \$12.

Tickets available: The Orange Peel Box Office, at www.godspellasheville.com, or by calling 1-866-468-7630.

Visit www.godspellasheville.com for more information.

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Arvid is one of America's most popular artists. A wine connoisseur, he carefully selects America's finest wines and paints them in a stunningly realistic style. His painstaking work is highly sought-after. It often sells for \$100,000 or more, and collectors wait for years just for the chance to own an original composition.

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ASHEVILLE SHOPS

Where to Find Divine Wine

BY PAM J. HECHT

When I walked into Divine Wine recently, I was immediately greeted by a big, booming voice.

"Would you like a glass of wine?" store co-owner Dimitri Melisotis, asked, a twinkle in his eye.

And I just may have taken him up on his offer, if it wasn't 10 a.m. and I hadn't just downed a mega cup of coffee. But no, I wasn't there to sample the wine. I was there to find out why so many folks frequent the place.

What I found was that Divine Wine is more than just a place to buy wine. Its woodsy interior, with wine barrels hanging from the ceiling and murals of grape vines on the walls, feels like home. A bar in the back offers a cozy spot to sample a glass of wine and the seating area in the front — soon to be transformed into an authentic English pub bar — will serve a rotating assortment of unique, hand-crafted beer, such as Belgium ales, on tap.

Dimitri, and wife Linda, own the store. In fact, they developed and own the small strip center in which it's housed, on Tunnel Road in East Asheville.

As long-time wine enthusiasts who have traveled to vineyards around the world, Divine Wine is a perfect place for the pair to call home. It's an especially apt setting for Dimitri, who grew up stomping on grapes and trimming vines at his family's vineyard in Crete Island, Greece.

So it's only natural that Divine Wine offers lots of specialty Greek wines, among its selection of nearly 1,000 different wines from around the world. And if they don't have it, they can order it. Also noteworthy are the some 100 wines under \$20 — the least expensive bottle is \$8.99 ("You won't find better prices at a grocery or liquor store," Linda says.) which the couple is as proud to proffer up as they are the pricier bottles.

Linda is also quick to point out that she and Dimitri taste each wine before buying. "All of our wines come from small vineyards, which makes us more of a boutique," Linda says. "We're not into mass marketed varieties."

A friend who owns a vineyard in Italy provides some of their unique Italian wines, which aren't available anywhere else locally.



Owners of Divine Wine, Dimitri and Linda Melisotis.

And if it's a party you're looking for, stop by on Fridays from 5 to 7 p.m. for the free wine tasting. Each week is different, with hors d'oeuvres that fit the theme and sometimes, live entertainment. Nearly 100 people — many of them regulars — come to the tastings, says Linda.

"Some people also bring a dish to share and the one voted the best wins a bottle of wine," adds Dimitri. "It's tough to beat the person who makes his own chocolate."

Divine Wine can also host group meetings and events, and offers group discounts. In the future, the pair will offer educational seminars on wine and beer, and wine dinners.

Divine Wine isn't just a place for the wine or beer aficionado — it's a friendly gathering place where you'll get special treatment along with your wine or beer.

"It's a great networking place," says Linda. "Business owners come in during the late afternoons and become friends. It's like a neighborhood bar without the smoke and noise."

Divine Wine

1011 East Tunnel Road
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Mon. – Sat., 11 a.m. to 7 p.m.
Bar and shop, wine by the glass
or bottle, beer on tap, wine and
beer accessories.

Free wine tastings with hors
d'oeuvres, Fridays, 5 to 7 p.m.

STAGE PREVIEW

Interview with Chris Porter

Laugh Your Asheville Off presents the stand-up comedy of Chris Porter on Saturday April 11. Chris took a moment to answer some questions we had about the funny business.

RAPID RIVER: Your stand-up comedy seems to always go for the throat when dealing with social issues most of us try to avoid. Do you find it hard to joke about things people might find offensive?

Chris Porter: I don't really think about other people when I write jokes. I just write what I think is funny, and if people get offended then that's their problem. It's a joke, for God's sake.

RR: What topic would you say, "Sorry folks, but I'm just not going there?" Or is everything game?

CP: The assassination of Archduke Ferdinand. It led to WWI, and people are still bitter.

RR: You were great on Last Comic Standing. How hard was it to do that show for you?

CP: Thanks. The show was tough only in the fact that I'm a fairly private person who had to have cameras follow him all the time for two weeks, but other than that it was an amazing experience.

RR: Did you know any of the other contestants before the show began from the clubs and comedy circuit?

CP: I knew a lot of the comedians in semis, but didn't know any of the people in the house prior to the show. I am, however, still friends with all of them. Most especially Josh Blue, and Ty Barnett.

RR: How has your life changed since LCS?

CP: I went from being an unknown to being on everyone's television in a day. It was a jolting experience to say the least. Since then we went on a big tour as a group, and then I went on a solo tour of my own.

RR: How is Chris Porter the average guy different from Chris Porter the popular comic?

CP: Chris, the average guy, is pretty shy and quiet for the most part. He lets the popular comic do all the yelling. Chris, the average guy, is also a Haitian refugee while Chris, the comic, is an American citizen.

RR: Any films or television shows for you in the near future?

CP: My half hour special came out in February, and is currently in rotation on Comedy Central.

RR: What sort of things do you find funny about living in the midwest that you



bring to your stand-up?

CP: It's more of the midwestern perspective that lends to my comedy. I don't really use the region in my act per se.

RR: You grew up in Kansas City, Kansas. How did you get into comedy?

CP: My friend was one of those guys that tried everything, and he tried stand-up comedy for a while. He eventually talked me into trying it, and 10 years later I have a

half-hour special. He is a nurse.

RR: On your MySpace page you have short videos that are quite funny. How did these come about? And are you planning on doing any more?

CP: Thanks again. I made those videos with my roommates. I live with a married couple who are also two of the coolest people in the world. We were just bored, really. We came up with a couple ideas we thought were funny, short, and fairly easy to shoot. I'm working on a series of webisodes now, and they should be out in early May.

For more information visit
www.laughyourashevilleoff.com

My Mother's Italian, My Father's Jewish, and I'm in Therapy

The Diana Wortham Theatre at Pack Place presents seven performances of the National Off-Broadway Tour of *My Mother's Italian, My Father's Jewish, and I'm in Therapy*, the hilarious comedy of character impersonations starring its author and creator Steve Solomon, April 28 – May 3, 2009.

To say that an evening spent with Steve Solomon is like being with a dear, funny friend is an understatement. In truth, an evening with Steve is more like being with dozens of hilarious friends and eccentric members of his, or any, family. Steve has taken the art of impersonation and honed it into a science, masterfully weaving different



Steve Solomon

BY JOHN ELLIS

dialects and crazy characters into his stories.

Throughout the production the audience is introduced to over thirty astounding personalities, including Steve's Uncle Willie, Stuttering Cousin Bob, Demented Cousin Kenny, his parents and sister, Cousin Sal (and Sal's parole officer), Steve's new therapist, and a myriad of other characters, all whose sole purpose was to drive Steve

into therapy – and they succeeded.

Steve skillfully recounts his stories as he personifies the relatable and understandably wacky side of the human condition. These tales take on a life of

their own as Steve recounts memorable moments from his past and makes hysterical observations on timely topics.

A native of Brooklyn, NY, Steve grew up in the multi-ethnic neighborhood of Sheepshead Bay. Steve claims that this was the perfect training ground for the dialectician he was to become. As the class clown and as a very authentic sounding Chinese restaurant delivery boy, Steve learned at an early age how to use his gift for imitating accents to his advantage.

Prior to the Broadway run of *My Mother's Italian, My Father's Jewish, and I'm in Therapy*, he played to sold out houses throughout the United States and Canada.

IF
YOU
GO

To obtain more information on *My Mother's Italian, My Father's Jewish, and I'm in Therapy* or to purchase tickets (Regular \$25-\$35 depending on show date/time), call the theatre's box office at (828) 257-4530 or visit www.dwttheatre.com.

Eve-Olution

Opens at 35below

BY JENNY BUNN

Written by Hilary Illick and Jennifer Krier, *Eve-Olution* is an honest and smart play about motherhood. Structured as parallel monologues, *Eve-Olution* follows Alison and Liza as they navigate the channels of motherhood.

They take a revealing and sometimes comedic look at the balancing act of career and family, of promise and compromise. Both women test the vision of who they think they are, who they wish to be, and ultimately who they become as individuals, as mothers, as professionals and as members of their families. As Alison says in bewilderment, "I love my kids so much more than I planned."



"Women will be moved
by the gumption and
humanity of these
everyday stories"

~ NY TIMES

Eve-Olution is directed by Anne Slatton, who is making her 35below directorial debut. *Eve-Olution* stars Wendi Loomis and Susan Stanley, actresses who are also making their ACT debuts after appearing on stages throughout North Carolina. The set is designed by Jillian Summers, with costumes by Sydney Debril and lighting by Brian Sneedeen.

IF
YOU
GO

Eve-Olution will open in Asheville Community Theatre's 35below on Thursday, April 2 at 8 p.m. on stage through Saturday, April 25 with shows on Thursday, Friday, and Saturday nights at 8 p.m.

Asheville Community Theatre, 35 E. Walnut St. in downtown Asheville. Tickets: \$15 for adults and \$10 for students. For more information call (828) 254-1320 or visit www.ashevilletheatre.org.

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Cucina 24

Accomplished Italian food, from antipasto to dessert. 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. Considering the splendid service, high-quality ingredients and integrity of preparation, dining here is a delicious bargain.

Details – Pastas are all made in house, as well as all their bread and desserts. No outside seating. Great views of downtown.

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. Try a dessert martini – well worth the price.

Cost: Lunch entrees, \$6 to \$11. Dinner entrees, \$15 to \$23.

Cucina 24

24 Wall Street in Asheville
(828) 254-6170



Curras D.O.M.

Curras D.O.M. puts Mexican Cuisine on the culinary map by offering Modern Mexican Cuisine in a friendly, casual fine dining atmosphere. It's a great place to relax, unwind and have a great meal.

They offer a seasonal menu of authentic dishes from the interior of Mexico using locally grown ingredients. They also have an excellent wine list and a full bar. If you are adventurous, go ahead and try their very own Avocado Margaritas.

Located at 72 Weaverville Road, in north Asheville we are only 10 minutes from downtown Asheville.

Details – Outstanding service. Lunch: Appetizers and salads \$2.50 to \$7.50; Entrées: \$7 to \$9.50. Dinner: Appetizers and salads \$7 and up; Entrées: \$17 and up.

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Hours: Monday – Thursday 11 a.m. to 9 p.m.; Fridays 11 a.m. to 10 p.m.; Saturdays 4 p.m. to 10 p.m.; Sunday brunch 11 a.m. to 3 p.m. Reservations suggested. Catering and private party space available.

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Passionate about great food and wines, chef and certified sommelier Vijay Shastri showcases European and Indian cuisines, both classic and innovative, enhanced by his deft hand with spice. The restaurant also features a boutique wine list with several hundred vintages of great wines. The intense menu is matched by a professional wait staff of food enthusiasts who know and understand what composes each dish.

The Flying Frog Café has earned an impressive list of reviews from almost every major newspaper and culinary magazine in the United States.

Flying Frog Café & Wine Bar
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(828) 254-9411

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Their signature dish is the Filetto Gorgonzola (\$25), two seared filet medallions accompanied by a Gorgonzola cream sauce, pine nuts and caramelized shallots.

Details – The restaurant fills up fast so call for reservations. The Bistro is California casual in style and offers live music seven nights a week. The upstairs restaurant is smoke free. You can smoke in the Bistro after 9 p.m.

Hours: Monday - Thursday 5:30 p.m. to 10 p.m.; Friday and Saturday 5:30 p.m. to 11 p.m.; Sunday 5:30 p.m. to 9 p.m.

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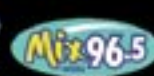


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APRIL 2009

Friday, April 10 at 7 p.m.

Augusten Burroughs reads from and signs his book, *A Wolf at the Table*. This memoir explores the dark relationship Burroughs had as a boy with his father. This is a ticketed event. Each purchase of *A Wolf at the Table* receives one ticket.

Friday, April 11

Josh Dorfman will present his book, *The Lazy Environmentalist on a Budget: Save Money. Save Time. Save the Planet*.

Wednesday, April 15 at 7 p.m.

Kate Jacobs will read from and sign her latest novel, *Comfort Food*, the story of TV chef Augusta Simpson.

Thursday, April 16 at 7 p.m.

Jamestown, NC author Julia Ebel will read from and sign several of her works, fiction and nonfiction for both adults and children.

Friday, April 17 at 7 p.m.

Jerry Stubblefield will present his new novel, *Homunculus*, the story of washed up playwright Hector Owen.

Saturday, April 18 at 7 p.m.

Todd Johnson will read from and sign his book, *The Sweet By and By*, a moving story of the friendship between five North Carolina women.

Friday, April 24 at 3 p.m.

Andrea Adler will sign her book, *The Science of Spiritual Marketing*.

Friday, April 24 at 7 p.m.

Aaron Gwyn will read from and sign his debut novel, *The World Beneath*, a compelling literary mystery that centers around the disappearance of a young Oklahoma boy.

Saturday, April 25 at 7 p.m.

Charles Vess describes the process of creating the illustrations for Neil Gaiman's new children's book, *The Blueberry Girl*.

Sunday, April 26 at 3 p.m.

John Yow will present his book, *The Armchair Birder*, a collection of 35 essays that explore the secret lives of birds.

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BOOKS

Sacred Earth: Some Reading For Earth Day

...and a Couple of Other Suggestions

BY H. BYRON BALLARD

Since my friend and colleague MariJo will be focusing on poetry during National Poetry Month in April, I decided to take a look at the new crop of environmental books that are sprouting from publishers at an alarming rate.

Some of these books are little how-tos, some are shamelessly exploiting the nation's passion for the natural world. But the ones I've been reading and perusing and grazing are genuine writing about a complicated subject that has morphed into a hot-button issue. Here are some new titles that shed light on Earth Day and a classic that deserves a new look.

"Confessions of an Eco-Sinner: Tracking Down the Sources of My Stuff" by Fred Pearce

I confess a weakness for those books that track the history of homely things. I've read about paper and coffee and salt and earthworms. You don't know what you don't know until you read a book by someone whose done a ton of research and presented it in a user-friendly format.

Pearce does something similar in his book — he tracks where his favorite things come from, how they get to him and what the real cost is of that process. There's some myth-busting here — look for the interview with women who work in a sweatshop to shake some of your dearly held notions. You may also re-think what "fair trade" means. All in all, it is a very interesting book, though not a work of deep philosophy. You'll have to look elsewhere for that.

Here's where — this slim volume is a deceptively big package of ideas from a man who describes himself as a "Catholic agnostic". Chet Raymo's *"When God is Gone, Everything is Holy: The Making of a Religious Naturalist"* grew from his "Science Musings" column in the Boston Globe.

If you resonate with the philosophy of Ursula Goodenough (as I do), you will find

much to ponder in Raymo's book, in his own journey from the Catholicism of his youth and his love of mystery as encompassed in nature. The public division between "religion" and "science" is a truism of some modern thought — two armed and erudite camps that stand on either side of where most Americans really stand.

Raymo tackles the notion of what faith is and whether being a spiritual and celebratory being requires faith as part of her religion. His delight in the natural world is obvious and compelling. Take this book on a hike or to your favorite wooded reading spot and listen to the birds as you read. Church indeed.

That's what got Rachel Carson started, you know. Birdsong, or rather the lack thereof. *"Silent Spring"* was published in 1962 and is available in a new edition. Re-reading it now, it seems so simple and innocent — her quiet world drove Carson to expose the results of humanity's heedless use of pesticides.

I wonder if she had any idea what the repercussions of her work would be? Certainly her passion, her anger and her fear are clear throughout the book and it is good to reconnect with one of the thinkers who fired-up the modern environmental movement. If you haven't because you think she'll be old-fashioned, take time now to read her work and be inspired by it, even though the decades have rolled past.

"Earth: the Sequel" by Miriam Horn and Fred Krupp

I reckon everything has to go through some sort of business-lens, here in a capitalist country. Fred Krupp is the president of the Environmental Defense Fund and Horn is a journalist and their book looks at trends and innovations and the entrepreneurial spirit that looks for ways to make the planet healthier while creating ways for folks to make some money. They explain cap-

and-trade programs, outline some new technology and have a generally rosy outlook on the inventiveness of humans. I like that about our species and I like that about this book. It's cheerful without being simplistic, plus they helped me figure out some buzzwords that keep flying past me.

Van Jones *"The Green Collar Economy: How One Solution Can Fix Our Two Biggest Problems"* takes it a step further, adding in the socio-political aspects. He examines the growth of green solutions and the opening of the American consciousness to doing good by the planet.

His thesis is that Americans can solve the ain't-got-no-jobs problem and the it's-not-nice-to-fool-Mother-Nature problem by linking the two, finding appropriate partners in the public and private sectors and engaging everyone in the solutions. Check out the "Green New Deal" he proposes and see how things are working in small movements all over the world.

You have plenty of time to get ready for your own Earth Day tribute to our lovely planet. May I suggest you read a little, walk a little, get outside a lot and work in the earth in a garden? If you don't have your own bit of earth, there are wonderful gardening projects through western North Carolina. Try Bountiful Cities, the Pisgah View Community Peace Garden and Asheville Greenworks. Dirt under the nails is the best kind of manicure.

Byron Ballard is a bookseller at indie Accent on Books, a writer and an organic gardener. Her writings have appeared in local and national print and electronic media. She is currently at work on a primer called "Earth Works."

Byron blogs for the Asheville Citizen-Times as the Village Witch (www.citizen-times.com/villagewitch) and lives in historic West End with her husband Joe and daughter Kate.

Earth Day Celebration

Celebrate Earth Day with Byron and her Earth-loving friends on Wednesday, April 22 at 6:30 p.m. at Aston Park. Music, dance, earth-honoring fun. For more information please call (828) 230-5069.

www.pvapeacegarden.org
www.bountifulcitiesproject.org
www.ashevillegreenworks.org

POETRY

WordFest Celebrates Poetry

Asheville WordFest 2009 will take place April 30-May 3 with events being held at Jubilee!, The Black Mountain College Museum and Arts Center, The Bobo Gallery, LaZoom Bus Tours, Malaprops Bookstore & Café and Hookah Joe's. The 2009 festival features Quincy Troupe, Li-Young Lee, Valzhnya Mort, Frank X Walker, doris davenport, Holly Iglesias, Ekiwah Adler-Belendez, David Hopes, Elizabeth Bradfield and many more poets from diverse cultural and aesthetic backgrounds. WordFest celebrates Asheville's own poets while bringing to town a number of the most highly respected and exciting poets from around the globe.

Media Outreach Project

Asheville WordFest is sponsored by The Mountain Area Information Network and presents poetry as a form of Citizens Journalism. In 2008, The Asheville WordFest Media Outreach Project presented a poetry festival in Asheville, North Carolina, the first in history to offer live webcasts, in addition to live readings and radio broadcasts.

Citizens Journalism is a new movement in reporting in which people use the tools of journalism — websites, YouTube, podcasts, webcasts and print — to inform one another. The director of Creative Writing at Columbia University and former Executive Director of The Academy of American Poets, Bill Wadsworth, has called WordFest "a pioneer" to a new field of poetry presentation. "At present, Asheville WordFest is the only poetry festival doing this, but we just presented a panel at the AWP national writers conference and we're going to see a lot of other festivals following our lead," says Executive Director Laura Hope-Gill.

In 2008 the festival drew 1000 people over the course of the weekend, calling up the energy that defined the poetry scene in Asheville in the early nineties. "At the heart of WordFest is our desire to draw communities together at the table of poetry," says Creative Director Sebastian Matthews.

National Book Award Finalist, and four-time National Slam Champion, Patricia Smith read at the first WordFest and says of her experience, "The word 'community,' is thrown around rather haphazardly these days, especially in the hungry realm of writers... I've been continually and rather dramatically disappointed lately

by notions of community — until I was honored by an invitation to Asheville WordFest, a festival that was built upon community from one brick to the next."

2008 visiting poet, Simon Ortiz, defines WordFest as "being within poetry as community... Cultural language and its depth is never abstract or fleeting but is always lasting and solid in the way that life is lasting, no matter what. That's what I like about WordFest," Ortiz wrote, "it is lasting, no matter what."

"Since the beginning of time," says WordFest Executive Director, Laura Hope-Gill, "poetry was the sole means by which communities bonded and by which cultures endured."

WordFest organizers and volunteers maintain that poetry has long told stories otherwise untold. Implicit in their vision to contextualize poetry as Citizens Journalism is their commitment to diversity and dialogue.

Inviting poets from an array of diverse cultural and aesthetic backgrounds, their hope is to

draw an equally diverse audience.

"Being a citizen is about using one's voice," says Production Coordinator Graham Hackett. Matthews adds: "The goal of WordFest is to inspire a connection between visiting poets, community poets, and the people of Asheville and North Carolina."

For a complete workshop schedule and line up of presenters, and more information about poetry in Asheville, go to www.ashevillewordfest.org.

Asheville WordFest April 30 - May 3

Asheville Poetry Slam

Host Tim Cook, a veteran of the Chicago slam scene, and co-organizer Doug Rogers intend to return the Asheville slam to the preeminence of its 1995 National Slam Champions Green Door team.

On Sunday April 5 a finals competition will be

guest-hosted by Upstate South Carolina Slam master Moody Black, with featured guest Kimbi the Goddess, a member of the 2008 Upstate South Carolina Slam



Kimbi the Goddess



Team. This final will determine which 4 poets will represent Asheville at the 2009 National Slam in West Palm Beach, Florida.

On Friday April 24 a fundraiser with an all-star cast of local poets and slammers will be held at Hookah Joe's.



Sunday, April 5 at 8 p.m.
(7:30 sign up)

Held at the Firestorm Café, an employee owned coffee shop on 48 Commerce St. in Asheville the first Sunday of every month!

Prama Institute Poetry Workshops

PRAMA Institute and Asheville WordFest will present a series of weekly poetry workshops entitled *Poetry and Rhythm: Finding Your Inner Voice*. Poets Sebastian Matthews, Keith Flynn, and Laura Hope-Gill will teach. Classes will meet Thursday evenings May 7, 14, 21 and for a final workshop and evening performance by the instructors at 7 pm on Saturday May 23. The final evening event is open to the public.

Tickets are available at Malaprops for \$10, \$8 for students and seniors. Workshop enrollment is limited and

costs \$175 general, \$150 seniors and \$125 for students.

The series is the first of many such offerings by Prama Institute and WordFest as the two organizations extend a hand to the creativity community. "People who come to Wordfest may feel stirred to start writing, or start writing again. These workshops are the perfect support for that impulse," says WordFest Executive Director Laura Hope-Gill.

For more information on Prama Institute and to register for workshops, visit www.pramainstitute.org.

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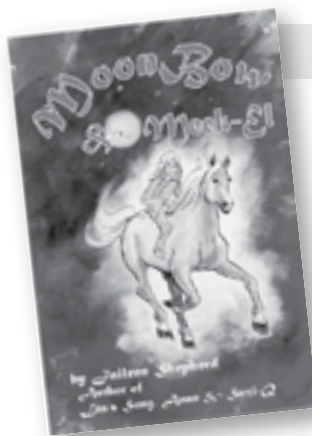
BOOK REVIEWS

MoonBow and Meek-El

written by JaiLeen Shepherd

MoonBow & Meek-El, the latest in JaiLeen Shepherd's *Lea* series, both a continuation of her magical world and a story that stands alone, is deeply rooted in traditional literature — meaning, her books could easily be taught at the universities as well as read by young adults or tweens (kids aged between 8-12).

This ability to connect with all age groups is Shepherd's greatest accomplishment, something that puts her in the same boat as Robert Louis Stevenson, John Steinbeck, J.K. Rowling and many more. (It's more of a



REVIEWED BY DENNIS RAY

ship than a boat, and a great one to be on, by the way).

The *Lea* series begins with horses no bigger than foxes, known as forest-dwelling Hyracotheriums. These gentle animals soon evolve from soft toed creatures with small legs to what may be modern horses with long powerful legs and hooves by the time we get to the MoonBow entry, but

that is just back story. It doesn't matter if Shepherd is writing about horses, or people, or mystical creatures, because what matters are the characters she brings to life. The type of creature they happen

to be is irrelevant. As with JRR Tolkien's *Hobbits* or *Elves*, these beings are "human" in spirit and in voice.

Like the *Harry Potter* series, Shepherd's *Lea* series has grown more dark and adult with each installment, making the characters more rich and lifelike. Her first book, *Lea's Song* began as a book for children, well written but quite short, yet, perhaps the most character driven of the series. By the time we get to *MoonBow* we have moved over to the adult world of good and evil, right and wrong, life and death.

The central character is a small white haired boy named MoonBow who was born into a prehistoric Native American tribe called the Tree Dwellers. His father, Running Wolf, had been banned to the outskirts of the village and ultimately killed by the warriors because of his scars from wolves that wounded him at birth. A few years later MoonBow's mother, Falling Leaves, died from The Fever. We soon discover that he is a gifted child with great abilities.

Meek-El is a handsome golden horse that befriends MoonBow and together they go on a quest to find the meaning of life. Along the way they have many adventures and experiences, leading up to a great flood that threatens to change their world — or Shepherd's alternate world, perhaps turning it or morphing it into something closer to our own. On first glance things are getting worse, but the characters soon discover that the *big change* they are experiencing, although quite scary, is for the greater good. This insight is where Shepherd's book crosses over to brilliant territory.

Shepherd's grasp of language is summed up best with her description of the coming storm:

"All the while, the frogs's croaks grew louder and louder. 'Rain, more rain; rain, more rain,' they chanted. The crickets and cicadas took up the chant, and the quiet night once more felt alive. Lightning flashed as dark clouds rolled in, thunder boomed."

In this world the humans and animals communicate with each other and face similar problems that young adults face today — dealing with peers, fitting in,

over protective parents, and the always unsettling reality that nothing lasts forever. In doing so Shepherd has created a world

as fully detailed as L. Frank Baum's *Oz* or Tolkien's *Middle Earth*, a world so minutely imagined in terms of its history and rituals and rules that it qualifies as an alternate universe.

MoonBow soars with crisp prose and even better dialogue that keeps you turning the pages, but the subtext is what keeps you thinking about the story long after you've gone to bed and are lying awake. Shepherd's take on life is not preached, but rather explored through character talks under moonlight. *Why are we on this planet? Where are we going? Who are we?* As singer/songwriter Harry Chapin wrote: "Sometimes a simple question is more powerful than the truth."

There are countless books dealing with the subtext of many great novels and certainly some could easily be written about Shepherd's works. All I need to say in this review is that if you truly want to reward yourself read her books. The storylines are simple enough for young readers but filled with many deep wells of philosophy and understanding which will keep older readers well engaged.

MoonBow soars with crisp prose and even better dialogue that keeps you turning the pages.

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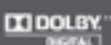
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The Sugar Queen

Written by Sarah
Addison Allen

Meet Josey
Cirrini, not the
best looking, or
the smartest,
but certainly the
sweetest belle

in her small North Carolina town. Josey doesn't get out much or have many friends but one day she comes home from taking her mother somewhere only to find a local waitress hiding in her closet eating her secret cache of candy.

REVIEWED BY BETH GOSSETT

After discovering that Della Lee, the waitress, had been beaten and abused, Josey agrees to let Della Lee stay as long as no one discovers her.

Over the next bit of the book, Della Lee begins to advise Josey on getting out of the house and making friends... and even getting a boyfriend. Soon things are discovered that make Della Lee even more special than before and Josey more outgoing and real.



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.

SIERRA BICKING, our Teen Reviewer, prefers movies that show teenagers as brilliant and brave.

Questions/Comments?

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



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

CHE: Parts 1 & 2 ★★ 1/2

Short Take: Steven Soderbergh's 4½ hour epic is less a movie than an exercise in stylistic filmmaking with everything that implies. It does feature a stunning performance from Benicio Del Toro as Che Guevara.

REEL TAKE: Steven Soderbergh is the John Huston of the current generation of filmmakers. Not in his choice of material (Huston preferred literary adaptations), but in his eclectic approach to filmmaking or as some critics like to say... "a lack of a discernible style". He has done everything from box office blockbusters (*Oceans 11-13*) to experiments like *Bubble* (2005) which was released to theatres and DVD at the same time.

Che reflects the more experimental side of Soderbergh's nature. A 4 ½ hour film dealing with one of the world's best known guerillas, shot in Spanish, is hardly mainstream fare or even an attempt at it. In fact the movie had to be broken into two parts in order for it to be shown in theatres.

That is actually for the best as Part 1 follows Che's beginnings with Castro, his leadership during the Cuban revolution, and his celebrity status afterwards. Part 2 focuses on what happens to him as he attempts to start a revolution in Bolivia without success which leads to his capture and execution.

In keeping with the two different parts, Soderbergh adopts two different approaches in each one. Part 1 utilizes sophisticated editing, interesting camera angles, stylistic flourishes like switching from color to black and white, and is photographed in widescreen (2:35 - 1) while the rest of the film is standard ratio (1:85 - 1).

Part 2 uses a straightforward cinema-verite style that recalls the award winning faux documentary *The Battle of Algiers* (1966) with occasional surreal visual shots reminiscent of Alexander Jodorowsky's *El Topo* (1970). It's also a relentless downward spiral as we watch Guevara and



Benicio Del Toro
stars as Che
Guevara.

his men descend into the jungle hell of Bolivia getting picked off one by one.

Benicio Del Toro gives the performance of a lifetime in the title role. Just as Sean Penn did in *Milk*, within the first few minutes of the film the actor disappears and he IS Che Guevara. The rest of the cast is excellent as well with an especially fine performance from Catalina Sandino Moreno as a female guerilla devoted to the cause. The location shooting in Spain,

filling in for Cuba and Bolivia, is also quite believable and effective.

After sitting through both parts on concurrent days, I am left with this one major question: Why did Soderbergh make this film? Was Che Guevara someone he admired? Did he want to make a film for the ever growing Hispanic population in America? Was he interested in trying out a number of experimental techniques? Whatever the reason, *Che* is a film to be admired but not one that can be enjoyed.

Rated R for violence and rough language.

Review by Chip Kaufmann

Duplicity ★★

Short Take: Two amorous spies turned corporate operatives team up to scam \$40 million on trade secrets only to wonder can they even trust each other.

REEL TAKE: As I was making a few notes with my fountain pen after watching *Duplicity* and wondering why it was receiving such mixed reviews, I listened to the comments as people were exiting the theatre. The first, from a older middle aged woman, exiting the theatre with her husband, was uttered with great exer-

tion and near incomprehensible twang, "Geez, you really had to pay attention to that one." To my amazement that was the sentiment from many. Conversely, the other remarks overheard expressed great delight, peppered with, "How fun ... clever ... very witty," and my favorite, "Wow! He's hot!"

Yes, Clive is hot, and yes all of those comments are fair. However, if you don't actually mind a little cognitive thought while sitting on your butt for two hours, and you enjoy witty banter and a refreshing take on a caper/spy story, you will be more inclined to enjoy *Duplicity*. That was me.

I can't quite recall the last time I was so pleasantly entertained by so many plots, twists and turns, and especially by the ending of a movie. Clive Owen and Julia Roberts are Ray Koval and Claire Stenwick, a pair of former spies turned corporate operatives. They have a past; she took him for a ride some years back when he was with MI-6 and she with the CIA. Fast forward several years. They run into each other during a corporate espionage meet and she claims she doesn't remember him or even know him. Does she or doesn't she? Do they or don't they? From there it's anybody's guess as to who's working for whom as the story evolves in a series of time jumping sequences a la *LOST*.

Owen delivers a fun, very likeable performance which is in and of itself refreshing. Roberts is a little stiff, but so is her character, so it passes. While Owen and Roberts purportedly had a great time filming *Closer* together, it really shows in this film as it's far lighter and more romantic fare.

Tom Wilkinson and Paul Giamatti as rival tycoons are practically worth the price of admission. But the clear star of the show is writer/director Tony Gilroy (Michael



Clive Owen and Julia Roberts
are a pair of steamy and savvy
spies in *Duplicity*.

Clayton, the Bourne franchise). Unlike the artistic hand of so many, Gilroy doesn't take his smartly scripted and plot twisting story too seriously.

While not as slick, tight and funny as *Ocean's 11*, Gilroy's story never becomes too clever for its own good, which is exemplified best in its never-see-it-coming, yet unpretentious ending. In a game of outwitting and outsmarting, Gilroy outplays them all. You don't feel duped, just taken for a ride, and hint, hint... I buried a clue in this review.

Rated PG-13 for language and some sexual content.

Review by Michelle Keenan

I Love You, Man ★★★

Short Take: A Judd Apatow-esque comedy sans Judd Apatow about a man in search of guy friends so he can have a best man at his wedding

REEL TAKE: As someone who thought *Forgetting Sarah Marshall* was really over-rated, I wasn't quite sure what to expect with *I Love You, Man*. Fortunately I was pleasantly surprised. While simple, the story is vaguely refreshing. Paul Rudd is Peter Klaven, a real estate agent with big dreams, a beautiful fiancée (*The Office*'s Rashida Jones) and no best man for his wedding. When it is painfully pointed out to him that he has no guy friends, Peter embarks on a series of disastrous 'man dates.' Meanwhile Peter is trying to sell Lou Ferrigno's (TV's *The Hulk*) estate. It is while he's hosting an open house at the Ferrigno estate that he meets Sydney Fife (Jason Segel), a loud, boisterous, yet charming sort of guy and they become buds. It's 'meet cute' man style.

As Peter and Sydney bond, Peter finds himself opening up and rockin' out. Like Peter, you don't know quite what to make of Sydney, but you can't help but like him. Sydney's power of observation and perception are extremely keen and extremely funny. But of course as Peter and Sydney become closer, Peter's fiancée Zooey feels left out.

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FILM REVIEWS

'Movies' continued from pg. 25



Jason Segel and Paul Rudd become best buds and rock out to Rush in *I Love You, Man*.

The movie has touches of utter goofiness and intelligence that counter each other really well and elevate the comedy. For instance, Sydney never scoops his dog's poop and this leads to some odd yet funny altercations. On the flip side the dog's name is Anwar Sadat. Why? "Because he looks like Anwar Sadat ... you know, the slain Egyptian president." Ok — how many guys in their late 20's in this day and age have any idea who Anwar Sadat was? Even funnier, the dog does [kinda] look like him.

Writer/Director John Hamburg
(*Along Came Polly* and co-writer of *Meet*

the Parents) does a nice job sans Ben Stiller with 21st Century guy humor, balancing the elements of lewd, honest man-cave conversation without reducing it to the crass and sometimes uncomfortable moments you see in Stiller's and Apatow's work. The supporting cast including Jane Curtin, J.K. Simmons and Andy Samberg, as Peter's family, prove the old adage, 'There are no small parts.' Lou Ferrigno gets kudos for making such a self effacing, funny cameo. Bottom line, *I Love You, Man* gives new definition to the buddy movie for a new generation.

Rated R for pervasive language, including crude and sexual references.

Review by Michelle Keenan

Knowing

Short Take: Interesting variation on the Sci-Fi disaster movie that you will either love or hate depending upon how you feel about the ending.

REEL TAKE:

With the exception of the two *National Treasure* movies, most of the recent offerings of Nicolas Cage have not fared very well at the box office. *Ghost Rider* and *World Trade Center* broke even while *Next*, *The Wicker Man*, and *Bangkok Dangerous* tanked big time. How *Knowing* will fare depends upon its word of mouth. So far people either love it or hate it based upon the ending. Most critics have hated it but I'm not one of them. Considering the relatively low budget for a special effects disaster film (\$50 million), I think it will do quite well.

Most people have seen the trailer about a list of numbers buried in a time capsule that when unearthed seems to be a blueprint for every disaster of the last 50 years. Nicholas Cage plays a widowed college professor who figures out what the numbers mean but not what they signify. His son (Chandler Canterbury) and a young girl (Lara Robinson) are subject to visions and whisperings from mysterious figures who appear and disappear at will.

The film starts off as a spooky supernatural thriller that changes into a disaster flick and then moves into another realm altogether. I'll leave that part out as I don't want to play the spoiler. When the movie was over at the show I attended, the audience sat there stunned in either



Nicolas Cage as John Koestler and Rose Byrne as Diana Whelan in *Knowing*.

awe or disbelief and were talking about it as they left the theatre. When a movie does that then it has value no matter what you think of it.

Director Alex Proyas (*I, Robot*) gets fine performances from his cast and has some great special effects work. The pacing is a little slow at times but that actually helps with the payoff at the end. *Knowing* is a disaster film with a lot more on its mind. It's also one of those films that must be taken on its own terms in order for it to work. That leaves how you respond to it up to you.

Rated PG-13 for disturbing images and brief strong language.

Review by Chip Kaufmann

Two Lovers

Short Take: A young, depressed Jewish man finds love with the perfect Jewish girl and obsession with a not-so-perfect, not-so-kosher girl.

REEL TAKE: I have to admit a certain amount of apprehension prior to screening *Two Lovers*. Between Joaquin Phoenix's bizarre & bearded hip hop antics of late, Gwyneth Paltrow's rather elitist persona (despite being married to one of the coolest young rock stars on Earth) and an 'artsy' independent film about a depressed, suicidal young man who ignores the perfect girl when he becomes obsessed with a manipulative nut job, I half expected a fairly pretentious, whiny piece of work (think *Margot's Wedding*) ... oh yeah, I was psyched.

The good news is it's not a bad little movie; it even conjures just enough warmth to be likeable. Much to my relief, Phoenix's recent shenanigans do not over shadow his portrayal of Leonard and in fact even though Leonard is a bit messed up and self absorbed, he's also still pretty likeable.

Leonard is depressed young Jewish man from the Brighton Beach, NY. He has recently moved back in to his parent's apartment, following a devastating heart-break and a suicide attempt. His mother, played sweetly and almost comically by Isabella Rossellini hovers over and worries about her son, fully convinced that he has tried again or will try again. His father on the other hand chooses to focus on Leonard's future in the family's dry cleaning business.

Things look up when another dry cleaning family comes to dinner and Leonard is introduced to Sandra (Vinessa Shaw), the perfect girl for him — and

strangely enough she's got a thing for him. Enter flaxen haired, neurotic Goddess Michelle (Gwyneth Paltrow). Leonard is suddenly smitten with the wrong girl. Michelle is the mistress of a wealthy married man who pays for her apartment. As Leonard navigates between the two women one can't help but think one of the reasons he's completely fascinated by Michelle is that she's even more of a train wreck than he.

Two Lovers is about love, understanding, vulnerability and the choices we make. It's also more of a character study than a romance. Writer/director James Gray got just the right nuanced performances from his actors, with just enough levity and heart to keep it interesting.

Rated R language, some sexuality and brief drug use.

Review by Michelle Keenan

Watchmen

Short Take: Zach Snyder's take on the celebrated comic is too long, too complex, and WAY too violent for a mainstream film.

REEL TAKE: This latest entry in the recent dour superhero sweepstakes has been years in the making. Alan Moore's comic book version first appeared in 1987 and the film rights were quickly picked up by Hollywood but for various reasons it didn't happen.

After several failed attempts, director Zack Snyder (*300*) was picked to helm the project and he delivered a \$130 million blockbuster version that runs close to 3 hours. While the film is not without merit, it has a couple of serious flaws that will keep it from being a big success.

For those not familiar with the original source material, it can be very hard to follow. It is the 1980s in an alternative version

of America. Nixon is in his third term as President and superheroes have been outlawed. After the murder of one of a group of heroes known as the Watchmen, another member tries to solve it and uncovers a sinister plot that threatens the world.

Director Snyder has successfully captured the look and feel of this alternative America but screenwriter David Hayter, in trying to remain faithful to the original, leaves far too much to process in a single viewing. Fans of the original will want to see this film more than once but the mainstream viewer will not.

The biggest problem is that the film is incredibly violent for what is essentially being marketed as a mainstream film.

'Movies' continued on next page

Theatre Directory

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

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

Biltmore Grande
1-800-FANDANGO #4010
www.REGmovies.com

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

Carolina Cinemas
(828) 274-9500
www.carolinacinemas.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

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The "R" rating barely covers some of the carnage displayed even if the script supposedly justifies it. In addition to all the violence, there is some rather vivid sexual material which is either misogynistic or borders on soft-core porn. Ideal for the



male demographic that this film is aimed at, but who won't make up enough of the audience to cover the costs.

Most of the ensemble cast give solid performances, with Jackie Earle Haley as the narrator vigilante and Jeffrey Dean

Morgan as the murdered superhero who sets everything in motion coming off best, but to be fair they have the best lines and the most character development.

After all the trials and tribulations, should *Watchmen* have been made? Fans of the original seem to think so, but judging from the audience reaction when I went and, more importantly, on how it's performing at the box office, the folks at Warner Brothers and Paramount may have their doubts.

Rated R for graphic violence, sexuality, nudity, and language.

Review by Chip Kaufmann

Wendy and Lucy 1/2

Short Take: A young woman and her dog are heading to Alaska when they are sidelined in a small Oregon town and harsh realities threaten to separate them forever.

REEL TAKE: *Wendy and Lucy* is a stark little independent film fraught with restrained emotion and slight on dialogue. Wendy (Michelle Williams) is a young woman from Indiana on her way to Alaska to find work at a cannery and [presumably] to make a fresh start. Her only companion on the ride and in this world is her dog Lucy.

After stopping for the night in a small Pacific Northwest town their trip takes a change for the worse and harsh realities intervene. Wendy has a small budget for their trip, but when her well worn Honda breaks down, desperate times call for desperate measures. Wendy shoplifts a can of dog food for Lucy at a convenience store and an eager beaver, teenage employee vigilantly brings the hand of justice down on her. She's hauled off to jail while Lucy

'Movies' continued on pg. 28

Rebirth of a Nation: Revisionist History Revised

BY CHIP KAUFMANN

I recently attended a screening of *Rebirth of a Nation* at the French Broad Institute of Time and the River (FBI for short) in downtown Marshall and I came away quite impressed. I was curious to see how it would approach its subject material, D.W. Griffith's controversial 1915 silent epic, *The Birth of a Nation*.

I was not familiar with the film's creator Paul D. Miller aka DJ Spooky who specializes in audio/video alterations known as DJ remixes. My specialty is the silent film and that's how our paths crossed. I am also a fan of the Kronos Quartet who provide a portion of the film's soundtrack.

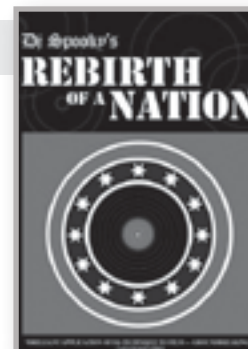
I went in expecting something visually avant-garde as the movie is being promoted as a DJ remix of the original film. I was also expecting another hatchet job on *Birth* as that seems to be all that anyone does these days in connection with the film's racist content but Miller has a lot more on his mind. DJ Spooky sees the movie as nothing less than the beginning of American media manipulation in the 20th century.

The film, which appears to be taken from the George Eastman House print judging from the oversaturation of the color tints, is presented in a straightforward manner although it's heavily abridged (the original is over 3 hours long) with only a few scenes transposed. It opens with the 1930 interview between D.W. Griffith and Walter Huston

talking about the film with emphasis on Griffith's line "What is truth?" What follows allows us to see the film's virtues in addition to its obvious flaws.

Miller is to be commended for showing the original the way that it is. He allows a modern audience to view it which today they normally would never do because of its racist reputation. He then invites us to follow his theories on what it all means for then and now. His use of magnification and moving diagrams to highlight portions of the movie is understated and very effective. His line of reasoning concerning the film's impact on subsequent generations and mass media in general is very convincing.

My one caveat is that Miller gives Griffith more credit/blame than he deserves. In 1915 Griffith simply wanted to direct a large scale film and make money on it. He chose Shelby NC native Thomas Dixon's play *The Clansman* not for its content but for its moneymaking potential (like *Gone With The Wind* 25 years later). The play



was a huge success in New York and it was also the 50th anniversary of the Civil War. Dixon's name is rarely mentioned in discussions about *Birth* yet he is the source of the material and came up with the film's title. Griffith actually toned down the racism of the original material.

Originally conceived as a live multimedia event in 2005, *Rebirth of a Nation* was reworked as a film in 2007. In addition to incorporating footage of the past and present, Miller also utilizes voiceover narration to highlight certain scenes and images. There is also an original score composed by the filmmaker that features a variety of music/sounds in addition to a performance from the Kronos Quartet.

I highly recommend this DVD to anyone interested in

exploring race relations in America, the nature of propaganda in the mainstream media, and as a rare opportunity to see a portion of the first great blockbuster in American movie history. Afterwards you can rent the Kino version of the original *Birth of a Nation* (avoid the many cheap public domain copies) just to see it in its entirety and then make your own evaluation.

LAUGHTER ON SATURDAYS: COMEDY FILM FEST

Join prize-winning TV producer/writer Marcianne Miller for a quartet of hilarious films from the 1980s. Each film is as funny today as they were when originally released a generation ago. Miller's criteria for choosing the four films? Each film had to be laugh-out loud funny throughout, and have a happy ending so you feel good for hours afterwards. Door prizes and refreshments add to the fun. Sponsored by the Friends of Pack Library, all films are free and open to the public.

April 18 - A Fish Called Wanda

(1988) A riotous farce of London-style murder, lust, greed, revenge — and aquarium delicacies. Co-written by Monty Python's John Cleese. Starring Jamie Lee Curtis, Michael Palin, John Cleese, and Kevin Kline, who won an

Oscar for his portrayal of a maniacal, armpit-sniffing thug who misquotes Nietzsche. (108 minutes, rated R)

April 25 - Midnight Run

(1988) Robert De Niro and Charles Grodin are the most hilarious and complex odd couple ever to race across country. Two misfits — one a cynical bounty hunter and the other a neurotic accountant — drive one another nuts as they attempt to outrun a vengeful former employer, bumbling FBI agents and rival bounty hunters. Directed by Martin Brest (*Beverly Hills Cop*).

May 2 - Roxanne

(1987) A romantic comedy, full of charm, wit, slapstick, and literary jousting. Starring Steve Martin and Darryl Hannah. Based on the classic romance, *Cyrano de Bergerac* by Edmond Rostand, *Roxanne* was written

by Steve Martin and directed by Fred Schepisi (*Fierce Creatures*).

May 16 - Nine to Five

(1980) Three women in the "pink-collar ghetto" of corporate America take revenge on their horrible boss. Starring Jane Fonda, Lily Tomlin, and Dolly Parton, in her first role, who refuses to accept sexual harassment as part of her job description.

Historically significant when it was released, *Nine to Five* proves the old adage that the best way to deal with a serious issue is through comedy. Directed and co-written by Colin Higgins (*Harold & Maude*).



Comedy Film Fest at the Pack Memorial Library, Lord Auditorium, Saturdays at 2 p.m.

FILM REVIEWS

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is tied out front. By the time she gets out, Lucy is gone.

And so begins Wendy's search for Lucy. Along the way, we are given only a few clues as to who Wendy is but no history. She's introverted, she hums and [with



Wendy (Michelle Williams) finally breaks and shows a rare display of overt emotion.

the exception of Lucy] she is seemingly comfortable with a fairly solitary, almost invisible existence. When she reaches out to a sister back home,

she is sharply dismissed as a slacker and mooch. This makes you wonder if she is a slacker, responsible for her own misfortune, or if this family dynamic is somewhat responsible for making Wendy the loner that she is.

An intentionally too-dark-to-see scene in the woods with another traveler only adds to her misfortune. If not for the kindness of a security guard (Wally Dalton) at the local mill where her car broke down, the story would be devoid of anything positive and of most of its sparse dialogue.

Wendy and Lucy was written and directed by Kelly Reichardt. The film is based on the short story, "Train Choir." The dog is Reichardt's own dog Lucy. In an interview on NPR's *Fresh Air* with Terry Gross, Reichardt said it was very intentional to not give any background on Lucy; she wanted people to judge her with just circumstances to deem if Wendy is worthy of our sympathy. It is an interesting concept with merit and Williams gives a strong performance that I don't think many other known other actresses of her generation could have pulled off so believably. Ultimately though the story held my attention but never really engaged me emotionally. While I didn't want anything bad to happen to Wendy and I wanted her to get Lucy back, I didn't really feel anything for her or even know if I liked her.

Wendy and Lucy also calls today's socio-economic America into question. When the security guard says, "You can't get an address without an address or a job without a job. It's fixed," that pretty much sums it up. Without her car Wendy is virtually homeless and on the verge of being indigent. Can she pick herself up by the bootstraps with nothing? If she finds Lucy should she even be allowed to keep her if she can't afford her? Even so, I still rooted for *Wendy and Lucy*.

Rated R for language.

Review by Michelle Keenan

TEEN REVIEW by Sierra Bicking

Race to Witch Mountain



Want to see a movie that will take you away to another action-filled place? You may even be levitated to the edge of your seats if you watch this one.

Race to Witch Mountain tells the story of cab driver Jack Bruno (Dwayne Johnson alias the Rock) who has some extra "baggage" from his



Sierra Bicking is an arte aficionado extraordinaire.

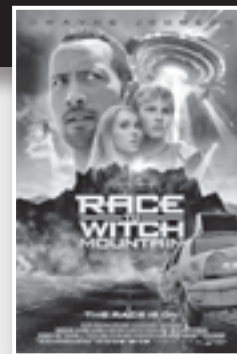
past and is now just trying to live a quietly normal life. Little does he know that he will soon be thrust into a wild adventure while trying to help two young teenagers (er, aliens), Sara (Anna Sophia Robb) and Seth (Alexander Lud-

wig), get back to their spaceship.

Of course they are hunted by the requisite bad guys, including the U.S. government, an alien soldier, and a couple of snarky mob cronies from Bruno's past, and later team up with lovely UFO expert Dr. Alex Friedman (Carla Gugino).

Race to Witch Mountain grabs you from the start. It begins with real footage of past U.S. presidents talking about (space) aliens along with coverage of alleged spaceship sightings, pulling you right into the story.

The movie is a remake of Disney's *Escape to Witch Mountain*



Race to Witch Mountain

which came out in 1975, but is slightly different in that the kids are older and aware of their past and are more thoroughly hunted down. The film also has some phenomenal special effects compared to the older film, which featured "trick photography". An interesting side note is that the two actors who played the children in *Escape to Witch Mountain* make a cameo appearance in the new film.

Kim Richards, who played Tia in the 1975 version, plays Tina the waitress in the new movie, and Ike Eisenmann, who played Tony in the 1975 version, plays Sheriff Anthony.

If you like Disney adventure movies, you'll like *Race to Witch Mountain*. Although it contains some violence, it's not too scary or complicated for younger kids and the aliens possess some very cool powers which even Harry Potter might envy.

Chip Kaufmann's Pick:
"S.O.B."

April's DVD Picks

Michelle Keenan's Pick:
"Pride and Prejudice"

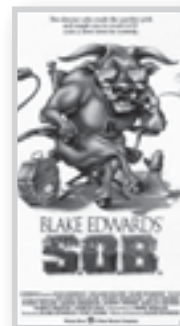
S.O.B.

Movies about the dark side of Hollywood have been around since the silent days with *A Star is Born* (1937) and *Sunset Boulevard* (1950) being two of the best known examples. More recently there was Robert Altman's *The Player* (1992) and just last year, in a comic vein, *Tropic Thunder* but none bite the hand that feeds them more than Blake Edwards' *S.O.B.* from 1981.

After the failure of his 1970 epic *Darling Lili* starring wife Julie Andrews Edwards resurrected a screenplay about Hollywood's treatment of him. It also provided him the opportunity to lampoon Julie Andrews' squeaky clean image.

The title doesn't refer to a thoroughly disagreeable person but to an acronym for "standard operational bulls**t" a term that is used when excuses are needed to cover up failure.

The movie stars Richard Mulligan of *Soap* fame as a Blake Edwards lookalike whose last G rated musical, starring his wife flopped. In order to salvage his reputation he reworks it as an R rated Freudian dream complete with nudity. This gives *S.O.B.* its most memorable sequence including a topless Andrews.



Nothing is sacred and the humor gets darker and darker as the film progresses. If you enjoyed *Tropic Thunder*, then check out *S.O.B.* which is an earlier version of the same type of film.

The all-star cast includes Robert Preston, Robert Vaughan, Shelley Winters, and in his final screen appearance, William Holden. While it's worth seeing for the cast alone, it is wickedly funny especially if you have a warped sense of humor.

Pride and Prejudice

The 2005 version of *Pride and Prejudice* is XX in an uber chick flick kind of way. Directed by Joe Wright (*Atonement*), the almost 200 year-old Jane Austen classic got a makeover and a reduction befitting 21st Century film goers.

Screenwriter Deborah Moggach (with the help of an uncredited Emma Thompson) whittled Austen's work down to a beautiful 2-hour adaptation, which still manages to stay true to its scribe. Joe Wright gives the story a cinematic luminosity with breathtaking photography and a lusciously romantic score.

Kiera Knightley and Matthew MacFadyen play two of literature's most beloved characters, Elizabeth Bennet and Mr. Darcy. An all star cast including Brenda Blethyn and Donald Sutherland and Mr. and Mrs. Bennet as well as Dame Judi Dench as Lady Catherine de Bourg are nothing short of delightful.

While the English societal woes of the early 1800's don't have much bearing today, the bonds of family, friendship and love still resonate, most especially in this version. With Sutherland at the helm, the Bennets seem like a real family. Most importantly however Knightley and MacFadyen give Elizabeth and Mr. Darcy electricity, lust and a romantic heart that makes every girl's stomach do that funny flip ...

So ladies, skip book club this month, break out the merlot and enjoy the heralding of spring, Austen style, Jane Austen style.

RESTAURANTS & WINE

Judging Sweetness and Recognizing Dryness

- Riesling's Undeserved Rubber Stamp

An old friend called seeking wine knowledge, with the obligated apology for not already knowing the knowledge.

These moments are amusing, when old friends get busted for not reading my column or otherwise not paying attention to me at the table. On the other hand, wine is full of details, details, and even more changing and new details. If you make wine the focus of much of your work, then you usually have the answers. If your focus is elsewhere, there are only a few stupid questions you can get caught asking, and the rest of us have work.

His question was about Riesling. He had to buy for a friend who likes the white wine to taste somewhat sweet. I can imagine his side of the conversation – “I know just the wine for you. I’ll handle it.” – and then he gets in his car and calls me for advice. At least I can relax knowing the old friend won’t be reading this.

The first indication that he was off track was his assumption that Riesling is sweet. There are many choices, many variations from bone dry to dessert. Many modern winemakers, especially between our west coast and New Zealand/Australia, make their Rieslings dry. The traditional approach in Alsace is also dry.

You may remember when Riesling was popular in America. We were young, the sweetness was appealing, and chardonnay had not yet arrived with marketing power-words like dry and buttery to make us shun the sweet stuff. The sweet stuff, however, needed the shake-up as much as we needed to learn that so much

chardonnay was plonk, an endless supply of the same boring stuff under an endless variety of labels with words like oak and malolactic echoing from bottle to bottle.

Back to Riesling, are we? You should be, but not to the Rieslings you may remember. Those cheap sweets in clever German packages are not the discussion here. There are many very talented Ger-

man Riesling makers.

Their wines come with noticeably higher price tags, and yes they are generally sweet. You have to learn to

judge sweetness, not

condemn it. Quality sugars in superior grapes enhance and carry the flavors you pay good money for in pricier German wine. Many superior German vineyard regions benefit from specific minerals in the soils.

Still, the message in this column is not telling you that you must like sweetness. The message is to reconsider it. Might you have a taste for quality sweetness?

The other message is to put down your rubber stamp when it comes to Riesling. You may always have a dislike for sweetness, fine, but you may very much like a Riesling when it is dry, minerally, and delivering a thirst-quenching acidity.

This again calls for you to consult your friendly local wine retailer, particularly one who knows the German section, and has tasted the Rieslings and their alternatives on the shelves in the other sections. If you are unaccustomed to shopping for Riesling, this is a potential minefield for your money. Ask for help.

Consider these whites, dry and sweet, Riesling and other:

You have to learn to judge sweetness, not condemn it.

BY MICHAEL PARKER

Kung-Fu Girl, Riesling, Columbia Valley, Washington (\$14) 2007

With a brand name to remind you of the match with Asian food, there is a touch of sweet in here to safely match with some spicier food as well. The strongest nuance in here will remind you of pears. The minerals make it a well-structured wine.

Dancing Coyote, Chenin Blanc, Clarksburg AVA, California 2007 (\$14)

This winery uses many white grapes with names that you will likely not memorize. This, a chenin blanc, is almost elegant, and is made a little more complex with Gewürztraminer and Muscat.

Rasenna, Orvieto Amabile, Italy 2007 (\$13)

Check out this blend: 45% Trebbiano, 20% Verdello, 20% Grechetto, 5% Malvasia, 5% Drupeggio and 5% Sauvignon Blanc. (I’m surprised it still gets the Orvieto label.) Anyway, the key word on this label is not the winery, but the A-word: amabile, pronounced ah-MAH-be-lah, meaning sweet. Other Orvietos are dry. This bottle’s complex flavors are carried by the light, underlying touch of sweetness, and there is something of a light spiciness as an added bonus.

Robertson Winery, Gewürztraminer, Special Late Harvest, South Africa 2007 (\$10)

Usually, Late Harvest means dessert, but not this time. It would be good with a fruity or creamy dessert or stinky cheese, but somehow it would also please the palate with spicy Asian food. This bottle is full of flowers and tropical fruit.

Events at the Weinhaus

Reservations are required for these events, please call the Weinhaus at (828) 254-6453.

Tuesday, April 14

Ophelia’s with Chef Jamie Allred will serve a delicious five course meal paired with wines from the Weinhaus. Time is 7 p.m. The cost is \$55 all inclusive.

Friday, April 24

Come to the Friday night flight tasting at the Weinhaus, featuring “Handmade in Italy.” The wines will include a pinot grigio, a gavi, a chianti and an amarone. The price is \$10 for a tasting. From 5:30 to 7:30 p.m.

Thursday, April 30

The Lobster Trap will host a full lobster dinner with all the fixings accompanied by wines from the Weinhaus. The time is 7 p.m. The cost is \$75 all inclusive.

Thursday, May 7

The Grovewood Café next to the Grove Park Inn will serve a spring dinner paired with wines from the Weinhaus. The time is 7 p.m. The cost is \$65 all inclusive.

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NOTEWORTHY

Asheville Lyric Opera Guild Recital/Lunch Series

Tuesday, April 14, 2009

Featuring Simone Vigilante, Soprano, and Vance Reese, Piano.

* 12:00-12:30, Recital at Asheville First Baptist Church (Crouch Chapel).

* 12:30-1:00, Lunch at Asheville First Baptist Church (Fellowship Hall).

Concert is free, lunch is \$9. Call Bob Neil (828) 669-1991 for lunch reservations.

KNOCK! KNOCK!

Crossing the Threshold of Faith and Home

An Evening of Expressive Dance,
Eclectic Music & Visionary Poetry

Directed by Barrie Barton

Friday, April 17 ~ 7:30 pm
Saturday, April 18 ~ 7:30 pm

Diana Wortham Theatre
\$12 General Admission

Tickets at Diana Wortham Theatre, Jubilee! & Malaprop's Bookstore.
A portion of the proceeds to benefit CarePartners Hospice & Palliative Care

www.communitychoreography.com
www.dwthatre.com

Songstress Vanessa Boyd Graces Hannah Flanagan's

Tennessee based performer Vanessa Body refers to her unique sound as "Trance Americana" which, while a bit oblique, is a fair description of her music.

With a unusual combination of instruments steeped in the flow of a traditional Moroccan hajhuj, the baritone ukulele, guitar, cello and vocals, all electrified and run through effects Boyd and her band elicit an electro-acoustic integration which brings together elements of Sufi, Gnawa and psychedelic trance rhythms, all of which are infused with folk and Americana melodies.



Vanessa Boyd

Photo by Sonya Ledanski

BY JAMES CASSARA

Vanessa Boyd and Company includes Boyd on hajhuj, ukulele and guitar, Bryan Teoh on cello, ukulele and guitar, and Kyle Marshall on bass and drums.

The April East Coast tour is celebrating the limited edition 12" vinyl release of *Pleasant Stay Hotel*, which will be available in hard copy from LA Music Factory and digitally on iTunes.

Vanessa Boyd and company, Saturday, April 4 at Hannah Flanagan's Irish Pub, 27 Biltmore Ave. in Asheville. Show begins at 8:30 p.m.

IF
YOU
GO

Dining Out for Life® Day Thursday, April 30

BY HARRY BROWN

The Western North Carolina AIDS Project (WNCAP) will join 50 other cities across the country and in Canada on Thursday, April 30 for their 7th Annual Dining Out for Life benefit.

Over 100 restaurants will take part in the event here locally. All monies raised will help WNCAP continue their mission of increasing awareness to "at risk" individuals through their Outreach Education & Prevention programs in 19 counties and providing case-managed care to all those already affected by HIV/AIDS.

Although the event base is in Asheville, this year we will have restaurants in Sylva, Black Mountain, Hendersonville, Saluda, Brevard, Waynesville, Maggie Valley, Weaverville and Woodfin. On that date all restaurants will generously donate 20% of their gross sales to the Western North Carolina AIDS Project. Last year's event raised over \$117,000 and is the largest annual fundraiser to support the mission of WNCAP. Thanks to the generosity of our sponsors, only 3.8% went towards expenses.

This year Emmy Award winner and author Ted Allen of Bravo's Food Network, Queer Eye and host of the PBS

series "Uncorked", will again be the International Spokesperson for Dining Out for Life. Ted is also spokesman for Robert Mondavi Wines and a contributing editor for Esquire Magazine and has been on the best seller list for various publications.

On April 30, each participating restaurant will be part of an intense marketing campaign to increase diner traffic for breakfast, lunch and dinner that day and introduce people to new dining experiences. Diners will be greeted at each restaurant by Ambassadors to thank them for dining out and to offer them an opportunity to win one of several major prizes in appreciation for their support. Diners and Ambassadors will celebrate the day with an After Party that evening at the Grove Arcade hosted by Carmel's and Sante' Wine Bar and featuring one of Asheville's major entertainment groups.

Dining Out for Life raises much needed AIDS awareness and serves as a reminder how our community is still affected by this devastating disease. To view a list of participating restaurants and our sponsors, visit www.wncap.org/dofl.



ARTFUL LIVING

Not Two, One

THE BUDDHA'S TEACHING OF THE DHARMA IS BASED ON TWO TRUTHS: A WORLDLY CONVENTION AND AN ULTIMATE TRUTH... WITHOUT A FOUNDATION IN THE CONVENTIONAL TRUTH THE SIGNIFICANCE OF THE ULTIMATE CANNOT BE TAUGHT. WITHOUT UNDERSTANDING THE SIGNIFICANCE OF THE ULTIMATE, LIBERATION IS NOT ACHIEVED.

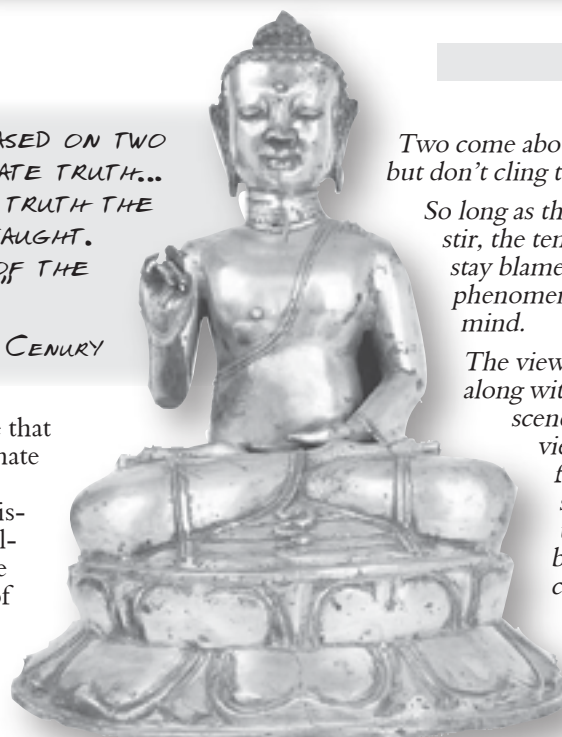
~ NAGARJUNA 2ND CENTURY

There is a Zen teaching, a koan, "Not two, one." As with all koans, this is a riddle that points to a transcendent truth. As Nagarjuna's teaching illustrates, there is one teaching based in two truths that must be mastered to discover and experience that there is ultimately but one truth.

We exist in two simultaneous dimensions, one relative, finite and dualistic, comprised of trillions of separate bits, and one ultimate, infinite, interconnected and non-dualistic. It seems like two to human perception, but then in inspired intuition, we know that there is only the one interconnected conscious universe that when believed to be two, makes two, and three and four, etc., but there is still only the one Universe, completely interconnected. This is the truth, paradox and dilemma of the human condition.

To say it differently, it is true that we live in the finite dimension where there are always at least two, in which the apprehender or perceiver is experiencing what is apprehended or perceived. How-

ever, it is also true that we live in an ultimate dimension of the unified field of existence where the ultimate truth is free from the duality of apprehender and apprehended. This is the truth that opens meditation into the experience of liberation. As I sit here, I can experience being one separate from all other, with all the possible problems the world of interaction presents, or I can experience sitting here as consciousness, no me, no other, just this moment experienced as it is. This moment, experienced as it is, no me, no other, is, of course, perfect, no problem.



This moment, experienced as it is, no me, no other, is, of course, perfect, no problem.

BY BILL WALZ

Two come about because of One, but don't cling to the One either!

So long as the mind does not stir, the ten thousand things stay blameless; no blame, no phenomena, no stirring, no mind.

The viewer disappears along with the scene, the scene follows the viewer into oblivion, for scene becomes scene only through the viewer, viewer becomes viewer because of the scene.

~ SENG-TS'AN, 7TH CENTURY

Here I am. And there you are. And there is the tree and the stone and the sun and the clouds. How many is that? Is it six? And, here is I, you, tree, stone, sun and clouds,

and all phenomena in the radius of my consciousness. This consciousness is one, no more. Back and forth we move, now two, now one, now two again, and both are true, and neither is true without the other.

In the world of two, when we stop running the mind stream of ME and the mind does not stir, then the one truth appears. Then, we remember ME, and two appears again. Zen cultivates living skillfully in the world of convention by realizing the world of ultimate truth, "Not two, one." In deep present moment awareness, the great divider, time, stops, and we find, just as promised in the Bible, that the "Kingdom of Heaven", the "Peace that surpasses all understanding" occurs in the end of time. That place is not some other place and the "end of time" is not some future event, but really in ending time, here and now.

This one truth. Sitting, standing, walking, seeing, hearing, touching, I am - "like dew in the morning, like the flash from a strike of lightning" (Ikkyu, 15th Century.), nothing more, only this moment, and eternal. Can you allow this? If so, this moment, you are liberated. You have found *Satori*. As they say in Zen, you have known this since before you were born, so release all puzzlement.



Bill Walz is a UNCA adjunct faculty member and a private-practice teacher of mindfulness, personal growth and consciousness.

He holds a weekly meditation class, Mondays, 7 p.m. at the Friends Meeting House, 227 Edgewood.

Info on classes, personal growth and healing instruction, or phone consultations at (828) 258-3241, or e-mail healing@billwalz.com. Visit www.billwalz.com

Growth & Renewal

Odyssey Studios & Gallery continues its seamless show rotation of member artists, instructors and resident artists with the exhibition "Growth & Renewal."

Artist members' works, juried by Georgene Wright of Gallery on the Row in Augusta, GA reflect both an honoring of the emerging season, as well as personal takes on the theme.

Ceramic lovers can always find members' work in their studio spaces, as well as on artist-specific wall installations throughout the building.



Members' Spring Show will be on display through April 26, 2009.

Odyssey Studios & Gallery, 238 Clingman Ave. Odyssey Center for Ceramic Arts, is located at 236 Clingman Ave. in Asheville.

Bound South

Written by Susan Rebecca White

Bound South is one of my favorite books in a long time. It simply nails Atlanta living and the snobbery of it all. In this book we are graced with three narrators, the very proper belle, Louise Parker, who, although she has the perfect successful and loving husband, has many secrets she's harboring. Louise longs to stop playing the perfect wife and mother, but can she?



The second narrator is Louise's rebellious daughter and very talented actress, Caroline. Although Caroline can play any role put to her, she doesn't do so well playing a person. After leaving in scandal in high school (she

became her drama teacher's lover), she moves to California and learns how to get it together.

The final narrator is a part-time teenager housekeeper in the Parker house, Missy. Although she should be helping her mother clean the silver and the house, Missy prefers to polish the souls of the Parker family, that is until she discovers her father on a religious soap opera and has the Parker's son Charles take her to where it is filmed so she can be reunited with her father.

All in all *Bound South* was an excellent read and I highly recommend it if you're ready for some funny bone ticklin' and some grabbin' of tissues.

Coming Next Month

How Asheville's performing arts venues are dealing with the economy.

Ceramic Artists: Perfectly Paired

Ceramic Artists: Perfectly Paired featuring ceramic artists Heather Knight and Dawn Dalto



Dawn Dalto

showcases decorative and functional pieces with a focus on organic textures and femininity. On display through April 29. Opening reception: April 3, from 5 to 7 p.m.

On display at Woolworth Walk, 25 Haywood Street in Asheville.

Gallery Hours: Monday through Saturday 11 to 6 p.m.; Sunday 11 to 5 p.m. Call (828) 254-9234 for more information.

JOE'S BREW NOTES

Mead, the World's Oldest Beverage, Now Brewed Locally

Almost wherever and whenever humans have lived, mead has been brewed and enjoyed. The word mead can conjure visions of druids, Viking raiders, Beowulf, Homer, and the Gods of Mount Olympus.

But, what is mead? Simply it is an alcoholic beverage whose fermentable and primary ingredient is honey. It has a flavor profile between wine and beer (more distinct than wine, more subtle than beer); a smooth and satisfying delight.

Widely acclaimed for its eight local breweries, Asheville now has its first meadery. Fox Hill Meadery was established in 2007 by Jennifer and Jason Russ who moved to Marshall with their daughter Abby from Northern Virginia. Produc-



**Fox Hill Meadery's
Special Reserve Mead**

BY JOE ZINICH

won numerous awards for his brews, became a certified beer judge, and in time owned and operated a home brew supply store. His goal was to open a brewery. One day a friend and fellow home brewer brought a new brew for him to taste, mead. He loved the flavor and started to make his own, almost to the exclusion of brewing beer. In the process a new goal developed, open a meadery.

Mead production is a relatively simple four-step process that requires a lot of patience. Dissolve 1 part honey in 3 parts water (generally), add yeast for primary fermentation, transfer to a vessel for secondary fermentation, filter into a bottling vessel, and then bottle.

The process takes 6 – 12 months, sometimes longer, for flavors to develop and meld into an enjoyable beverage. Most of that time is in fermentation and aging, much like wine. By comparison, a great beer can be brewed in 4 to 6 weeks.

Flavor development in traditional meads depends mainly on the kind of honey(s) used. Both yeast type and aging primarily affect sweetness and alcohol content (normally between 10 and 16 percent). The addition of spices and fruit juices complicates the process. To be successful, the flavors must

complement the chosen honey.

Fox Hill Meadery currently offers five different meads all of which are oak aged. These are -- Traditional, 13% – semi-sweet made with multiple honeys; Ginger-Apricot Honey Wine

Types of Mead

Mead is pure honey and water fermented to create an alcoholic beverage. When other components are added for sweetness, flavoring or aromatics, mead has a different name. Below is a guide.

Braggot: Mead with malted grain or malt extract (with or without hops).

Capsicumel: with chili pepper.

Cyser: with apple juice or apple cider
Dry: with less honey and less (or no) sweetness

Hippocras: with grape juice and spices (named after Hippocrates, father of medicine)

Melomel or Mulsum: with fruit juices other than apple or grape

Metheglin: with herbs and spices (from the Welsh word, Medcylglin, which means medicine)

Morat: with mulberries

Pymment: with grape juice

Rhodamel: with rose petals

Sack: with extra honey for high alcohol content

Small: with less honey using ale yeast; taste more like beer (ale)

Sparkling: champagne-like taste and carbonation

Still: non-carbonated

(Mead), 12% - light sweetness with ginger and apricot tanginess; Spice Mead, 11% – sweetness balanced by the blend of allspice, cinnamon, orange zest, and cloves; Blackberry Honey Wine (mead), 11.7% – off-dry to semi-sweet; Special

Reserve Mead, 16% – off-dry, bold and complex. My favorites are the Traditional, the Ginger-Apricot, and the Reserve; each is a silky and savory change from my favorite beers.

Visit the Fox Hill website for more information about their mead styles, suggested food pairings, ordering, and where to buy and try locally. Additionally, the site lists information about free tastings. The next tasting is April 3rd at the Grove Corner Market, Asheville.

Mead has gone from almost pervasive popularity to relative obscurity and now back again. Interest is growing rapidly, driven by people who enjoy new taste sensations and flavors. Whatever your favorite alcoholic beverage, try mead. You can thank me later.

A Brief History of Mead

Mead is arguably the world's oldest fermented beverage. Archaeological evidence for mead production was found in China dated back to 7,000 BC. Thought to have originated in Africa, evidence of mead's use has been found in Europe, India, Japan and the aboriginal races of the Americas.

Ancient Roman and Egyptian texts and drawings dating back to about 4,000 BC and Biblical writings describe this drink. The first detailed recipes began appearing in the 1500's, with reference to those earlier texts.

Mead is described as the drink of preference in the writings and histories of the Greeks, Viking and Teutonic raiders, Druids and others. However, as people learned to brew wine and beer, mead's popularity began to wane, and, eventually, became the celebratory drink of the wealthy.

With the advent of the craft brew explosion and the availability of cuisine from around the world, people are excited by new tastes and flavors. The International Mead Association estimates that there are about 200 meaderies worldwide and 60 in the United States; fully half of these opened in the past 7 – 10 years.



Jennifer and Jason Russ, Fox Hill Meadery

tion started shortly thereafter and commercial sales began in the fall of 2008 with Jennifer focused on sales/marketing and Jason on production.

Jason's brewing career began as a passionate home brewer of beer. He

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Local Businesses*

Where we shop, where we eat and hang out – all of it makes our neighborhood home. Chain stores are getting more aggressive throughout Asheville and changing the character of our city. One-of-a-kind independent businesses are real. If we wanted to live somewhere that looked like everywhere else, we wouldn't be living in Asheville.

Local businesses often hire people who have a better understanding of the products they're selling, and take more time to get to know customers.

Small businesses select products based on what their customers love and need, guaranteeing a more diverse range of product choices.

Fox Hill Meadery

Marshall, NC
(828) 683-3387

www.foxhillmead.com



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

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STAGE PREVIEW

HART presents the Award Winning Drama *Proof*

The Haywood Arts Regional Theatre will open its 25th Anniversary Season with the Tony Award Winning Best Play "Proof" by David Auburn.

"Proof" tells the story of Catherine, a young woman in Chicago, whose father has just died. He was a mathematical genius on the faculty of the university, but his later years were marked with mental instability. He has left behind scores of notebooks filled with the ramblings of madness, but possibly also containing mathematical proofs of possible genius. Enter the caring sister, Claire, who fears that Catherine has inherited her



father's gifts and daemons, and a former student, Hal, who is looking for buried

treasure in the notebooks. What you end up with is a family drama about big ideas, with elements of a mystery.

"Proof" opened to ecstatic reviews and propelled its author to the front ranks of contemporary theater. Auburn was heralded as the new Arthur Miller but he has yet to follow it with another play to match it. Only time will tell if he is a one hit wonder.

HART's production will feature four



of the area's finest actors; David Hopes as the father, Trinity Smith as Catherine his daughter, Christina Gooch as her sister Claire and Adam Kampouris as the former student Hal. Kampouris was recently honored with the Best Actor award at the Southeastern Theatre Conference in Birmingham, Alabama for his performance in HART's production of the drama "Equus." The actor is also slated to play "Hamlet" at the theatre in November. "Proof" does contain some adult language so audience discretion is advised.

**IF
YOU
GO**

HART's production of "Proof" will have performances on April 3, 4, 10 and 11 at 7:30 p.m. and Sunday April 12 at 3 p.m. Tickets are \$18 for Adults, \$16 for Seniors

and \$8 for students. For reservations contact the HART Box Office at (828) 456-6322 or visit www.harttheatre.com. Performances are at the HART Theatre, 250 Pigeon St. in downtown Waynesville.

"Recession-Proof Ticket Sale" at NC Stage for *A Number*

North Carolina Stage Company announces the return of its popular "Recession-Proof Ticket Sale" for the upcoming production of *A Number*, by Caryl Churchill, running April 15 – May 3.

Through Tuesday April 7, all tickets are 30% off. This means patrons can purchase tickets for \$11.20 to \$18.20, varying by day of the week.

In *A Number* a father and son confront a terrible family secret, which forces them to think the unthinkable. Churchill's incisive play explores a thorny issue on the cutting edge of science in order to delve deeply into the nature of ourselves and our humanity.

NC Stage predicts that audiences will want to discuss the play afterwards, and so it has decided to keep its lobby and concessions stand open after the show. Patrons can enjoy a cup of coffee, or glass of wine or beer, in NC Stage's remodeled

BY AMANDA LESLIE

lobby, and discuss the play with the cast in an informal setting.

The "Recession-Proof Ticket Sale" runs through April 7. The 30% discount applies automatically; no special code required.

**IF
YOU
GO**

A Number runs April 15 – May 3, Wednesdays through Saturdays at 7:30 p.m. and Sundays at 2 p.m.

Sale is valid only for individual tickets to *A Number*. May not be combined with any other offers or discounts. All tickets are non-refundable, no exchanges. Blackout dates are April 15 and April 22. Maximum six tickets per order.

Discount tickets are available online at www.ncstage.org, by phone at (828) 239-0263, or in person at Pack Place ticket counter.

MUSIC

From Cambodia to Our Doorstep: Dengue Fever at the Orange Peel

Even considering the cultural connections that inevitably emerge from large metropolitan areas, the Los Angeles based band Dengue Fever has had perhaps the strangest evolution of any group in recent times.

Formed in the hippie friendly confines of L.A.'s Silver Lake area the band's start can be traced back to organist Ethan Holtzman's 1997 trip to Cambodia. With a friend in tow Holtzman intended to explore the cultural roots of the area, and maybe do a bit of sightseeing in between.

After his friend contracted the mosquito transmitted tropical disease, for which the band is named, the two found themselves confined to the area. That lay-over helped introduced Holtzman to the sound of '60s-era Cambodian rock.

The standard sound bore a strong resemblance to 1960s garage and psychedelic rock — heavy on the organ and fuzz tone guitar — but with the danceable beat of classic rock. It also employed the heavily reverbed guitar lines of surf and spy soundtrack music with a touch of The Who and Procol Harum thrown into the mix.

Upon returning to the states Holtzman played for his brother Zac, himself a member of alt-country eccentric

outfit Diesel Head, the hastily recorded cassettes he'd brought back.

Immediately entranced, they started hunting for as much Cambodian rock as they could find, eventually deciding to form a band. In addition to Ethan on organ, and Zac on vocals and guitar, the charter membership of Dengue Fever included bassist Senon Williams (previously of the Radar Brothers), drummer Paul Smith, and saxophonist David Ralicke, best known for his work with Beck. Ralicke shared Zac's interest in Ethiopian jazz, further broadening the group's global mindset.

Thusly formed, the band went combing the clubs in the Cambodian neighborhoods of Long Beach, searching for a female singer who could replicate the style and language of the recordings they had brought back. After a few false starts, they chanced upon Chhom Nimol, a onetime pop star in Cambodia who had come from a highly successful musical family.

According to the band, Nimol had performed several times for the Cambodian royal family before moving to L.A. After some trepidation and a series of strained rehearsals it began to click: Dengue Fever made their live debut in 2002, with their charismatic lead singer in full traditional Cambodian garb.

Initially a cover band they began working on original material. Zac and Ethan wrote English lyrics and music which were then translated to Khmer and set to melody.

The band counted among their fans actor Matt Dillon, who included their Khmer-language cover of Joni Mitchell's "Both Sides Now" on the soundtrack of his 2003 directorial debut, *City of Ghosts*. Unfortunately, disaster nearly struck when, in accordance with the stringent post-9/11 policies of the INS, Nimol was arrested for a technical violation of her visa. She spent three weeks in jail and nearly a year securing a two year visa.

In the meantime the band played a number of benefit concerts to help offset her mounting legal fees while continuing to release material. Most of the repertoire consisted of traditional Cambodian covers, but there were several originals



BY JAMES CASSARA

and an Ethiopian jazz tune as well. With the singer's limited English improving, the band members decided to include some English language material on their follow-up. Still, in keeping with the music that inspires them, the resultant

songs are sung largely in Khmer.

In 2007, Dengue Fever not only released *Escape from Dragon House*, their first full length collection, but also starred in the documentary *Sleeping Through the Mekong*, which saw them performing their music in Cambodia for the first time. It is the soundtrack for that film that the band is currently promoting, with the documentary itself in limited theatrical release.

IF
YOU
GO

Dengue Fever at The Orange Peel, Sunday, April 19. Very limited seating, tickets available at the box office or online at www.theorangepeel.net.

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WHAT TO DO GUIDE™

Friday, April 3,

Female Form

Pat Perkerson's mixed-media collage exhibit *Female Form* will be at The New French Bar, 12 Biltmore Ave. in Asheville through the month of April. Reception 5 to 7 p.m.

Saturday, April 4

22k Gold Water Gilding

Demonstration at 10 a.m. with featured artist David Hewson. For more information and to see Hewson's work visit www.galleryminerva.com. Call (828) 255-8850. Gallery Minerva, 12 Church Street and 8 Biltmore Avenue, downtown Asheville.

Sunday, April 5

Chamber Music Concert

There will be a concert by a choir of 10 local cellists beginning at 3 p.m. at St. Matthias Church. The concert will feature a wide variety of pieces for cello ensembles from classical to jazz. Soprano Andrea Blough will join the ensemble for a performance of the Aria from the Bachianas

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.

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– 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.

Brasileras No. 5 by Villa-Lobos. The cellists include: Carol Beck, Nancy Bourne, Aaron Coffin, Marie D'Andrea, Frances Duff, Elizabeth Glatstein, Ron Lambe, Kerianne McMurdo, Kelly Piepho, and Jane Weaver.

There is no fixed charge for the concert, but donations will be accepted for the restoration of the beautiful and historic church.

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

Friday, April 10

Saturday, April 11

Annual Book Sale

9 a.m. to 3 p.m. Thousands of good-condition used books. Unitarian Universalist Church of Asheville, 1 Edwin Place. Call (828) 254-6001.

Saturday, April 11

Asheville City Market

Downtown Asheville's producer-only market featuring local food from local farmers opens for the season. Shop for farm-fresh produce, local eggs, savory meats and fish, brick oven breads, delicious pastries, handmade pasta, gourmet cheeses, hot sauces, and fruit butters and preserves, as well as natural body care products, artisan art and crafts, nursery plants, mountain herbs, and cut flowers.

Every Saturday from 8 a.m. to 1 p.m. at the Public Works Building, 161 S. Charlotte St., in Asheville.

Saturday, April 11

Old Time Plowing and Folkways Event

The Cradle of Forestry Historic Site will begin the 2009 season with "Old Time Plowing and Folkways." The Burnett family from Haywood County will be on site with their work horses to share how they work their land the old way. Crafters will share their skills and knowledge, whittling wood, spinning yarn and spinning stories. Toward the end of the day fiddle tunes will fill the air by the garden.

\$5 for ages 16 and older. Youth 15 and under free. The Cradle of

Forestry, Hwy. 276 in the Pisgah National Forest, six miles north of Looking Glass Falls and four miles south of the Blue Ridge Parkway. For more information call (828) 877-3130 or go to www.cradleofforestry.org.

Tuesday, April 14

Blue Ridge Watermedia Society

Monthly meeting at the First Baptist Church, 100 South Main Street, in Waynesville, 6:45 p.m. Susan Lingg will demonstrate watercolor and handmade paper collage to create a mountain landscape.

Please come join us for this informative demonstration and refreshments. For membership information, contact Sandi Riggs at (828) 627-9666.

Saturday, April 18

A Celebration of Mountain Traditions

Fundraising Concert for Shindig on the Green. 7 p.m. at the Walker Arts Center on the campus of Asheville School in west Asheville. The concert features headliner Whitewater Bluegrass Company plus The Stoney Creek Boys, Carol Rifkin and Friends, AppalachiaSong, The Hominy Valley Boys, the Cole Mountain Cloggers, and the Avery County High School Smooth Dancers with Masters of Ceremonies Carol Rifkin and Jerry Sutton.

Tickets: \$20; Students with I.D. \$10; Group Rate (10 or more adults) \$15 per person. Reserve tickets at info@folkheritage.org or buy them at the door. For more information visit www.folkheritage.org or call (828) 258-6101 x345.

Sunday, April 19

Mappamundi (Map of the World)

Hendersonville Chamber Music presents traditional music and folk music from all over the world including Eastern and Western Europe, the British Isles, Colonial America, and recently, Latin America. In addition they add music from Jewish traditions, medieval and Renaissance music plus American "pop" music from the 20s, 30s, and 40s!

Shop for a Cause!

Groveswood Gallery's 10th Annual Charity Sale will be held on **April 17 & 18** from 10 a.m. to 6 p.m., and **April 19** from 11 a.m. to 5 p.m.

A portion of all sales will go to benefit MemoryCare – a local nonprofit charitable organization providing services for older adults with memory loss and their caregivers. Receive 10% off a unique selection of handmade crafts including jewelry, ceramics, glass, garden sculpture, and selected furniture. Also, save up to 75% off on items in the sale room.

For more information call Groveswood Gallery at (828) 253-7651 or visit memorycare.org. Groveswood Gallery is located across the street from The Grove Park Inn Resort & Spa in Asheville.

3 p.m. in Patton Auditorium of Blue Ridge Community College in Flat Rock. Tickets are \$17, available at Hendersonville Visitors Center, Opportunity House, and at the door on day of performance. Students are free.

Sunday, April 19

Monday, April 20

Auditions for the Comedy 'Til Beth Do Us Part

Directed by Jessie Jones. Seeking 4 women (40-60), 2 men (40-60). Auditions 7-9 p.m. For more information www.ashevilletheatre.org or contact Jenny Bunn at (828) 254-2939 x21

Wednesday, April 22

Earth Day Celebration

With David Lurey "On Broadway" 49 Broadway, in Asheville. The Natural Link: 4 to 6 p.m. Vegetarian Snacks: 6:30 to 7:30 p.m. Kirtan: 7:45 to 9:30 p.m. By donation with proceeds going to the green yoga association. www.findbalance.net

Thursday, April 23

Attention Ira Glass Fans!

Carolina Cinemas (formerly Hollywood Cinemas) will air

a live satellite broadcast of the popular public radio program This American Life at 8 p.m. It's the radio show live, on camera, like you've never seen it before! Tickets are \$18 for students (with ID) and seniors (60+) and \$20 for everyone else. For more information call (828) 274-9500.

Thursday, April 23

Yoga To Make A Difference

A charity benefit for Asheville Greenworks (formerly known as Quality Forward). One Center Yoga will host "Yoga to Make a Difference" with Cindy Dollar from 3:30 p.m. to 5 p.m.

120 Coxe Avenue, Suite 3A, in downtown Asheville. To register call Sarah Brownlee at (828) 225-1904 or e-mail sarah@onecenteryoga.com. Register online at www.onecenteryoga.com.

Thursday, April 23

Soundings Women's Ensemble Concert

A concert of Hebrew motets, Spanish lullabies and Ladino folk songs beginning at 7 p.m. at Temple Beth Ha Tephila on 43 North Liberty Street in Asheville. The concert, entitled

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APRIL EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

WHAT TO DO GUIDE™

The Hebrew-Spanish-Ladino Connection, will be directed by Timothy Wilds, assisted by Vance Reese-piano, David Stephenson-guitar and Connie Bouldin-flute. The concert is free.

April 23 - 26 Cabaret Fever - a Celebration

A tribute to Cuban singer La Lupe. Yeraldine Kennedy, acclaimed female impersonator, will channel La Lupe, the Cuban song mistress who wowed 1950's audiences in Havana, Miami, and New York. Dazzling effects and exotic costumes will help to set the stage as Asheville Contemporary Dance Theatre, Chix with Stix, Brandi Hand and others join 'La Lupe.' Directed by Nelson Reyes. All performances are at 8 p.m. at the BeBe Theatre. Tickets are \$10 in advance, \$12 at the door. (828) 254-2621.

Thursday, April 30 Dehlia Low CD Release Party

With *Spring Creek* at The Grey Eagle, 185 Clingman Ave. in Asheville. 8 p.m., \$6 advance, \$8 at the door. (828) 232-5800.

Friday, May 1 Grand Opening Artisan General Store

Call for artists, art suppliers and satellite store inquiries! We are currently accepting applications for consignment booth/wall space rental for a limited number of vendors that reside within a 50 mile radius of Brevard, NC. All of our vendors will have exposure in our Main Street store 7 days a week, year 'round, and on our website! Information www.artisangeneral.com

Tuesdays through July 28 Great Tree Zen Temple

Retreats, workshops, classes, family meditation activities, and weekly meditation and study. Afternoon program 3:30 to 5 p.m. Evening program: 5:30 to 7 p.m. For full schedule of retreats and practice opportunities or for more information, visit www.greattreetemple.org, or call (828) 645-2085. Location: 679 Lower Flat Creek Rd., Alexander, NC.

WCU Annual Jazz Fest

April 16-18

Fred Hamilton, guitarist, bassist, composer, author and professor of jazz studies at the University of North Texas, will be a guest artist, along with Kat Williams, a contemporary vocalist who sings jazz, rhythm and blues, straight blues, lounge sounds, Motown classics and more.

On April 16 the Catamount Chamber Singers and Electric Soul will perform at



7:30 p.m. in the Fine and Performing Arts Center at Western Carolina University.

On Friday, April 17 the WCU Jazz Ensemble and jazz combos will perform with featured artists Williams and Hamilton at 7:30 p.m.

Jazz clinics begin at 12:30 p.m. on April 18. All events are free and open to the public. For more information please call (828) 227-3261.

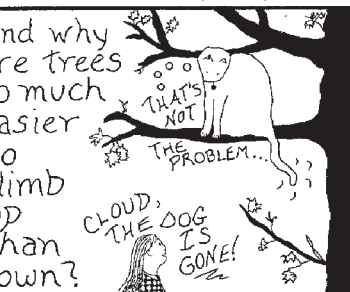
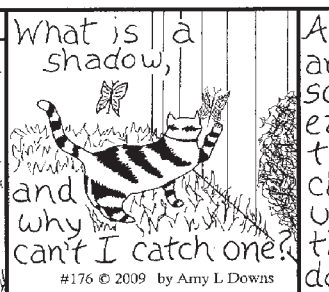


Best in Show



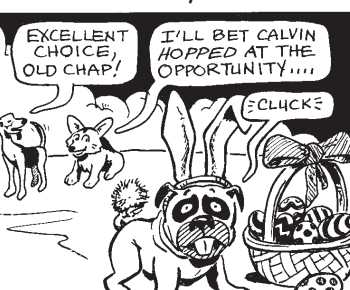
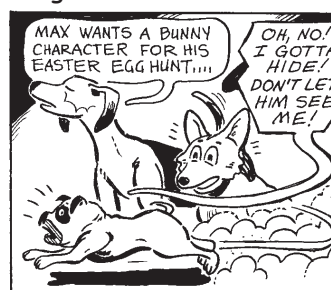
by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

Blue Ridge Rollergirls 2009 Season

Let's get ready to rumble, ya'll! Asheville's first and only all-female flat-track roller derby league, The Blue Ridge Rollergirls (BRRG), are gearing up for their 2009 season and we want to see YOU! We have a bunch of new skaters who are ready to get out and tear up the track! All bouts will be hosted at the Asheville Civic Center. Doors open at 6 p.m. and bouts start at 7 p.m.

April 4 – Season Opener: BRRG vs. Savannah Derby Devils (Savannah, GA)

May 30 – BRRG vs. Hard Knox Rollergirls (Knoxville, TN)

July 11 – BRRG vs. Low Country Rollergirls (Charleston, SC)

August 22 – BRRG vs. Greenville Derby Dames (Greenville, SC)

September 26 – Richland County Regulators (Columbia, SC)

White Horse Black Mountain

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Friday, April 3

Buncombe Turnpike, 8 p.m. \$7

Saturday, April 4

Deep River, 8 p.m. \$7

Friday, April 10

Josh Singleton CD release party, 8 p.m. \$6

Saturday, April 11

Cyril Neville (of the Neville Brothers) and Kellin Watson, 8 p.m. \$18

Friday, April 17

Spiritual Rez, 8 p.m. \$10

Saturday, April 18

Acoustic Syndicate and other bands in a marathon benefit for a local musician.

Friday, April 24

Zach Blew CD release party, 8 p.m.

Saturday, April 25

Gandalf Murphy and the Slambovian Circus of Dreams, 8 p.m.

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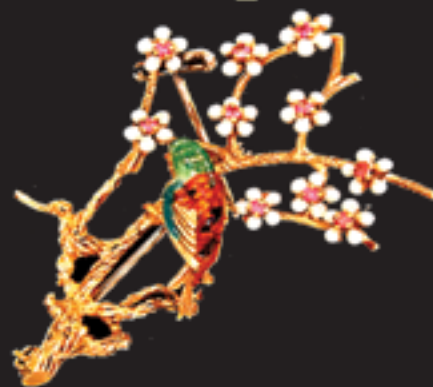
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FINE ART

'Bobby Phillips' continued from pg. 5

his life for the better.

"We were living down in Florida at the time," Phillips says, "and I played around with the lathe, not thinking I would ever sell anything, and I found it was something I could do quite well. I joined a local woodturning club and a few years later invested in a nice well built lathe and some good tools."

There are two distinct methods of turning wood: spindle turning and faceplate turning. The orientation of the grain determines the method. In spindle turning, the grain of the wood runs lengthwise, parallel to the bed of the lathe. In faceplate turning, the grain of the wood runs perpendicular to the axis of rotation. Bowls, platters and many vessels are faceplate turned, whereas pens, spindles and furniture legs are spindle turned.

"I primarily do only faceplate turning," he says. "There are so many different forms and styles and ways to turn wood that each craftsman can usually only focus on one form and works to master it."



Turned Spalted Maple with African Ebony available at Miya Gallery.
 Photo by Stewart Stokes

Bobby Phillips' work is both elegant and unique.

1997, which has sold work from some of the best wood artists in the Southeast since 1963. "Phillips work is both elegant and unique," says Linda White, operations manager of Piedmont Craftsmen in Winston-Salem, NC. "He uses other elements in his finished pieces like chain or turquoise."

"We've represented Phillips for over 10 years," says Sherry Masters, buyer for the opulent Grovewood Gallery in Asheville, "and he is one of the few local woodturners we represent. What attracts most people to his work is his use of regional wood such as walnut, maple and cherry."

He also likes to carve wood burls because of their rich unpredictable beauty. A burl is a tree growth in which the grain has grown in a deformed manner. A burl results from a tree undergoing some form of stress such as insect infestation, barbed wire or certain types of mold.

Phillips work is also known by his use of ornate finials on top of his many lids. A finial is a decorative spiral body

projecting upward from the top of an object. Architectural finials designed much like Phillips but of course larger were originally placed on top of house gables as a deterrent to keep witches on broomsticks from attempting to land on the roof.

The origin of woodturning dates to around 1300 BC when the Egyptians first developed a two-person lathe. One person would turn the wood with a rope while the other used a sharp tool to cut shapes in the wood. Lathes have gotten smaller, faster, and more safe to operate over the past 3000 years but its basic function hasn't changed much.

Carolina Mountain Woodturners

Meetings of the Carolina Mountain Woodturners are free and open to the public, and are held from 10 a.m. to 4 p.m. the third Saturday of each month (with occasional exceptions) at the Folk Art Center on the Blue Ridge Parkway in East Asheville.

For more information about woodturning please contact the Carolina Mountain Woodturners Club, PO Box 16606, Asheville, NC 28806. Or visit their website at www.carolinamountainwoodturners.org.

"We've carried his work since we first opened," says Jennifer Jenkins, co-owner of the upscale fine art/fine craft Miya Gallery in Weaverville. "His work is always evolving and is also both functional and sculptural. He also does commission work."

Phillips has been showing his work at the piedmont Craftsmen Gallery since

Bobby Phillips's work can be seen at these local fine galleries:

Grovewood Gallery

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THOREAU'S GARDEN

Cats in the Garden

One day while ruminating about Thoreau and his journals on the environment and on plants, I imagined having a glass of wine in his company, while watching our garden cat Kubin, walking the path from our house down to the lake.

"How do you feel about cats in the garden," I asked Thoreau.

"I can remember," he said, speaking in my mind's eye, "one time back in 1850, when I was working on my journal and somebody in the house shut the cat's tail in the door. She made such a caterwaul as had driven two whole words out of my thoughts. I saw unspeakable things in the sky and looming in the horizon of my mind, and now they were all reduced to a cat's tail. Vast films of thought floated through my brain, like clouds pregnant with rain enough to fertilize and restore a world, and suddenly they were all dissipated.

"And that, in turn, reminded me of a poem from childhood:

There is music in the hammer,
There is music in the nail,
There is music in the kitty,
When you step upon its tail."

We sipped our wine and gloried in the golden sun shining in a Carolina blue sky and he asked:

"I've often wondered how so often a man is more humanely related to a cat or dog than to any human being. What bond is it relates us to any animal we keep in the house but the bond of affection? In a degree we grow to love one another."

"In recent years," I answered, "they've done studies that show having a pet like a cat or a dog extends the life of the owner but so far cannot explain how. But I know that having a good hunting cat in the garden, takes care of a number of problems like keeping the rabbit population down and the greatest boon, hunting and dispatching voles."

"What are voles?" he asked.

"Voles," I answered, "are tail-less mice. You know, Danny Meadow Mouse in the *Burgess Bedtime Stories* by Gelett Burgess. Oh, that's right. He was born four years after you died so you never heard about the purple cow poem or the anthropomorphizing of voles? They are little brown furry animals under five inches long with a prodigious appetite



Xerograph of Kubin by Jean Loewer.

BY PETER LOEWER

both for food and reproduction. Each vole can eat its own weight in twenty-four hours and a population of fifteen to an acre can increase to 250 voles in four years. When people talk about mole damage, they usually are

describing garden horrors perpetrated by voles, not moles."

"What havoc do they sow?"

"They burrow through hay mulches and tunnel through leaf piles, and eat, eat, then eat some more. Wherever possible they gnaw on tree bark, chew around bushes, and even rip up the leaves of lamb's-tongue in the herb garden, using the shreds for nest linings."

Thoreau quietly thought for a few moments, then said:

"Moles I know. Back in June of 1856, I remember watching a star-nosed mole endeavoring in vain to bury himself in the sand and gravel while men were repairing a large circular hole at the railroad turntable. Some inhuman fellow had cut off its tail. It was blue-black with much fur, a very thick, plump animal, apparently some four inches long, but he shortened himself a third or more. His forefeet were large and set sideways on their edges, and he used these to shovel dirt aside, while his large, long, and starred snout was feeling the way and breaking ground. I carried him along to plowed ground where he buried himself in a minute or two.

"Moles are meat-eaters, not plant-eaters. They live almost entirely underground, feeding on smaller animal life, especially earthworms and grubs. They are not vegetarians, only chewing enough roots to clear a path through an underground jungle."

The sun was getting higher and even though screened through countless leaves, it was getting warmer. Thoreau adjusted himself on his chair and picking his hat up off the ground, gave it a pat or two before putting it on his head.

"So the cats eat the voles," he said.

"Yes. Our first garden cat, Miss Jekyll, always done her bit with the vole menace: Every afternoon, a freshly killed

subject showed up on the doormat in front of the back door. And I am sure she dispatched many more out in the garden and the fields beyond."

"As to cats," continued Thoreau, "I know a characteristic anecdote about our senator's wife, Mrs. Hoar, that I heard just before Christmas of 1857. Her son Edward, who takes his father's place and attends to the same duties, asked his mother the other night, when about retiring, 'Shall I put the cat down cellar?' "'No,' said she, 'you may put her outdoors.'"

"The next night he asked, 'Shall I put the cat outdoors?' "'No,' answered she, 'you may put her down cellar.'"

"The third night he asked, 'Shall I put the cat down cellar or outdoors?'"

"'Well,' said his mother, 'you may open the cellar door and then open the front door, and let her go just which way she pleases.'"

"Edward suggested that it was a cold night for the cat to be outdoors, but his mother said, 'Who knows but she has a little kitten somewhere to look after?'"

"Mrs. H.," said Tho-

reau, "is a peculiar woman, who has her own opinion and way, a strong-willed, managing woman."

"For all the talk," he continued, "about cats getting the birds, I would never want a garden without a resident cat. And, I suppose, I could always put a bell on any animal that begins to make too much of a dent in the bird life."

"One morning in October of 1858, the garden was alive with migrating sparrows and the cat came in from an early walk amid the weeds. She was full of sparrows and wanted no breakfast that morning, unless it was a saucer of milk, the dear creature. I saw her studying ornithology between the corn-rows."

Recently, Kubin vanished and we now think he was attacked by a coyote, such animals being seen around various spots both within and without the city limits.

So Kubin no longer studies ornithology — not between the corn rows but while stalking in the garden — and he is sorely missed.



Peter examines the blossoms of early-blooming Lenten roses.

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

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