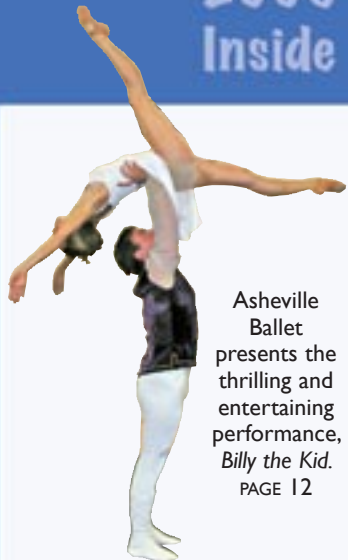


Arts & Culture Magazine

May 2009 • Vol. 12 No. 9

RAPID RIVER

May
2009
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*WILL THE PERFORMING ARTS
SAVE ASHEVILLE
FROM ECONOMIC RUIN?*

SORRY I'M LATE
ECO ARTMAN
BUT I GOT CAUGHT UP IN
TRAFFIC...

YOU BETTER GET READY!
THE MORE DRAGONS WE SLAY
THE MORE COME AT US!

OUR 121ST ISSUE

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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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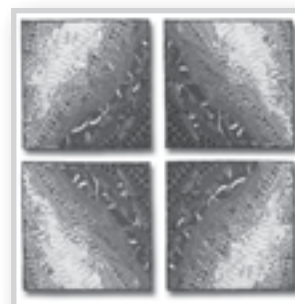
FINE ART

"Green" Art at its Finest

Award winning artists, Libby and Jim Mijanovich, from Marshall, are exhibiting their contemporary textile wall art made from recycled materials at the Asheville Area Arts Council during the month of May as part of the exhibit "On the Verge."

Being environmentally concerned, Libby and Jim base their art business Mija, on the philosophy of using Earth's resources conscientiously. Working exclusively with recycled vintage clothing for their raw material, they challenge themselves to transform simple, plain, nondescript fabrics into intricate and involved works of art. Their decorative fiber wall pieces are constructed by machine piecing numerous fragments of vintage clothing and intricately embellishing with metallic threads. By using sublime color blending along with the full range of value, depth, motion and the illusion of radiant light unfold.

Their expansive designs are dynamic and the use of multiple panels adds negative space and numerous display variations. The resulting artwork



"Double Down" pieced vintage clothing, metallic thread embellishment by Libby and Jim Mijanovich

embodies both dramatic impact as well as a transcendent quality, offering visual and visceral intrigue on many levels.

Mija specializes in large installations and has extensive experience with commissions in all palettes and sizes. Libby and Jim are juried members of the Southern Highland Craft Guild, Piedmont Craftsmen and Carolina Designer Craftsmen. Their artwork has been shown

and sold nationwide and can be seen at their studio in Marshall by appointment, 649-0200, and on their website at www.mijafiberart.com.

**IF
YOU
GO**

Meet Libby and Jim at the opening reception on Friday, May 1 from 5:30 - 8:30 p.m. The Asheville Area Arts Council is located at 11 Biltmore Ave. in downtown Asheville

Hours: Tue-Fri 10 a.m. to 6 p.m.; Saturdays 11 a.m. to 6 p.m. Entry is free.

For more information about the exhibit, visit www.wncmagazine.com/ontheverge

ECO-ART: ARTISTS RESPOND

Reclaim, Reuse, Recreate

On Friday, May 8, Hand in Hand Gallery in Flat Rock will open an exhibition entitled "ECO-ART: Artists Respond – Reclaim, Reuse, Recreate."

An artwork raffle will be ongoing during the show with the drawing held on Saturday July 4. A coin drive will be ongoing as well in an effort to both recycle coins back into the economy (pennies now cost 1.26 cents to mint, nickels, 7.7 cents each!) and redistribute their wealth to a worthy cause. A large pottery bank has been made for this coin drive with an estimated filled volume of \$500.

This "green" art exhibition will explore the artist's response to the world and times in which we live. An increased awareness of our impact on the limited resources of our



**David Voorhees,
ECO-ART**

BY DAVID VOORHEES

earth home redefine our daily lives, so too, it must affect our creativity.

Artists have been invited who: recycle, reclaim and reuse materials, ideas, imagery, parts, techniques; reduce their energy needs required for their art, or their use of highly refined or toxic materials; recreate the spirit of alchemy, transforming available materials; revitalize outdated artwork and concepts with a fresh approach.

**IF
YOU
GO**

An opening reception will be held on Friday, May 8 from 5 to 7 p.m. The show will run through Sunday, July 5.

Hand in Hand Gallery, 2720 Greenville Highway (Hwy. 225) along Flat Rock's Little Rainbow Row. For more information, call (828) 697-7719 or visit www.handinhandgallery.com. Gallery summer hours are Mon-Sat, 10 a.m. to 5 p.m.; Sun. 1-5 p.m.

The Asheville Ballet
presents

Billy the Kid plus *Lauda Jerusalem* and *Echo*

May 8 & 9 at 7:30 at Diana Wortham Theatre



Billy the Kid will be the featured ballet, with Aaron Copland's great composition of frontier America.

Lauda Jerusalem is an exhilarating celebration of life by international choreographer Rick McCullough, set to Vivaldi's rousing score for two orchestras and two choirs.

Echo is a world premier of a collaboration between Matthew Richmond (composer) and Ann Dunn (choreographer) and is based on the myth of Echo, Narcissus and Hera. Richmond's rich composition will be played live on piano and clarinet. Dunn's ballet is a tone poem reflection on the effect of jealousy and vanity on love.



www.ashevilleballet.com

Tickets are available at the box office at (828) 257-4530. Regular tickets range from \$15-49. Special rates are available.

For information on special ticket rates call director Ann Dunn at (828) 258-1028.

Paint Your Summer with Song!

The Asheville Choral Society & Music Director Lenora Thom present:

The Colors of My Life

-With Show Band -

Saturday, May 30 at 8:00 pm & Sunday, May 31 at 4:00 pm

Diana Wortham Theatre, Pack Place

2009 ACS Pops Concert with Jazz, Broadway, and popular hits from the '20s to today including *Mood Indigo*, *Blackbird*, *The Pink Panther*, *Fields of Gold*, *The Colors of the Wind* and many more!

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Message from the Publisher



Harrison Graham Ray, son of publisher Dennis Ray.

Art is the Story

I've always felt that an "Arts and Culture" publication should have an artistic cover, or at least one that told a story while also giving you an idea of what's happening. Better than just putting some painting or pottery on the cover and slapping a masthead above it. The featured artist likes it. Certainly the gallery where the art is shown likes it. But, it's really nothing more than a slick ad.

Creative covers confuse a lot of people because they don't know who's advertising. It's like watching the great James Cagney film, *One Two*

Three, and wondering "is this movie an ad for Coke or a commentary about people's opportunity to choose capitalism over communism?" Of course it's a little of both. Coke certainly benefited from the movie but I doubt they paid for it. Coke simply represented capitalism on a worldwide scale in the 1960s.

Most of the covers I design deal with symbolism and allegory and could upon first glance have nothing to do with the feature article. Instead of showing an empty theatre stage with the title "Will the Performing Arts Save Asheville from Economic Ruin," I gave a nod to the *Avengers* comics of the 70s.

Over the years I have depicted Asheville terrorized by spaceships, a 50-foot Ape climbing city hall, and flying violins the size of busses crashing into our streets and buildings. So it wasn't much of a stretch to have our Vance monument and center of town ravaged by a hoard of fire breathing dragons.

A couple months ago a local potter told me the magazine covers I did were not true art because I used a computer. I wanted to tell him that his pottery wasn't true art because he used a wheel, but figured he probably wouldn't understand what I meant so I let it go. I'm sure with each new invention comes outrage from the purists. With the advent of the paintbrush, one caveman might have said to another, "Me no like Goog's art work. He uses thing called brush, and paints on leather not on cave wall with chipped bone."

I certainly do not consider what I create to be a work of great art that will be around thousands of years from now. But, if art is the telling of stories then I'm pleased with what I do.

~ DENNIS RAY, PUBLISHER RAPID RIVER MAGAZINE

Rapid River®

ARTS & CULTURE MAGAZINE

Established in 1997 • Volume Twelve, Number Nine

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

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Art Director: Dennis Ray
Print Production: Simone Bouyer
Proofreader: Mary Wilson
Marketing: Dennis Ray
Staff Photographer: Dennis Ray
Accounting: Sharon Cole
Distribution: Dennis Ray

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INFO

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Rapid River Art Magazine
85 N. Main St.
Canton, NC 28716

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

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May 2009 Vol. 12 No. 9

Cover illustration by Dennis Ray

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WHEN THE DEAD DREAM
Sequel to *The Diamond Doorknob*
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COVER STORY

The Superheroes of Asheville

Housing prices have fallen, textile plants, businesses and banks have closed, and there is a lingering uncertainty that any job or profession is safe.

Unemployment rates are rising and might surpass the rates of the Great Depression. One thing is clear. No one is safe and things will keep getting darker as we fall farther into this hole of fear and uncertainty.

But there is hope. There is a group of dedicated people who are doing what is needed to see that our city and the nearby cities aren't hit as hard as other places. They are the men and women who give us our performing arts. They are the individuals who dedicate their lives for little money and recognition to make our lives a little, if not a lot, better.

Asheville's performing arts venues bring much needed money into our local economy in more ways than just ticket sales. People tend to think of ticket sales as the only way a production makes money and that would be inaccurate.

"If we sold every seat for every performance," Charlie Flynn McIver, Asheville's NC Stage's managing director says, "we'd still not cover all of our costs. We'd have to charge more... that's why we need sponsors. That's why we do fundraising."

A typical North Carolina Stage production costs \$25,000-\$40,000 to produce. And all that money goes right back to the local economy. McIver says that NC Stage has pumped over \$2 million into the local economy.

"We employ actors, directors, designers, and playwrights who make their living in the field of theatre," McIver says. "We also provide opportunities for local theatre professionals to work in their chosen field. These people may otherwise have to move away."

People's wallets feel the pinch from failing stocks and weakening investments — those who usually gave \$1000 dollars now have trouble giving \$250.

In late February 2009 the Asheville Lyric Opera found themselves in a very unusual position. They didn't have enough money to secure the finances for their spring production. ALO, which celebrated its 10th anniversary this season, found it needed \$24,000 to produce *Rigoletto*. They did a quick and productive fundraising drive that produced most of the needed funds. The show ended up becoming their most successful spring opera.

Can the Performing Arts Save Asheville from Economic Ruin?



Illustration by Dennis Ray

The performing arts are allowing Asheville to thrive and possibly grow during these economic times.

David Craig Starkey, General and Artistic Director of the Asheville Lyric Opera says, "We needed the public's help and they came through. We're going to continue doing what we do but we just need more people to support us. Basically what we need is for everyone who has ever gone to one of our concerts to donate \$50 or \$100 and purchase one ticket, then we'd be able to reach our 2009-10 goal. We are hoping this can happen, that's why we need as many people as possible to donate what they can."

"When folks come to see a play," McIver says, "they usually begin the evening with a dinner out, perhaps do a little window shopping, perhaps even buy something from one of the local shops. And after the performance they might go out for coffee or drinks or dessert. The point is, the performing arts gives people another reason to come to Asheville. When they come here they spend money."

Greenville, SC is one hour away and Charlotte, NC is a little over two hours away and both have incredible performing arts venues. "If Asheville no longer had any

BY DENNIS RAY

performing arts people would simply go to those other cities," McIver says.

According to the National Governors Association (NGA), consumers typically spend over \$10 billion on admission to performing arts events annually. That is 3 billion more than admissions to motion pictures and \$2 billion more than total spending on spectator sports.

According to Michael Kaiser, president of The Kennedy Center, "The arts in the U.S. provide 5.7 million jobs and account for \$166 billion in economic activity annually."

"The performing arts enriches the community," Starkey says. "It allows people an opportunity to fill their children's lives with culture. It's proven that children who are given a strong arts background wind up more equipped to handle life's challenges, to think creatively, to go on to college, to be successful. Art begets art. If you have a great symphony (which we

happen to have) then that attracts a museum, which attracts a theatre company, which attracts an opera company, and all these wonderful entities attract people to live or visit here."

National Endowment for the Arts Chairman, Dana Gioia, said, "With two million artists and thousands of arts organizations in the U.S. able to provide arts and education programs and assist with community development and tourism activities, it makes good economic sense to incorporate the arts into statewide planning."

In Haywood county there is the Haywood Arts Regional Theatre (HART). Founded in 1985 HART is a volunteer-based community theatre showcasing the talents of the people of the region. Under the leadership of Executive Director Steven Lloyd, HART has grown into one of the most active theatres in the Southeast.

The poor economy has affected HART but not too bad. "We're not cutting back," Lloyd says. "A year ago we wanted to build an additional structure. We'll

The Who's Tommy



BY ERIN SCHOLZ

Peter Townshend's tale of a young boy's journey from trial to triumph is one of the most electrifying evenings of rock'n roll ever to play in a theatre! A great night out for the whole family.

The full-scale Broadway version of the show will have a three night, one matinee run at Diana Wortham Theatre from May 14-17.

Producer and director, Rock Eblen, has joined forces with the Asheville Arts Center owned by Heather and Chuck Taft. This community showcase is Bioflyer's annual fundraiser for the Eblen-Kimmel Charitable Group. Suitable for children at least 7 years old.



The Who's Tommy
at Diana Wortham
Theatre, May 14-16 at 8
p.m., May 17 at 2 p.m.

Tickets \$10 to \$25. Student, senior, and group discounts available. Call (828) 257-4530 or visit www.dwththeatre.com.

just put that on hold. We will focus on more family and comedy shows."

In May, for their production of "Honk" about an ugly duckling, HART will give free tickets to children under 12 with the purchase of one adult ticket.

For those interested in learning more about how the performing arts helps strengthen a community visit these websites:
www.nasaa-arts.org, www.exploreasheville.com, www.nga.gov, and www.nga.org

Also, please read the book *Performance in America: Contemporary U.S. Culture and the Performing Arts* by David Román. It argues for the significance of the performing arts in contemporary U.S. culture.

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ASHEVILLE SHOPS

Flowers, Flowers Everywhere

BY PAM J. HECHT

OWNER REVITALIZES ASHEVILLE FIXTURE

At a hidden oasis on Tunnel Road in East Asheville, flowers, and happiness, bloom.

Inside Sibley's Florist, a beautiful garden awaits – a riot of cheery colors in artful combinations. For owner Dawn Jeglic, who in three years has contributed new digs and a fresh perspective to the 50-year-old business, her passion for flowers began when her dad bought her a bouquet of gladiolas for her 13th birthday.

A New Beginning

Meanwhile, the decision to buy Sibley's Florist began with a sudden revelation, that for Jeglic has paid off. When her husband asked her to name her dream job, the first thought to enter her mind



Left to right: Dawn Jeglic, Owner
Bett Despathy, delivery and part-time designer
Emily Frye, Lead Designer

was to own a flower shop, she says. It was a dream she says she didn't even realize she had.

So, equipped with a strong business background and a love of flowers, she did some research, found Sibley's Florist in an old, converted gas station, and bought it with the initial intention to renovate, later moving it to its present, larger location.

Today, the shop has plenty of room for a large variety of fresh flowers and potted plants; fresh, dried and silk arrangements in both traditional and contemporary styles; and an extensive assortment of gift items including pottery, balloons, candles, cards and gourmet/fruit/other gift baskets.

"Our flowers are of very high quality and will last longer than those you'd buy at the grocery store," says Jeglic.

Most of the store's inventory is from local vendors and is hand-picked by Sibley's staff. "Bucket trucks" pull into the parking lot in front of the store several times each week and are like mobile nurseries, jam-packed with an assortment of fresh flowers and plants. Staff can also order any type of flower if they don't already have it, says Jeglic – "just give us time."



Floral Art

In the back room, head floral designer, Emily Frye, (who grew up in her family's flower shop, The

Enchanted Florist, in nearby Erwin Hills) works magic with her nimble fingers. While I was there, she transformed fresh stems of freesia, bells of Ireland and lily grass into a striking purple, green and white display. John Lavender pitches in part-time as a silk flower designer and works with customers to ensure just the right color scheme and design.

"Our challenge is to shake the image of the old-time florist selling carnations and daisies," says Jeglic. "We can do simple designs, but we can also get really creative and do high style."

While Sibley's Florist specializes in events and occasions, customers can buy as little as a single stem, bouquet or potted plant. Regular customers visit weekly to buy arrangements for their homes and will even call to let staff know if they'll be out of town, Jeglic says.

A computerized system she implemented has increased efficiency and enables staff to easily keep track of customer information and orders.

Flowers Bring Joy, Hope

But although Sibley's specializes in flowers, clearly, it's all about the people. Like the desperate man from out of town, who almost forgot Valentine's Day and called at 6 p.m. that evening to order a delivery of flowers for his girlfriend in Asheville.

Or the young soldier, preparing to leave for Iraq, who arranged in advance for flowers to be delivered to his girlfriend on Valentine's Day, her birthday, their anniversary and one random day "just because."

Like one regular customer, whose wife had developed Alzheimer's disease. He would order six red carnations to be sent to her twice a week because he said it was the only time she smiled, Jeglic says. But at 90 years old, after a bad fall, he passed away. "We still send her the flowers occasionally," says Jeglic, "So she'll remember him."

Flower Delivery Tip

Jeglic cautions against ordering from online "order gathering" companies who merely take orders for florists to fill – make sure the company has a local physical ad-

'Flowers Everywhere' continued on pg. 30

2008-2009 SEASON
Daniel Meyer, Music Director

Asheville Symphony

MASTERWORKS SEVEN
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Daniel Meyer, conductor

Manuel de Falla:
El Amor Brujo
Attack Theatre
Blythe Gaissert, mezzo-soprano

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

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THOREAU'S GARDEN

Asheville Hops!

Apparently, when it comes to beer Asheville has rejoined the culinary ranks as more than just a kick in the can. And one of the major ingredients for beer revolves around the plant called hops.

According to the *Flora of Japan* (published by the Smithsonian Institution), there are two kinds of this herb so important to the brewing of beer: Japanese hops (*Humulus japonicus*), an annual vine and common hops (*H. lupulus*) a perennial. The first is a valuable ornamental plant often growing 30 feet in a good year. The second is the commercial source of hops and deemed not as attractive. *Humulus* is from the Latin word *humus*, or ground, the place these plants will tumble to, if they lack support.

Admittedly Japanese hops can be a rambling terror, and if kudzu is a Toyota truck, then this plant is a two-door Mazda, not only wild enough to cover an unwanted trash pile but able to climb an ugly garage in a single bound.

The leaves are rough to the touch, deeply divided into five to seven lobes, and the stems are *serrate* — a nice word meaning covered with saw-like teeth — allowing them to cling to shirt sleeves and garden gloves. The flowers are very small, green, full of pollen, and not particularly attractive and usually hidden by the leaves anyway.

Perennial hops are called *Humulus lupulus*. The species is from the Latin *lupus* or wolf, because as Pliny said, it strangles others by its climbing embrace, as a wolf does a sheep. The English name of hop is derived from the Anglo-Saxon *hoppan*, to climb.

Lupulus is a native of Europe and has naturalized in moist soil, especially along river banks and waste places and ranges from Nova Scotia to Manitoba, Montana and California, and south to North Carolina, West Virginia, Kentucky, much of New York and some in northern New Jersey. The fruits are used in brewing beer. Yellow glands that secrete the bitter chemical *lupulin* are found in many parts of the plants but chiefly on the fruit.

A fast grower, plants are dioecious which means the greenish-yellow male flowers bloom in panicles one plant while the female flowers, which produce the

fruits called hops, grow in axillary spikes on another. There is an attractive yellow form 'Aureus' with yellow foliage.

The Romans raised hops using the young shoots as a luxury food. In 1566, Dodoanaeus, a European herbalist, called hops a kitchen herb and wrote: "Before its tender shoots produce leaves, they are eaten in salads, and are a good and wholesome treat."

But their connection to beer has been around since antiquity. In central Europe, cultivation dates from the middle of the 8th century. They were introduced into England from Flanders in 1524, but were not used in making brew until 1530, during the reign of Henry VIII.

In 1919, hops were still found in London's Covent Garden, tied in

small bundles for table use. The shoots were chopped very fine and dressed with butter or cream.

C. Pierpont Johnson writing in a most entertaining book *The Useful Plants of Great Britain* (a title of masterful understatement) wrote: "...before the use of hops, the beverage always went by the name of ale... brewed either from malt alone, or from a mixture of the latter with honey, and flavored, not with hops, but with heath-tops, germander, and various other bitter and aromatic herbs."

Long after hops entered England any brew flavored the old-fashioned way was called ale.

The German or Dutch word *Bier* was only used when hops were employed to produce the characteristic taste. The hops and leaves

were once also used when dried as a pillow stuffing to treat insomnia.

In 1963 Julian A. Steyermark wrote in *The Flora of Missouri*: "In some rural communities, before the common use of commercial yeast, hops were used for making bread."

But back in the garden, William Robinson in his trend-setting book, *The English Flower Garden* of 1883, wrote: "*H. lupulus*, a well-known vigorous twining perennial is admirable for bow-



Peter examines the blossoms of early-blooming Lenten roses.

In some rural communities, before the common use of commercial yeast, hops were used for making bread.

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.

BY PETER LOEWER

ers, especially when vegetation that disappears in winter is desired; and will soon run wild in almost any soil, among shrubs or hedgerows. A slender plant climbing up an apple or other fruit tree, near the mixed border, looks well."

On September 3, 1814, Thomas Jefferson wrote: " — began to malt wheat. A bushel will make 8 or 10 gallons of strong beer such as will keep for years, taking three-quarters of a pound of hops for every bushel of wheat."

He also wrote: "The best hemp and the best tobacco grow on the same kind of soil. The former article is of the first necessity to the wealth and protection of the country. The latter, never useful."

So at least with the return of local hops and brewing, Jefferson would be delighted.

Illustration by Peter Loewer



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Quilt: Harlan Rowles

ASHEVILLE SHOPS

Emeralds...

North Carolina's Greenest Asset

Who would believe that North Carolina is the home of the largest and most valuable emeralds in all of North America?

Emeralds were first discovered in Alexander and Mitchell counties in our fair state. The first stones were found at Stony Point in Alexander county by William Hidden in 1880. This area came to be known as Hiddenite. The following year more emerald crystals were found in this area that were of excellent color and clarity but slightly flawed. A crystal found in 1882 was 8.5 inches long and was 9 ounces and was known for years as the largest emerald ever found in North America. It became part of a collection of Bement-Morgan in New York and is known as the Hiddenite Emerald. Two other crystals in this collection were good sized also and were acquired by the American Museum of Natural History of New York. Unfortunately the 1,276 carat Hiddenite Emerald was stolen in 1950 and to this day is still missing.

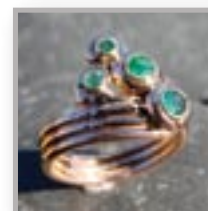
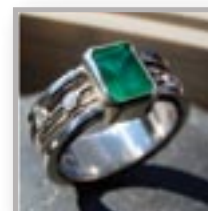
This mine was bought and sold many times in the 20th century, but finally in 1954 as the Adams Mine, it was opened to prospectors. Many emeralds were found there between 1954 and 1975 but most of them were too pale to be considered very valuable. In 1969 a high quality emerald was found by Wayne Anthony. It was 59 carats and was cut into a 13.14 carat emerald-cut gemstone known as the "Carolina Emerald" and is still one of the finest cut emeralds in North America. It was later purchased by Tiffany's and came to be known as the "Tiffany Emerald." It was valued at over \$100,000 in 1970.

Emeralds are the birthstone for May. Originally emerald meant only chromium based green beryl and most of it was from Columbia, South America. Early in 1960 beryl that was discovered in Brazil was colored by vanadium. It wasn't until three years later these stones were recognized as true emeralds. Vanadium lends a bluish cast to the beautiful green color of emeralds whereas chromium-based emeralds are more dark green.

The most famous emerald mine is a very recent find. James K. Hill devoted most of his life searching for emeralds on his 94 acre family land in Hiddenite. In 1990, going on an educated guess and using only a screwdriver James unearthed a 298 pound mineral crystal, known as the "Carolina Crystal". This find encouraged him to study his land further and in 1995 he found a pocket that produced an exquisite 10.42 carat emerald known

as "Hill's Emerald." James formed NAEM (North America Emerald Mines). His big find came on Thanksgiving Day 1995 when he found a 71 carat emerald which is now known as the "Royal Family Collection" and from this he had a 7.85 carat cushion cut stone named the "Carolina Prince", a 3.37 carat oval, the "Carolina Princess" and a 18.88 carat pear shaped emerald, called the "Carolina Queen". This first pocket of emeralds eventually yielded over 3,000 carats of fine emeralds. The quality of the material found is comparable to Colombian emeralds in color and clarity. Just after this discovery the U.S. Government noticed his activities and put his operation on hold while they had him meet ecological requirements, hire a security team and obtain necessary mining licenses. He also at this time was able to pay off \$100,000 of debt he had incurred making this find.

James Hill's exploration has become very sophisticated over the years. He now has identified over 40 pockets where emeralds are hiding. What makes these finds so exciting, besides the high quality of material being found, is that they are conflict free, not associated with drugs or terrorists and naturally free of enhancements or treatments. Most of what he has currently mined has been purchased for display at various museums across the United States.



Lynn Daniel and Susan West, the two women goldsmiths at blue in biltmore village, look forward to the day when this material from North Carolina becomes available to jewelers so they can make special one of a kind pieces featuring these treasures.

Currently their work incorporates natural Columbian non-conflict emeralds, which are available to be seen at their gallery at 1 swan street, Tuesday thru Saturday 10:30 to 6 p.m., or visit their website, www.bluegoldsmiths.com.

STAGE PREVIEW

140 Voices, 3 Concerts, One Amazing Experience

Nothing says "summer" like the Asheville Choral Society's annual pops concert, "The Colors of my Life."

The program's title, a ballad from the original Broadway musical *Barnum*, sets the tone for musical theater at its finest. Choral singers will be accompanied by a professional show band and include innovative arrangements of "I'm Always Chasing Rainbows, Mood Indigo, Shakin' the Blues Away, Mountain Greenery, and Yellow Submarine"...just to name a few.

The Asheville Choral Society (ACS), comprised of 140 voices, is celebrating its 32nd year of bringing challenging choral masterpieces to Western North Carolina. After the retirement of founder and Music Director Emeritus Dr. Robert P. Keener, Lenora Thom took over as Music Director for the ACS in 2000.

Before moving to Asheville in 1998, Thom enjoyed a busy and varied professional career in the New York City area, where she held positions as Music Director and Conductor of the New Jersey



Lenora Thom, Music Director, Asheville Choral Society.

Photo: Lynne Harty.

BY BRYAN PAIEMENT

based on four categories: a prepared piece, vocalization, sight-reading, and foreign language pronunciation.

"The neat thing is that choral groups can acquire and achieve a level of professionalism that is quite high even though many of them are not quote, unquote, professional musicians. We've been known to cultivate relationships with the high schools and colleges because

many of the high school singers are amazing talents and capable of singing for the ACS," Thom says.

The ACS presents three concerts each season, with two performances of each, usually Saturday night and Sunday afternoon. Beginning in September after Labor Day, the ACS meets once a week for rehearsals leading up to the December

program. The performance venues are the Central United Methodist Church on Church Street and the Diana Wortham Theatre on Pack Square, Asheville. The December and March concerts have more classical arrangements, while the May program is more of an eclectic, musical theater performance.

"Some of our guests attend all three programs and love all styles of music. Some people are more musical theater only and less classical and vice versa. I think a fair bit of our audience enjoys both types of music," Thom says.

The makeup of this volunteer, auditioned chorus is quite diverse with a core group of 35-40 professional players and more than 140 singing voices. Coupled with the eclectic taste of its Music Director and Maestra, Lenora Thom, the May pops concert, "The Colors of My Life," is a sure fire way to ignite the summer months ahead.

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and Sunday, May 31 at 4 p.m.

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More than 140 passionate singers spend weeks rehearsing for concerts.

Choral Society and Orchestra, of the Kean (NJ) Chamber Symphony and of the Riverdale (NY) Chamber Orchestra. Thom is not only the Music Director, she also works as conductor, pianist, vocal coach, and arranger.

Although the musicians in the ACS are hired professional players that travel all over the region, the choral singers are all volunteers from the Greater Asheville Area. Prospective singers' auditions are

For more information on how to schedule an audition, visit ashevillechoralsociety.org

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STAGE PREVIEW

NC STAGE COMPANY PRESENTS TWO HILARIOUS COMEDIES IN REPERTORY

“Like Mother” and “I Wrote This Play To Make You Love Me”

BY AMANDA LESLIE

Both *Like Mother* and *I Wrote This Play...* are written by women and address the complicated relationships between mothers and daughters, but they are also very different. *Like Mother* is a warm, family-friendly comedy musical, in which Shannon Polly pokes loving fun at her over-the-top mom. *I Wrote This Play...* is a darker, edgier comedy, recommended for adults only. The main character Lysette is as frank about her family dysfunction as she is about her sexual escapades.

Like Mother and I Wrote This Play... runs in repertory May 26 through June 14; performance schedule varies by week. Show times are 7:30 p.m. for evening shows, and 2 p.m. for matinees. *Like Mother* closes June 14, and is replaced by *A Beautiful View*, which will run with *I Wrote This Play...* until July 19. For the full schedule, visit www.ncstage.org.

Sponsors: North Carolina Stage Company is grateful for the support of season sponsors The Colorful Palette, Greenlife Grocery, Imaging Technologies, Treadshots Photography, and the North Carolina Arts Council.

Chocolate Fetish, and concessions are provided by Izzy's Coffee Den and Sugar Momma's Cookies.

Tickets and show times:

Tickets are \$16-\$26; ticket prices vary by date. Call (828) 239-0263 or visit www.ncstage.org for tickets.

North Carolina Stage Company is located at 15 Stage Lane, off of Walnut St. one block off Haywood St., next to the Rankin Ave. parking garage.

North Carolina Stage Company presents a pair of funny, poignant comedies by and about women: *I Wrote This Play To Make You Love Me* by Anne Thibault, and *Like Mother* by Shannon Polly. The two plays run in repertory, beginning May 26.

In theatre language, a repertory schedule means more than one play rehearsing and performing during the same time period – in this case, performing on alternating days of the week. In June, *Like Mother* closes and NC Stage adds a third comedy, *A Beautiful View*.

Like Mother is the funny recounting of Shannon Polly's real-life wedding, as planned by her overachieving Midwestern Mom. Every bride will recognize the frustrations and joys of the occasion, and everyone with a mother will appreciate the insanity that can spring from unconditional love. Subtitled "One Bride's Musical Journey Through 6 Showers, 3 Receptions, and 1 Cheese Sculpture of the Empire State Building," *Like Mother* features original songs, plus some familiar show tunes with new lyrics – such as the classic "Don't Tell Mama" from *Cabaret*.

Anne Thibault wrote and stars in *I Wrote This Play To Make You Love Me*, a heartbreaking and hilariously risqué play about motherlessness and promiscuity. Lysette is a marginally successful actress, possibly pregnant by her married boyfriend, and stuck in rural Vermont rehearsing a production of Ibsen's *A Doll's House*. As she tries to pick up the pieces of her family, she wrestles with the memories of the mother who abandoned her.

NC Stage chose to present these two plays (along with *A Beautiful View* in June) in a repertory schedule because they have intriguingly similar themes.



Anne Thibault wrote and stars in “I Wrote This Play To Make You Love Me.”



Shannon Polly in "Like Mother - One Bride's Musical Journey Through 6 Showers, 3 Receptions, and 1 Cheese Sculpture of the Empire State Building."

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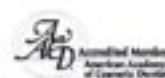
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STAGE PREVIEW

The Asheville Ballet presents

Billy the Kid

BY ANN DUNN

The Asheville Ballet presents *Billy the Kid*, Aaron Copland's great composition of frontier America, as the featured ballet in its Spring Concert, May 8 and 9 at 7:30 p.m. at Diana Wortham Theatre.

Set in the western United States of pioneer times, *Billy the Kid* is the story of the optimistic American Dream of individualism and eternal opportunity, for better and for worse.

Two other ballets will be featured on the program. *Lauda Jerusalem* is an exhilarating celebration of life by international choreographer Rick McCullough, set to Vivaldi's rousing score for two orchestras and two choirs.

Echo is a world premier of a collaboration between Matthew Richmond (composer) and Ann Dunn (choreographer). The ballet is based on the myth of Echo, Narcissus and Hera. Richmond's rich composition will be played

live on piano and clarinet. Dunn's ballet is a tone poem reflection on the effect of jealousy and vanity on love.

The Asheville Ballet is particularly pleased by several aspects of this concert. In these difficult times, we are

pleased to be able to produce a full-length ballet, a premier and a work by an international choreographer.

We are pleased to work with outstanding local musicians. We are pleased to welcome back renowned pianist John Cobb. We are pleased to continue the tradition of collaboration among artists. And we are pleased to offer the community a thrilling, thoughtful and entertaining evening of great dance.

IF
YOU
GO

Tickets are available at the box office at (828) 257-4530. Regular tickets range from \$15-49. For information on special ticket rates call director Ann Dunn at (828) 258-1028.

Terpsicorps Announces a Season of Giving Back

BY HEATHER MALOY

2009 is proving to be a year of both struggle and hope. Asheville's professional contemporary ballet company, Terpsicorps Theatre of Dance, has been very lucky with six successful seasons under their belt, enthusiastic audiences and generous donors. The company feels that they owe much of their success to the people of Asheville and this year they are looking to give back.

The June show, entitled "*The Recess Blues & other works*," is a collaboration with Asheville's own Firecracker Jazz Band. It is a thoughtful and entertaining look at some of the most resonant themes of the current recession. Set to Firecracker Jazz Band's upbeat show stopping music, it calls to mind the speak easies and musicals of the Great Depression.

Known for creating innovative new works with musicians and artists, Terpsicorps is utilizing that same spirit of

collaboration by creating additional partnerships with Asheville Buncombe Community Christian Ministry, MANNA FoodBank, Mountain Housing Opportunities and Green Opportunities. Anyone who donates \$45 or more to one of these charities between April 13 and May 29 will receive a buy one get one free ticket voucher to "*The Recess Blues & other works*," June 25-27.

IF
YOU
GO

The Recess Blues, June 25-27, 8 p.m. at the Diana Wortham Theatre. To purchase tickets, call (828) 257-4530 or visit dwtheatre.com. For more information on Terpsicorps Theatre of Dance, call (828) 252-6342 or visit terpsicorps.org.

NOTEWORTHY

May Day Festival

Historically May Day has marked the end of the winter season by celebrating the coming of spring and summer. It's good-bye to cold, windy days and welcome to those wonderful warm, flowerful summer days. In the early 1900s, May Day was a community celebration of hope and joy, and, was popularly celebrated.

This year, Biltmore Village is re-establishing May Day as a special commemoration for everyone to enjoy. The festivities will

begin at 11 a.m. on Saturday, May 2 with music and dancing around the Maypole in the Village Plaza. Maypole dancers will circle the pole each holding colored ribbons attached to the pole and then retrace their

steps to unravel the ribbons.

That will be followed at 12 noon by two bluegrass bands playing until 4:30 p.m. First on the schedule is the Moore Brothers, featuring 11 year old Jacob and his 6 year old brother Isaac. Next will be the Southern Crescent Bluegrass band playing in their traditional bluegrass style. Bluegrass music has been specifically chosen because of its happy

foot-stomping rhythms, and its origin in the hills of Appalachia.

During the afternoon, local a cappella singing groups will perform as they stroll through the Village. And back by popular demand, there'll be carriage rides providing the feel of yesteryear.

Everyone who attends is urged to bring canned food items for a special May Day basket



Southern Crescent Bluegrass Band



which will be donated to MANNA Food Bank.

Restoring the May Day celebration was inspired by a 1906 photo of a Maypole dance occurring at the Biltmore Village plaza and recounts of a 1905 New York Times article that brought to light a colorful May Day celebration in historic Biltmore Village.

"The Village has a hundred plus year history of being one of Asheville's focal points. Celebrating the transition from winter to spring and summer seemed like a great way to continue that," said Stan Collins, president of the Merchants Association.

EAST of Asheville Studio Tour

BY LYNETTE MILLER

This year's East of Asheville Studio Tour (EAST) begins its fifth season the weekend of May 2 and 3. Hours for the spring tour are 10 a.m. to 6 p.m. Saturday and Sunday.

With the addition of several new members,

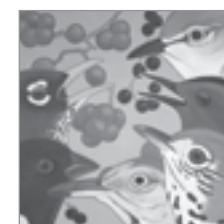
19 studios will open their doors to the public this spring. A variety of media is represented including

glass, fiber, clay, metal, photography, painting, woodworking – and more.

The route extends from the village of Riceville, east through Swan-



Richard Oversmith's studio, #15 on the tour.



"Birds" by Lisa Walraven

nanoa and Black Mountain, and south to the continental divide. Large yellow signs will easily direct you along the way to each artist's studio.

Brochures with detailed maps are available at the Black Mountain Visitor Center, Black Mountain Center for the Arts, local businesses, and at each artist's studio.

For more information contact Maud Boleman (828) 686-1011 or visit www.eaststudiotour.com.



Soviet-Born Pianist to Perform May 22

The Haywood County Arts Council presents pianist Michael Berkovsky in concert on Friday, May 22 at 7:30 p.m. at the Performing Arts Center, 250 Pigeon Street in Waynesville, NC.

The program opens with a three-minute piece by Bach entitled, "Ich ruf zu dir." Mr. Berkovsky will also play Chopin's "24 Preludes, Op. 28," and perform Mussourgsky's monumental "Pictures at an Exhibition."

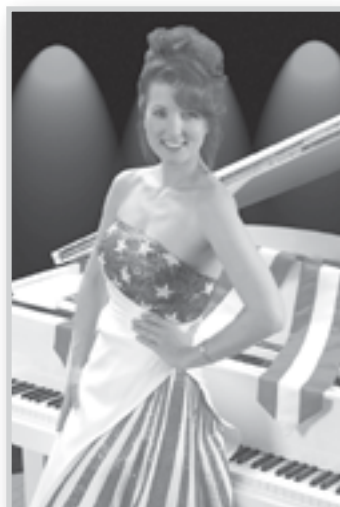
Tickets are \$20 per person with a limited number of FREE student tickets available. There will be a reception following the concert.

Linda Gentile's "American Piano"

Entertainer Linda Gentile, whom the late Liberace called the "piano princess," will perform at 7:30 p.m. Friday, May 8, in the Fine and Performing Arts Center on the campus of Western Carolina University.

Gentile's "American Piano Show" features music of the great American composers, including George Gershwin, Irving Berlin, Leonard Bernstein, Hoagy Carmichael, Rodgers and Hammerstein, Cole Porter, Scott Joplin, John Philip Sousa and Neil Diamond.

Critics have called Gentile "a virtuoso" and "as spectacular to watch as she is to hear." Since she was a child, Gentile has impressed teachers and audiences with her memory. Her repertoire includes more than 2,000 songs, and each of her performances features a medley of audience requests that she plays from memory in the reverse order she received them. Gentile speaks eight foreign languages and



Entertainer Linda Gentile will perform her "American Piano Show" at Western Carolina University.

BY JILL INGRAM

during her worldwide performances frequently communicates with audiences in their native tongue. She has recorded more than a dozen CDs and DVDs.

Teachers and home instructors are invited to bring children to Gentile's matinee performances at 10 a.m. and 12:30 p.m., part of WCU's program "Learning Live," designed to introduce students in the region to the performing arts and to complement classroom curriculum.



This family friendly show is the final installment of FAPAC's 2008-09 Galaxy of Stars Series. Ticket prices are \$25 for the general public; \$20 for senior citizens and WCU faculty and staff; and \$5 for all students. For tickets and more information, call (828) 227-2479, or go online to www.ticketreturn.com.

May Market

(a Very Special Jumble Sale)

Saturday May 2nd
Open to Public (Free Admission)

9 am to 1 pm
NO EARLY ADMISSION

Held in the Parish Hall of
St John in the Wilderness
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MUSIC

SPINNING DISCS:

May CD Reviews by James Cassara

I'm back again with an assortment of music sure to offer something for the enlightened listener. I must say this has been a banner month for releases, so I'll add a reminder to buy your music at one of Asheville's many independent record stores. They are the ones who keep it real!

Bill Frisell**The Best of Volume One, Folk Songs
Nonesuch Records**

Anyone fortunate enough to witness Bill Frisell's recent show at The Grey Eagle may have been surprised at how



fluid the master guitarist is at reinterpreting folk idioms. He is, after all, one of the world's truly great jazz players, and no one

should be so good at so many things, right? But as evidenced by this sampler, Frisell is. The first of what promises to be an ongoing series of retrospective collections *Folk Songs* aptly demonstrates the player's restless spirit, both in the music he loves and the myriad ways in which he interprets said music.

Culled from albums released between 1989 (the far ranging *Is That You?*) and 2002's *The Willies*, this 15 song set only scratches the surface: Some albums are completely ignored while others are barely touched upon. Of course that speaks to the sheer productivity and consistency of Frisell so, given the volume of available material, we can only hope subsequent collections will amend these oversights.

What is here reflects the man's abiding adherence to great music, regardless of the source. Hank William's "I'm So Lonesome I Could Cry" may best be known as a country weeper, but Frisell explores its deeper folk roots, pairing it with a lively and raucous take of the obscure "Raccoon Cat" that demonstrates how much the two have in common.

The tranquil twang of "We're Not from Around Here," (with Jerry Douglas on dobro and Victor Krauss on bass) comes right before the punk bluegrass of the Bad Livers; it's the sort of daring move that only someone with Frisell's deserved confidence might attempt.

Woody Guthrie once said that all music is folk music, and in the sense that they tell stories he could not be more correct. Frisell and producer Lee Townsend know this, selecting songs that seem to say "this is who I am, what I play, and where I come from."

Volume One, Folk Songs may offer only a smallish bite of Frisell's herculean oeuvre, but it should more than whet the

appetite of those unfamiliar with this aspect of his career. It's a superb collection, a worthy testament to a musician who is, simply stated, without peer. ****1/2

**Buddy and
Julie Miller****Written In Chalk
New West Music**

Both as duo and separately the husband/wife tandem of Buddy and Julie Miller have been recording for more than two decades. Hard to believe then that *Written In Chalk* is only their second official collaboration. It's strong evidence that great things come to those who wait; the pair seem to have pulled out all the stops while assembling what might be their most intriguing and engaging set of songs yet.

It is also amongst their most musically playful. While previous albums have included strands of country, blues, rock, and joyful swing, nowhere have the two so skillfully woven them into one seamless sonic quilt.

Recorded at their home studio in Nashville, the low fidelity approach, augmented by such friends and session aces as Brady Blade, Matt Rollings, Chris Donohue, Emmylou Harris, Patty Griffin, and the McCrary Sisters — not to mention such luminaries multi-instrumentalist Larry Campbell and some singer named Robert Plant — suit the material to a tee.

Eight of the dozen songs are written by Julie, who is clearly the more sophisticated and emotionally intuitive of the pair, while Buddy gleefully plays his role as the "whatever sound you want I can produce it" guy.

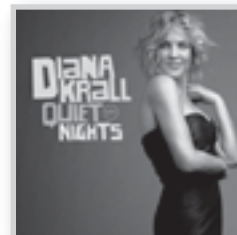
Opening with the stunningly elegant "Ellis County" which features one of Buddy's most confident vocal performances, the feel of Appalachian spring abounds. The harmonies are gorgeous while the pure joy of the music is overwhelming. Not since the halcyon days of Delaney and Bonnie has southern twang sounded so good. The performances are taut yet playful, the material is among the best they've yet concocted, and the overall track by track effect is nothing short of mesmerizing.

Written in Chalk is a lofty addition to the already corpulent canon of one of this



country's most talented — if somewhat under appreciated — pairings.

Already established as the George and Tammy of our day, it may well ensconce the pair as this generation's Johnny and June Carter. That is not intended to compare or diminish the contributions of either, but rather to establish a base line for the uninitiated as to just how good Buddy and Julie, and this record in particular, are. I cannot think of any higher or better deserved praise. ****1/2

Diana Krall**Quiet Nights
Verve Records**

While the music of Diana Krall has often danced around the fringes of bossa nova, the appropriately titled *Quiet Nights* is the first of her many albums to fully embrace the genre. Again working in tandem with arranger Claus Ogerman — whose efforts with bossa nova spiritual leader Antonio Carlos Jobim certainly makes him no stranger to the gently swaying vibe the arrangements demand — the songstress skillfully employs her sophisticated and mellow growl to full effect.

For his part Ogerman employs many of the same constraints — relaxed arrangements, muted strings and woodwinds, and an impeccable sense of time and space — that so distinguished his seminal efforts with Frank Sinatra. The resultant effort, while perhaps playing it a bit too safe, breezily recalls the era.

Thus such 1960's standards as "Walk On By" and "How Can You Mend A Broken Heart?" sit comfortably astride such venerable classics as "The Boy From Ipanema" and the little known Hart/Mercer gem "Where or When". It should be noted that the more familiar songs are wisely slotted into the album's first half, likely a deliberate calculation to ease the listener in slowly. It's a brilliant strategy, and one that immeasurably enhances the impact of the material.

Of course with bossa nova it's as much the singer as the song, and few singers are better suited than Krall. She instinctively knows when to tactfully push forward and when to let her ethereal voice slide gently across the melody's veneer; that intuition is what places Krall in a class

'CD's' continued on next pg.

WHAT'S HAPPENING

Chatham County Line at The Grey Eagle

BY JAMES CASSARA

In a lot of ways the new record really does feel like a coming out party" remarks Chatham County Line songwriter and front man Dave Wilson. With a deliberate drawl and a perfunctory fashion that moves at the speed of cold molasses, he adds "Before, we were trying to fit into this one niche because of the instruments we like to play. But now we just look at our instruments as tools. It's more about taking that and evolving into the band we are and want to be, and making the kind of records we want to make."

With the release of their aptly titled fourth album IV, Wilson and company are ready to get down to business, "We started the group for all the usual reasons; as a way to hang out, meet girls, and drink beer. Slowly it turns into a career. This record is about growing up and becoming a band, bona fide musicians who want to improve their craft."

And indeed they have. Over the course of a decade Chatham County Line have steadily enhanced what they already did well, making music that

pays homage to their influences while not being overly beholden to them. It's a risky move: Some Bluegrass purists have decried them for selling out while others find them too steeped in the past. Of course for their followers Chatham County Line represents the best of both worlds.

For their new album the band retained the services of producer and Chapel Hill indie legend Chris Stamey. Best known as a founding member of the DBs and for his savvy production efforts with artists as varied as Yo La Tengo, Alex Chilton and Alejandro Escovedo, Stamey has been an ideal choice for the band, satisfying their desire to link



their own 60s spawned tastes with the musical ancestry that abounds in central North Carolina. To achieve such, they employed our own Echo Mountain Studios, right here in beautiful Asheville.

Chatham County Line was spawned

in Raleigh at The Blue House, a long standing crash pad for local musicians. Wilson met up with his high school friends Chandler Holt and John Teer; the three plunged into a series of sunrise jam sessions and things began to jell.

Fast forward several years, countless gigs, and four albums later. While up-tempo rockers do abound on their newest disc, it's really the album's ballads

that act as anchors. The gorgeous "One More Minute" features harmonies from Whiskeytown alumnus Caitlin Cary while "Sweet Eviction" tells a tale of bitterness amidst a landscape of ghostly veiled gospel. It's an album they could not have made five years ago; more to the point they weren't yet ready to do so.

It's an uncomplicated approach, but one that continues to win over audiences throughout the Southeast. "It's no mystery. I just took the best songs and put them on the album. That's it. End of story." Not quite, as the band's ongoing saga continues with a series of summer shows and festival appearances. Let the magic begin!

IF YOU GO

Chatham County Line at the Grey Eagle, with opener Greg Humphreys. Friday, May 8 at 9 p.m. \$10 advance/\$12 day of show.

Advance tickets available online and at our local outlets, standing room only.

'CD's' continued

by herself, while the friendly nature of its dozen entries should easily invite in new listeners. *Quiet Nights* may not be her most adventurous outing, but it's certainly her most accessible. ★★

Mike Farris
Shout! Live
Columbia

When former Screaming Cheetah Wheelies singer Mike Farris released his 2007 gospel tinged masterwork *Salvation in Lights* the album became a bit of a sensation among both secular and religionist camps. Not just for its soulful declarations of hope and deliverance but for the very ways in which it disrupted the status quo.

Different from anything he'd ever recorded it was — dare we say it — unlike anything a white singer had dared to embrace in years. Rarely since Elvis or Joe Cocker's *Mad Dogs and Englishmen* (which this album often pays homage to) had black Southern gospel and white rock and roll so completely co-mingled. They weren't just dating, damned if



they hadn't gone and shacked up!

Shout! Live follows up with live renditions of most of the songs included on its predecessor, and while the studio versions sounded sacred the extended and exuberant treatments they are given here elevate them to an entirely new and joyous plane. They're delivered in a Sunday morning country church fashion that perfectly suits the subject, but instead of judgment and damnation there is only unbridled ecstasy and elation.

Farris gives full album credits to the Roseland Rhythm Revue featuring the McCrary Sisters, which is both fair and noteworthy. Their contributions as players and back-up vocalists cannot be overstated, lending so much vigor and energy to the performance that it is as much theirs as it is his. The performances themselves are culled from Farris' shows at the Nashville's Station Inn club, a smallish venue that is transformed weekly into a revival tent. Full horns are brought in, the band and singers take the stage, and away we go.

And what a glorious ride it is. Farris is in fine form, drawing from and giving energy to his stage mates. The McCrary Sisters are given the spotlight for a stunning a cappella rendering of "Dig a Little Deeper" (originally performed by the Fairfield Four, with whom their father sang) while all the backing singers erupt

for a glorious rendition of "I'll Take You There" that would have made the Staple Singers proud. But make no mistake, this is Farris' record, and while he wisely shares the workload it is his sensibilities, talents, and arrangements that make this album so revelatory.

Sound hyperbolic? I'll go one better and pronounce Farris the most soulful singer I've heard since The Reverend Al Green. Equal parts great songs, great band, great singing, and rapturous audience makes *Shout! Live* one of the year's most powerful delights. ★★

Sometymes Why
Your Heart is a
Glorious Machine
Signature Sounds
Music

Drawing from the usual influences of traditional British folk, Appalachian country, and bluegrass, the trio of songstresses known collectively as Sometymes Why have created a most unusual album. Its antecedents may reach far and wide but, unlike much of its contemporary counterparts, *Glorious Machine* isn't afraid to stretch its muscles and kick a bit of tail. Both musically and lyrically it stakes its claim that while the band may be all



ladies they are by no means genteel. For starters, how many paisley dressed singers do you know who'd kick off an album by declaring "I'm gonna take you home and have my way with you"?

They do, and while such assertive notions may dispel the image of waifish folk Sometymes Why are coming from a decided folk-rock/alt country point of view, one which is both righteous and fiercely independent. Its self-determining aesthetic is born out by deliberately low key production, unadorned and setting the vocals up front where they belong.

It's complimented by the songs: purposeful, concise, and stripped to the lean. The disc clocks in at a mere 35 minutes, but sometimes less can be more. *Your Heart Is a Glorious Machine* stakes its claim, says it piece, and never overstays its welcome.

Would be that more albums would do the same, and do it this well. ★★1/2

Bruce Piephoff
Clockwork
Flyin' Cloud Records

Greensboro native Bruce Piephoff's best albums always seem to coincide with the advent of baseball season. It's

'CD's' continued on pg. 34

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STAGE PREVIEW

Asheville Symphony presents

Tempting Fate

The Asheville Symphony continues to push the boundaries of what defines a concert when Pittsburgh's premiere modern dance company, Attack Theatre, joins them for Spanish composer Manuel de Falla's mysterious and colorful multimedia ballet *El Amor Brujo* (Love, the Magician.)

In the story, an Andalusian gypsy girl Candelas and her lover Carmelo are haunted by the ghost of Candelas' former lover until they are able to break free. Fate likewise haunts their final composer of the season in Tchaikovsky's devastating *Symphony No. 6*. After a faux-finale of brassy bombast, Tchaikovsky plunges you into the depths of his psyche, desperately searching for redemption in a world of painful memories.

Attack Theatre

Under the artistic direction of Peter Kope and Michele de la Reza, Attack Theatre has been making personal, accessible and collaborative dance-based performances with "ninja-like intensity" (Pittsburgh Tribune Review) for more than a decade. They combine modern dance, original live music, multimedia and interdisciplinary art forms to present work in traditional and nontraditional spaces both nationally and internationally.

They have collaborated with major regional theaters (Quantum Theatre), NYC Broadway productions (Squonk), museums (Carnegie Museum of Art, Andy Warhol Museum, Frick Art Museum, Mattress Factory), symphonies (Pittsburgh Symphony Orchestra), operas (Pittsburgh Opera, Opera Theatre of Pittsburgh, Spoleto USA) and interna-

tional dance companies (Japan's Nibroll Collective, Belgium's Compagnie Matteo Moles), thereby presenting nearly 100 original works in theatrical and site specific settings.

Soloist Blythe Gaisert

Blythe Gaisert has established herself as a young artist in great demand in the US for opera, concert and recital engagements. This Texas native has received great praise from critics for her rich sound and intense, dramatic interpretations of operatic roles. Of her recent performance in Transformations with San Francisco Opera's Merola Program, the San Francisco Philistine said "The cannibalism aria of mezzo-soprano Blythe Gaisert wetted our appetite with her soft-edged voice."



Masterworks Seven, *Tempting Fate*, Saturday, May 16, 8 p.m. in the Thomas Wolfe Auditorium.

Call the Asheville Symphony office for tickets from 9 to 5

p.m. Mon.-Fri. (or on the day of the concert) at (828) 254-7046.

You may also purchase tickets at the Asheville Civic Center, 87 Haywood St. in Downtown Asheville Mon.-Fri. 10 a.m. to 5 p.m., or online through TicketMaster.

Regional Arts Festival Call for Artists

Catch the Spirit of Appalachia, Inc. invites regional Blue Ridge Mountain artists to display and demonstrate their art form in the 1st annual event, ColorFest, Art of the Blue Ridge.

Beginning October 1, each participating artist will be given a prime location inside the shops in Downtown Sylva where his/her work will be spotlighted during the beautiful *Fall Color Season* in Western North Carolina.

On the day of ColorFest, Art of the Blue Ridge, Saturday, October 24, the artists will set up easels on the street outside the shops, under awnings,

where they will interact with the public from 10 am until 4 p.m.

During the art festival the artists have the opportunity to demonstrate how their art is created, talk with the public and sell artwork. This is a valuable opportunity for the visitors and residents of the Blue Ridge Mountains to see artists at work and learn about the creative process.

Interested artists call Doreyl Ammons Cain at (828) 293-2239 or Amy Ammons Garza at (828) 631-4587. To receive an application, visit www.spiritofappalachia.org

FINE ART

Fiber Weekend at the Folk Art Center

Throughout Mother's Day weekend the Folk Art Center will be bursting with color as craftspeople share their inspiration and expertise in a variety of fiber arts. On May 9 and 10, the Southern Highland Craft Guild will host Fiber Weekend 2009.

This year, artists participating in the free event will focus on color with a wide variety of demonstrations in dyeing, weaving, spinning, knitting, broom making, crocheting, beadwork, printing and surface design. Not only will visitors learn about the process and technique, but they will also see how color inspires and influences the craft. The spring hues of wildflowers may weave their way into a tapestry, or the reds, oranges and yellows of a sunset may become the palette of a scarf. See how color speaks to the artist and how this inspiration can influence your own creative life.

Other themes the artists will explore on Fiber Day are recycling, repurposing and sustainability and how they influence design and object-making. Hands-on demonstrations will delight children and adults alike as they are encouraged to take part in the creative process. Some of the activities include weaving a bookmark, building collages, and surface design on fabric.

On Sunday, the Folk Art Center's



Children's Activities
Photo: Stewart Stokes

BY APRIL NANCE

auditorium will be transformed into a runway for the Tenth Annual Fashion Show of Wearable Art. Fiber artist Liz Spear will emcee the event, walking the audience through a spectrum of fashion and inspiration, sharing stories about how color inspires design and technique.

Styles showcased range from contemporary to traditional, from funky to classic, made by members of the

Southern Highland Craft Guild. There will be two separate showings of the Fashion Show, at 1 and 3 pm.

A colorful backdrop for the show will be an exhibition organized by SHCG member in beadwork Amolia Willowsong. The exhibit will be a rainbow of fine fiber craft including beadwork, quilts, baskets and pillows.

IF
YOU
GO

Fiber Weekend is a free event on May 9 (10 a.m. to 4 p.m.) and May 10 (two fashion shows, 1 and 3 p.m.) at the Folk Art Center on the Blue Ridge Parkway in east Asheville.

For more information, including a list of participants, visit www.craftguild.org or call (828) 298-7928.

16 Patton presents Artists Choice

The group exhibition Artists Choice runs May 2 - June 7 with a reception on Saturday, May 2 from 6 to 8 p.m. Unfettered by theme or subject matter, 16 Patton artists display subjects and mediums of their choosing constrained only by the artists' imagination, creativity, heart, and soul.

2009 EXHIBITS

Contemporary Representation

June 13 - July 12, 2009.

Opening Reception: Saturday, June 13, 6 to 8 p.m.

Richard Oversmith: Recent Works

July 18 - August 23, 2009. Opening Reception and debut book signing: Saturday, July 18, 6 to 8 p.m. Still Life Demonstration: Friday, August 7, 5 to 8 p.m.



"Egret," oil on canvas
by Jerry La Point.

Drawings: Foundations of Fine Art

August 29 - October 4, 2009.

Reception: Saturday, August 29, 6 to 8 p.m.

John Mac Kah: Here and Now

October 10 - November 14,

2009. Reception: Saturday,

October 10, 6 to 8 p.m.

Signe Grushovenko: Inspirations

November 21 through January

2, 2010. Opening Reception:

Saturday, November 21, 6 to 8 p.m.

IF
YOU
GO

For more information please contact Danna Anderson, 16 Patton Fine Art Gallery (828) 236-2889. 16 Patton Avenue or email 16patton@bellsouth.net or visit www.16patton.com.

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ASHEVILLE SHOPS

Elizabeth Foley's Sweet World of Chocolate Art

BY DENNIS RAY

American humorist (or pseudonym of perhaps many writers) Arnold H. Glasgow wrote "Art serves as a reminder that we can't capture moments while giving the illusion all the while we can."

Elizabeth Foley finds it amusing when asked if it bothers her that her chocolate art which takes sometimes weeks to create, is smashed and devoured in an evening.

"I don't find it upsetting at all," Elizabeth says. "A lot of art is temporary. What I do is quite similar to ice sculpture only I don't freeze. Most of my enjoyment comes from the creating not just the final product."

Elizabeth is the general manager of Asheville's premier chocolate boutique

The Chocolate Fetish in downtown Asheville where her many duties include creating original chocolate art such as one-of-a-kind centerpieces or hand painted chocolate shoes or the shop's signature "Smash Cakes."

Delicious and lovely chocolate art sculpture from the Chocolate Fetish.

"I loved creating art since early childhood," Elizabeth says. "My grandmother was a great artist. She could paint the most mesmerizing oil paintings. I knew I too wanted to be an artist. I just didn't know what direction I would take."

Elizabeth's desire to create her own art took her to the University of Oregon, where she lived and studied on the same campus where the classic movie *Animal House* had been filmed years earlier in 1977. Here she studied ceramics and discovered she had an exceptional gift to create out of clay what she could see in her mind's eye.

"It's funny how we end up doing what we once dreamt but in ways we never planned. Knowledge in the arts doesn't limit your career choices," Elizabeth adds, "rather it opens many doors and opportunities that were before not even imagined."



Elizabeth Foley accepts her certificate from master Belgian chocolatier Jean-Pierre Wybauw.

In the summer of 2002 her parents, Bill and Sue Foley, bought the Chocolate Fetish which had been founded in 1986, and during that summer vacation Foley flew out to help them with their new business.

"At first the job seemed like a million miles away from what I'd been studying at school," she says, "but I soon discovered I could use my ceramic teachings to create these incredible chocolate sculptures."

In 2007 she moved back to Asheville to work full time at the Chocolate Fetish. In January 2008 she studied with Jean-Pierre Wybauw (author of the books *Small Chocolates - Great Experience*,

Chocolat sans Frontières and *Chocolate Decoration techniques*) at the University of Chicago's French Pastry School.

"I learned a lot from Jean-Pierre Wybauw. He is a true master in the chocolate business," Elizabeth admits that a lot of her work consists of building and improving the business. The Chocolate Fetish serves tens of thousands of loyal customers annually, ships

all over the U.S. and supports many local charities and non-profit organizations.

"Sometimes things get really hectic especially around the holidays and I just love when the opportunity comes along for me to create a piece of art. A lot of my sculptures look like they are made from cloth or plants or other objects but are completely made from chocolate. The

'Chocolate Art' continued on next pg.



This full size high heel chocolate shoe will make any woman feel a bit like Cinderella.

PERFORMANCE

A Gift for Our Community

Faith Sung Blue - Duke Ellington's Sacred Music Live

Not known to many, but in the last years of Duke Ellington's life, the jazz maestro explored the spiritual side of his extraordinary musical gifts. Ellington wrote with combined elements of jazz, classical music, choral music, spirituals, gospel, blues and dance to create his "sacred concerts" which were performed in churches around the world.

Join us on Sunday, May 17 at 7 p.m. at the First Baptist Church of Asheville for a free event, "Music in Anxious Times: A Spiritual Night of Duke Ellington Music." The Asheville Jazz Orchestra, First Baptist Church Adult Choir, soloists and tap dancers make the evening even better. Bring canned or nonperishable food donations for Manna Food Bank.

Through music we join to find joy



BY MAUREEN SCULLIN

Duke Ellington performs his first Concert of Sacred Music at the Fifth Avenue Presbyterian Church in New York City, December 27, 1965.

and strength. Through community we join to make it through the tough times.

"Music in Anxious Times: A Spiritual Night of Duke Ellington Music." Sunday, May 17, 7:00 p.m. First Baptist Church of Asheville.

Free childcare for ages 3 and under is available during the event. For more information visit www.fbca.net or call (828) 252-4781. First Baptist Church of Asheville, 5 Oak Street, Asheville, NC.

IF
YOU
GO

.....

'Chocolate Art' continued

challenge is finding creative ways to do this convincingly and of course..." she pauses and smiles, "make it taste incredible."

One of the cakes on display in their showroom looks to be delicately wrapped in a rose pattern cloth ribbon and tied at the top into a bow. Only the ribbon and bow are made entirely from chocolate. To get the rose pattern on the ribbon Elizabeth used a special transfer sheet made to put edible images on chocolate. These transfer sheets, now used all over the world, were invented in 1965 by Jean-Pierre Wybauw.

Cakes like the one mentioned above are great for anniversaries, weddings, and birthdays and are simply called "Smash Cakes" since they are not cut in the traditional way but are smashed with a ceremonial mallet. These luscious three-tier cakes are incredible works of art, appealing to the eyes as well as the palate. They consist of a solid chocolate shell and can be filled with choco-

late confections or a special gift.

"A little while back," Elizabeth says, "someone ordered a cake for a music teacher's 50th birthday and we had the inside of the cake filled with tiny chocolate musical notes."

Advice she gives to aspiring artists, "Follow your heart. Follow your dreams. You'll always wind up on the right path."

This Mother's Day (according to IBISWorld, a publisher of business research, U.S. citizens will spend approximately \$5 billion on gifts — making it one of the largest commercial holiday's of the year and certain to help boost our local economy) the Chocolate Fetish is selling special gift boxes with "Pick your own Chocolates," starting at \$19.95. Also, quite popular are the hand-painted chocolate shoes for only \$24.95.

"Flowers and chocolate are a wonderful way to thank the most special person in your life," Elizabeth says. Chocolate is a wonderful way to celebrate any occasion and a perfect gift for hard to buy for people.

The Chocolate Fetish Inc.

36 Haywood St.
Downtown Asheville

Mon-Thurs. 11:30-6 p.m.; Fri-Sat
11-9 p.m.; Sun Noon-5 p.m.

(828) 258-2353
www.chocolatefetish.com

This "Smash Cake" has a thin shell of chocolate that is smashed with a special hammer — the pieces shared with guests.



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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.

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 desert 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

Vincenzo's

Vincenzo's Ristorante & Bistro is neither pretentious nor over simplistic. The menu is reasonably priced and is quite extensive. They feature smaller versions (piccolos) of some of their more popular plates. You can also order side portions of practically every entrée.

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.

Vincenzo's Ristorante & Bistro
10 N. Market Street
(828) 254-4698
www.vincenzos.com

Rapid River Re



Limones

An established restaurant featuring a mix of Californian and Mexican cuisine, in a cozy and classy atmosphere where the service is both professional and personable.

The old cherry floors and lacquered wood tables give the feeling of modest, unassuming elegance, setting the stage for meals that please the palette and provide something a little different and apart from the ordinary.

The word about town is that chef and owner Hugo Ramirez, a native of Mexico, graces his ever-evolving menu with local, organic vegetables, hormone-free meats and wild seafood. Ask about the Tres Leches cake for a special dessert treat.

Details – Dress: nice casual. Serving brunch (\$10-15), and dinner (\$15-20). Wine, beer, and cocktails. Reservations accepted.

Hours: Monday - Sunday 5-10 p.m., Sunday brunch 10:30-2:30 p.m.

Limones
13 Eagle Street in Asheville
(828) 252-2327



13 Eagle Street in Asheville
(828) 252-2327



Curras D.O.M.

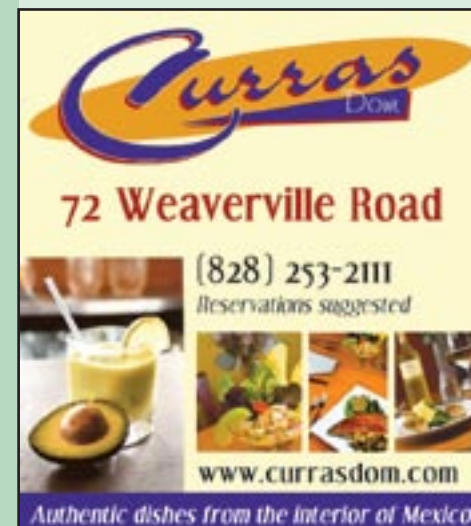
Curras D.O.M. puts Mexican Cuisine on the culinary map by offering Modern Mexican Cuisine in a friendly, casual fine dining atmosphere. It's a great place to relax, unwind and have a great meal. Only 10 minutes from downtown Asheville.

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.

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.

Open Tuesday through Saturday for lunch and dinner, and Sunday's for brunch from 10 a.m. - 3 p.m. Reservations are strongly suggested.

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Restaurant Guide



Forest Blue

Eclectic menu with a twist: Seafood Spinach Dip; Inside-out burger stuffed with cheese; mixed berry tiramisu; Panko Breaded Ahi Tuna with wasabi cream sauce; Stuffed Chicken with prosciutto, tomato, pesto, olives and smoked Gouda cream sauce; and Almond-Encrusted Pork Chops with a sweet raspberry sauce.

Details – Clean, open, modern meets warm and woodsy. Non-smoking. Down-to-earth atmosphere. Full-service bar for appetizers, mixed drinks, beers on draft and local wines.

Appetizers and salads - \$7.99 to \$10.99; Lunch: \$7.99 to \$15.99; Dinner: \$16.99 to \$25.99; Brunch: \$6.99 to \$10.99

Hours: Mon – Thurs 11 a.m. to 9 p.m.; Fri 11 a.m. to 10 p.m.; Sat 4 p.m. to 10 p.m.; Sunday brunch 11 a.m. to 3 p.m. Reservations suggested. Catering and private party space available.

Forest Blue Restaurant & Lounge
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www.theforestblue.com



Flying Frog Café

The Flying Frog Café is one of Asheville's most unique upscale dining establishments, featuring a culmination of flavors resulting from more than two decades of experience in Asheville. Owned and operated by veteran restaurateurs Jay and Vijay Shastri.

Passionate about great food and wines, chef and certified sommelier 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
1 Battery Park in Asheville

(828) 254-9411



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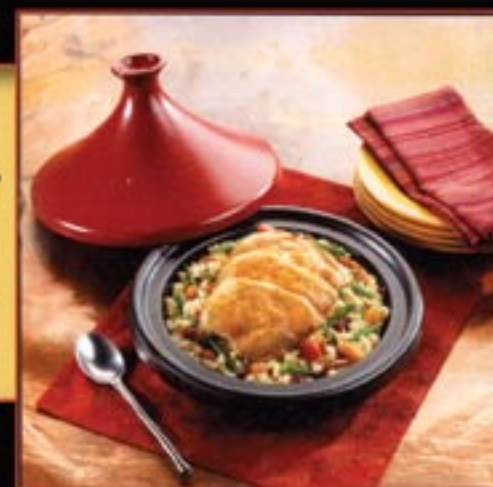


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MAY 2009

Sunday, May 3 at 3 p.m.

POETRIO: 3 READINGS BY 3 POETS
In honor of WordFest, this month's featured
poets are Paul Allen, Landon Godfrey, and
Deborah Kingsland Foerst.

Tuesday, May 5 at 7 p.m.

MALAPROP'S TEACHERS' NIGHT
Tons of free books and other goodies!

Thursday, May 7 at 7 p.m.

RACHEL KEENER will present her
debut novel, "The Killing Tree."

Friday, May 8 at 7 p.m.

JESSICA HANDLER will read from and
sign her memoir "Invisible Sisters."

Saturday, May 9 at 7 p.m.

MICHAEL MALONE will discuss his latest
book, "The Four Corners of the Sky."

Sunday, May 10 at 3 p.m.

ANN B. ROSS will present the latest
book in her beloved Miss Julia series,
"Miss Julia Delivers the Goods."

Friday, May 15 at 7 p.m.

KEVIN WILSON reads from and signs
"Tunneling to the Center of the Earth."

Saturday, May 16 at 7 p.m.

JOANNA CATHERINE SCOTT will discuss
her novel, "Child of the South."

Friday, May 22 at 7 p.m.

DANNY BERNSTEIN will discuss
her latest book "Hiking North Carolina's
Blue Ridge Heritage."

Saturday, May 23 at 7 p.m.

TIM JOSEPHS presents his book, "A
Camouflaged Fragrance of Decency."

Wednesday, May 27 at 7 p.m.

RABBI JEFF ROTH will discuss his new book,
"Jewish Meditation Practices."

Thursday, May 28 at 7 p.m.

PAUL VON WARD discusses his book "The
Soul Genome: Science and Reincarnation."

Saturday, May 30 at 7 p.m.

LISE FUNDERBURG will read from and sign
her book, "Pig Candy: Taking My Father
South, Taking My Father Home: a Memoir."

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BOOKS

Little and Great Men

**"Little men don't just come out of your body
without a pretty good reason."**

Caveat Number One — I know both of these authors personally, am fond of them both and have great respect for their work. So this will be more a report than a review and an introduction to those of you who may not know their work.

I knew Jerry Stubblefield as a playwright many moons ago. And his novel "Homunculus" (Black Heron Press) is about a playwright who lives in Asheville. It is my fervent hope that the resemblance stops there.

What a beautifully crafted and deeply weird book. For once, you really can judge a book by its cover — the art here is striking and slightly disturbing.

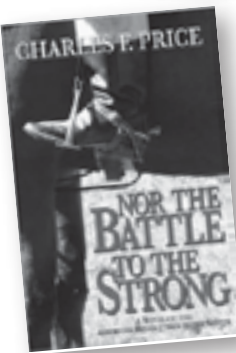
"Homunculus" is about the little manikin that is born — along with some graphically nasty goo- from Hector Owen's novel. The little man's name is Robin and I could almost hear a diminutive Alan Rickman delivering his sarky, funny lines.

The publisher's blurb intimates that this is science fiction or horror but the author disagrees somewhat and I have to side with him. It's a psychological exploration of someone you can't like very much, even if he is tormented by his little creation. The book does have a creeping-dread quality but never leaps over the fence into the horror genre.

The slow build from the discovery of the hypodermic needle in the still-packed boxes to the murderous attentions of the little man towards Owen's wife is eerie and very well done. But the larger story is about Hector and Robin and who they are to each other.

It's about how we set ourselves up for failure, then deal with it (or not) and about the lack of true intimacy that has become a hallmark of the early 21st century. How can we really know each other when every jot of nuance is aired through Face Book and Twitter. How do any of us know what we really feel and who we really are, when we are creating "profiles" accessible to a million of our closest cyber-friends?

Do we all have a homunculus ready to emerge? That certainly wasn't the issue for Nathan Greene and James Johnson in Charles Price's "Nor the Battle to the



BY H. BYRON BALLARD

Strong: a Novel of the American Revolution in the South". Price is well-known for taking family lore, tossing it into the keen crucible of his storyteller's mind and producing history that is readable, accurate and compelling.

The first work I read of his was "Hiwassee". Blasting away what we thought we knew about the Civil War in the southern Appalachian mountains, it was nonetheless familiar territory. Love and loss, to be sure, but the familiarity of the day-to-day grinding down of souls through wartime deprivation and general poverty was stunning and personal.

Price has been chewing on a Revolutionary War story for a while and the events of Sept. 11, 2001 galvanized his resolve. The result is a book that has a host of Pricean characters — neither terribly good nor terribly bad, they are creatures of their times and places.

"...are we — and were they — merely human; and is it the purpose of history to put our humanity constantly to the test?" ~ *Nor the Battle to the Strong*

Greene rides at the head of the Southern Continental Army in SC and Johnson is serving as a soldier under Lafayette. Their stories converge for the horrific battle of Eutaw Springs (1781, in South Carolina).

Throughout the book, we see Greene not as a larger than life figure but as an intelligent and conflicted man (he was brought up in the Society of Friends in Rhode Island) and a brilliant war leader. Price's research included Greene's own letters and the voice of this chief character is clear and terribly human.

Though Price's ability to create full

"Homunculus"

Meet Jerry Stubblefield and hear about the process of creating "Homunculus" when Accent on Books throws a party in honor of the author and book on **Friday, May 22 at 6 p.m.**

Accent on Books is at 854 Merrimon Ave., under Stein Mart. For more information call (828) 252-6255 or email info@accentonbooks.com.

characters is a strong point in the readability of all his work, his genius lies in his understanding of the battlefield. A good writer can give us a feel for what went on, a strong writer can help us feel all the emotions and the adrenaline rush of the field.

It takes a great historical writer to synthesize all that we know, all that she or he knows and give the reader an almost Cubist sense of being in many places at the same time. As reader, historian, participant and priest, we are allowed the complexity of these courses of war — and we begin to understand why we choose to engage in this. Price captures Greene's own antipathy and passion for the work of freedom and allows us to feel it, too.

Your assignment (besides reading this book) is to do some research into the concept of indentured servants. This peculiar immigration practice was vital to the cultural make-up of this country and it is little studied in general education.

Well done, my friends. "The Paraclete" is next for Stubblefield but I haven't heard what Price is mulling over.

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.

Stitch-n-Bitch

Monday, May 18 at 7 p.m.

Monthly gathering with host and local yarn maven Stacey Budge-Kamison. Bring your crafting projects, and settle in with a cup of tea. Selected craft books will be discounted!

Malaprop's, 55 Haywood St.
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Coming Next Month

Get ready for some choices in "anti-summer reading" — instead of light and fluffy, why not take something dense, chewy and meaningful for that trip to the beach?

Inside The Poem

Poems tell stories; sometimes it is easier to write a poem than the entire story. But if time is taken to look inside the poem, one can determine what is the true gist of the story. I wrote the following poem long before I was able to fill in the blanks between the lines. But then, one day, I was ready to share.

EVERYONE NEEDS SOMEONE

*My granddaddy was Cherokee
with eyes and hair black as tar
and shiny as a crow's back.
My Irish grandmother said
I looked like him.
I hoped so because I liked him.*

Memories of my paternal Cherokee granddaddy often float into my writings. I see his faint outline in a ragged gray suit and worn fedora hat as he stands on a street corner in front of my grandmother's tiny shotgun house. He is drunk and smiling. I am five years old, and he tells me not to trust white people. "They'll take everything you've got and then give you something else so they can take that away, too," he says. Although I was taught never to look into his eyes or speak back, I can hear the screaming in my heart, "But my mama is white!"

*I liked the way his voice sounded
like soft running water
over smooth pebbles
whenever he would tell me
to ignore the poor black children
living down the road*

*whenever they would laugh,
point at us and demand,
"Talk some Mexican!"*

Granddaddy stood five-feet-four inches and was slight of stature. "Paper-sack-brown" was how my family described his coloring. Shiny, crow-black hair and eyes, he called himself a "full-bloodied Cherokee." Many times people mistook him for one of the Mexicans who came to the rich bottomlands of western Tennessee every fall to pick cotton. He never bothered to correct them.

When I was growing up in western Tennessee during the fifties, it wasn't as acceptable to be American Indian as it is now. There was no "Dances with Wolves" over which non-Indians romanticized. No one looking to become a "medicine healer," "shaman," or "pipe carrier" overnight. And very few who wanted to claim Indianness in order to escape the accusation of the raping of the environment. Indians were looked down on even more so than today. I still carry a bit of the pain of having Indian blood, although I have learned it is not only my pain I am carrying, but also Granddaddy's and those who have gone before.

*"Sometimes,"
he would tell me,
touching my crying eyes
with a copper-colored hand,
"it's better not to claim you're Indian
in these parts of Tennessee.
Everyone needs someone
to look down on.
Everyone."*

I am sure at one time Granddaddy was extremely proud of his Indianness, but because others constantly put him down, this changed. People often make fun of what they don't understand. Granddaddy preferred to pray down by the Obion and Forked Deer rivers or in the woods. I think these were the only two places he felt safe and at peace with the world. He was often ridiculed and, more often, ignored. Indifference is so much worse than hate.

*But Granddaddy died
long before I learned the truths behind
stockade forts made of greed
thousands of tears trailing in the snow
unwanted lands reserved
the ridiculous act of termination
and the never-ending stings
of discrimination.*

*Long before he finished telling me the
stories of how our family had to hide out
in the caves of western North Carolina.*

*Long before the Cherokee blood in my
veins began to truly overflow the Irish.*

When Granddaddy passed to spirit, I was still quite young. My parents were divorced, and my dad, who never wanted to talk about being Indian, moved out West. For a long time, I wandered through my life searching for a way to belong to two worlds. Poetry has helped me build the bridge.

poetry

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



a scattering of birds...

BY MARIJO MOORE

*And when he died
his eyes no longer shone,
his hair was dirty, matted,
and the smooth stones
in his voice
were muddled gravel.
Granddaddy died
drunk and alone
speaking his language
to the stars.*

Conceivably, Granddaddy was right about everyone needing someone to look down on to feel better about the odds life presents. If so, then are we all possibly the same inside, regardless of race, skin color, or social status? Is the idea of needing someone to look down on a Jungian theory? Perhaps. I'm almost certain Granddaddy never heard of Carl Jung, but he sure knew how to read the hearts of others.

Maybe we all should look into our own hearts and see if we are indeed looking down on others, and if we are, ask ourselves why. Isn't it time we concentrate on the similarities we share instead of the differences? To realize we are all part of the whole? This just might be one of the answers to stopping some of the hate in the world.

"Everyone Needs Someone"
© MariJo Moore 1994

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

Poetry and Rhythm: Finding Your Inner Voice



1

Four poetry workshops/one poetry performance with Keith Flynn (1), Sebastian Matthews (2), and Laura Hopegill (3).



2

Thursday May 7, 14 and 17, Randolph Learning Center, 7 to 9 p.m. Public performance on Saturday, May 23, Unitarian Church, One Edwin Place. Workshop 1 to 4 p.m., public performance 6 to 9 p.m.



3

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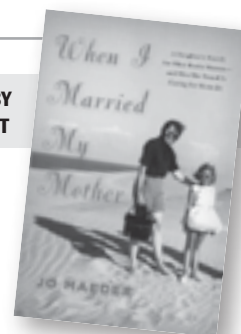
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BOOK REVIEWS

When I Married My Mother

written by Jo Maeder

REVIEWED BY
BETH GOSSETT



with her mother in a house in North Carolina and become her full-time caretaker.

Jo was skeptical about living with a mother she'd been mostly estranged from since her teen years, but once the dust settled, she had some of her best times, best memories and best adventures with Mama Jo.

This was a great read, a real page turner and I highly recommend to anyone looking for a great story that will tug at your heartstrings to pick up a copy of "When I Married My Mother."

Book Signing

Sunday, May 31 at 3 p.m.

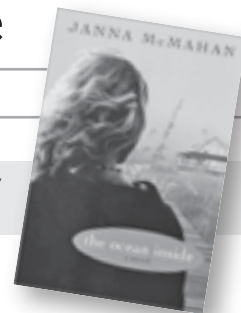
Author Jo Maeder presents her memoir, "When I Married My Mother."

Malaprop's, 55 Haywood St.
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www.malaprops.com

The Ocean Inside

written by Janna McMahan

REVIEWED BY
BETH GOSSETT



engrossing and involving book. It takes the reader on every emotional high and low imaginable and makes him or her feel like they are walking in the character's shoes. I highly recommend this book with my compliments to the author.

May 9, 11 to 1 p.m.

Joseph-Beth Booksellers, 4345 Barclay
Downs Drive, Charlotte, NC. Contact:
Caroline Crownover, Marketing Man-
ager, CCrownover@Joseph-Beth.com

May 21, 2 to 3 p.m.

Meet the author, Sun City, Hilton Head, SC. Contact: Phyllis M. Sippel, Ph.D., (843) 705-6346, pmsipp@hargray.com

When I first began reading “When I Married My Mother” in preparation for this review, I wasn’t sure what I was getting myself into.

I thought it was going to be one of those books about a person who decided to care for their ailing parent and depressed and vilified every person out there who for one reason or another simply can't.

However, I was bowled over by the way Jo Maeder comically and sensitively told the story of coming to care for her ailing mother, Mama Jo through good times and bad. Little Jo is a self-proclaimed “story junkie” and a good thing, too, because each word she penned was interesting and able to paint a picture of Mama Jo as she really was and as she deserved to be remembered. That’s not to say that Mama Jo didn’t put a series of hurdles in Little Jo’s way.

Mama Jo was known to be something of a pack rat. She, in her own house, had a huge collection of dolls and every scrap of paper, trinket and little nothings that even Mama Jo didn't know where they came from anymore, when her house was deemed a fire hazard. That combined with Mama Jo's decline into dementia were what prodded Jo to leave her life as a popular DJ in New York to move in

The *Ocean Inside* is a gripping tale of a South Carolina family, the Sullivans, who's biggest worry, up until now, has been the rising taxes on their Victorian beach house.

That is until they discover that their nine-year-old daughter, Ainslie, has a rare form of cancer and the insurance company is unwilling to pay for her treatments.

While Emmett and his wife Lauren try to deal with the situation as best they can, their older daughter, Sloan, finds herself mixed up with the son of one of the wealthiest land developers in the area and running wild with him and his friends at the College of Charleston. Soon the family unit is falling apart at every angle, Emmett and Lauren are constantly fighting, Ainslie is tired of the painful treatments and Sloan pops in and out of the family's lives but tends to be an anchor for her sickly sister.

"The Ocean Inside" is a particularly

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



For the latest **REVIEWS**,
THEATER INFO and
MOVIE SHOW TIMES, visit
www.rapidrivermagazine.com

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

The Class (Entre les mur) ★★★★★

Short Take: A documentary-style story of a year in the life of a French teacher and his insolent students in a multi-cultural, rough inner city Paris public school.

REEL TAKE: *The Class* was the winner of the Palme d'Or at last year's Cannes Film Festival and was directed by renowned French director Laurent Cantet. It's a subject we've seen many times before, but not since 1967's *To Sir with Love* have we seen an inner city classroom drama as real as this one. *The Class* is a drama done in a documentary-style, so realistic I heard someone in the theatre near me whisper, "I didn't know this was a documentary."

This is an understandable remark. The actual teacher that wrote the story (Francois Begaudeau) also stars in the film as the teacher, and the kids playing his racially and culturally diverse students are not actors.

Hand held camera work (without being too artsy or indie), rapid-fire, free-flowing, simultaneous and overlapping conversations in the dialogue make it seem unscripted and creates the absolute chaos of the irreverent classroom.

There is a script of course, but they left a lot open in order to create the noise. Perhaps all that noise is why there isn't a soundtrack. It seems Cantet and Begaudeau wanted us completely swallowed by the swirling classroom and frustrations and challenges facing the school's teachers.

We follow Francois throughout his day over the course of the year at a multicultural inner city public school in Paris. The diverse backgrounds of the kids in this school make the Great American Melting Pot look not so great and certainly not so melted. We see the staff meetings with teachers and faculty, the ebb and flow in the daily classroom as Francois earnestly attempts to reach his students every day. We also watch him butt heads with faculty over philosophies



Francois Begaudeau is a real-life teacher who wrote and stars in *The Class*.

of teaching and discipline. There are parent teacher meetings that help us understand some of the students. Over the course of the school year we see him get through to a few, but we also see conflicts and frustrations escalate. Francois is fascinating to watch — his observations, thoughts and emotions

register in his face in subtle ways and he is most compelling.

It struck me though that the same things that make this film work are the same things that may hinder it. *The Class* is so refreshingly honest and human, and it is certainly a worthwhile endeavor. However, while its documentary-style is part of what makes it so real and the story draws us in and holds our attention, the elements of this style never really let us connect emotionally with the characters (or maybe we rely more on moving soundtracks and Hollywood endings than we realize).

On second thought however, this deliberate style reflects the teacher's experience in these schools — they care and they try, but the truth of the matter is they can't reach them all, and for their own sake, they can't let themselves care too much or get too involved.

Rated PG-13 for language

Review by Michelle Keenan

Crank: High Voltage ★★★★★

Short Take: The most mindless, testosterone fueled action-comedy to date.

REEL TAKE: OK!

That's it! Stop! I can't take it anymore! Can you say "Enough already!" These and other short knee jerk responses not only reflect my initial reaction to *Crank: High Voltage*, but they also reflect the dialogue



Jason Statham gets a charge out of *Crank: High Voltage*.

you can expect. Of course this is intentional as is everything else about this over-the-top, in your face, deliberately insane assault on your senses.

As I mentioned in my review of *The Haunting in Connecticut*, I'm getting too old for this job or at least for certain types of movies. We've come a long way since 1965 when Tony Richardson's *The Loved One* was billed as "the movie with something to offend everyone" (see my DVD pick).

Forget the plot which is beyond ridiculous. The action and P.O.V. editing makes most video games look tame. Add to that liberal doses of ultra violence (including the slicing off of nipples) and sex that borders on the pornographic and you have the ultimate d#*k flick (as opposed to a chick flick).

There's no attempt to hide the fact that this is a send-up of the first *Crank* and all mindless action flicks in general (there's even a *Godzilla* parody near the end of the film) but that leaves us with what I call the *Borat* dilemma. How far do you go in the name of comedy to shock and outrage your audience without ultimately desensitizing them to the same sex and violence and encouraging them to do likewise?

I left the theatre with a sizable headache, due not only to the ADD editing and the pounding, pulsating soundtrack, but also because of the sad realization that we HAVE become so desensitized to sensation that we have to keep pushing the envelope for more hardcore thrills. For what it's worth, Jason Statham seems to be having the time of his life in this movie. I wish I could say the same.

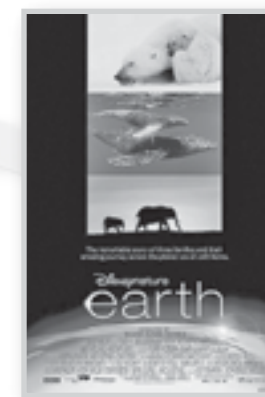
Rated R for strong, bloody violence, graphic sexual content, and pervasive language.

Review by Chip Kaufmann

Earth ★★★★★

Short Take: The BBC produced 12 hour documentary for The Animal Planet has been paired down and re-edited for big

screen and puts us back in touch with the sheer majesty of our planet as well as the harsh reality of the hunter versus the hunted.



REEL TAKE:

Earth isn't exactly the kind of film that one 're-views' per se. I've chuckled while listening to critics who suffer from a chronic

case of snark syndrome. My favorite issue from such curmudgeons is the issue of so-called anthropomorphizing of animals. Apparently when you see a mother polar bear climb out of her frozen den with two new cubs in tow, they are not a 'family.' The fact that several critics found fault with the film, when James Earl Jones' dulcet baritone, narrative voice refers to the animals as 'mom' and 'dad,' is ludicrous. Moreover the fact that global warming is mentioned from time to time throughout the film doesn't make it a message documentary a la Al Gore. Enough already!

The one thing that everyone can agree upon is that the photography is heart stopping and breathtaking. While the narration and booming soundtrack enhance the story the filmmakers wish to tell us, the images convey the majesty life and nature on our planet as nothing else ever could. Quite simply *Earth* is a documentary that celebrates all of the regions of our planet and its non-homo sapien inhabitants.

Filmmakers Alistair Fothergill and Mark Linfield paired down their 12 hour television documentary in order create a larger than life feature film. *Earth* takes us on a globetrotting journey around the world throughout the course of a year and returns seasonally to three animal families in particular; a polar bear fam-

'Movies' continued on pg. 26

FILM REVIEWS

'Movies' continued from pg. 25

ily, a mother elephant and her calf, and a mother humpback whale and her calf. The narrative by James Earl Jones is peppered with bits of geological, meteorological and biological scientific factoids.

Some consider these bits of information the over-messaging and manipulative elements [about global warming]. I did not find the information heavy handed or disruptive, actually quite the contrary. Whether the information is meant to explain the migrations and challenges that face many species, or whether they are stark, dare I say inconvenient, truths [about global warming] that place many species in great peril, facts are facts. In this case they enhance the journey, so be careful kids you might just learn something!

As a film reviewer I'll tell you that *Earth* is not as good a film as *March of the Penguins*. However as a filmgoer, I will tell you that *Earth* is visually spectacular and not to be missed on the big screen. You'll laugh, you'll cry (or at least well up a bit), you might even bite a nail or two, and you will most certainly behold the spectacle that is *Earth*.

P.S. Stay for the end credits.

Rated G

Review by Michelle Keenan

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

The Great Buck Howard

Short Take: A law school drop becomes the road manager for a self absorbed mentalist / entertainer whose star has long since faded and longs for his comeback.

REEL TAKE: *The Great Buck Howard* is in no way great but it's pleasant and amusing. These were my thoughts after



John Malkovich stares agape, flanked by Colin Hanks, Emily Blunt and Steve Zahn in *The Great Buck Howard*.

hoping for something much better, something kind of ... well, great. The premise and the cast were reason enough to hope — a young, idealistic, fresh faced law school drop out (Colin Hanks) goes on the road with a self absorbed mentalist/magician/entertainer (John Malkovich) whose star has long since faded. He's all but forgotten in the minds of a few, including his own. While it's in no way a bad film, I just can't get all that excited about it and, with the exception of having to write this review, very quickly forgot about it.

John Malkovich is spot on as Buck Howard a mentalist, magician and entertainer a la The Amazing Kreskin. His star (whatever of it there once was) has long since faded, but he hasn't thrown in the towel. Buck's schmaltzy lounge act is his identity. Without it Buck would be lost, so he presses onward doing more shows a year than Wayne Newton.

All of this makes Buck sound like a loser, but he's actually [kinda, sorta] not; He's remarkably charming, albeit with fits of emotional swings and prima dona tendencies. As Buck travels from town to town performing for dwindling audiences, he's in his element. He loves each town and he loves what he does.

Troy Gabel (Colin Hanks) sees all these intriguing and contradictory qualities in Buck and he is fascinated by him. Troy, who is jaded after dropping out of law school, seems struck by Buck's single-minded dedication to his craft. Moreover, despite the ups and downs of working with Buck, Troy is one of the few that believes in Buck, not just as an entertainer but as an actual Mentalist.

Does Buck's star shine again? Well for that, you'll have to buy a ticket to *The Great Buck Howard*.

Rated for PG for some language including suggestive remarks, and a drug reference

Review by Michelle Keenan

The Haunting In Connecticut

Short Take: Effective but remarkably grisly thriller that is supposedly based on true events.

REEL TAKE: I'm a big fan of PG and PG-13 horror films which have become a dying breed these days (no pun intended but too good to resist). It's so much more of a challenge to express something without showing everything. I realize that puts me in the minority and sometimes I feel like I'm too old for this job, but more about that in my review of *Crank: High Voltage*.

Like *State of Play* (also reviewed in this issue), *Haunting* is a formulaic film that recalls several other horror movies most notably *The Amityville Horror* and



Virginia Madsen hears strange noises in *The Haunting in Connecticut*.

Poltergeist. A family rents an old house to be near a hospital so their teenage son can receive cancer treatments. Once there

he begins to see and hear strange things related to shocking events that took place in the past. While the past history is no great surprise (the house was a former mortuary where séances were held), the way they are depicted is. They are astonishingly grisly for a film with a PG-13 rating. However my fellow reviewer pointed out, if there's no sex and no language they can do whatever they want. This has been a growing trend in movies of late. More and more films are receiving a milder rating for their content (for example *Harry Potter and the Half-Blood Prince* is going to be rated PG) in order to attract a wider audience.

I did find the film to be creepy and very effective though not in the same league as the recent *The Uninvited*. Anyone familiar with the early New England horror stories of H. P. Lovecraft will have some idea of what to expect in the film's finale. The performances are better than you would expect in a movie of this type, especially the two principal parts of the mother (Virginia Madsen) and the son (Kyle Gallner). Good but not great, *The Haunting in Connecticut* is no better than it tries to be, but the vivid imagery may stick with you longer than you'd like.

Rated PG-13 for sequences of terror and disturbing images.

Review by Chip Kaufmann

The Soloist

Short Take: The screen adaptation of the story of the unlikely friendship between an LA Times columnist and mentally ill homeless man who once attended Julliard.

REEL TAKE: *The Soloist* is the story of the unlikely friendship between LA Times journalist Steve Lopez (Robert Downey, Jr.) and the



Jamie Foxx and Robert Downey Jr. in *The Soloist*.

mentally ill Nathaniel Anthony Ayers (Jamie Foxx), a colorful character in LA's Skid Row. *The Soloist* was written by Lopez after writing many columns throughout the forging of his friendship with Ayers. Although he did not write the screenplay, Lopez is pleased with adaptation.

Lopez meets Ayers in a city park one day, near a statue of Beethoven. Ayers is diddling away on a violin and rambling on about many subjects simultaneously, but mostly about Beethoven. "Isn't it great to know that a man as great as Beethoven looked after this town?" he says gesturing to the statue of his musical idol. Lopez is about to blow him off as just another nut on the street, when he asks Ayers who the names are on the pole next to him. "Those were my roommates at Julliard." The journalist steps back, listens and so begins their friendship.

The Soloist is the kind of film that could have very easily become emotionally manipulative, Hollywood fodder. It does not. In fact, some may leave the theatre a little bereft of over-emotional melodrama. That is not to say the movie lacks heart or emotion. Rather, it seems there was a conscious effort to keep it fairly real. To this end, Brit Director Joe Wright (*Pride & Prejudice* and *Atonement*) fought to employ actual residents of LA's Skid Row neighborhood to play themselves instead of hiring actors.

Robert Downey Jr. and Jamie Foxx both turn in fine performances. The fragility of Ayers is immediately apparent for obvious reasons. His mystery lies in the pathos of mental illness and in his passion for classical music. Lopez's fragility is more typical per the typical American, divorced & burned middle aged man and reveals itself in vulnerability most profoundly felt when Ayres tells Lopez that he loves him (not in a romantic way). He just loves him, in gratitude and true friendship. To Nathaniel Ayres, Mr. Lopez is right up there with Beethoven.

'Movies' continued on next page

FILM REVIEWS

'Movies' continued from pg. 26

Best of all, there are no miraculous cures or magical endings, both lives are simply better because of their friendship.

Rated PG-13 for thematic elements, some drug use and language

Review by Michelle Keenan

State of Play

Short Take: A transplanted (from England to America) political thriller that succeeds in spite of a few missteps.

REEL TAKE: *State of Play* is based on a 2003 six hour BBC miniseries. Instead of London the setting is now Washington D.C. and the central figure (Ben Affleck) is a U.S. Congressman who is suspected of killing an aide he was having an affair with. Enter Cal McCaffrey (Russell Crowe), a longtime reporter for the



Russell Crowe confronts Ben Affleck in *State of Play*.

Washington Globe and friend of the Congressman. Along with blogger Della Frye (Rachel McAdams) he begins to investigate

and uncovers more than he expected.

State of Play recalls a number of earlier political thrillers such as *The Parallax View* and *All the President's Men*. The basic ingredients are there — the crime, the cover-up, the paranoia, and of course the double-cross. Along with those staples, there are the interconnected personal relationships between the characters that give the movie an added resonance.

Director Kevin MacDonal (The Last King of Scotland), in addition to having a quality script to work with, has been given a solid supporting cast that includes Jeff Daniels, Robin Wright Penn (who is very good as Affleck's wife), Jason Bateman, and Viola Davis. They make the film more interesting by giving extra depth to the proceedings.

State of Play is not without its problems. The biggest one is trying to condense a 6 hour script into a 2 hour one. So much happens so quickly (even more so towards the end), it's hard to keep track of things. Also, why does the American newspaper editor, played by Helen Mirren, talk in British slang? Nevertheless it's a noteworthy effort that will reward those looking for more literary fare.

Rated PG-13 for violence, language, sexual references and some drug use.

Review by Chip Kaufmann

'Movies' continued on pg. 28

WB Archives: A Movie Lover's Dream Come True

BY CHIP KAUFMANN

the bargain bins at Wal-Mart. These are authorized DVD-Rs made directly from the original source materials. The visual quality is absolutely stunning and I'm just talking about the films from the 1920s (my primary interest). I can only imagine what the later films must look like.

The DVD-Rs retail for \$19.95 and are processed as soon as your order is placed and generally arrive in a few days (mine did). As I mentioned earlier, the audio/video quality of these discs is superb and why shouldn't they be as you are getting them straight from the source. To check out the various titles just go the WB website and click on Warner Archives. The 165 titles that are currently available can be viewed by genre, by decade, or all at once. You can even sample a video clip of each one so you can check out the quality.

Of course if you have a high quality DVD recorder (most people don't) you could make the copies yourself. However that involves waiting for the movie to be scheduled, knowing when it is sched-



uled, and then if you're a true collector, copying the movie and nothing else. Then there's the issue of such particulars as background information, length of film, aspect ratio, plot description, and other items that only the official liner notes can provide.

With places like Movie Gallery and Blockbuster going the way of the Edsel and the success of red kiosks and Netflix, ordering your movie this way is the wave of the future. If you're a true movie lover than you can rejoice at the number of titles never released before and have renewed hope for all of those that haven't been.

COMING SOON TO A THEATRE NEAR YOU!

The former Hollywood Cinemas at 1640 Hendersonville Rd. is under new (independent) ownership and it's getting a makeover and new name. We thought you might want to know a little bit more. Here's what new owner Bill Banowsky had to say.

Reel Takes: What are your plans for the *Carolina Cinemas - Hollywood 14* and how do you plan to re-brand it in our area?

Bill Banowsky: The Hollywood 14 in Asheville is undergoing significant changes. This theatre was "left for dead." My plan for Carolina Cinemas is to re-position this theatre as a sophisticated, adult film venue in the market, catering to the more discriminating theatergoer in Asheville. It has

to be different and better, and it will be. First and foremost, our theater will be dedicated to the highest quality of customer service delivered with care, friendliness, individual pride, and company spirit."

RT: We've heard it's getting a face lift...

BB: People won't recognize the place when we're done. It will include a complete cosmetic makeover for the exterior of the building, it will include a completely renovated lobby (stained concrete floors, wine/beer bar, certain hot food items, use of the upstairs mezzanine space (formerly video game space) as a bar with with lobby screen showing classic movies, retail space, etc.) renovated auditoriums with new seats, etc. The look and feel

of the place will be unlike any other movie theater in the country. The theater will be programmed roughly 40% art films and 60% commercial films. It will become a distinctive choice for the sophisticated audience wanting to see the latest films.

RT: Anything else you'd like our readers to know?

BB: Sure. We'll be offering new ways to utilize our theater facilities, be it for film festivals, single night events, midnight shows, church services, and partnering with business in our market area. We intend to be vibrant part of our local community.

Carolina Cinemas is open during renovations, but the grand re-opening will be the first week of June.

FILM REVIEWS

'Movies' continued from pg 27

Sunshine Cleaning

Short Take: My idea of what an independent film should be.

REEL TAKE: Few independent films are able to juggle all their different elements as well as *Sunshine Cleaning* does. It's clever but not quirky, honest in its treatment of the characters but not preachy in its message and like all really good movies, it is story and performance driven.

Having recently viewed John Ford's *The Grapes of Wrath* (a mainstream film from 1940 that would be an independent

film today), I was again reminded that less is more. Fancy camera-work and ADD editing (like the recent *Rachel's Getting*



The dysfunctional family all together in *Sunshine Cleaning*.

Married) are no substitute for good storytelling. If we are to relate to the characters then we have to get to know them.

Amy Adams and Emily Blunt play two sisters who were traumatized by their mother's suicide when they were children. She was an actress whose only legacy is a bit part as a waitress in a movie that they are constantly trying to catch on TV. Adams is a single mother who works as a maid. She's also having an affair with her old high school sweetheart. Blunt can't hold down a job and her favorite pastime is to climb up a railroad trestle and feel the train go by overhead.

A tip from her boyfriend, about good money being made by those who clean up after crime scenes, gives Adams and Blunt the opportunity to try and improve their fortunes and so "Sunshine Cleaning" is born. Meanwhile their father (Alan Arkin) tries a number of get rich quick schemes while the young son (Jason Spevack) gets thrown out of elementary school for being too strange.

That's only the tip of the iceberg in this multi-layered comedy-drama that explores the various relationships between several different characters that gradually become interconnected. The performances are strong, the writing is memorable and the direction is refreshingly unadorned. *Sunshine Cleaning* is one of those movies that really lingers after you leave the theatre.

Rated R for language, drug use, sexuality, and disturbing images.

Review by Chip Kaufmann

17 Again

17 Again

I don't know about you, but the thought of repeating high school scares the living daylights out of me. A lot of the clichés are true about high school (popular kids, jocks, cliques, etc.), and most people are glad to get the heck out of there. Well, except for Mike O'Donnell...

Mike O'Donnell (*Zac Efron*, *Matthew Perry*) "learned the truth at 17" that success belongs to basketball kings. When he was 17, Mike threw his dreams away because he got his girlfriend Scarlett (*Allison Miller*, *Leslie Mann*) pregnant. His regret dogged him for another 17 years, making his marriage so unhappy that they are about to divorce. When Mike visits



One of the reasons I saw this film was to see if its depiction of teenage life was accurate. Surprisingly enough, a lot of it was (with a few Hollywood moments thrown in, of course). *17 Again* is a fun afternoon movie that younger teens will especially enjoy. It

TEEN REVIEW by Sierra Bicking

his old high school to reminisce, he meets a creepy janitor and next thing you know he is 17 again! He decides to redo his life and fix all his children's problems along the way, making for a very interesting and comedic adventure.



Sierra Bicking is an arte aficionado extraordinaire.

stars the Disney heartthrob Zac Efron (playing basketball yet again) and other lesser-known Disney stars, like Sterling Knight (*Sonny with a Chance*) and Michelle Trachtenberg (*Ice Princess*). Don't go see this movie expecting a deep plot with underlying truths. Yes, the story has a moral, but the strong points of this movie are the comedic situations young/old Mike manages to get himself into. Go see a matinee show on a lazy day, reminisce or maybe even relate, and laugh right along with the characters. After all, you're only young once... Or are you?

Rated PG-13 for language, some sexual material and teen partying.

Chip Kaufmann's Pick: "The Loved One"

The Loved One (1965)

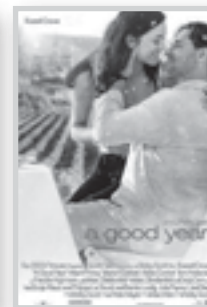
Having said what I did in my review of *Crank: High Voltage* (see page 25), it seems only fair to mention the mainstream movie that for so many years was considered the pinnacle of bad taste and sick humor. How times have changed.

In 1965, flush from the success of the multi-award winning *Tom Jones* (1963), Brit director Tony Richardson decided to film *The Loved One*. This wickedly perverse satire of the funeral business in California was written by Evelyn Waugh (*Brideshead Revisited*) after a visit here in 1948. Billed as "the motion picture with something to offend everyone," it proceeded to do just that when it was first released.

The most fascinating aspect of *The Loved One* is the fact that it's an oxymoron. It is in bad taste but in the most refined way imaginable (especially in lieu of what would come after it). The English have always had a sense of reserve hidden beneath their black comedies and that's what makes them so funny. When there are no restraints, then there's no comedy either.

An all-star cast featuring Robert Morse, Rod Steiger, Jonathan Winters, John Gielgud, Milton Berle, and even Liberace (as a coffin salesman!) provide the laughs in this warped observation on the human

DVD Picks for May



fascination with death. Because of its literary source, this is a comedy that is character driven rather than action driven. Check it out and see what used to outrage people back in the 1960s. Parts of it still can today and that's saying something.

A Good Year (2006)

I'm not sure what's wrong with me lately. Perhaps it's the dreary weather we've had for most of March and April or maybe it's been a very girlish case of spring fever, but lately when I've wanted to watch a movie, I've wanted to see things lush, beautiful and romantic – yes, chick flicks.

From last month's DVD pick, the utterly gorgeous *Pride & Prejudice* to this month's pick *A Good Year*, I've been quite happy with my sweet indulgences and a corner of my soul soothed, not because either are great

Michelle Keenan's Pick: "A Good Year"

movies, but because they are simply lovely stories, beautifully photographed and well done.

A Good Year was met with lack luster reception by many when it was released, myself included (in spite of my "What did we do before Russell Crowe?" devotion). The film is loosely based on Peter Mayle's book "A Year in Provence." Crowe plays Max Skinner a high powered, no-nonsense English investment executive. Max has long since lost touch with his beloved Uncle Henry (Albert Finney) and the summers of his youth on his Uncle's vineyard in Provence.

When Max learns of Henry's death, he flies to Provence to settle the estate. There, surrounded by memories and a different world, Max's life is changed forever. Predictable? You betcha, but in the best possible way.

Directed by Ridley Scott, the story alternates between present day and Max's memories of his time there as child. The supporting cast including Finney, Freddie Highmore as the young Max, Marion Cotillard and Tom Hollander are all wonderful. The scenes between Finney and Highmore are particularly delightful. Though not their forte, it was a nice to see Scott and Crowe tackle something far lighter and sweeter than their normal fare.

RESTAURANTS & WINE

Yes, Virginia, There is Good North Carolina Wine If You're Thinking About Buying Local...

It was April 18 in Blowing Rock, North Carolina, the weekend of the Blue Ridge Wine and Food Festival. The Grand Tasting was set up in an enormous tent in a downtown parking lot and scheduled to run from noon to four. The local police who were present appeared a bit stiff, as if they sensed some looming trouble.

Inside, just before noon, I was talking shop with some magazine people when a man approached me wearing a shirt embroidered with the hokey name of his North Carolina winery (which shall remain nameless here). "We are number three in the state of North Carolina!" he declared. Showing interest, I asked if Childress Vineyards was in that top three with him. (That would be a compliment. They have a good winemaker and an immeasurable amount of NASCAR money.) It fell apart here. He didn't like the comparison. Suddenly, I was talking to Peter Griffin.

I was about to change the subject to his operation and emphases when he said, "I can see you don't know a lot about wine, but our table is over there if you want to learn more." I got around to his table, but never learned which wineries were the top two. It was clear, though, that from whatever competition he took home the bronze, there were only three contestants.

And I am not alone in this opinion. A link on his website led to this rather acidic review of his winery: "Leave some time for this winery, you're going to get a long dissertation about wine. Perhaps if they concentrated more on their concentrate,

you would not leave with such a bad taste in your mouth." Why in the world would he link to that?

This partly illustrates the problem with the image of North Carolina wines. A lot of time is going to have to pass before many wineries reach advanced levels of quality, and attitudes like that only hurt the cause. Also, in the meantime, a lot of the prices are high.

In general, finding truly red wine from North Carolina requires a search. We have 60 wineries in the state, but little red

**We have 60 wineries
in the state, but little red
that's actually red.**

that's actually red. Many taste like there was heavy rain during the harvest. Many NC reds made from noble grapes like Cabernet Sauvignon and Cabernet Franc still have a mysterious whiff of the native grapes that deliver a so-called foxy flavor to their wines. On top of that, prices are high. However, these wineries are staying open, which means they have adequate local support. Good for them.

There are very clear winners in North Carolina, though, winemakers with extensive experience and strong skills. Good wines, very good wines, with North Carolina labels are available.

I liked these North Carolina wines:

RayLen, Riesling, Yadkin Valley (\$10) Echoing my last column about Riesling, do not assume this is sweet. The winemaker describes it as semi-sweet, but I even think it is drier than that. There is a delightful floral nature here, what I expect from Viognier. Growing Riesling in North Carolina is a difficult task. While the price is where I like it, I am surprised he isn't asking for more.

BY MICHAEL PARKER

RayLen, SMV Chardonnay, Burke County (\$15) The South Mountain Vineyard Chardonnay is grown on the hills south of Morganton, and the growing conditions there are ideal. Chardonnay lovers will appreciate this style, influenced by French Oak, and delivering \$15 worth of creamy Chardonnay flavor.

Brushy Mountain Winery, Booger Swamp White Wine, Yadkin Valley (\$15) A blend of Chardonnay, Niagara, and Riesling, and an easy drinking white. It's a bit pricey, but it comes with a good Civil War era story. The swamp is a real place south of Elkin, where children were warned about spirits, called boogers in those parts.

Biltmore Estate, sparkling wine. All of them. This is their specialty. You can, with this style of wine, support your local winery and get your money's worth. In the meantime, what is with the name change from Biltmore Estate to Biltmore? Do they think this is trendy? It's stupid. Did they forget that there is a very real, enormous estate attached to their operation?

Childress Vineyards, Pinnacle, Meritage Red Wine (\$15) This is a Bordeaux-style blend of Cabernet Franc, Cabernet Sauvignon, and Merlot. I would call it a claret. Lighter in style, and a good red wine to help white wine drinkers cross over.

Hanover Park Vineyard, Port Hanover, Yadkin Valley (\$17) Made from Chambourcin grapes, if you like port-style wine, you will like this. It's a bit pricey, but it's very, very good.

Events at the Weinhaus

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

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.

Thursday, May 2

The Cedar Crest Inn at Biltmore will host a fine wine dinner, weather permitting it will be on the porch overlooking the French Broad River. Time is 7 p.m. Cost is \$60 all inclusive.

Friday, May 29

Come to the Friday night flight tasting at the Weinhaus, featuring "Shiraz from the Southern Hemisphere" paired with samples of chocolate truffles from the Chocolate Fetish. The price is \$10 for a tasting. Time is 5:30-7:30 p.m. Held at the Weinhaus, 86 Patton, Ave. in Asheville.

Sunday, May 31

Beer, Barbeque, and Baseball at McCormick Field. Come to a Tourists game complete with local craft beers and barbeque for the pittance of \$35. Time is 1:30 p.m. at McCormick Field in Asheville.

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PERFORMANCE

The Diana Wortham Theatre at Pack Place Mainstage Celtic Series presents

Téada, Lush Traditional Irish Music

BY JOHN ELLIS



Pronounced “TAY-duh” and meaning “strings” in the Irish language, Téada revels in the vibrant traditional music of Ireland. Deftly playing up its structural intricacies while preserving the contagious energy inherent in the repertoire, the group strives to capture a sense of the rawness and individuality of the solo artist, within a modern group context.

One of Irish music’s leading exponents on the international world music stage, Téada revels in the timeless, expressive force of traditional tunes inherited from previous generations of musicians.

Founded by Sligo fiddler Oisín Mac Diarmada, Téada first came together in 2001 to make an appearance on the innovative Irish television series ‘Flosc’. The young musicians shared a passion for a deeply traditional approach, and following their initial gig opening for the Sharon Shannon band at Dublin’s Celtic Flame Festival in February 2001, Téada was off and running. Their self-titled debut CD in 2002 brought popular and critical raves, with *The Irish Times* applauding the band for “keeping the traditional flag flying at full mast.”

Téada’s latest CD, *Inne Amarach* (In-ay A-moor-ak), which is Irish for

“Yesterday/Tomorrow”, brilliantly showcases their uncanny ability to blend the modern with the traditional. Although no words are spoken, stories are certainly being told through the

eleven sets of reels, jigs, marches, polkas and slips. Outstanding and electrifying tracks include the hornpipes on “The Ebb Tide/Peter Wyper’s” and the slip jog/hop jig set starting off with “The Tenpenny Piece.” The accompanying DVD is an additional window into the band’s influences, live performance style, and their connection to Sligo.

Téada’s Asheville performance is presented in partnership with The Swannanoa Gathering at Warren Wilson College, and made possible by Celtic Series Sponsors Arby’s/The Winning Team and BB&T, with additional support from media sponsor WNCW 88.7 FM. The Mainstage Series 2008/2009 season sponsors are Asheville Citizen-Times, Creative Energy, Laurey’s Catering and Gourmet-to-go, and Asheville Renaissance Hotel.



Téada, May 22 at 8 p.m. at the 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.

For more information about Téada go to www.teada.com

‘Flowers Everywhere’ continued from pg. 6

dress and an on-staff floral designer, she says, “otherwise, you’ll overpay and won’t have a contact if there’s a problem.”

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ARTFUL LIVING

American Zen

ZEN IS WAKING UP OUT OF THE UNCONSCIOUS PATTERNS OF OUR LIVES AND INTO HEIGHTENED PRESENCE, AWARENESS AND CLARITY - THEN, LIVING LIFE RIGHT HERE AS IT IS. NOTHING SPECIAL, AND, OH, SO SPECIAL.

I teach and guide people in a way of living that draws on the wisdom and skills of Zen Buddhism, yet is thoroughly contemporary. I call it American Zen because America is the contemporary culture in which I live and teach. It could be European, or Asian or Latin or African because Zen doesn't have to be bound to a culture.

It is a way of approaching life that transcends culture. Likewise, while Buddhism is a religion that originated in Asia, I have always found it a little off-putting that Buddhism is often practiced in the West continuing to emphasize its Asian trappings and rituals. The Asian trappings and rituals are not Buddhism. That said, to absorb fully a statue or picture of the Buddha can be an experience of wholehearted presence, an example of the clarity, peace and calmness that communicates a great deal about Buddhism.

Buddhism is about living life in an "awakened" manner, which is what the word Buddhism means, and this awakening is not about some theological dogma, but about seeing and living life naturally, vitally and skillfully, not caught in the shallow experience of life only as a backdrop to all of our hectic activity and thinking about life.

Fundamental to the teachings of Buddhism, the phrase "be here, now," is often applied, and to me, here and now means just that. Not there and then, in some other cultural and time perspective. Buddhism, and its Zen expression, is really much more a philosophy of life and a psychology of the Human experience than an anachronistic religion. It can be applied in any cultural, historic or even religious context. American Zen then is the development of the concept of "here and now" to its full transformational potential within the cultural context of contemporary America.

Central to Zen, but not as some ritual, is meditation. Meditation is the practice of deepening our capacity for relaxed, yet very alert awareness. It opens us to profound conscious contact with the present moment where our lives are actually lived, while gaining in insight as to how our psychologically conditioned minds create a very artificial and limited relationship with life. It is about learning

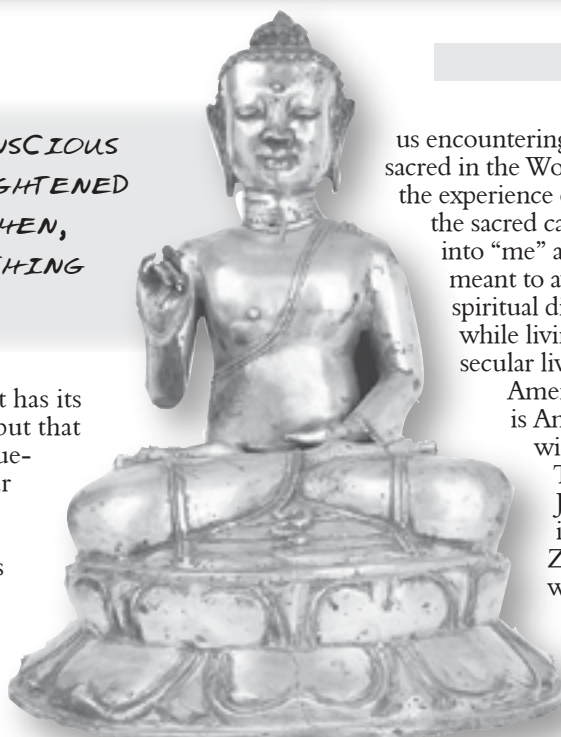
how each moment has its own uniqueness, but that we miss this uniqueness projecting our own concepts of self and the world onto the moments of our lives.

Zen is then about learning to bring the openness and focus we experience in meditation into everyday life. The practice of sitting meditation is a powerful practice for learning the mind and opening into discovery of who we are at our deepest level. But for our sitting meditation to achieve its full transformational potential, the consciousness achieved in the sitting must then enter our ordinary everyday life as mindfulness, the practice of knowing with a deep presence what we are doing as we do it. This connects us powerfully to life as we live it.

If all our neurosis is created by the conflicting messages we get from family and society about who we are and what is right and true, then Zen seeks to liberate us by instructing us to experience life directly, and to, as one Zen exhortation instructs, "show original face". This means to live in a manner emerging from capacities within us that are natural and fundamental rather than solely acting out the influences and conditioning of family and social experience. In this way, Zen is a psychology with powerful transformational capacity. It opens us to experiencing life anew, with immediate, open curiosity and wonder, getting out of the maze of our minds, greatly freed of neurotic thought and emotion.

Simplicity, naturalness, presence, connectedness and compassion are hallmarks of the Zen life. Zen is a living philosophy, a way of experiencing life in freshness and wisdom. It is not meant to be an arcane religion, but it is meant to awaken spiritual connectedness. In that way, Zen is the experience and expression of life as a sacred dance, here and now.

Even the simplest of acts and experiences is imbued with the wonder of the sacred. Zen is the experience of the sacred in



BY BILL WALZ

us encountering and entering the sacred in the World, transcending the experience of separateness, for the sacred cannot be divided into "me" and "other". Zen is meant to awaken us into the spiritual dimension of life while living our ordinary secular lives.

American Zen, then, is American life, done with a Zen twist.

The traditional Japanese Zen instruction that Zen is in "chopping wood and carrying water", means it is to be found in the simplest of life's tasks when

those tasks are approached with relaxed

alert awareness and a sense of sacredness.

American Zen, then, is chopping wood and carrying water modern American style. It is about walking in nature or just down the street, driving your car, washing the dishes, eating a meal, gardening, sports and recreation, doing your job, interacting with people. The Zen is in being very present, very aware and reverential, not distracted, as you do whatever you do. It is about embracing Life just as it is,

not insisting that Life meet your conditions for happiness. In Zen, you become increasingly aware that you are Life, that you are Nature. You no longer feel separate, dissatisfied and afraid.

Zen is waking up out of the unconscious patterns of our lives and into heightened presence, awareness and clarity - then, living life right here as it is. Nothing special, and, oh, so special. Stop being trapped by your past story of who you think you are, and begin living vitally in the present. Open your mind beyond the limits of its family and social conditioning into life's full potential, which allows life to be markedly more meaningful, satisfying and manageable. Then, just live life, wherever you are. Only now, life is saner and has a joy, spontaneity, spirituality and peacefulness that is lacking in the typical conventional modern experience. Right here in America, living American Zen.



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

Declare it Nationally, Celebrate it Locally!

May is Preservation Month and Asheville will celebrate again this year with a kick-off event at the newly renovated and historic Aston Park on May 1, 11:30-3:00 with music and refreshments.

The theme this year is Preservation Naturally, Celebrating Heritage Sustainably. Join us at Aston Park where there will be information available on Asheville's historic neighborhoods and landmarks, rehabilitation tax credits and sustainable building practices.

The picnic is the first of many events in the month of May to enjoy and appreciate both our unique natural and cultural heritage. Each day in May you can choose a preservation related activity or event to enjoy such as the 6th Annual Montford Music and Arts Festival in the historic Montford neighborhood, or the Griffin Awards ceremony, sponsored by the Preservation Society which recognizes out-

standing historic property restoration achievements.

You could also visit one of the City's fabulous historic sites such as the Biltmore House and Gardens or the Smith McDowell House Museum or enjoy the spring sunshine with a walking tour of historic Montford, Riverside Cemetery or downtown Asheville with its outstanding collection of Art Deco architecture.

Check out our calendar at www.ashevilenc.gov/preservationmonth for more ideas and events. The month is sponsored by The Historic Resources Commission of Asheville and Buncombe County, Asheville Historic Tours, Friends of Mountain History, Joan Richards Art and Frame, Asheville GreenWorks, Friends of Mountain History, Beverly-Hanks & Associates and the Preservation Society of Asheville and Buncombe County.

JOE'S BREW NOTES

Ahhh Spring – New Brews, Brewery News, and Brew Names

Spring is a time of rebirth, renewal and change, in nature and at our local breweries.

The new season brings a switch from the rich, dark beers of winter to the brighter, lighter beers of summer – both new and old favorites. It's a good time to look for changes at the breweries, discover their new offerings, and learn the origin of brew names.

Asheville Pizza and Brewing Company (ashevillepizza.com) will introduce beer-related foods. Their first two are a Ninja Porter Mustard and a brewer's crust pizza dough. Cask Fridays begins in May at the Coxe Avenue location.

Craggie Brewing Company (craggiebrewingco.com) plans their grand opening this summer. Until then they offer free tastings to their Facebook friends. The next tasting is in mid May so join and enjoy.

Special Beer Event

Dogfish Head Mountain Weekend, May 15-17 in Asheville, NC

Sam Calagione, founder and President of Dogfish Head Craft Brewed Ales, is well known in the brew universe as one of America's most vocal supporters of the craft beer movement. He's written three books, *Brewing Up a Business*, *Extreme Brewing*, and *He Said Beer, She Said Wine*, co-authored with Marnie Old, and featured in the NY Times. Calagione was also interviewed on *The Today Show*.

Events scheduled are a private tasting, talk, and book signing at Brusin' Ales, a Pint Night at The Thirsty Monk (www.monkpub.com), and a Beer Brunch at Zambra (www.zambratapas.com).

The private tasting and dinner are ticketed events. The Pint Night is free to attend. Details are posted at www.bruisin-ales.com/beerblog.

French Broad Brewing Company

(frenchbroadbrewery.com) will have a new seasonal beer available in late summer. Their beers are now distributed by Empire Distributors into new outlets in Georgia and Western North Carolina; checkout local Ingles, Harris Teeter, etc.

Green Man Brewing Company (jackofthewood.com) introduces a Belgian brown ale and a Belgian white both with the fruity esters expected in a Belgian style brew (about 4-6%). They also plan to introduce true session beers (3.5 - 5%) in the British tradition. Various styles will be available in early summer.

Highland Brewing Company's (highlandbrewing.com) new tasting room is planned to open in early 2006 and the winner of their Highland Cup (Alex Buerckholtz's Smokey Mt. Porter) will be available in late summer. Their Cattail Peak Wheat beer is back and, now, all organic.

Oyster House Brewing Company (thelobstertrap.biz) will introduce their Dirty Blonde Ale. It is dark gold with slight hop bitterness and a sweet finish (about 5%).

Pisgah Brewing Company (pisgahbrewing.com) will offer Pisgah Pale in 6-packs and a new Abbey Ale, a golden (about 7%), early this summer. A new beer, LEAF Amber, with a portion of its proceeds going to support the Lake Eden Arts Festival schools and street program is now available.



Pisgah's LEAF Amber, part of sales proceeds support Lake Eden Arts Festival children's program.

Wedge Brewing (wedgebrewing.com) will re-introduce their excellent Witt Bier. Live music is planned for Sunday's and one weekday. In May, outdoor movie nights return and will continue through October.

Brew Names

Names of beers have always intrigued me. All brewers want the beer name to be as memorable as the beer itself and develop naming strategies. In general, local brewers name their beers with reference to style, local area (Asheville, Mountains, flora and fauna), and/or personal icons.

Appalachian Craft Brewery (acbrewery.com) chooses names from local flora and fauna. Their Black Bear Stout, robust and full bodied, is a tasty example.

Asheville Pizza and Brewing tend to name their beers after roll models/icons that reflect the character of the beer. Shiva IPA was named for a Hindu god, a strong name for their strongest (5.5% alcohol) beer. Rolland's ESB is named for the brewer's beloved Rottweiler dog that looked fierce but had a mellow, friendly disposition - much like the beer - expected to have a hop bite but instead is a well balanced, savory brew.

Craggie Brewing looks to local history and location for their names. The ground on which the brewery sits is soil from Battery Hill, thus Battery Hill Bitter – a light, flavorful pale ale.



Craggie Brewing, Opening this summer

French Broad Brewing uses brewery name/beer style for most of their new brews but one earlier name is more colorful – 13 Rebels ESB. This English style ale was named in honor of the rebels of the original 13 colonies.

Green Man Brewing (jackofthewood.com) names their beer in a very basic manner of brewery name/beer style, i.e.,

BY JOE ZINICH

Green Man Porter. The names are fundamental but the beers are exceptional.

Highland Brewing

considers the heritage of the Scotch Irish settlers of our mountains when naming their beers. An example is Highland Gaelic Ale, a salute to the Irish Language and their love of words. Their seasonal beers are named after area mountains; Cold Mountain Winter Ale, Cattail Peak Wheat, Shinning Rock Lager, etc.

Oyster House Brewing names beer to reflect their location in a downtown seafood restaurant. The Downtown Brown and Patton Avenue Pale captures their location and the beer style (Brown Ale, Pale Ale) while the Moonstone Stout (made with Moonstone oysters) is the perfect beverage to enjoy at the raw bar.

Pisgah Brewing beer names are as varied as their beers. Names can be basic (Pisgah Pale Ale), reflect the local flora and fauna (Hellbender Barleywine – Hellbender is a large Appalachian Mountains salamander), honor icons (Valdez – a stout made with coffee, named for Juan Valdez of TV-coffee-ad fame), or the joyful (Dancing Hobo – a tribute to the hobos of old who reveled in the freedom of their lives).

Wedge Brewing considers their location (the River Arts District), their pub philosophy (a relaxed place to converse and have a beer) and local icons for their beer names. Community Porter reflects the art community and the spirit of their pub and Payne's Pale is named for John Payne, a former artist and supporter of the arts community. However, the name for their Belgian Golden, Golem, was pulled from the lyrics of a Led Zeppelin song, Ramble On – a brewmaster favorite.

So, when you get a chance, visit our local breweries and enjoy their offerings then consider:

When you see a brew new to you
that you think appealing,
Try the brew and read the name
for what it is revealing.



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

Sanctuary of Stuff – 5th Birthday Celebration

Sunday, May 17

Come enjoy an afternoon of music by Buncombe Turnpike to celebrate our 5th birthday. Artists, vendors, cake, art demonstrations, tailgate market, door prizes, food samples and so much more. Bring a lawn chair and come

enjoy our celebration. Many Woodfin merchants will be showcased during our birthday Celebration, come explore what Woodfin has to offer you!

From 2 to 5 p.m., Sanctuary of Stuff, 116 N. Woodfin Ave. (828) 255-8388.

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MUSIC

RISING to the Occasion

Leah and Chloe at Hookah Joe's

BY JAMES CASSARA

After a brief sabbatical the Atlanta based sister/duo Leah and

Chloe return to their southern roots, where they will complete their transformation into the group R.I.S.E. by touring in support of their third CD *Evolutions in Sound: LIVE*.

Named "Best Local Folk Act" for two years running by *Creative Loafing Atlanta's* "Critics Picks" R.I.S.E. will perform at Hookah Joe's on Thursday May 14. It's the first gig of a national tour that will take them up and down the West Coast before crossing the country to the northeast and heading back down south.

R.I.S.E. will eventually return to Atlanta to perform the new material, much of which is captured on the new release. *Evolutions in Sound: LIVE* features 14 songs — originals and standards — including the topical tunes "All Fence and No Doors" and "Rage Breeds Rage."

Recorded in venues ranging from the concrete jungle of New York to the mountains of North Carolina under their previous name Rising Appalachia, *Evolutions in Sound: LIVE* offers insight into



the newly emerging R.I.S.E. with the sensual prowess of their stage delivered songs complete with poetic voices, divine harmonies, spoken word rallies, banjos, fiddles, and many beats from many drums.

With an array of incredible collaborators, R.I.S.E. is joined by everything

from stand up bass, to the jazz trumpet, djembe, baliphone, congas, didgeridoo, tablas, harmonica, beatboxing, live poets, even fire-spinning and more as their style branches out to form entirely new ways to make the stage electric. They best described themselves as "sound champions the ageless souls of all of us, seeking to find connection through song and voice, moving from the cracked concrete of humanity to the luminous realms of spirit... Song is our global tongue."



Leah and Chloe (RISE) at Hookah Joe's, 38 N. French Broad Ave. in Asheville. Thursday, May 14.

For more information go to www.risingappalachia.com

'CD's' continued from pg. 15

only fitting, as each chronicles the American landscape in their telling of stories that are both universal and singular. *Clockwork* was originally intended as a live release but scheduling difficulties precluded that notion. Still, it retains the breezy casualness of a Piephoff show without sacrificing any of the skillful adornment that makes his records such delights.

Roughly half the tracks are vintage Piephoff — astute and user friendly observations of the world he inhabits — while the artist demonstrates his willingness to stretch out a bit by including a quintet of spoken word poems.

Set to the strands of Scott Adair's stylish saxophone playing their presence adds a nice beat generation vibe that should resonate with those of us in the aging baby boomer crowd.



"Mouse in the house" is a delirious excursion into be-bop name dropping (one cannot help but think of Dr. Seuss) while the title track's sardonic word play reinforces Piephoff's rep as one of North Carolina's finest songwriters.

Now past sixty, he retains a youthful exuberance and love of words that takes a backseat to no one. When I last spoke with Piephoff, at a recent Asheville performance, he marveled at the creative longevity of his mentor and hero Bob Dylan, and felt blessed at his own good fortune in doing what he loves.

"As long as he keeps making records, I'll do the same," he told me. Here's hoping they both keep them coming for a long time to come. ★★★

Editor's note: For more info on this and other fine Bruce Piephoff records go to www.flyingcloudrecords.com

MUSIC

Jonathan Scales Fourchestra *plus* Futureman

The music world was introduced to Jonathan with his 2007 release, 'One-Track Mind', which brought him acclaim from steady regional press, consistent radio airplay, and a jammed schedule of live performances ranging from small clubs to packed theaters.

This year ushered in the release of Jonathan's second studio album 'Plot/ Scheme', featuring drum guru Jeff Sipe and Grammy-award winning sax man Jeff Coffin. Jonathan Scales has performed with acts such as The Wooten Brothers Band, Larry Keel and Natural Bridge, Matt Butler's Everyone Orchestra, The Duhks, Jon Fishman, Toubab Krewe, and Keller Williams.

Roy "Futureman" Wooten is an artist known for bridging the gap between the past, the present and the future. From a rich musical background, Futureman is an inventor, scientist, musician, composer and four time Grammy award winning performer with Bela Fleck and the Flecktones. The group includes Bela Fleck on Banjo, Victor Wooten on Bass, Jeff Coffin

on Sax and wind instruments, and Futureman on Electronic and Acoustic Drums and Percussion.

Futureman is one of the most innovative, forward thinking figures in modern music. Part of what makes Futureman such an innovative musician is the incorporation of science and invention into his work. His first invention, called the Drumitar allows him the ability to replicate the sound of an entire contemporary drum kit, with the movement of just a few fingers on a guitar shaped instrument.

His second invention, the "RoyEl," resembles a piano but plays notes not found in the traditional western music scales. Futureman is an artist that is able



Jonathan Scales - Steel Pan

BY ERIN SCHOLZE

to bring many gifts to his music. While widely admired for his ingenuity, imaginative spirit, and eclectic style, it is his world class musicianship and stage presence that has earned him the respect of some of the best musicians

in the industry, and fans alike.



Jonathan Scales Fourchestra, Friday, May 15, with special guest Futureman.

8 p.m., all ages. \$10 in advance,

\$12 at the door. The Grey

Eagle, 185 Clingman Ave., in

Asheville. For more information call (828) 232-5800 or visit www.thegreyeagle.com, or www.jonscales.com.

Jean Calvert and Company

The 2009 Summer Music in Flat Rock series will kick off Saturday, May 2 featuring Jean Calvert and Company. This free outdoor concert series will be held in Flat Rock on Little Rainbow Row's back deck (corner of Greenville Highway and West Blue Ridge Road) from 6 to 8 p.m. on the first Saturday of the month through September.

Calvert and Company is a Greenville-based jazz and blues band featuring vocalist Jean Calvert doing standards from both genres.

For details call Hand in Hand Gallery at (828) 697-7719 or visit www.flatrockonline.com.



Celebration Singers

The acclaimed ensemble Celebration Singers of Asheville presents *Children Are the Future of The World* on Thursday, May 21, 7 p.m. at First Congregational Church of Christ, 20 Oak St. in Asheville.

The premier children's chorus, under the direction of Ginger Haselden, will present such favorites as *De Colores* sung in Spanish and accompanied by flute and violin, and a rousing gospel arrangement of *Feel Good*. Other songs include *Sweet Happy Life*, a choreographed interpretation of *Turn the World Around*, and *For Good* from the Broadway show *Wicked*.

Witness some of the amazing creativity found in area students. Many are of elementary school age, and already exhibit the finesse and confidence of seasoned performers. Although the show is free, donations are encouraged.



Celebration Singers of Asheville present *Children Are the Future of The World* on Thursday, May 21st, at 7pm. This free event takes place at The First Congregational Church of Christ, 20 Oak St. in downtown Asheville.

A First for Asheville A Gift for Our Community

A FREE Event

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Sunday, May 17 at 7:00 p.m.

The First Baptist Church of Asheville

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5 Oak Street, Asheville, NC, 828-252-4781, www.fbcas.net

First Baptist Church of Asheville

Make the evening extra special by bringing a food donation for MANNA Food Bank



WHAT TO DO GUIDE™

Friday & Saturday, May 1-2

Annual Garage Sale

This is a two day event beginning Friday, May 1 from 8:30 a.m. to 6 p.m., and Saturday, May 2 from 8:30 a.m. until noon. The sale will feature more than 10,000 unique items collected from several hundred donors. First United Methodist Church at the corner of 6th Ave. and Buncombe St. in downtown Hendersonville, NC.

Sunday, May 3

Chamber Music Concert

There will be a concert by a 20-voice chamber choir and 34-piece orchestra at 3 p.m. at St. Matthias Church in Asheville. The concert will feature Bach's Cantata No. 137, Lobe den Herren, Dvorak's Te Deum, and an Ave Maria by Biebl. The soloists include Andrea Blough, soprano; Amanda Porter; alto; Trevor Worden, tenor; and Kevin Doherty, bass. The ensemble will be conducted by Milton Crotts. There is no fixed charge for the concert, but donations will be

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

Any "free" event open to the public can be listed at no charge up to 30 words. For all other events there is a \$9.95 charge up to 30 words and 10 cents for each additional word. 160 word limit per event.

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

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

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

– Disclaimer –

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

Auditions for "The Producers"

May 3 & 4 at 6:30 p.m.

The Haywood Arts Regional Theatre will hold auditions for its July production of the hit Broadway musical "The Producers". The show is scheduled to open July 10 for a four week run.

The show has roles for men and women of all ages including a large dance chorus and major production numbers. Anyone interested in being involved, on stage or off, are encouraged to attend. Those interested in being in the cast should be prepared to sing with sheet music.

For more details please call (828) 456-6322 or email hartthea@bellsouth.net

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, May 8

Building a Community of Neighbors

Improvisational Theatre based on audience members' true stories. All stories welcomed. At a playback show you will

Hendersonville Chamber Music

Sunday, May 3

Fresita, pianists from Spain.

Sunday, May 24

Degas String Quartet

Concerts will be held in the Patton Auditorium, Blue Ridge Community College, 3 p.m. Tickets are \$17 and are available at Hendersonville Visitors Center, Opportunity House, and at the door on day of performance.

Contact Robert L. Wiley (828) 890-4411, or email rlw303@bellsouth.net

encounter real life rather than a scripted production. The actors improvise, guided and inspired by true life stories contributed by the audience.

Price \$10 (\$5 student/seniors), no one turned away for lack of funds. 8 p.m., BeBe Theatre, 20 Commerce Street, Asheville, NC This is the last public performance of the 2008-2009 season. For more information contact Raphael Peter (828) 779-3062 or visit www.ashevilleplayback.org

Friday, May 8

Response and Memory

Asheville Art Museum's solo exhibition opens with a reception with artist Beverly Buchanan from 5 to 7 p.m. Her drawings and sculpture will be on display through September 13, 2009.

Saturday, May 9

The Grand Puppet Gala & Merrie Entertainments

The Asheville Puppetry Alliance (APA) is celebrating ten years of exciting puppetry. Entertainment by Telly Monster and his puppeteer Marty Robinson, short puppet films, a performance of "Junk Palace" by Lyon Hill and an auction of Fine Arts and other Treasures. Sample the best of local spirits and food.

At Blue Ridge Motion Pictures Studio in East Asheville from 7 to 10 p.m. Suggested donation \$50 per person.

Sunday, May 10

Mother's Day Greek Luncheon & Bake Sale

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

Our Greek folk dance troop will perform dressed in authentic costumes. Cafeteria style lunch with a variety of Greek dishes, pastries, cookies and breads. Carry out from 10:30 a.m. to 2 p.m. For more information call (828) 253-3754 between 9 a.m. and 12 noon or (828) 254-7424 the day of the luncheon.

Saturday, May 16

Celebrate the Return of Birds

Come to the Cradle of Forestry

Noon Concert Series at Grace Church

Thursday, May 21

"Classy Brass" a program of music for brass instruments will feature brass instrumentalists from the Haywood County area. Many of the participants have had professional experience and all are members of The Haywood Community Band.

The concerts begin minutes after 12:00 noon in order to permit those on lunch break to attend. Many people have enjoyed lunch during the performances which conclude about ten minutes before the hour. All performances are free and "diners" are welcome. Sponsored by Grace Episcopal Church and The Downtown Waynesville Association.

Historic Site to honor this amazing annual phenomenon. At 9 a.m. we'll offer a guided walk to practice identifying birds. Registration is requested by calling (828) 877-3130.

At 2 p.m. a guided walk, *Birding for Beginners*, is open to all interested in learning about birds. From 1 to 5 p.m. we'll play games that show the wonder of birds.

Located on Hwy. 276 near Sliding Rock and Looking Glass Falls in Pisgah National Forest outside Brevard. Admission is \$5 for ages 16 and older. Visit www.cradleofforestry.org.

Sunday, May 17

Maggie Valley Concert Series

The Haywood Community Band is pleased to announce its first concert of the Maggie Valley Concert Series. Free concerts are offered on the third Sunday of each month May through October. "Humor In Music," will be held at the Maggie Valley Town Pavilion at 6:30 p.m.

The Pavilion is located next to the Maggie Valley Town Hall. Refreshments will be available for purchase. Bring a picnic dinner and enjoy a beautiful Maggie Valley sunset. For more

information visit www.haywood-communityband.org, call John Barrett at (828) 452-5553, or Bob Hill at (828) 452-7530.

May 25 – August 10, 2009

Dual Personalities

Multifunctional Contemporary Furniture Exhibition. How many personalities does your chair have? Grovewood Gallery in Asheville presents Dual Personalities – a unique studio furniture exhibition chop full of character. The exhibit will feature a variety of one-of-a-kind, multifunctional pieces by leading North Carolina furniture makers. For more information call (828) 253-7651 or visit www.grovewood.com.

Thursday, May 28

Adult Spelling Bee

The Literacy Council of Buncombe fundraiser. This year's goal is \$37,000 with all earnings going to support basic literacy and English language instruction as well as drop-out prevention programming for area teens.

At the Laurel Auditorium 7 p.m., \$5.00 at the door. Contact Mignon Durham (828) 254-3442, or mignond@litcouncil.com.

Call for Performance Artists

Looking for painted people, folks dressed up in funky costumes, mimes, clowns, jugglers, artist with special talents, dancers, gymnasts, unicyclists, etc. etc. etc., anyone that is unique in a particular way that can put a tip jar or hat out for the Asheville Art Museum's 60th Anniversary Celebration.

The party is June 27 at the Orange Peel and will have music and dancing. We want to add a visual element to the party. It is a celebration of 60 years of the Arts in Asheville. I'm looking for all the artists that help make Asheville the unique, art-centric place that it is and to help dance the night away! Call Hillary or Kim at (828) 253-3227 ext. 116 for more details and to find out if you can sign up.

MAY EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

WHAT TO DO GUIDE™

Friday, May 29

Diva*licious Concert

The annual fundraiser for Asheville Community Theatre. Performance begins at 8:12 p.m. \$20 includes performance only.

Saturday, May 30

Diva*licious Gala

Catered reception begins at 7 p.m., performance begins at 8:12 p.m. \$35 includes pre-show catered reception and cocktails, performance.

For tickets or more information contact the Asheville Community Theatre Box Office, 35 E. Walnut Street, (828) 254-1320, or visit www.ashevilletheatre.org.

Saturday, May 30

Gateway to the Arts Fine Arts & Crafts Show

2-dimensional and 3-dimensional artists will be exhibiting and selling their works from 10 a.m. to 7 p.m. at The Gateway Club, 37 Church Street in Waynesville.

A portion of the proceeds will provide scholarships for students of Haywood Community College's Professional Crafts Program. The art show is open to the public, tickets are \$5 each. For more information, please call (828) 456-6789 or email AngelaPecorino@yahoo.com.

Women's Art Group

Applications are being accepted for "Women in Art", a new group of professional women artists. Members will exhibit alongside other art professionals, share experiences, marketing tips, professional affiliations, material resources, business and promotional contacts.

There will be a limit to the number of artists per medium (2-3) so artists will not be in direct competition with each other.

Details and application are available at www.womeninart.org. Deadline for applications is May 31, 2009. Contact Susan Stanton, (828) 808-1414, or email info@womeninart.org



Art After Dark Begins in Waynesville

The Waynesville Gallery Association will kick-off this year's Friday night celebrations of all things creative

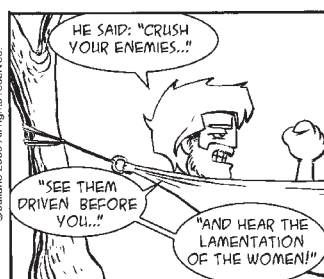
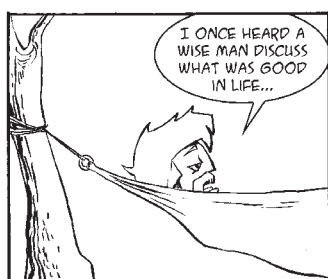
on Friday, May 1. Shops and galleries stay open late to bring you sculpture, pottery, weaving, paintings, drawings and more.

Stroll through working studios and galleries on Main Street, Depot Street, and the

Historic Frog Level. Artisans will demonstrate a variety of media including jewelry, metal, and fiber.

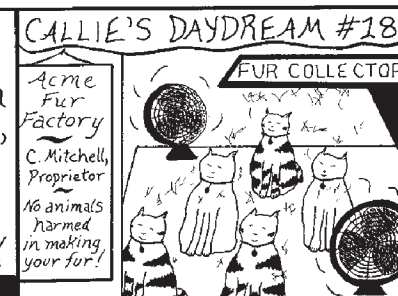
Light refreshments are served in many galleries and shops. Art After Dark takes place from 6 to 9 p.m. on the first Friday of each month through November 2009. The next Art After Dark event will be held on Friday, June 5. For more information call (828) 452-9284.

Best in Show



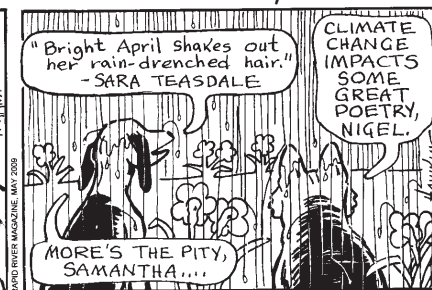
by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

The Back Room Presents

Every Wednesday, Open Mic, 8:30 p.m.
Every Tuesday, Dinner Music, 6:30 p.m.
Every Thursday, Bluegrass, 8:30 p.m.

Fri. May 8 – Jon Durham, 9 p.m.

Sat. May 9 – The Space Heaters, 9 p.m.

Fri. May 15 – Hannah Miller, 9 p.m.

Sat. May 16 – Ten Toe Turbo, 9 p.m.

Fri. May 22 – Angela Easterling, 9 p.m.

The Back Room

Behind the Flat Rock Wine Shoppe, just down the street from The Flat Rock Playhouse.

www.flatrockwineshoppe.com

White Horse Black Mountain

Every Thursday – Free games, free music with local artists! Wii, Trivia, board games.

Every Tuesday – Celtic & Blues Night, \$5 cover. 6:30 p.m. – Irish Sessions

Fri. May 8 – Laura Boosinger & Josh Goforth, old-timey mountain music, \$7.

Sat. May 9 – Comic Hypnotist Gary Conrad

Fri. May 15 – The Buckerettes, \$8

Sat. May 16 – Bob Hinkle Stories/Songs, \$10

Fri. May 22 – High Windy, \$8

Sat. May 23 – The Cheeksters, \$10

Fri. May 29 – Larry Keel, \$12

White Horse Black Mountain

105C Montreat Rd. (828) 669-0816
www.whitehorseblackmountain.com

Flat Rock Art and Wine Festival

Artists and craft persons are invited to submit work for a juried show celebrating great wine and local artists. The event will take place on Saturday, October 3 from 10 a.m. to 6 p.m., rain or shine. The festival will also feature food, wine tastings, a raffle, and entertainment.

You are invited to submit an application and pictures of your original work. We ask that all arts and crafts be hand-made; no resale items are allowed. Vendors will be required to donate one item for a silent auction to be held at a later date. The rental fee for a 10' x 10' booth is \$50. Deadline for applications is July 31, 2009 at 5 p.m.

Applications are available at the Flat Rock Wine Shoppe, located in the Singleton Centre in Flat Rock, by email at flatrockwine@gmail.com, or by calling Kay at (828) 697-7086, or Lee at (828) 779-2814.

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The Washington Post - September 25, 2007
 The FBI's Uniform Crime Reporting Program found robberies surged by 7.2% and homicides rose 1.8 percent from 2005 to 2006. Violent crime overall rose 1.9%, homicides increased more than 10% and robbery was up 12.2%.

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The Colors, Textures, and Contrasts of Gayle Paul

BY BRYAN PAIEMENT

Gayle Paul is an abstract painter who creates solely using her imagination. She has painted most of her life and although she has worked in other mediums, she has always returned to painting.

"I love everything about paint: the richness of its color, the many ways it can be applied to a surface and the seeming endless effects to be discovered. There are several elements that I love. I love the concept of line and the contrast between black and white. I like to bleed other colors with that black and white."



Abstract Painter Gayle Paul

Blackbird Frame and Art on Lexington Avenue. "I am lucky to be sharing a studio with a friend in Biltmore Village. We work there and enjoy people coming in to see our work and talk with us," she says.

Before moving to Asheville three years ago, Paul lived in Des Moines, Iowa. "There's a terrific art scene here in Asheville and lots of artists. As an abstract artist, it's a little more difficult here than it was in Iowa."

As an abstract painter, Paul knows her work is not always easy to understand. She asks the spectator to find meaning for themselves. Like the regulator clock from her art school, Paul keeps going, always pushing herself to keep her paintings fresh.

Paul's paintings are her passion, her life. "I cannot imagine how it would feel if I could not paint. I dream ideas. I spend my waking hours thinking about my paintings. There have been times when I was not able to paint, but during those times I always tried to journal my ideas in my sketch books."



Abstract works by Gayle Paul

Paul's inspirations range from Alexander Calder, the American sculptor, painter and lithographer most famous for inventing the mobile and Gustave Moreau, the French symbolist painter whose art featured biblical and mythological figures.

Paul attended art school in the sixties and always knew she wanted to pursue a career in a creative field.

"I attended Drake University in the 60's. The art department was in a hut with a big regulator clock you could hear ticking from every studio. We were not very green. There was no ventilation and we were mixing turpentine and linseed oil with oil paint and half the people in the studio were smoking. I learned the importance of experimenting then and that my work would come from my visual imagination."

Now, her imagination pays the bills. Along with a friend, Paul opened a studio in Biltmore Village. She is featured on the 1,000 Markets website of North Carolina (1000markets.com), an Internet site that caters to small, independent merchants and artisan businesses built by those who love their craft. Paul also has work at



Untitled Red, 30"x40", Gayle Paul

Gayle's works are on display at
BlackBird Frame and Art, 159 S. Lexington
in Asheville. Studio, by appointment only,
1 All Souls Crescent, Biltmore Village.
Phone (828) 658-8383.

YOUR HEALTH

A Young Child's Bad Food Habits

Some health articles just beg to be repeated. Such is the recent article from Parents Magazine, entitled "Breaking Your Kid's Bad Food Habits."

The following is a summary of some of the high points – which were summarized from the book *Good Kids, Bad Habits* by Jennifer Trachtenburg, MD. While this column speaks to few childhood health problems, this grandparent could not resist these timely, helpful tips.

Constant Nibbling – means the child won't be hungry at meals when the nutritious food is served. It also prevents the child from recognizing her own feelings of hunger and fullness – a skill she will need throughout life.

How to break this habit? 1) Set a schedule for meals and for snacks (if needed) and stick to it. The payoff is a child who learns to recognize and to self-regulate true hunger – a valuable life skill. 2) Add fat or protein to meals to keep the child satisfied longer. 3) Keep junk food out of sight. This helps more than the child.

Drinking juice 24/7 is a bad habit – because the juice has calories, causing the child to not be hungry at meals – because the juice has calories causing unhealthy weight gain – because the juice has high sugar content which is constantly bathing young teeth and causing cavities.

How to break this habit? 1) Don't serve juice in sippy cups that a child carries around with them constantly. Serve juice at the table from a regular glass. 2) Offer water instead of juice to truly thirsty children. Let him enjoy juice later when he's not so likely to guzzle it down. 3) Dilute juice by half with water. Let them get their calories from food with fiber and less sugar.

Eating too much sugar – means the child is getting a lot of calories without nutrition and setting the habit pattern for a sweet tooth later in life that can be disastrous.

How to break this habit? 1) Set limits of one-sweet-treat-a-day or one dessert

BY MAX HAMMONDS MD

a day and stick to it. Offer choices about what is to be eaten or when it is to be eaten. "Eat it now or after dinner." But stick to the limits. 2) Scout out the sugar – in cereals, in snacks (like fruit yogurt), in condiments and additives (like catsup) and eliminate them. Offer spiced-up bananas or fruit with whipped cream instead.

Carbs don't satisfy hunger nearly as long as fat or protein foods and children get hungry sooner (See Constant Nibbling above.)

How to break this habit? 1) Many kids don't like the tough texture of meat. Braise, chop up or slow cook meats to make them easier to chew. 2) Use other protein sources such as beans, eggs, and low fat dairy products. 3) Don't obsess over the protein. Everything that was once alive has protein and the average toddler needs only 16 grams of protein and the preschooler about 24 grams. A cup of milk has 8 grams; two tablespoons of peanut butter has 7-8 grams.

Not Eating Veggies – deprives the child of his vitamins, minerals and fiber that is available almost exclusively in these sources. Yes, some of them are available in fruits, but learning to eat veggies is a life style habit that pays huge dividends as an adult in healthier weight control, better diet choices and lower risk of major diseases.

How to break this habit? 1) Spruce up the veggies with spices or a small amount of light margarine or cheese. 2) Let the kids help make and eat the "appetizer tray" of veggies with hummus dip or low fat ranch dressing. 3) Don't pressure or punish. Set the example by eating the veggies yourself. 4) Serve new veggies alongside "safety" veggies that are known and liked by the child.

The eating habits formed by a child stay with him or her for a lifetime. Help them form good ones.

Yoga with Cindy Dollar

Thursday, May 14 at 7 p.m.

Malaprop's is pleased to welcome the wonderful Cindy Dollar of One Center Yoga to lead us in some simple yoga and meditation techniques for stress release and rejuvenation.

Cindy has been voted Best Yoga Teacher in Western North Carolina

for three consecutive years and is beloved for the warmth and humor in her instruction. Free and open to all ages and experience levels.

Malaprop's, 55 Haywood St.

(828) 254-6734

www.malaprops.com

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