

RAPID RIVER

Arts & Culture Magazine

July 2009 • Vol. 12 No. 11



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producer of the popular Laugh
Your Asheville Off Comedy
Festival. PAGE 12



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Charlotte's LYNX transit line
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historic SouthEnd. PAGE 33



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stage preview

Hilarious New Comedy is Perfect Summer Entertainment at ACT

Til Beth Do Us Part is a hilarious look at a marriage turned upside down. Gibby and Suzannah Hayden have been together twenty-seven years when another woman, Suzannah's new assistant, Beth, enters the picture and wreaks havoc on their lives.



From left to right: Roger Magendie, Kerry Shannon, and Joan Atwood.

Surprisingly, Beth isn't after Suzannah's husband; she wants her career. And this southern-fried Mary Poppins from hell will stop at nothing to achieve her goal, with outrageous and side-splitting results. This World Premiere is the newest comedy from Jones Hope Wooten, Playwrights-in-Residence at Asheville Community Theatre and the authors of the wildly successful *Dearly Beloved*, *Christmas Belles*, *Southern Hospitality* and *The Dixie Swim Club*.

Jones, Hope and Wooten are the first to be named Playwrights in Residence at Asheville Community Theatre. This artistic relationship began in November 2005 when ACT produced the World Premiere of

Dearly Beloved, the first in a trilogy featuring the fiery, funny and often feuding Futrelle sisters of Fayro, Texas. Audiences raved and beat a path to the door of the theatre for each of the shows in the trilogy. Since then, over 500 productions of Jones Hope Wooten comedies have been mounted across

the United States and around the world.

Come be among the first to see this brand new comedy. *Til Beth Do Us Part* is playing July 3 through July 19 at Asheville Community Theatre. It's the perfect summertime, family-friendly, laugh-out-loud entertainment.



Asheville Community Theatre is located at 35 Walnut St. Tickets are \$22 with senior, group, and student discounts available. For more information, visit www.ashevilletheatre.org or call (828) 254-1320.

JULY EVENTS AT ASHEVILLE COMMUNITY THEATRE

The Autumn Players present "The Playboy of the Western World"

Asheville Community Theatre's senior theatre group, The Autumn Players, and the University of North Carolina Center for Creative Retirement partner to present a series of Reader's Theatre performances. In July, they present J.M. Synge's *The Playboy of the Western World*, an Irish comedy, set in a pub on the northwest coast of County Mayo, in the early 1900s. The telling is dramatic and memorable.

The Playboy of the Western World is directed by Hal Hogstrom. Performances will be held Friday, July 30 and Saturday, July 31 at 2:30 p.m. at 35below at Asheville Community Theatre and Sunday, August 1 at 2:30 p.m. at the Reuter Center on the UNCA campus. Tickets are \$5.

35below presents "Scottch Tamedy"

Scottch Tamedy is a two-man team made up of two men: Scott Bunn and Tom Chalmers. Last seen onstage together in their original sketch shows *The Audacity of Ham* and *Laugh Free*

or *Die Hard*, Scott and Tom team up again to present their all new show. In the one-man show arena, Tom Chalmers has starred in *The Santaland Diaries*, and in his semi-autobiographical show *Harm for the Holidays* at NC Stage. *Scottch Tamedy* performs July 31 to August 8 with shows Thursday, Friday, and Saturday nights at 8 p.m. Tickets are \$10.

Auditions for "The Playboy of the Western World"

ACT will hold auditions for *The Playboy of the Western World* on Monday, July 20 from 11 a.m. to 3 p.m. Roles are available for 7 men and 5 women.

Volunteer Orientation Session

Asheville Community Theatre will hold a Volunteer Orientation Session on Tuesday, July 7 at 6:30 p.m. at the downtown theatre. All who are interested in volunteering at ACT are invited to attend. The Orientation Session should last no longer than an hour.

For more information on these events, please visit www.ashevilletheatre.org.

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BUILDING BOATS

When I was younger,
I built boats.

Glue, paper and wood, the
arsenal of all young men.

I would float them down the
gutters of my trailer park.

I lived in space eleven and
always found that particular

number lucky, especially once I turned that age.

Painstakingly crafting these doomed ships, only to lose them at the end.

Water-logged and broken they would slip down the drains.

Lost. Even in the imagination of a boy.

Eleven is an important age for young men.

It is their right of passage.

We traveled these great streams that the earth had revealed.

Following our tiny ships for miles, ourselves sailors,
drenched and shivering in delight.

Returning to our mothers with snuffles and smiles of triumph.

We knew it would end, the urges of the earth cannot ever be removed.

They would spiral away, but we will always build new boats.

BY JOSHUA WALKER

Joshua Walker lives in Colorado Springs, CO.

RAPID RIVER

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Craft Guild member and glass artist,
Scott Summerfield.

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WHEN THE DEAD DREAM
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cover story

Celebrate the Art of Craft at the 62nd Annual

Craft Fair of the Southern Highlands

Craft demonstrations are a highlight at the Craft Fair of the Southern Highlands. Watching and interacting with highly skilled craftspeople as they create is entertaining and educational.

Throughout the show, visitors will have the opportunity to observe works by more than 200 members of the Southern Highland Craft Guild and to learn about their inspiration and methods. There are also scheduled demonstrations to enhance the experience. Most demonstrators are Guild members while others are community artists who have been invited to the Fair.

Schedule of Demonstrations

Book restoration with Dea Sasso of Asheville, NC. Dea is a traditionally trained bookbinder and restorer. She loves to demonstrate because she feels that it is a great way to reach people, getting them excited about books while educating them about history as it affects the present and future. They learn that repairing their old Bibles and other precious tomes allows them to pass something special on to future generations. Dea is a newly juried member of the SHCG in the medium of paper.

Sunpainting on fabric with Sandra Rowland of Murphy, NC – Sandra will be set-up outside of the Civic Center to demonstrate this process which requires direct sunlight to

set leaf images on fabric. Sandra has been a member of the SHCG since 1993 in the medium of fiber. She often leads children's demonstrations at Folk Art Center events.

Beadweaving with Kathy Seely of Oliver Springs, TN. Kathy will be incorporating non-traditional objects such as photos and other found objects into jewelry using bead embroidery and geometric bead-stitched shapes. Thursday and Friday only. Kathy has been a member of the SHCG since 2002 in the medium of jewelry.

Mixed media with Martine House of Columbus, NC. Martine will be using embroidery stitches to quilt and create texture on fabric. Saturday and Sunday only. She has been a member of the SHCG since 2004 in the medium of fiber.

Natural dyeing and spinning with Dede Styles of Swannanoa, NC and Cassie Dickson of Sylva, NC. Demonstrate takes place outside of the Civic Center. Dede has been a member of the SHCG since 2000. Cassie Dickson has been a member of the SHCG since 1998.

Blacksmithing with Alwin Wagener of Asheville, NC. Alwin will be outside of the Civic Center with his forge, greeting Fair goers while demonstrating the craft of using heat to transform metal into art. Alwin has been a member of the SHCG since 2004 in the medium of metal.

Music of the Mountains Schedule

Friday, July 17

11 a.m. Brooke and George, Traditional Appalachian duo.
12:30 p.m. Quarterhouse, family bluegrass band has been around for more than thirty years.

2 p.m. Common Ground, regional musicians bring the Old Fort Mountain Music tradition to the Craft Fair.

4 p.m. Hogtown Squealers, old-time fiddle music, classic honkytonk and obscure musical miscellany.

Saturday, July 18

11 a.m. Southern Crescent Bluegrass, local musicians share their talent and love of bluegrass.

12:30 p.m. Bear Down Easy, young local group with a super-polished sound.

2 p.m. Lindsey Hogan, popular old-time band, a favorite at the Guild Fair.

4 p.m. Hot Duck Soup, kazoos, slide whistles, banjos, guitars, ukes, an antique cornet, washtub bass, and the Cacophonium!

Sunday, July 19

11 a.m. Sheri Lynn and Friends, American swing-grass.

12:30 p.m. Buncombe Turnpike, the finest bluegrass.

2 p.m. Split Rail, strong vocal harmony is their trademark.

3:30 p.m. The Fabulous Guildenaires, old-time mountain music the way they learned it from North Carolina old-timers like Tommy Jarrell, Art Wooten and Red Wilson.

IF YOU GO:

62nd Annual Craft Fair of the Southern Highlands, at the Asheville Civic Center, July 17-19. Thursday-Saturday, 10 a.m. to 6 p.m., Sunday, 10 a.m. to 5 p.m.

Admission: Adults \$7, children under 12 free. Group discounts available. For additional information visit www.craftguild.org or call (828) 298-7928.

Scott Summerfield, Glass Artist

When Scott Summerfield visited the Craft Fair of the Southern Highlands years ago he was blown away by the high quality of work on display. As a glass artist himself he knew he wanted to be a part of this venue. "People all across the country know about this event and make plans to attend. I am honored to be a part of it and have the opportunity to exhibit," said Summerfield.



"Dwellings" by Scott Summerfield.

Summerfield lives and works in Bakersville, NC. He creates a variety of blown glass works ranging from functional home décor to abstract sculpture. While he has enjoyed selling work at the Guild's craft shops and exhibiting at the Craft Fairs, his experience with other members has also been inspiring. "Since we are all members of the same organization there is a sense of family amongst the members," said Summerfield.

The mission of the Southern Highland Craft Guild is to bring together the crafts and craftspeople of the Southern Highlands for the benefit of shared resources, education, marketing and conservation. The Guild represents artists working in: glass, clay, fiber, leather, natural materials, paper, metal, jewelry, wood and mixed media.

2 Women - 2 Hilarious Comedies

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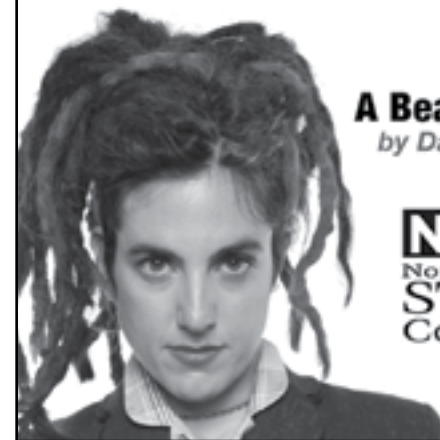
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stage preview

Asheville Bravo Concerts' Launches Exciting New Season

BY CHALL GRAY

When Asheville Bravo Concerts was formed in 1932, Western North Carolina, along with the rest of America, was at the height of the Great Depression.

The company, originally called the Asheville Civic Music Association, joined what was already a growing "organized audience" movement across the country.

The movement's idea, beautiful in design, was to bring patrons of the community together in celebration of the arts during a time of economic strife. To give them quality shows of the caliber that might not be available in the area, and to provide the relief of entertainment and fun.

Now, almost eight decades later, Bravo recognizes the changing circumstances and needs of its audience and has shown that they will, as in the past, do whatever possible to continue to serve the commu-

nenberg has won most of the world's major violin awards, and her collaboration with Ms. McDermott has produced some of the most engaging and enduring classical music of the last quarter-century.

In late October Bravo will present the famed Vienna Boys Choir. The world's most beloved choir, The Vienna Boys Choir

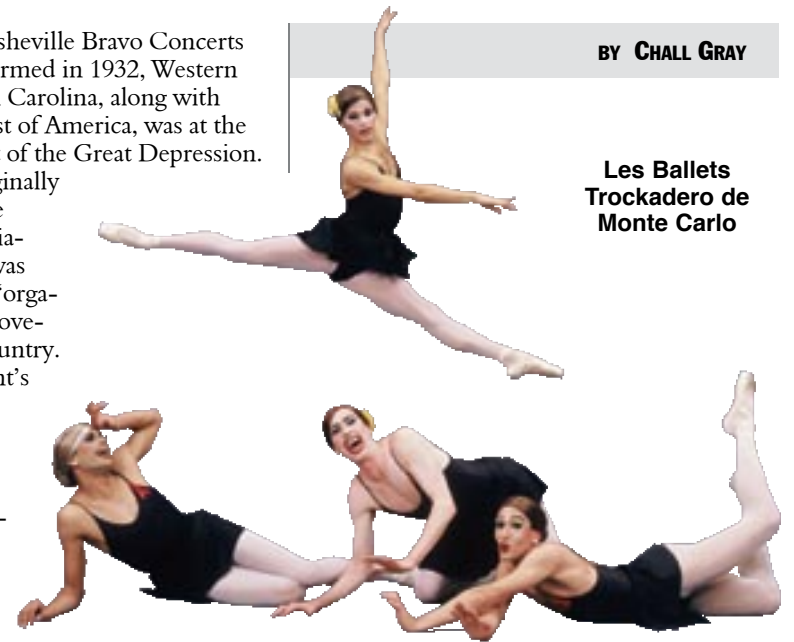
has awed audiences with their remarkable vocal prowess since their formation in 1498. Then, in January of 2010, Bravo will bring Les Ballets Trockadero de Monte Carlo. The Trocks, as they are known, are an all-male ballet troupe whose parodies of classical ballet shows, from Swan Lake to Giselle, have won them acclaim the world over. Formed in New York in the mid-70's, the Trocks not only toe but continually dance across the line between high art and high camp.

In a fascinating contrast, immediately following the

Trocks will be an example of classical story ballet at its finest: the Moscow Festival Ballet's production of Swan Lake. This classic show will be a treat for audience members of all ages, presented by some of the finest dancers in Russia. In March, Bravo's 78th season will conclude with Gershwin's Porgy & Bess, considered by many to be the 20th century's finest musical theatre achievement. This quintessentially American tale is imbued with pathos, prejudice, and, ultimately, hope.

As not only the area's oldest arts orga-

'Bravo' continued on next pg.



Les Ballets Trockadero de Monte Carlo



Porgy & Bess

nity and bring world-class entertainment to the area that everyone can enjoy. For Bravo, it does not go unnoticed that many of the same needs that they fulfilled when first starting are present again. To that end, Bravo has, for their just announced 2009-2010 Season, made ticket prices more affordable — whether for season subscribers or individual tickets, and introduced a Pick 3 Subscription option.

The season begins on September 26, with an evening by virtuoso violin and piano duo Nadja Salerno-Sonnenberg and Anne-Marie McDermott. Ms. Salerno-Son-

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stage preview

HART presents Mel Brook's Broadway Smash

"The Producers"

The Haywood Arts Regional Theatre has spent months preparing for its next production, Mel Brooks' "The Producers." HART jumped at the opportunity to be one of the first theatre's in the county to be granted rights to produce the show, which won more Tony awards than any other show in history which it premiered in 2001. Steve Lloyd, the show's director knew he was taking on a lot, the show requires over a hundred costumes and fourteen sets. The staff began building in January.

HART's scenic artist, Lyle Baskin, shop foreman, Tom Dewees, and others spent most of the winter constructing and painting. The theatre is renting 80 costumes from Chicago, custom built for the show and pulling the rest from stock. The first weekend in May auditions were held and the cast went into music rehearsals with Chuck Taft the music director. Two weeks later Cord Scott, the show's choreographer (who is also one of the leads) began dance rehearsals. A couple of weeks later the cast moved to the stage of the Performing Arts Center at the Shelton House and began staging the scenes. When it is all over the cast and crew will have worked on the production for seven months, and spent over \$30,000. If all goes well HART hopes to have four weeks of sold out performances to show for the effort.

"The Producers" is a genuine Broadway Blockbuster Comedy Hit. Audience's should know up front that it is a bit naughty, containing some mild language, and burlesque humor which may not be appropriate for very young children.

The show began life as a movie in 1968 with Zero Mostel, Gene Wilder and a host

of crazies. The film was not particularly successful, but it found new life when it was aired on television a few years later. It became the first in a long line of Brooks' hits including "Young Frankenstein," and "Blazing Saddles." The original film was not exactly a musical, but did contain the unforgettable comedy number "Springtime for Hitler." In the Spring of 2001 the full scale musical opened on Broadway and became the biggest hit in years.

HART's cast includes Strother Stingley and Cord Scott as Max and Leo along with Charles Mills, Bryan Nichols, Adam Kampouris, Tom Dewees, Candice Dickinson, Bob Baldrige, Allison Stinson, Doug Savitt, Dwight Chiles, Emily Warren, Christy Bishop, Clark Howerton, Kate Gardner, Aleia Grant, Ricky Sanford, Sean Bruce, Joy Lang, Jenny Reading, Rebecca Pitt, Hollyanne Harmon, Susan Rudniak, Carl Bredahl, Andrew Greene, Tabitha Judy, Deah Branson, Sarahanne Smith, John Winfield, and John Gould.

IF YOU GO:

"The Producers" will run Thursdays through Saturdays at 7:30 p.m. and Sundays at 3 p.m. from July 10 through August 2.

Tickets are \$22 for Adults, \$20 for Seniors and \$10 for students with half price student tickets available for Thursday and Sunday performances.

To make reservations contact the HART Box Office at (828) 456-6322 or visit www.harttheatre.com. Performances are at the HART Theatre, 250 Pigeon St. in downtown Waynesville.

The Dance

We danced mostly in light, pillars of air and earth whipping their frenzied dance that afternoon.

Texas sunsets are heavy omnipotent things that weigh the earth down. Under that oppressive sky we danced side by side with the devils.

There are great tracts of color bleeding from the horizon westward and she has too many duties to be dancing like this but she can't control her feet, they are deft and quick against the Texas night, but it is not her.

We try to stretch that moment into an eternity, hearing the groan of the earth as it shudders to a halt.

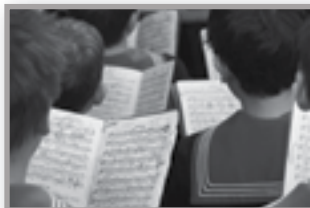
She says she needs to leave, she always needs to leave because the roads are out there and have not felt her presence yet.

The blue highways. Some want to dance while others want to chase a dying star.

The devils have all disappeared and the sky is crisp and silver. She is no longer here, our dance is over.

BY JOSHUA WALKER

'Bravo' continued



Vienna Boys Choir

nization but the only one bringing world-class performing arts to Western North Carolina, Bravo

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IF YOU GO:

For more information about Asheville Bravo Concerts or the 2009-2010 Season, please call (828)225-5887, or visit www.ashevillebravoconcerts.org.

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fine art

Summertime Memories – Western North Carolina Treasures

BY DAVID VOORHEES

On Friday, July 10, Hand in Hand Gallery in Flat Rock will open an exhibition entitled “Summertime Memories – Western North Carolina Treasures.”

The exhibition will include invited artists in photography, painting and wood. An opening reception will be held from 5 to 7 p.m. The exhibition will remain up until October 4, 2009.

Western North Carolina is endowed with diverse naturally beautiful places. Artists living in our region respond in meaningful ways to their surroundings. We have invited a few of our favorites to show us how they see, capture, and respond to their homeland.

The exhibition will focus on our region’s National Parks to coincide with the release of Ken Burns’ new documentary “The National Parks: America’s Best Idea”. This six-episode television event about the creation of the national park system will



Jeff Miller, photo of the Carl Sandburg Home NHS, lakeview.

air on PBS, UNC-TV beginning on September 27, 2009.

Featured artists are Jeff Miller with photographs of Carl Sandburg Home NHS and Susan Stanton with photographs of Great Smoky Mountains National Park. Several other artists in photography and painting will be included. A wood focus will feature turned wood, furniture and sculpture made from southern hardwoods created by invited regional artists.

IF YOU GO:

Hand in Hand Gallery is located at 2720 Greenville Highway (Highway 225) along Flat Rock’s Little Rainbow Row. For more information, call (828) 697-7719 or visit www.handinhandgallery.com. Gallery summer hours are Monday-Saturday 10 a.m. to 5 p.m., Sunday 1 to 5 p.m.

Meet the Maker - Bill Whipple

BY ASHLEY VAN MATRE

Accomplished furniture maker, Bill Whipple, will be at Grovewood Gallery to discuss his creative process and answer questions about his work.



Walnut wall shelf by Bill Whipple

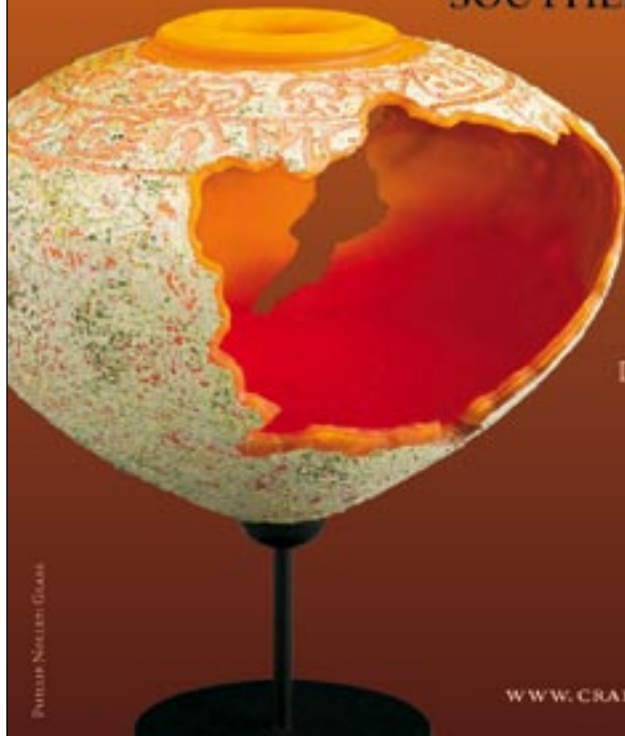
Bill, a longtime Grovewood studio artist, has been designing and building furniture in the Southern Appalachian Mountains for over 20 years. His work has been featured in publications such as Southern Living and American Style Magazine.

A variety of Bill’s tables, chairs, and wall shelves can be seen throughout the gallery. Commissions and custom pieces are also welcomed.

IF YOU GO

Meet Bill Whipple on Saturday, July 25 from 11 a.m. to 12 p.m., and 2 p.m. to 3 p.m. Grovewood Gallery, 111 Grovewood Road in Asheville. (828) 253-7651 for details or visit www.grovewood.com.

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R A P I D R I V E R A R T S

fine art

37th Annual Village Art and Craft Fair

On August 1 and 2 New Morning Craft Gallery and Bellagio Art-to-Wear

sponsor the Village Art and Craft Fair on the grounds of the Cathedral of all Souls in Biltmore Village. In its 37th year, the VACF continues a long tradition of bringing high-quality crafts to Biltmore Village.

The fair hosts 115 artists from 17 states, representing the full spectrum of craft media — jewelry, ceramic, wood, fiber, metals, two-dimensional art and more. The craft fair is a great opportunity to encounter new artists (20 are first-time exhibitors) and to talk with crafters one-on-one. Most exhibitors are not represented at New Morning Gallery, so visitors are sure to find new treasures along with a few old favorites.

Over the years, our reputation as one of the finest craft fairs in the area has spread (along with the ubiquitous cat posters and



BY SHARI RIENDEAU

The Village Art & Craft Fair T-shirt.

T-shirts). Thousands of shoppers from all over the southeast arrive to stroll through the fair, discovering unique gifts for friends, family and themselves! Bethanne Hill designed this year's poster.

IF YOU GO:

Fair hours are Saturday 10 a.m. to 7 p.m. and Sunday Noon to 6 p.m., rain or shine. There is no admission fee.

Refreshments available at church sponsored concession booths with proceeds benefiting the Cathedral's Outreach program.

New Morning Gallery, 7 Boston Way in Asheville. For more information call (828) 274-2831, or newmorning@bellsouth.net.

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Opals... a Kaleidoscope of Color From Down Under

What could be more beautiful than an opal? With the iridescence and intense color play in one stone, opal has flashes of blue, red, green that catches light unlike any other gemstone.

The word opal originally came from the Sanskrit word "upala", which means "valuable stone." Throughout the ages people believed opal had great powers of healing and could bring true love to the person wearing the stone. Opal is the birthstone for October and Scorpio.

Opal is naturally quite fragile being as much as 9% water and is only a 5.5-6 on the Mohs' Hardness scale. They should always be set with some amount of protection around the stone. A lack of moisture make opals dry out; they become brittle and are susceptible to crackage.

Although it is an old myth that they benefit from being stored in oils or mineral water, they do love to be worn to absorb the humidity in our skin and the air. Another common opal myth is that they bring bad luck to the owner, this idea was created by the jewelry industry to stop the rush to purchase opal over diamonds and precious stones.

Opals were relatively rare until they rose in popularity during the Art Deco Era. Contemporary gemstone artists loved to use them in designs because of their particular appeal and how well they combined with enamel, another popular material of the day.

The first truly significant opal mine was accidentally found in an Australian station called Tarravilla and prospectors sprung up almost overnight at White Cliff, Lightning Ridge, Andamooka and Coober Pedy, all legendary opal sites. The miners made their homes in deep holes in the ground to protect themselves from the unbearable daytime heat and icy winds at night. Buckets of soil containing opal rocks are pulled up by hand from depths over 130 feet. Although pick and shovel are still the most common tools used in the trade there are some technical means available today, such as trucks and conveyor belts.

Australia produces over 90% of the



world's opal with its' most famous mine Lightning Ridge in New South Wales, the place where mainly the coveted Black Opal is found. Black Opal is quite unique with a dark background showing off opal's play of color and is much more valuable due to it's uniqueness and rarity.

A major source of boulder opal is Coober Pedy in South Australia Boulder opal is material cut with the matrix, or stone, still attached which makes it sturdier and easier to set and wear on a daily basis. The most famous opal is the Andamooka Opal which was presented to Queen Elizabeth II in the 1950s during her first visit to Australia. This magnificent stone was discovered in Andamooka, South Australia, another historic opal mining town.

The United States has some natural deposits of opal of it's own; the most famous mines are in Nevada. In fact, the largest black opal in the Smithsonian Museum comes from the Royal Peacock opal mine in the Virgin Valley in northern Nevada.

All types of opal have been set into jewelry with

safety and protection in mind as well as unique one of a kind designs by designers and goldsmiths, Lynn Daniel and Susan West, at blue, a well known gallery in Biltmore Village.

Since Lynn's visit to Australia in 1988, she has had a true love affair with this beautiful stone and has a chunk of opal in the case to show visitors how opal looks as it comes out of the ground. For the month of July through the Biltmore Village Art and Craft Fair the first weekend in August, blue will be having a special opal show.

Lynn and Susan will have a large selection of precious opal, white, black and boulder, for customers to see and select from to make a custom piece in any of the four colors of gold the two women use to enhance the fiery colors of opal.

Please visit blue to see the treasures from Australia Tuesday through Saturday, 10:30 a.m. to 6 p.m. at 1 Swan Street in Historic Biltmore Village. www.bluegoldsmiths.com



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R A P I D R I V E R A R T S

summer festivals

The 3rd Annual Laugh Your Asheville Off Comedy Festival

This summer, the Laugh Your Asheville Off Comedy Festival returns to Asheville July 16, 17 and 18. In only three years, Laugh Your Asheville Off has become the largest stand-up comedy festival in the southeast.

This year's festival will feature more than 40 comics performing over three days at The Diana Wortham Theatre. Laugh Your Asheville Off offers great entertainment for everyone and fun activities such as: an all-ages comedy and magic show; a stand-up comedy workshop; and, a writing seminar for Hollywood hopefuls taught by Emmy Award winner K.P. Anderson, executive producer of E's "The Soup."

The festival is produced by Last Comic Standing producer, Charlie Gerencer, and NY Times best selling cook book author and stand-up comic, Greg Brown.

INTERVIEW WITH CHARLIE GERENCER

Rapid River: Tell us about the 3rd annual "Laugh your Asheville off" and why this will be "the" event to attend for stand-up comedy in the south?

Charlie Gerencer: This year's festival has shaped up to be HUGE. We have over 50 comics from all around the country coming into Asheville to perform at The Diana Wortham Theatre from July 16th-18th. We also have a comedy and magic show for kids as well as a comedy class workshop both at

the 35 Below Theater at the ACT.

Our shows over the last year have gained an amazing momentum and great support from the local community and the national comedy community. We have earned the trust of our fans by consistently delivering a first class night of comedy at our events. There is no comedy festival with performers like ours where you can pay \$35 for 5 stand up comedy shows at a beautiful downtown 500+ seat venue. Having produced comedy for many years I can say with all my heart that this festival is truly an awesome event.

RR: Tell us a little about some of the 50 performers that will attend this year.

CG: Every performer was hand picked and thoroughly researched to make sure we produced not only strong comedy but also an eclectic evening of talent. Comedy is a very subjective art. What you find funny the person sitting next to you may not. We understand that so our goal is to make sure our shows have great range and always deliver comedy that people, as a whole will enjoy. The worse case scenario for an audience member is that they will only laugh a lot.

RR: On the comic circuit, how is Asheville shaping up as a place for comics to headline?

CG: I was actually tempted to make a "Shape" reference to this question but... I Got Nothin. Our reputation as an honest

'Comedy Festival' continued on next page

"The Soup" Exec. Producer Teaches Local Showbiz Hopefuls

How to "Make It" in Hollywood

Local writers, producers and performers are invited to attend a uniquely candid and entertaining discussion about how to succeed in the television industry led by Emmy award-winning producer, writer and comedian K.P. Anderson.

In a whirlwind 90-minute seminar, K.P. will share insider tips and tactics. The seminar, titled "How To Wind Up Giving Seminar's About Your Gigantic Hollywood Career," is designed to help just about anyone who is interested in building a sustainable, profitable and creatively-fulfilling career.

"The reality that I would wind up with a long-lasting career in the entertainment industry is something almost no one, including me, would have expected." K.P. said. "I started in Minne-

apolis with no connections in Hollywood and no clue about how the industry worked. All I had was ambition and a big mouth. Now it's time for me to share the lessons I've learned."

Attendees will learn how the entertainment industry flows, functions and discovers new talent. Learn what's required not just to get a foot in Hollywood's door, but how to walk through that door and stick around for a while.

IF YOU GO:

"How to Wind Up Giving Seminar's About Your Gigantic Hollywood Career" Saturday, July 18 at 4 p.m. Tickets are \$20 and can be purchased at the 35 Below Theater box office.

summer festivals

'Comedy Festival' continued from page 12

comedy fan based producing team has really spread. We love the art of stand up and it shows in our work. The energy we've created for stand up comedy in Asheville has drawn performers to us.

Headlining comics love this town and every time after a show they are so impressed with the people and the community as a whole that it's almost like they are missing out on so much by not being here more. I think Asheville has that effect on many people in many businesses anyways really. In the very near future Asheville will be on the front pages of every comedy publication and website as one of the countries premiere performance cities and we are proud and grateful at the opportunity to be able to head up this movement.

RR: How did LYAO come about for our readers who are new to the area?

CG: Greg was a young comedian looking for a local outlet to produce comedy in Asheville. He jumped in with both feet and brought in Todd Barry and threw a great show for the first LYAO festival. Not too long after that I approached Greg to talk comedy and the next thing you know we were working together.

Greg was a lover of comedy and I was a long time Television and Live comedy event producer. With both of our passions we where the perfect fit for taking comedy in Asheville to the next level. It was an organic progression and not a forced thing. We both love stand up comedy and that's what are motivation has and always will be.

RR: Can you give me a scoop about any new developments concerning headliners or the show itself?

CG: Scoop? Is that you Clark Kent? Remember that part of Superman when Clark crushed his thumb in the old school orange juice squeezer? I still got Nothin...Just wondering if you remember that?

RR: With the recession has people's sense of humor changed? If so how?

CG: Comedy is somewhat recession proof. There are low points in a recession just like anything else but it doesn't take people long to realize that they need to laugh. Laughing is the best cure for everything. Comedy works on cycles. Every decade or so a comedy boom happens. We are right on the verge of an explosion of comedy.

Comedians are more informed and in tune now then they have been in many years. This time it's going to be very interesting. We are in tune with the economy that's why we set ticket prices to \$12 & \$14. We also have the festival package that gets you into every stand up show at the DW for only \$35. We are recession friendly.

RR: Have any subjects become taboo lately because the economic hard times? What is the future or trends in stand-up?

CG: Ahhhh. Great question. I have no idea how to answer it though. Comedy and Taboo have always walked a fine line with each other. It's hard to say what is taboo in the world of comedy. It's a subjective art. I think the bottom line of comedy is...If it's funny, it's funny. The thing I can see developing is a very large amount of new performers showing up on the scene. There is some really great talent going to pop in the next few years.

RR: What new subjects that has become acceptable in 2009?

CG: Oh! And remember that part in Superman where Clark fell into the fire pit in that creepy bright pink honeymoon sweet and "Burned his Hand" and Lois Lane was like oh my gosh Clark! No he didn't burn his hand. He's Superman in real life. I think that's when she started to figure it out. That Louis Lane is so smart, and Sassy.

RR: What about the Letterman vs. Palin controversy from a comedian's perspective, where do you stand?

I haven't followed it very much. I don't like hearing her talk it makes me feel stupid.

RR: Given the hard economic times can people barter for their tickets this year with rubber chickens or sexual favors?

CG: No. Not or. But maybe with. That's gross Dennis. I guess rubber chickens are better than chicken rubbers.

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July CD Reviews

by James Cassara

The Youngers

**Heritage
Buck Records**

As any cook will attest sometimes all the best ingredients fail to produce a truly satisfying meal. Such is the case with *Heritage*, the second album by The Youngers. All the right pieces are in place: The band has retained the services of producer and champion John Carter Cash, and the promotional machinery has clearly done its job.

It's an honest and well played album of time worn themes — love gone wrong and lousy life choices — set to a workable mix of alternative country and roots rock that despite its own best intentions never ignites with the sort of spark and vigor that it promises.

Backed by some of Nashville's finest players, the band breezes through a baker's dozen tracks — none are truly distinguished from the others. There is sameness to the material that, after the first few tracks, grows increasingly frustrating. The fault clearly falls on the shoulders of songwriter's Todd Bartolo and Randy Krater. Much of the disc sounds like song fragments left off of albums by Springsteen, Wilco, and Tom Petty. Nowhere is this more evident than in "Middle of the Night," a listless Boss Like pastiche that seems far longer than its five minutes.

It even tacks on a decidedly below par sax solo ala (but not nearly as good as) Clarence Clemons. Which is a darn shame, as the band is clearly better than this. Take for instance "Our Little Secret" an above average honky tonk number that lives on the edge without straying too far from its intended path. Likewise with "Right All the Wrongs," an unyielding assertion of remorse that stands heads and shoulders above the rest of the album while giving us just enough of a tease to want The Youngers to get back into the studio with a sturdier and more fully developed batch of songs.

There's really nothing terribly wrong with *Heritage*. But given the talents involved and the musical inheritance it tries so desperately to evoke, its failings are all the more obvious. ***1/2

The Tractors

**Trade Union
Koch Records**

It's difficult to imagine that the Tractor's fourth



Given two stars or five, be assured anything reviewed in these pages is worth your time and interest. For this month I've stepped out a bit, including a trio of DVD releases worth spending your money on. Just be certain to spend that dough at any of Asheville's fine independent record stores, they're the ones who really know and support the music!

album has been more than six years in the making; it has the feel good groove of a workingman's weekend and a deliberate 'of the moment' feel. Its ten songs, which clock in at a never-wear-out-your-welcome of 39 minutes, sound hastily assembled in all the right ways.

The band, fronted by Steve Ripley and featuring an ever changing cast of players and singers have been hunkered down at Church Studio in Tulsa. It's a fitting place to have made this record; the sound is deeply steeped in the Tulsa country/rock tradition immortalized by Leon Russell, and J. J. Cale (both of whom make appearances here).

Harkening back to the glory days of Sun Studio Trade Union sounds great. That is, until Ripley steps up to the microphone. For all his strengths as an arranger and player whose inclination for studio perfection borders on the obsessive, Ripley seems completely deaf to his own lack of vocal skill. Stated politely, "the boy can play but he sure can't sing." His gravely and limited voice is rather ordinary, with neither a flare nor style that marks it as his own.

Ripley sounds like any one of a thousand singers fronting a perfectly good bar band, which is a crying shame since Trade Union could have been a darn fine record. What emerges instead is an album that offers proof of how even the most uncompromising artist can lose sight of what really matters. **

Angie Stevens

**Queen of this Mess
Boss Koala Records**

Trying to guess how much of themselves an artist puts into their songs can be a risky thing. Are they creating characters in Raymond Carver like fashion or do they really inhabit those worlds, singing in the first person while ruminating on the world around them? Singer/songwriter Angie Stevens may have penned ten of the eleven songs found on this, her second album, but it's difficult to distinguish which role, if any, she's singing from and about.

The songs are all told in the first person and directed at a man (who has presumably scorned the singer) but the deliberate and successful ambiguity of her lyrics keep things both slightly off kilter and boldly interesting. The title of the album suggests Stevens takes full blame for things having gone so terribly wrong, while such open road songs as "Coming Home" and "This Time Around" imply that a bit of geographic distancing may be just the thing to help

soothe whatever ails her.

All of this is set to a pleasant country rock cadence that nicely propels *Queen of this Mess* along at a deliberate and effective pace. When Stevens does speed things up, most notably in the jaunty break up narrative "Give It on Back" the effect is both compelling and satisfying.

Much of *Queen of this Mess* is reminiscent of the classic recordings Tammy Wynette and Barbara Mandrell made with producer Billy Sherrill. That's a pretty high compliment and, like those queens of country heartache, Stevens knows when to pack it up and when to keep on fighting.

She ends the album with a repeated chorus of "You ain't given up on me yet" and whether she's singing to a former lover or her audience is hardly important. What does resonant is either one would be crazy to write off this very talented and intriguing up and comer. ***1/2

Eilen Jewell

**Sea of Tears
Signature
Sounds Records**

"Going retro" can be a tricky thing. If done with reverent humility and conviction it can pay homage (ala Chris Isaak channeling Roy Orbison) to one's own influences. If not, it sounds like exactly what it is: a pale imitation (Green Day versus The Clash) of something far more innovative and forceful.

Eilen Jewell, Idaho born, Los Angeles raised, and currently hailing from Boston, knows the difference, and while she is quite happy to revel in the past she is far too astute to allow history to define her music. *Sea of Tears* may have elements of '60s blues (particularly the great electric albums made at Chicago's Chess Records) and Motown Soul but the best of her songs, not to mention the intentionally lo fidelity production, go right back to the vocal styling of Bessie Smith and Billie Holliday.

Her understated and elegant vocals, seductive in an era when far too many singers assume deafening is always better, are ideally suited to such melancholy gems as "Rain Roll In" and the exquisite "Fading Memory." Her remake of Loretta Lynn's "The Darkest Day" is as compelling as the original while on "Shakin' All Over", a Johnny Kidd number best known for the Van Morrison sung version by Them, shows that when the moment is right Jewell can



'CD's' continued on next page

what's happening

A Pair of dBs at The Grey Eagle

BY JAMES CASSARA

As founding fathers and mainstays of the transcendent 1980s power pop revival, Peter Holsapple and Chris Stamey are scarcely in need of introduction. The pair's respective careers have often overlapped, most prominently as partners in the dBs, a band whose affection for glittering arrangements, clever wordplay, and effervescent production values scored them a bevy of devoted fans and a basketful of critical praise. Unfortunately the sales never quite matched the acclaim — Stamey and Holsapple have been assigned that two edged nomenclature of "cult status."

The dBs (short for decibels) recorded a handful of discs before eventually called it a day, with Stamey going on to release a number of well reviewed solo albums, recording and touring as a member of The Golden Palominos, and eventually finding steady work as a producer for such diverse acts as Yo La Tengo. Meanwhile Holsapple joined forces with wife Susan Cowsill in forming The Continental Drifters, before recording and touring with REM. He also sat in on a couple of Robyn Hitchcock albums, hung around with such indie pop icons as Mitch Easter and Don Dixon, and contributed to a number of soundtrack, benefit, and tribute albums.

In 1991 Holsapple and Stamey released *Mavericks*, a well reviewed effort that, despite steady touring and a concentrated media blitz, "didn't sell worth squat." This brings us to *HERE AND NOW*, their first new collaboration in eighteen years. Released on Bar/None Records (look for a full review in next month's *Rapid River*), the album features legendary saxophonist Branford Marsalis on two tracks, "Early in the Morning," and Peter's ode to New Orleans, "Begin



The dB's in the '80s, Gene, Chris, Peter, and Will. Photo © Stephanie Chernikowski

Again." Aided by such talents as drummer Jon Wurster (Superchunk, Son Volt, the Mountain Goats), Logan Matheny (Roman Candle, The Rosebuds), along with percussionist Gary Greene (Hootie and the Blowfish, Big Head Todd), Stamey and Holsapple reunite with the dB's Gene Holder (bass), and Will Rigby (drums), for the atmospheric "Santa Monica."

Given their Tarheel roots it's not surprising that the two employ a number of North Carolina talents. Holsapple and Stamey grew up together in Winston-Salem, started playing music together in middle school, and have really never stopped. Playing with countless bands along the way — Rittenhouse Square, Little Diesel, Sneakers, the H-Bombs, Continental Drifters, and Golden Palominos — the two they have easily played on one hundred albums.

Having relocated to Durham from New Orleans in 2006, Holsapple is writing songs, maintaining a music blog, as well as playing a number of local and

regional gigs. Stamey continues to produce and record at Modern Recording, his home base in Chapel Hill, where this newest record was made.

Commenting on the album, Stamey adds, "At a rehearsal for the upcoming dB's reunion I played the newly-penned 'Santa Monica' to Peter. That initial one-take 'reading' is the same basic track that was used here. In the spring of 2005, Peter and I huddled together and pored over lyrics in a little writing room at Piety Street Studios in New Orleans, covering the floor with multiple revisions of the new songs. We were in the process of returning there for sessions when Katrina rewrote our plans." Fortunately for the two (as well as us) a return to North Carolina was forecast.

The regrouped duo finished *HERE AND NOW* in between other more lucrative assignments. But it is clear that while recording with REM and production work pays the bills, their hearts will always be with the dBs. The four original members, Holsapple, Stamey, bassist Gene Holder and drummer Will Rigby are continuing their work on the next chapter of the band's somewhat convoluted history. In the meantime there's always another album or three, another band looking for a 'go to' producer, and the perpetual *HERE AND NOW*.



Peter Holsapple and Chris Stamey with supporting act Jeffery Dean Foster at The Grey Eagle: Friday, July 10, at 9 p.m. Limited seating available, with tickets priced at \$10 in advance and \$12 the

day of the show.

Who Are The Lonely H?

Fronted by the charismatic, 6'7", 19-year-old Mark Fredson, and accompanied by the brothers Whitman-Eric on guitar and Johnny on bass, The Lonely H, which also includes drummer Ben Eyestone, have been turning heads with their latest release, the sublime "Concrete Glass."



Photo by Christopher Nelson

Following their 2006 debut "Kick Upstairs" and 2007's "Hair" (both on the Control Record label) their new album juxtaposes the mid-western

howl of Mitch Ryder with the LA Confidential of Poco.

Bearing melodies that pump at the passing of every mile marker, the music radiates a steadfast dedication not only to rock and roll music, but to rock and roll as a way of life. Rock and roll has always been a grassroots movement, and no band better exemplifies that than The Lonely H.

IF YOU GO:

The Lonely H at the Rocket Club in West Asheville, Thursday, July 16th. 9 p.m. show, call the club for ticket prices and details.

'CD's' continued from page 14

take a deep breath and belt it out with the best of them.

At just under 40 minutes *Sea of Tears* says its piece while asserting Eilen Jewell as an artist whose talent both demands and deserves our attention. ★★

Woodstock 40th Anniversary Edition DVD

In celebration of the four decades since more than half a million strong made



their way to Max Yasgur's farm, Warner Home Video has kept alive that spirit of peace and love by repackaging the original DVD release and doubling the price tag. Okay, cynicism aside, this is one glorious boxed set. Covered in suede Nehru jacket fringe and fleshed out with extensive interviews and previously unseen footage director Michael Wadleigh's documentary still remains the standard to which others are compared.

Newly unearthed performances by The Who, Country Joe and The Fish, and a stunning six minutes of Canned Heated Boogying through "On the Road Again" almost take a back seat to the incisive talks with the film's creators, most notable editor and future directorial icon Martin Scorsese.

Still, the real stars are the oceans of stoned out hippies, dressed in tie dye and covered in mud. It's a loving snap shot of a world that seems so very far removed from our own, and one which, quite frankly, we could use of bit more of. ★★

Paul Simon & Friends DVD The Library of Congress: Gershwin Prize for Popular Song

Songwriting legend Paul Simon, the first recipient (and deservedly so) of this coveted award is lavishly honored in a 2007 concert staged in Washington, D.C.



The gala evening features an unprecedented group of talented musicians, included "my dear friend and partner in argument" Art Garfunkel, along with Stevie Wonder, Lyle Lovett, Alison Krauss, James Taylor, and Diane Reeves. George Harrison is seen in a 1976 clip from Saturday Night Live while both Ladysmith Black Mambazo and The Dixie Hummingbirds reunite with Simon for affecting renditions of "Diamonds on the Soles of Her Shoes" and "Loves Me Like A Rock".

Like any star studded event the proceedings tend to become a bit stuffy while the performances can be strictly hit or miss. Latino Heartthrob Marc Anthony seems particularly out of place (not to mention out of

'CD's' continued on page 16

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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'CD's' continued from page 15

his league) while Phillip Glass's closing interpretation of "Sounds of Silence" ends the evening on a dour note. Still, it's hard to ignore the genuine love the artists and audience feel for the honoree and the gratitude Simon gives in return.

Deemed "the greatest night of popular music ever presented in our nation's capital" and captured in truly astonishing 5:1 Dolby sound the disc (first broadcast in edited form on PBS) and the event both do the genius of Paul Simon proud. ***



Wilco Live DVD Ashes of American Flags Nonesuch Music

Those who only know Wilco for their alt country sound, one which grew from the tangled dismemberment of Uncle Tupelo, will likely be startled by how different

the latest incarnation of Jeff Tweedy's sonic expedition is from those halcyon days.

As captured on this performance docu-

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family fun

Los Titiriteros de Binéfar Perform "The Stork Man"

BY LISA STURZ



world from the Guggenheim Museum in New York to the slums of San Paulo; from the Music Festival of San Sebastian to the ghettos of Puerto Rico; and from the Cannes Festival in France to

the prisons and psychiatric wards in Spain.

The company has received numerous awards and has been selected to perform at the International Puppetry Festival in Atlanta this summer.

**IF
YOU
GO:**

The Asheville Puppetry Alliance presents Los Titiriteros de Binéfar at the Diana Wortham Theatre on Sunday July 12 beginning at 2 p.m. All seats are \$7. For reservations call (828) 257-4530 or visit www.dwtheatre.com.

Call (828) 628-9576, or visit www.ashevillepuppetry.org for more information.



Los Titiriteros de Binéfar has performed for more than thirty years in streets, plazas, theaters, tents, and pavilions throughout the

Theater Camp For Children July 13-17

Children can explore the world of theater this summer during a weeklong summer camp hosted by Western Carolina University's College of Fine and Performing Arts.

The Theatre Summer Camp will run from 9 a.m. to 5 p.m. Monday, July 13, through Friday, July 17. The camp is for children ages 8 to 13 years old. The cost is \$125 per child, with additional children from the same family receiving a rate of \$100 for the week. Camp is limited to 40 participants, with campers providing their own lunches, snacks and beverages.

The camp requires no previous theater experience, although children with a theater background are welcome, said Paul Lormand, director of WCU's Fine and Performing Arts Center. "The camp is an opportunity for children to develop an interest in theater and to develop an appreciation for live theater," Lormand



said. "It's really about creativity and using your imagination."

Professional actors with Bright Star Children's Theatre, an Asheville theater company, will run the camp. Activities will include games, improvisation, basic directing, learning stage direction, tours of the WCU theater facilities and more.

Camp participants will perform a show of their own creation at 7 p.m. Friday, July 17, at the Fine and Performing Arts Center.

The camp registration deadline is Friday, July 10. For more information, go to www.wcu.edu/fapac, or contact Paul Lormand at (828) 227-2505 or lormand@wcu.edu. If e-mailing to register a camper, include the name of the child and parent or legal guardian, a telephone number and address. Payment is due the first day of camp.

family fun

River District Artist Opens New Visual Arts Preschool

Small Class Sizes, Local Teaching Artists, and Kindergarten Readiness

Ginger Huebner is a River Arts District artist. An educator. A mom of two young children.

And now, she's the founding director of Asheville's new Roots + Wings Visual Arts Preschool.

Located at the Cathedral of All Souls in Biltmore Village, the Visual Arts Preschool will build a strong foundation of kindergarten-readiness and social skills through the visual arts. "Asheville is a city rich in culture with a thriving community of artists and artisans. Children and families enrolled in Roots and Wings School of Art will have direct access to these artists through innovative, fun, and community-based education," said Huebner.

The Visual Arts Preschool, a year-round program of Roots + Wings School of Art, will have 2 classes no larger than 9 students, and provide children of all abilities, ages 3-6 with an opportunity to develop skills and confidence through exploration of the visual arts and music. Children will learn through drawing, painting, collage and mixed media, photography, and design. The visual arts have been proven to enhance cognition, emotional expression, perception, cultural awareness, and aesthetics.

"We will use a variety of art mediums to create the alphabet, the numbers, texture, color," says Huebner. "Not only are kids understanding: 'this is the way you shape the letter A,' but that there are lines and curves and shapes that can transfer to drawing, painting and build the necessary skills to be ready to enter Kindergarten."

Classes run from 8:30 a.m. to 12:30 p.m. and parents can choose between a two-day schedule and a four-day schedule. Tuition runs between \$200 and \$400.

Teachers Ginger Huebner and Ann Harris both hold masters degrees in the education fields. Founding director and teacher Ginger Huebner has taught young



children through adults in many different environments for more than nine years.

She has a studio in Asheville's River Arts district where she creates her own and commissioned studio artwork.

Parents enrolling children in the preschool can expect:

- Experiential learning style building solid Kindergarten readiness skills
- Monthly themes built around art and music found around the world
- Stimulating projects using quality art materials
- Monthly visits and projects with local visual artists and musicians
- Sharing artwork with other pre-k students worldwide
- Bi-annual celebrations featuring presentations of the children's work

Roots + Wings School of Art also offers additional children's arts programs including: summer art camps for kids up to 12-years old, open studio time and private workshops. For adults, Huebner offers group and private workshops in her studio taught by local artists, as well as family art sessions and one-on-one time. Visit www.rootsandwingsarts.com for a calendar of all events.

Roots + Wings Visual Arts Preschool

For more information or to enroll visit www.rootsandwingsarts.com or call Ginger Huebner at (828) 545-4827.



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summer festivals

Traditional Mountain Music and Dance

Shindig On The Green at Martin Luther King Jr. Park in Downtown Asheville

Shindig on the Green, which showcases the region's rich heritage through its folk musicians and dancers, kicks off its 43rd season on Saturday July 4.

The July 4 Shindig, beginning at 7:30 p.m. will be a part of the City of Asheville's Ingles 4th of July Celebration at MLK Jr. Park. Festivities begin at 4 p.m. and end with fireworks at 9:30 p.m.

Locals and visitors alike are invited to come downtown at 7 p.m. for this free event, which features a stage show and informal jam sessions throughout the park. Highlights include performances by The Stoney Creek Boys, the long-standing house band for Shindig on the Green; newly formed and long-standing bands from throughout the mountains; and an extensive lineup of dance teams.

The Folk Heritage Committee produces Shindig on the Green and its sister event, the Mountain Dance and Folk Festival, to support the preservation and continuation of the traditional music, dance and storytelling heritage of the Southern Appalachian Mountains.

Shindig on the Green occurs thanks to the talent and generosity of its volunteer musicians and dancers who span several generations. From young children perfecting their square dance steps to great-grandmothers singing ballads passed down through the years, the region's wealth of traditional talent takes center stage. Since the outdoor event's inception in 1966, hundreds of thousands of individuals from across the region and throughout the world have shared and enjoyed the rich traditional music and dance heritage of the Southern Appalachian Mountains in this outdoor setting.

Each year the Folk Heritage Committee holds a raffle for prized items to be won at the raffle drawing during the last Shindig of the summer, this year on September 5. Purchasing raffle tickets each Saturday not only increases the chance to win an item, but it is also a key element in securing necessary funding for the free and beloved Shindig events each summer.

This year's raffle items include: a Martin D-16 guitar valued at \$1400, courtesy of Blue Ridge Music of Asheville; a hand-crafted pottery banjo by Mangum Pottery of Weaverville, fully playable with a walnut fret board, valued at \$1295; and an old-and-



Richard Inman
photo by Tony Martin

BY ELLY WELLS

new Grandmother's Fan full size quilt, originally hand pieced around the early 1900's and quilted by machine recently, donated by Gifts of Grace Ministries of First Presbyterian Church of Weaverville, valued at \$1450.

Many of the nation's best traditional musicians are mountain-area musicians who got their start coming to Shindig before advancing to professional careers. Some examples of that phenomenon include: Obray Ramsey and Byard Ray, early Shindig performers who

went on to record in with Judy Collins and Eric Anderson in the 1960s; David Holt, four-time Grammy Award winning musician, storyteller, historian, television host and entertainer; multiple Grammy winner

Marc Pruet, now of Balsam Range, who has toured extensively with Ricky Skaggs and many others; Grammy winners Steve Sutton and Buddy Davis, both of whom have played with many stars; "Fiddle-pick" dulcimer



**Area musicians
Jerry Sutton and
Wayne Erbsen**
photo by Tony Martin

player Don Pedi, who has represented Appalachia at the Smithsonian Folklife Festival and in motion pictures; Bryan Sutton, three-time winner of the International Bluegrass Music Association's "Guitarist of the Year" award; Laura Boosinger, award-winning claw-hammer banjo player; Phil and Gaye Johnson, hosts of the opry-style "King Pup Radio Show" which is broadcast throughout the Southeast and around the world; and young fiddler Jim VanCleve who just released his first solo album and has played on a Grammy-winning album and a multi-platinum seller.

Shindig on the Green takes a break from its regular Saturday schedule just twice during July and August: once on July 25 to

SHINDIG ON THE GREEN 2009 DANCE TEAM SCHEDULE*



Nathan and Laural Sales
photo by Tony Martin

Saturday, July 4

- Music only, no dance stage.

Saturday, July 11

- Cullowhee Valley Cloggers
- Appalachian Mountaineers
- UNCA Smooth Dancers

Saturday, July 18

- Mountain Laurel Cloggers
- Avery Smooth Dancers
- Dimension Cloggers
- Cole Mountain Cloggers

Saturday, August 8

- Fines Creek Flat Footers
- Southern Appalachian

*Tentative schedule, subject to change.

make way for the city's Bele Chere festival and again on August 1 when the musicians and dancers head to Shindig's sister event, the Mountain Dance and Folk Festival (article on page 34 of this issue).



Shindig on the Green takes place at Martin Luther King Jr. Park on Martin Luther King Jr. Drive in downtown Asheville, on July 4, 11, 18;

August 8, 15, 22, 29; and September 5.

For more information call the Folk Heritage Info Line: (828) 258-6101 x345 or visit www.folkheritage.org.

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'CD's' continued from page 16

mentary the band, with guitarist extraordinaire Nels Cline have displaced the recently deceased Bennett as Tweedy's musical foil, bears little similarity to the roughly hewn days of A.M. and Being There. They've emerged instead as a highly experimental sextet, capable of switching moods and rhythms in explosive ways the old Wilco likely would have disdained.

Ashes of American Flags, culled from the band's 2008 tour, finds them in jaw dropping good form. Tweedy may be behind the steering wheel, but it's Cline who is pushing the accelerator; his piercing and concussive playing urges the band into dangerous and exhilarating territory; "Handshake Drugs" literally leaps from the speakers while the primal buzz of "War on War" becomes almost hallucinatory. Even such pre-Cline favorites as "Shot in the Arm" and "I'm The Man Who Loves You" are given new vitality.

If I Am Trying to Break You Heart, the group's first full length documentary, found them in post-Bennett disarray, Ashes is the sight and sound of Wilco fully reconfigured, revved up, and ready to go. More than worthy on its own, the extras, which include online access to a number of shows and studio outtakes, make it an essential addition to anyone's Wilco collection. ★★★

thoreau's garden

A Native Groundcover: Wild Ginger

There are some 75 species of wild gingers in the world, mostly from Japan but seven or eight (it's a botanical mix-up) are native American plants.

Of those, the most important is *Asarum canadense*, a plant that lives in rich woods and various shaded areas from Quebec and New Brunswick to Ontario and Minnesota, then south to North Carolina and Arkansas. *Asarum* is from the Greek *asaron*, the Greek name for *Asarum europaeum*, a European groundcover plant long grown for medicinal purposes. The species name indicates that the first specimen described came from Canada.

Mrs. William Starr Dana called certain flowers vegetable cranks. She listed the wild ginger because of its odd, unlovely flowers that hide their faces on the ground; the evening primrose, which only opens at night; and the closed gentian, which never opens at all.

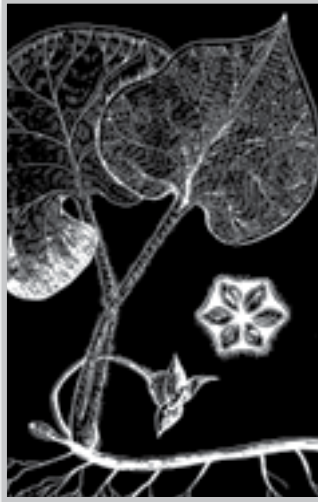
The common name comes from a confusion of herbs. Because the long rootstocks have the similar taste and odor of the ginger of commerce (*Zingiber officinalis*), early settlers thought that the American roots were a wild variety of the tropical rhizomes from south-east Asia. But although similar, they are not the same.

American Indians thought highly of wild ginger and used the root to make tea for upset stomachs, coughs, colds, to reduce fevers, to relieve gas, and treat cramps. The roots also contain an anti-tumor compound called aristolochic acid.

The U.S. Pharmacopoeia (1820-73), and the National Formulary (1916-47), officially listed the dried rhizomes of *Asarum canadense* and in 1961 two antibiotic agents were isolated from chemicals present in the plants.

Flowers bloom in early spring with one flower per plant. Staying close to the ground they emerge from the earth as button-buds that soon open into single, dull purple-brown cup-shaped blossoms with three-parted petals. Cute rather than charming, country children of long ago called these flowers little brown jugs.

No butterfly will trespass here because bloom time is usually before the winged sa-



The wild ginger (*Asarum canadense*) showing growth habit and a cross-section of a seed capsule.

BY PETER LOEWER

lutes to the children of the 1970s ever flit from flower to flower, the air temperatures being a bit too cold for butterflies or moths. So here the pollinators are instead, small flies, bugs, or an occasional beetle, insects that will crawl from under layers of forest litter, their legs moving sluggishly and still cold from the slow-melting winter, and take shelter from the night within the flowers.

In addition to being ground-level beetle meeting-places, the attracting aromas are certainly not emulating burgeoning blossoms of spring exhaling sweet nectars but instead, primed to attack beetles and bugs.

When buds open only the stigma is mature and ready to receive pollen brought from another, more mature flower. After a stigma withers, twelve stamens emerge to produce more pollen so more low-level fliers can trudge to another flower. This is not a plant to wax eloquent over when talking of sweetness and light.

But on the other hand, as a groundcover the plants are truly great and especially appealing in the wild garden. The broad dark green leaves are up to seven inches across and especially attractive when growing on a bank. And the animals will not be threat as the bitter taste of the leaves convinces rabbits and such to leave them alone.

Plants prefer a rich and humusy soil on the acid side in full shade, so they are perfect for growing under shrubs and hedges. And when so placed be sure they never dry out during summers when rains are short.

Unfortunately they are not evergreen in northern winters, so here in WNC gardeners often choose a species found from Virginia and West Virginia, then south to Georgia and Alabama, called *Asarum*

Shuttleworthii. Here the heart-shaped leaves are three inches across and are often mottled with variegated effects.



Peter examines the blossoms of early-blooming Lenten roses.

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

Flutter to the Nature Center for the "Beauty of Butterflies" Exhibit

Everyone loves butterflies. They have captivated the hearts and minds of people all over the world from poets to artists to naturalists.

Butterflies are important plant pollinators and serve as food for a variety of animals including birds, mammals, reptiles, amphibians, spiders, and other insects. Unfortunately, butterfly numbers and diversity are declining worldwide because of contamination and habitat loss.

Visitors will get eye to eye with these beautiful insects that can taste with their feet, smell with antennae and see ultraviolet light. July admission will be \$8 for adults, \$7 for seniors, and \$4 for children.



A 15' by 40' mesh greenhouse will be home to several native species of butterflies and moths and the plants they need for survival. They won't be here long, so don't miss this special hands on

exhibit! Some lucky visitors might even have butterflies land on them! Bring your camera and stay as long as you like.

IF YOU GO:

"Beauty of Butterflies" exhibit at the Western North Carolina Nature Center, 75 Gashes Creek Road in East Asheville.

Visit the Nature Center's website, wild-wnc.org, for directions and hours.

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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 dessert martini – well worth the price.

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

Cucina 24
24 Wall Street in Asheville
(828) 254-6170

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
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www.vincenzos.com

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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.

Curras D.O.M.
72 Weaverville Road
(828) 253-2111
www.currasdom.com



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
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(828) 252-2327

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Wine Shop Hours: Tuesday 10 a.m. to 7 p.m.; Wednesday - Saturday 10 a.m. until the Back Room closes. The Back Room Hours: Tuesday - Saturday 5 p.m. until.

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Restaurant Guide



Forest Blue

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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

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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.

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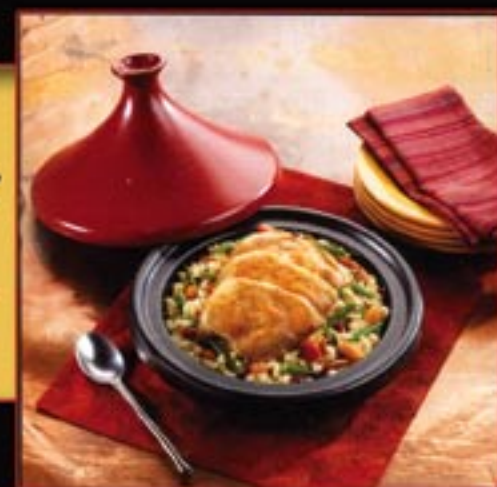
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restaurants & wine

Box Wine for Summer, and Summer Wine Drinks

Plus A Holiday Drink That's a Real Blast

BY MICHAEL PARKER

We routinely make fun of them, but five-liter boxes of white wine do have something to offer, in several circumstances. To begin with, there is the price-per-750mL, the amount in a standard bottle of wine, most often below \$3. I prefer a boxed Sauvignon Blanc to all the other choices of boxed white wine.

That low cost per serving is very handy when serving friends and relatives who order their wine by the color (Mother), add ice (Jami), drink from the bottle (W.M.F.), or have no interest in the details of a wine's ancient origins (Mark). Because it is actually a bag wine, the pouch in the box collapses on itself, therefore preventing air (oxygen, that is) from getting in. There's always a fresh-enough supply for these people.

Events at the Weinhaus

Thursday, July 16

The Grovewood Café next to the Grove Park Inn, featuring chef/owner Larry Waldrop, will host a delicious five course wine dinner with the Weinhaus. The time is 7:30 p.m. The cost is \$65 all inclusive. Reservations required, please call the Weinhaus at (828) 254-6453.

Friday, July 31

Come to the Friday night flight tasting featuring fine Chilean wines including a Sauvignon Blanc, a Chardonnay, a Carmenere, and a Cabernet Sauvignon. The price is \$10 for a tasting and light hors d'oeuvres. From 5 to 7 p.m. at the Weinhaus, 86 Patton Ave. in Asheville.

The Weinhaus

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

Red-in-the-box, however, doesn't work for me when I want a glass. If I am expense-minded, I still have to stick with reds from \$6-9 that come with a recommendation from a friendly local wine retailer. A lot of wineries are boxing better reds, but I am not satisfied with any at the super bulk price that makes the whites worth it, unless you are making a spiked, fruit-filled summer drink.

Box wine, white and red, is God's gift to those who volunteer, or get volunteered, to make Sangria. One alternative: ask your retailer if there is any of last year's Beaujolais Nouveau (for red) or any cheap closeout white wines available at throw-away prices. This is that time of year that wholesalers are ready to get old Beaujolais Nouveau out of their way. I have scored cases of Nouveau at this time of the year for less than sixty dollars.

Good Sangria requires good fruit. A big mistake in making Sangria is spending too much on pre-cut fruit. You really need to know how to slice and chop it on your own. If the knife scares you, go to the kitchen store and buy a cheap mandolin for twenty dollars. It will pay for itself before two batches, and slice the fruit thin so more flavors get combined in the mix.

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

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

Sangria Blanca – White Wine Sangria

A 4-liter jug of "Rhine" wine for \$11
2 cups sugar
juice of two fat oranges
juice of two fat lemons
4-6 oz. of cheap Gallo brandy

4-6 oz. of cheap triple sec
two thin-sliced oranges
two thin-sliced lemons
two handfuls of thin-sliced watermelon

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

Sangria Roja – Red Wine Sangria

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

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

Sangria Rosada – pink sangria

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

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

CELEBRATE INDEPENDENCE DAY WITH AN OLD FAVORITE

Do you remember the Bomb Pop, with its red, white, and blue stripes, carrying a payload of cherry, lime, and blue raspberry flavors? If you think you are too old for this, think again. There's a grown-up version of the Bomb Pop, and it comes in a glass!

This is a layered drink, and the idea is to gently pour the different colored liquids, layer by layer, into a clear glass, in order to replicate the trademark stripes. It works because each liquid has a different density.



A good method is to pour each layer over the back of a spoon.

Rather than having to chase the (creepy) ice cream truck, we just have to get to the liquor store before it closes... or find a good bartender! The only place you probably shouldn't ask for one is in the bar at the airport.

Bomb Pop Shot

½ oz. grenadine
½ oz. blue Curaçao
½ oz. cream

Make sure all your ingredients are cold, and then layer them in a shot glass. For a stronger version, you can substitute vodka for the cream. For a cocktail, rather than just a shot, simply double the measurements and use a lowball glass. If you want ice, be sure to add it last, and gently.

Bomb Pop Martini

½ oz. grenadine
splash of lemon-lime soda
1 oz. Dekuyper Island Blue Pucker
2 oz. Bacardi Razz

Layer the ingredients in order. This drink has a red stripe at the bottom and the top, because the grenadine sinks, but the Rum's higher alcohol content keeps it on top. It is neither shaken nor stirred! If you prefer not to pucker, you can pour blue Curaçao instead.

A Bomb Pop cocktail without grenadine

1 oz. Chambord raspberry liqueur
1 oz. blue Curaçao
1 oz. lemon vodka
1 oz. sour mix

Layer first the Chambord, then the blue Curaçao in a glass. Pour sour mix and vodka into cocktail shaker over ice, then shake and gently pour. Cream can replace the vodka and sour mix if a milder drink is desired.

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joe's brew notes

The Oyster House Brewing Company Asheville's Newest Brewer

BY JOE ZINICH

Oyster House Brewing is the brewery for the Lobster Trap restaurant on Patton Avenue in downtown Asheville. Some of Asheville's finest craft beers are now created, produced, and served in one of Western North Carolina's best seafood restaurants.

Brewmaster Billy Klingel was hired by the Lobster Trap as a bartender/bar manager. Shortly after he arrived, Tres Hundertmark, the executive chef, mentioned his desire to serve a good oyster stout at their raw bar. Rather than try to find a commercially available beer, Billy decided to brew his own. From his experience as a home brewer in college, he designed and built an all grain brewing system. Fifty to sixty batches later, he not only produced an exceptional oyster stout, but also developed several other fine beers.

Porter, Stout, Oyster Stout: A Brief History

In the early 1700's porter was a dark beer popular with street and river porters in London. Stout (meaning strong) was used synonymously with porter. As time passed, higher alcohol, heavier porters became known as stout porters then just stouts. Porters and stouts are now two distinct styles.

There are a variety of styles in both porters and stouts but basically a porter has less hop bitterness and is slightly sweeter than a stout, otherwise both are dark brown to black with a combination of roasted malt (lower in the porter), coffee, chocolate flavors. Many stouts use a nitrogen system to deliver the beer at the tap; nitrogen gives the beer a creamy mouth feel.

Oysters have a long association with stouts; both were readily available and popular. In the early 1800's it would be very common to order oysters with a stout to wash them down. Although a number of beers through the years have been called oyster stouts (some brewers made stouts to be enjoyed with oysters and called them oyster stouts), attempts to make stouts with oysters added started in about the 1920's. Today they are typically made as a specialty, seasonal, or one time only product; taste treats.

Having an Oyster Stout made with oysters readily available, with an excellent flavor, at a seafood restaurant with an exceptional raw bar is well beyond a treat, it's wonderful.



Billy Klingel, brewmaster, with his brewing system.

After a tasting by members of the staff, Tres, and Lobster Trap's owner Amy Beard, a brewing system (1/2 barrel, 12 gallon) was purchased and installed. In less than four months, sales of the new brews grew to the point where an assistant brew master is needed to keep up with demand. These beers are of the quality and flavor expected in the USA's number 1 beer town - superb.

The Oyster House brews include Downtown Brown, Dirty Blonde, India Pale Ale, Patton Avenue Pale, and their signature beer, the Moonstone Stout. All the beers are very flavorful with a light to medium body and an alcohol content of

around 5%; excellent session beers. The Moonstone Stout, made with oysters, is available all year long while the others are rotated on two taps.

Named after the highly regarded and very flavorful Moonstone Oysters, the Moonstone Stout is an excellent rendition of the dry stout style and one of my



Moonstone Oyster Stout, their signature beer made with oysters.

Lobster Trap

35 Patton Ave, Downtown Asheville, NC

(828) 350-0505

www.thelobstertrap.biz



Lobster Trap, home of Oyster House Brewing Company.

favorites. It pours with a black color, creamy tan head and has a roasted malt flavor. I don't detect a fishy or salty taste, just a subtle flavor that lingers delightfully – the brewmaster attributes the finish to the oysters. This beer is great by itself and even better with sea food. A must try.

I can also recommend their IPA. Billy is a "hop head" he loves the taste and scent of hops, just not the bitterness. His IPA has a flora aroma with an upfront taste of pine or citrus and a smooth, not bitter hop finish.

Oyster house Brewing Company beer is served exclusively at the Lobster Trap. Plan a visit. Go for the beer, go for the food, or do what my wife and I do, linger and enjoy both.



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

Summer Music in Flat Rock 4th of July Concert

Summer Music in Flat Rock will present a special concert Saturday, July 4, featuring "The Hendersonvillains" with vocalist Carol Duermit and guitarist Steve Whiteside.

This free outdoor concert will be held in Flat Rock on Little Rainbow Row's back deck (behind the colorful shops, corner of Greenville Highway and West Blue Ridge Road) from 6 to 8 p.m.

Carol Duermit is a popular vocalist around Hendersonville appearing in many Hendersonville Little Theater productions. She is one of the coordinators for the annual Bands for Bounty fundraiser held in December each year.

Steve Whiteside has been a performing musician most of his life, singing and playing the acoustic guitar in church when he was nine and writing his own music as a teenager. Steve has dappled in many

genres including rock, country, blues, bluegrass, and classical. He plays frequently with various regional groups. You can find Steve at the Back Room in Flat Rock hosting the singer-songwriter Open Mic Nite every Wednesday.

The Hendersonvillains' play popular covers in various musical genres. Several guest musicians are likely to appear with Carol and Steve for a fabulous evening.

Concert sponsor Historic Flat Rock, Inc. will have a booth set up for membership info and ticket sales for their Gala to be held at Dunroy, an historic home in Flat Rock on July 25, 2009.

This is a casual, family oriented, bring-your-lawn-chair outdoor event,



BY DAVID VOORHEES

weather permitting. Food and beverages will be available from Flat Rock Village Bakery and Hubba Hubba Smokehouse.

Vocalist Carol Duermit will perform with the Hendersonvillains.

IF
YOU
GO

Off street parking will be designated with limited handicap accessibility. For further information, call Hand in Hand Gallery at (828) 697-7719 or visit www.flatrockonline.com.

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 Brothers Bloom

Short Take: An eclectic little movie (with special appeal for film buffs) about a pair of con-artist brothers out to pull one last job.

REEL TAKE: This was an interesting movie viewing month for me. My films for review ran the gamut from raucous comedy to costume drama and family



Who's conning who in "The Brothers Bloom?"

entertainment. It was *The Brother's Bloom* however that was not only my personal favorite but the most difficult to categorize. While I found the story and its

characters to be a breath of fresh air, it's not a film for everyone. *The Brothers Bloom* is in a league all its own, while still paying a tip of the hat to many other, earlier cinematic and literary influences.

The story revolves around two brothers, Stephen (Mark Ruffalo) and Bloom (Adrien Brody). They've been con-artists since being tossed around the foster care system as children. What sets them apart from other con-men is their method and their style. Stephen masterminds the cons as great stories, casting Bloom as the main character.

For Stephen the story of the con is as important as the con itself. In recent years they've been joined by 'Bang Bang,' (Rinko Kuchiki) a mysterious Japanese woman with a flair for pyrotechnics. After decades of swindles and exotic but hollow living, Bloom wants out. He doesn't want to be his brother's anti-hero, he merely wants to live an authentic life instead of the life scripted by his brother. Stephen tells Bloom, "The perfect con is the one where everyone gets exactly what they want," and with that he convinces Bloom to do one last job.

The 'job' is Penelope Stamp (Rachel Weiss), a quixotic, eccentric heiress and the perfect match for Bloom. While seemingly an easy mark for the brothers, Penelope proves herself anything but. Adding to the fun are several other former colleagues and rivals who have business with the brothers including a couple of eccentric characters played by Robbie Coltrane and Maximilian Schell.

The Brothers Bloom is part *Murder on the Orient Express* and part *Dashiell Hammett*. It's simultaneously a shell game and a sting. Most uniquely, it's a film that belongs to the 1930s and the 21st century. The costumes, locations and throw away moments are as brilliant and necessary as the key plot moments and its performances.

While most of *The Brothers Bloom* was utterly enjoyable, there were a few parts that were a bit scatty, especially the sketchy explanation of the relationship between the brothers and their former mentor Diamond Dog (Maximilian Schell). Whether this is due to editing or the vision of writer/director Rian Johnson is unclear. Regardless it's worth going along for the ride and watching the story unfold.

Rated PG-13 for violence, some sensuality and brief strong language.

review by Michelle Keenan



Alison Lohman receives the gypsy's curse in the old school horror flick "Drag Me To Hell."

Drag Me To Hell

Short Take: A delightfully old school horror film that is as funny as it is scary.

REEL TAKE: Director Sam Raimi (*Spider-man 1, 2, 3*) returns to his roots with this remarkably entertaining old school style horror film that deliberately borrows a lot from some very famous predecessors. While it adds to the fun, you don't have to be a horror film buff to enjoy or be scared by *Drag Me To Hell*.

Most of the movie is an updating of the classic 1957 Dana Andrews shocker *Curse*

of the *Demon* in which the protagonist must rid himself of a cursed parchment that is a passport to Hell. This go round the he is a she (Alison Lohman) and the parchment has been transformed into a button from her overcoat which has been cursed by a gypsy. Along the way we are treated to a series of set pieces which are taken from such well known horror films as *Poltergeist* and *The Exorcist* as well as such lesser known fare as *Thinner* and *The Devil's Rain*.

Of course since this a horror film, we shouldn't ask ourselves serious or logical questions but just go along for the celluloid ride. The plot, as it is, goes something like this. A mild mannered, insecure bank loan officer is cursed by an elderly gypsy woman (Lorna Raver) for refusing to extend the mortgage on her house. She then spends the rest of the movie trying to get out from under the curse.

In addition to the famous "quotations", director Raimi doesn't hesitate to poke fun at contemporary American culture. Our heroine is a vegan who at one point must conduct an animal sacrifice to try and lift the curse. You won't believe what she sacrifices or what happens as a result of it. Bad things happen to good people... or do they?

Since this is a contemporary horror film, we have to have our quota of gross out special effects and indeed we do. However the gore factor is quite low which is why the film is rated PG-13 and, unlike several recent offerings, seems well within those boundaries. The ending though, just as in the original, is truly spectacular and is well worth the price of admission although I don't know if I agree with it. See it for yourself and see what you think.

Rated PG-13 for violence, disturbing images, and language.

review by Chip Kaufmann

Easy Virtue

Short Take: A film adaptation of Noel Coward's play about a glamorous young American who turns a stuffy British family on its ear when she marries their son.

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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

movie reviews

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REEL TAKE: Perhaps I should have reviewed Sandra Bullock's *The Proposal* instead of this one, but it struck me that her latest romantic comedy was its usual pleasant foregone conclusion. *Easy Virtue* on the other hand has been promoted quite lightly in comparison and seemed bound to suffer the same fate as *Bottle Shock* (see my DVD pick this month).



Jessica Biel and Colin Firth add a little heat to Noel Coward's "Easy Virtue."

I was intrigued by *Easy Virtue* as well. It seemed that the beautiful, young actress known more for being Justin Timberlake's girlfriend and her role on TV's *7th Heaven* than for anything else was about to hold her own with a bunch of heavy weight Brit actors including Kristen Scott Thomas and Colin Firth in a film based on a Noel Coward play. Yes, she did well with Edward Norton in *The Illusionist*, but then again, she didn't have a whole lot of screen time.

Whether Biel even knew who Noel Coward or Cole Porter were before embarking on this project doesn't matter. What does matter is that she is not only smart enough to get herself signed to such a project, she's actually proves herself quite capable. Biel plays Larita, a female Grand Prix driver in the 1920's, known for her stylish, lavish lifestyle and her affairs d'amour. When she arrives at the stately, stuffy, English estate of her new young husband's family, she turns the place on its ear. She shocks the neighbors, scandalizes the family and tries to inflict a little life, kindness and a more colorful dining palate.

Kristen Scott Thomas could do her part in her sleep as stiff upper lipped matriarch of the Whitaker family. Colin Firth turns in a terrifically layered performance as Mr. Whitaker, a charming but emotionally distant walking, talking casualty of World War I. While I didn't quite buy into the idea that Larita is a cougar, I did buy into the concept that John Whitaker (Ben Barnes) is a little too juvenile for her worldly ways. Last but not least, Kris Marshall is a hoot as Furber, the family butler, proving that there really are no parts too small.

The opening sequences are de-lovely in the most Porter-esque way. The setting, the cars, every detail, and especially Ms. Biel's

costumes are nothing short of de-vine. All in all *Easy Virtue* was a diverting and transporting two hours. It's also a nice alternative for those people who are appalled by my review of *The Hangover* or wouldn't be caught dead at *Year One*.

Rated PG-13 for sexual content, brief partial nudity, and smoking throughout.

review by Michelle Keenan

Everlasting Moments

Short Take: Excellent return to form by Swedish director Jan Troell is another captivating look at a hard luck Swedish family ca. 1907.

REEL TAKE: It has been over 30 years since Swedish director Jan Troell earned critical accolades in America for *The Immigrants* (1974) and *The New Land* (1975). His late 70s Hollywood efforts *Zandy's Bride* and *Hurricane* were unqualified disasters which sent him back to Sweden where he quietly continued to make movies that were well received there and in Europe. Now at age 70 he has returned to American critical notice with his new movie *Everlasting Moments*.

Everlasting Moments or to be more precise *Maria Larsson's Everlasting Moments*, marks a most welcome return. While I haven't seen any of the 9 movies since *The New Land* and that was a long time ago, it seems that very little has changed. A lot of that can be attributed to the Swedish character as this film resembles those of Ingmar Bergman and his mentor, the great Victor Sjöström.



Maria Hieskanen and her beloved camera in Jan Troell's "Everlasting Moments."

In addition to being the director, Jan Troell is also the cinematographer on his films. This means that he knows not only what he wants visually but that he knows that he'll be able to achieve it. The visual impact of *Everlasting Moments* is the film's greatest asset which is only appropriate since the story is about a camera and the pictures taken with it.

Moments covers a span of years in the life of a Swedish family beginning in 1907. The mother wins a camera in a lottery and, once she learns how to use it thanks to a sympathetic photographer, her life is transformed. The camera allows her to make the

best of a bad situation (an abusive, cheating husband, 7 kids) by seeing and capturing the beauty she sees around her.

The period recreation is perfect and the deliberate pace allows us to enter the lives of the characters to such a degree that we begin to experience their emotions not just witness them. This results in a powerful cinematic experience that is missing in all but a handful of movies today.

The only thing that keeps *Everlasting Moments* from getting a 5 star rating is that at 2 hours and 15 minutes, it's just a little too long (2 hours max would have been just fine). Nevertheless it remains one of the most satisfying experiences that a movie has given me in a very long time.

Not Rated.

review by Chip Kaufmann



What happens in Vegas stays in Vegas in the bachelor-party-gone-wrong comedy "The Hangover."

The Hangover

Short Take: A bachelor party in Sin City gone wrong is the 'bromance,' buddy movie of the year.

REEL TAKE: P.C. it ain't, but funny it is. Sitting in a packed sneak peek audience at the opening of the new Carolina (formerly Hollywood 14) Cinema, my viewing partner and I couldn't remember the last time we had seen a movie that kept everyone laughing as consistently and constantly as this one. We agreed that word of mouth was going to make *The Hangover* a huge hit.

The Hangover is about a bachelor party gone wrong, terribly, hilariously wrong. Three friends and a [very odd] future brother-in-law head to Vegas hell bent on having the bachelor party of bachelor parties and a weekend they'll never forget. Doug (Justin Bartha) is the bridegroom. Phil (Bradley Cooper) is a disenchanted husband and a high school history teacher. Stu (Ed Helms) is a nerdy dentist with an evil, succubus of a girlfriend, and Alan (Zach Galifianakis) is the strange, furry and socially inept soon-to-be brother-in-law.

They set off on their adventure in high style to Vegas (the future father-in-law's cherished, 1960's convertible Mercedes Coup), check in to a luxury villa, and then start the festivities with a toast [fade out].

[fade in] Three of our four heroes awake to massive hangovers, a trashed luxury suite, a missing tooth, a tiger in the bathroom, a baby in the closet, the groom missing and absolutely no clue as to what happened. The rest of the film is spent retracing their steps, putting things to right, finding the groom and getting him to the church on time.

As they glue the puzzle pieces together, they realize their night of debauchery was worse than even they could ever have imagined and that they are in a heap of trouble to boot. *The Hangover* gives new definition to the phrase, "What happens in Vegas stays in Vegas." Ironically *Old School* director Todd Phillips creates a more old school type comedy here, a la Harold Ramis. It's also a plus that he didn't cast Will Farrell or any of the Apatow players of late. His cast [of non A-listers] plays brilliantly as an ensemble, and for Cooper and Helms especially, *The Hangover* definitely puts their careers on the rise.

Bottom line, if you're inclined to enjoy a slightly off-color buddy flick, and you think all this actually sounds pretty darn harmless, then you'll likely laugh your butt off at *The Hangover*. On the other hand, if you find such things morally reprehensible or the previews alone give you the onset of a hangover, skip it, take two aspirin and call me in the morning.

Rated R for pervasive language, sexual content including nudity and some drug material.

review by Michelle Keenan



Nia Vardalos regains control of her life in "My Life in Ruins."

My Life in Ruins

Short Take: A paint-by-numbers rom-com that manages to entertain despite its predictability.

REEL TAKE: From a critical standpoint, *My Life in Ruins* is not a particularly good movie. It's an old fashioned star vehicle/vanity project designed for and around the talents of producer-writer Nia Vardalos. The characters are stock, the situations pat, and the outcome inevitable but despite all of the above, I enjoyed it.

I don't particularly care for rom-coms although I am a fan of Nia Vardalos. I

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movie reviews

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enjoyed her in *My Big Fat Greek Wedding* which everybody saw and in *Connie and Carla* which very few people saw. Had she not been in this movie, I probably wouldn't have gone to see it. I did get an unexpected surprise when there in the opening credits I saw the name of Ian Ogilvy, an actor I've known since 1969 who is still working 40 years after *Witchfinder General* (see last month's DVD pick).

The story is simple. Single college instructor Georgia (Vardalos) loses her job teaching in Greece and becomes a tour guide to help make ends meet. She is interested in Greek history but her passengers are typical tourists who just want to eat ice cream and buy souvenirs. The bus is full of familiar types. The little old lady who steals things, the uptight English couple with a petulant teenage daughter and American tourists only interested in things American. There's no air conditioning and nobody's happy.

One of the passengers (Richard Dreyfus) is used to being the life of the party but underneath his obnoxious exterior is a sad secret. Once this is discovered, things change for the better for everybody. Before you can say "oracle at Delphi", the old lady's shoplifting skills come in handy, the English couple relaxes, their daughter meets a Greek teenage hunk and Georgia finds love with the bus driver. Everything ends happily...well, almost.

Most critics have been extremely unkind to *My Life in Ruins* and moviegoers have not flocked to it like they did for *My Big Fat Greek Wedding*. Fortunately for Nia Vardalos the film had a modest budget and will likely recover its cost. My teenage daughter and her friend absolutely hated it but older members of the audience on both the occasions that I was there loved it and were happily talking about it afterwards. Draw your own conclusions.

Rated PG-13 for sexual content.

review by Chip Kaufmann

The Taking of Pelham 1-2-3

Short Take: Routine remake of the 1974 heist film does not benefit from a lackluster script or Tony Scott's flashy directorial style.

REEL TAKE: I'll admit up front that I'm not a big fan of Tony Scott's ADD, fast forward style of editing and camerawork that has dominated his films in recent years, especially those with Denzel Washington. One need only look at brother Ridley Scott's *American Gangster* with the same actor to see the difference between cinematic storytelling and cinematic stylization. While *The Taking of Pelham 1-2-3* isn't a bad movie, it's a mediocre one which is worse. Bad films can be enjoyable while mediocre films are a waste of time.

The 1974 original was a no frills, hard



John Travolta plots his next move in "The Taking of Pelham 1-2-3."

bitten, character driven heist film with Walter Matthau and Robert Shaw in the principal roles. This time around Denzel and John Travolta assume the roles of hero and villain. Both give solid, workman like performances but the script lets them down time and time again. Their exchanges aren't believable and they get more melodramatic as the film progresses. This is too bad as the reason for Travolta's hijacking the train is well conceived and gives the film what realistic edge it has.

In addition to the lackluster script, there are two action set pieces which do nothing but stop the movie dead in its tracks so that they can take place. These action sequences managed to dissipate what little

suspense the movie was able to generate, and actually made me angry for doing so. The second of the two sequences, which involves the capture of Travolta's henchmen, was completely unnecessary and was the most anger provoking.

I'm sure that most people will enjoy *The Taking of Pelham 1-2-3* more than I did. My principal frustration lies in the fact that it could have been so much better. A perfect example is the final confrontation between Washington and Travolta which proved to be the final nail in the coffin as far as I was concerned. The ending of the original was truly memorable. That's not the case here.

Rated R for violence and pervasive language.

review by Chip Kaufmann



It's up, up and away in Disney's "Up."

Up

Short Take: An uplifting, 3-D Disney/PIXAR animation that's a crowd-pleaser for young and old alike.

REEL TAKE: *Up* may truly be the single most delightful and broadly appealing film to come out in a very long time. When I first saw the trailers for it, I didn't like the look of the animation and I summed it up as more PIXAR family fare. I was wrong.

Carl Fredericksen (voiced by Ed Asner) is a 78 year-old retired balloon salesman and widower. He is facing life without his beloved wife Ellie, the demolition of his house and life in an old age home. Rather than suffer such a fate he decides to fulfill the dream that he shared since childhood with Ellie. He ties thousands upon thousands of balloons to his house, lifting it off the ground and setting sail for a grand adventure to Paradise Falls in South America. Unbeknownst to Carl, an 8 year-old Wilderness Explorer named Russell has stowed away.

Much like last year's *Wall-E*, the opening montage of the movie is the best part. In it we learn all about Carl and Ellie in their life together. We see that he and Ellie were aspiring explorers as children whose hero was Charles Muntz (voiced by Christopher Plummer), a famous, dirigible traveling explorer whose career ended in shame. The opening sequence sets the tone and motivation for the film.

Imagine That

Imagine That

It's a typical scenario. A father is so caught up in his work as a financial advisor that he barely has time to pay attention to his daughter. Because of this, the daughter suffers from lack of attention and lives in her own fantasy world where 3 princesses and a queen live, whom the father soon discovers have a lot of accurate financial advice. Okay, maybe the latter part isn't so typical, but hey, it's Hollywood.

So the father begins hanging out with his daughter more and "talks" to the princesses in order to hear their advice about financial decisions. Through this he connects more with his daughter and finds time for both business and his family. How Disney-esque, or should I say Nickelodeon-esque?

Eddie Murphy shines in this light afternoon comedy. He dances, sings, and seems to have genuinely have fun while he's acting with his onscreen daughter,



TEEN REVIEW by Sierra Bicking

Olivia, played by Yara Shahidi. As I watched, I noticed many of his character's voices from other movies made an appearance (most likely unintentionally), like Donkey from the *Shrek* trilogy. Also, Yara Shahidi

is a very adorable kid, of whom the audience will fall for immediately.

The film has many other stars in it, such as Thomas Haden Church, who plays Whitefeather, Murphy's prime opponent in the financial advice world. It also stars James Patrick Stuart, Martin Sheen, Ronny Cox, and many others. Most of the financial lingo will be way over children's heads (even some adults

may not fully understand it) but is not necessary in order to understand the plot, and can be easily overlooked by paying attention to the comedic situations instead. Also, the movie is fairly predictable, but for younger children who haven't been exposed to the world's overused plots, they may really enjoy it.

This fun, family film is great for all, and worth bringing your kids to on a nice, lazy, summer afternoon. It expands the message "listen to your kids" and focuses on family relationships and how important it is to spend time together.

Going to see this movie is a great way to hang out with your family, so I say go for it. Heck, you may even end up creating your own magical world, but don't let your imagination run too far away with you.

Rated PG for some mild language and brief questionable behavior.



Sierra Bicking is an arte aficionado extraordinaire.

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movie reviews

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Getting the house to the top of the falls isn't going to be quite as easy as they first thought. Russell befriends a large colorful bird, who he dubs 'Kevin' as a well as a talking dog named Dug. Their furry and feathered friends are the key to the subplot which in turn ties Carl back to his childhood hero.

Ed Asner is perfect as Carl although the animation of Carl brings the crotchety but lovable image of Spencer Tracy to mind. Christopher Plummer seems to relish his villainous roles and his wicked turn as Muntz is no exception. Young newcomer Jordan Nagai, who wasn't even auditioning for the role (his older brother was), is perfect as the sometimes irritating but well meaning Russell.

What works for *Up* is its heart and unique universality. The writer/director team of Bob Peterson and Pete Docter deserve credit for pulling off a rare feat in Hollywood; Children will enjoy the film for the action of this colorful and adventurous tale, while the tale itself will be far more beguiling to adults in the audience. The only thing that doesn't really work is whole talking dog element. It is never fully explained, and just doesn't quite jell with the rest of the film. However, it's not enough to truly distract from the rest of what's up about *Up*.

Rated PG for peril and action

review by Michelle Keenan

Year One 1/2

Short Take: When two none-too-talented hunter gatherers are banned from their village they embark on an adventure for the ages.

REEL TAKE: *Year One* has great potential – the mere thought of Harold Ramis (*Caddyshack*, *Groundhog Day*) directing funny man Jack Black and mild as milk toast Michael Cera as failed cave men is entertaining in and of itself. While there are some genuinely funny moments and some fine talent among the cast, something doesn't quite click as well as many of Ramis' earlier efforts.

After being banished from their village, Zed (Jack Black) and Oh (Michael Cera) embark on a journey of historic proportions. Straight away they meet Cain (David Cross) and Abel (Paul Rudd); Cain kills Abel and then takes Zed and Oh home to dinner. When Cain's father realizes what Cain has done, Cain, Zed and Oh make a run for it. Cain quickly betrays them, selling them off as slaves (like anyone could trust a guy who kills his own brother).

They escape and then meet Abraham (Hank Azaria) who's about to sacrifice his son Isaac (Christopher Mintz-Plasse). When Abraham announces his plan to circumcise them all, our heroes make another run for it, this time to Sodom. In Sodom they have the

Chip Kaufmann's Pick:
"...Rocky & Bullwinkle"

The Adventures of Rocky & Bullwinkle (2000)

Once upon a time there was an arts periodical that engaged the services of three (soon to be two), very wonderful film reviewers. The reviewers and their top-notch graphic designer worked very hard to make their monthly articles and presentation the very best that they could so that they soon earned the admiration of their peers and were richly... Oops! Sorry, wrong Fractured Fairy Tale.

Once upon a time in a land called America, a moose and a flying squirrel went on a weekly series of TV adventures that entertained the masses while criticizing and poking fun at the established order of things. This was the hallowed time of the 1950s and 1960s (the 50s!?!) when American comedy attempted to engage the brain rather than the groin. After 4 scintillating years they were cancelled.

Flash forward almost 40 years to when a distinguished American actor (Robert De Niro) and two dedicated sidekicks (Jason Alexander, Rene Russo) attempted to resurrect said moose and squirrel. They even got the original voice of Rocky, the Flying Squirrel (June Foray) to take part in the proceedings. The results came and went without much notice, and what notices there were weren't very flattering. It came as no surprise to Rocky and Bullwinkle.

That's a crying shame because *The*

DVD Picks for July



Adventures of Rocky and Bullwinkle has a lot to offer especially if you're looking for a movie that is constantly engaging, revives the lost art of wordplay, and makes for an ideal summer flick (which is why it's included here).

How can anyone not like a movie where the President of the United States "stands squarely in the middle of the road" and the Joint Chiefs of Staff are General Mills, General Foods, General Electric, and General Store. This is one movie where you'll want to run the subtitles or you'll miss half the jokes, consisting as they do of bad puns and sometimes sophisticated wordplay.

Bottle Shock (2008)

Bottle Shock was a fairly well received, but little seen film from last year. Had it even an iota of publicity, it could have performed quite well for a limited

Michelle Keenan's Pick:
"Bottle Shock"

release film. It's the story of a famous wine tasting in 1976 of the best French wines and up-and-coming California wines, referred to in some circles as the "Judgment of Paris."

[The always great] Alan Rickman plays Steven Spurrier, a snooty Brit who owns a wine shop in Paris and goes to Napa Valley looking for what they have to offer in the realm of the wine world. He thinks that if he can prove that the French wines he offers in his shop are far superior, customers will flock to his shop.

There he meets Jim and Bo Barrett (Bill Pullman and Chris Pine respectively) at Chateau Montelena; he is particularly interested in their Chardonnay. Jim is lawyer turned vintner, on the quest for the perfect Chardonnay.

Although Chateau Montelena is mortgaged to the hilt Jim is not interested in the competition. Bo is more interested in the completion, but he's also more interested in chasing skirts than the perfect grape, which contributes to his combative relationship with his father. One of Jim's employees Gustavo (Freddie Rodriguez) is also interested in the competition for his own wine that he's been making on the side.

The direction, cinematography and cast deliver a delightful vintage. *Bottle Shock* is medium bodied, with notes of humor and love. It's light on the front, smooth on the finish and bound to please.



Jack Black and Michael Cera take a wild ride in "Year One."

chance to set things right, free some of their fellow villagers from slavery and win the objects of their affection.

Black and Cera have really good chemistry and one can imagine they cracked each other up a lot throughout filming. Ironically Black doesn't even give a typically over the top Jack Black performance. He's still Jack Black doing what Jack Black does, but he is

a better ensemble player their usual in *Year One*. Supporting cast performances, including Oliver Platt as the High Priest of Sodom are quite fun.

Unfortunately *Year One* fails to capitalize on certain moments and instead reverts to a few too many more juvenile bits. Judd Apatow, who must certainly admire Harold Ramis' body of work, served as a *producer* for this project. After pondering what it was that didn't work for this film, I wondered if it was perhaps the inarticulate meshing of older and newer school comedic filmmakers.

Year One could have been *History of the World – Part One* for the 21st century. Alas, while Mel Brooks' work will probably stand the test of time, *Year One* probably won't even make the history books.

Rated PG-13 for crude and sexual content throughout, brief strong language and comic violence.

Review by Michelle Keenan

Coming Next Month



In August we will review "Harry Potter 6," "Public Enemies" and much more.



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JULY 2009

Thursday, July 9, 7:00 p.m.
Culinary pioneer Herve This discusses his
books and his culinary discoveries.

Friday, July 10, 7:00 p.m.
Veterinarian and author Dr. Lucy Spelman
will read from and sign her book, "The
Rhino with Glue-On Shoes."

Saturday, July 11, 7:00 p.m.
Gin Phillips will present her novel, "The
Well and the Mine," the story of two sisters
in a small Alabama coal-mining town whose
investigation into an act of surprising
violence unearths powerful family secrets.

Monday, July 13, 7:00 p.m.
Join host Stacey Budge-Kamison for Stitch-
N-Bitch. Bring your current projects and
settle down with a cup of tea or coffee.
Selected craft books will be discounted!

Saturday, July 18, 7:00 p.m.
Matthew Fox discusses healthy male
spirituality. Following the talk he will sign
copies of "The Hidden Spirituality of Men."

Wednesday, July 29, 7:00 p.m.
Peter Selgin will discuss his book, "Life
Goes to the Movies." Vietnam veteran and
filmmaker Dwaine Fitzgibbon who, under
the guise of tutoring his naive protege,
brings him to the edge of madness.

Thursday, July 30, 7:00 p.m.
Jay Wexler will present his new book,
"Holy Hullabaloo: A Road Trip to the
Battlegrounds of the Church/State Wars."
In this humorous and insightful work
Wexler visits the people and places
responsible for landmark controversial
decisions in recent judicial history.

Friday, July 31, 3:00 p.m.
Young adult author and illustrator Clay
Carmichael reads from and signs her
celebrated book, "Wild Things."

Saturday, August 1, 7:00 p.m.
"Emily's Ghost: A Novel of the Bronte
Sisters." Meet author Denise Giardina.

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Get Out and Stay Out!

Hiking Books for Summer Use

Before we go any further, let me tell
you firmly — I am not a hiker. I am
a stroller and a looker-atter and
I like to sit under large
trees and to splash in
cold mountain creeks.

Hiking always seems to
require more verticality than
I am usually willing to take
on. My friend Donna once
described a certain hike as a
"granny trail" but all I could say
is — she must've had a helluva
in-shape grandma.

But I do love me some
mountains and I like any opportunity to
wander around on them, discovering new
places, seeing new rocks which are actually
old rocks. You get the point.

Here are some good and sometimes
quirky books about hiking in this area. A
couple of them combine walking with his-
tory. A double-header. Go enjoy the beauty
and wildness while you still can. Summer is
never as long as we think it is.

"History Hikes of the Smokies" by
Michal Strutin combines a good walk with
a good dose of history. History runs deep
around here and can be found in some sur-
prising places. Lots of well-known trails are
featured here, with fascinating descriptions to
keep you intrigued and walking. For those of
you who are curious about those bits of wall
or old foundation or that lone chimney out in
a field of goldenrod, this is the book for you.
The maps are good, too and it's small enough
to fit with the snacks in your daypack.

"Hiking Trails of the Smokies" is by the
staff of the Great Smoky Mountains Natural
History Association and is in its third edi-
tion. Another friendly-feller to tuck in your
pack, this fat book covers all the "official"
trails in the park. There's lots of helpful
information like charts showing the eleva-
tion changes and where you have to ford the
dang creek. This new edition has info on
the Mountains-to-Sea trail as well as info on
where to stay (as in camp) when you're too
tired to keep walking. Fat, yet lightweight.
Just about perfect.

I like to walk with well-behaved dogs.
They are always smelling out something
interesting, or at least disgusting. At Bent
Creek, Nala once brought back some dried
thing that could have been an ancient chip-
munk. Nice. Check out "Best Hikes with
Dogs North Carolina" (it's also available in a
volume for Georgia and SC) if you want the
dirt on safe and dog-friendly hikes for you
and your four-legged friends. The trails are
appropriate for all kinds of dogs, in vari-
ous states of fitness. It's not only mountain
hikes — this book covers Uwharrie and the

BY H. BYRON BALLARD

Piedmont,
too. It's a
thought-
ful gift
for friends who want to get a little
exercise while taking the dog for
a walk. There's even a section on
doggie trail etiquette for those of
you who think leash laws don't
apply to your darling dog. Ahem.

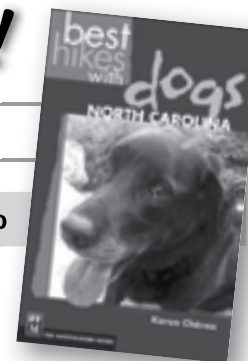
As I sit at my computer,
the breeze is stirring and there's
some distant thunder. Might be a bit buggy
for a walk but I think I'll take that risk.
Whether it's a once-around the Botanical
Gardens or a determination to get to the top
of Mt. Mitchell, western NC offers so much
beauty and so many glorious trails.

Even granny trails, for walkers like me.

So, GET OUT THERE!

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.



Hiking North Carolina's Blue Ridge Heritage

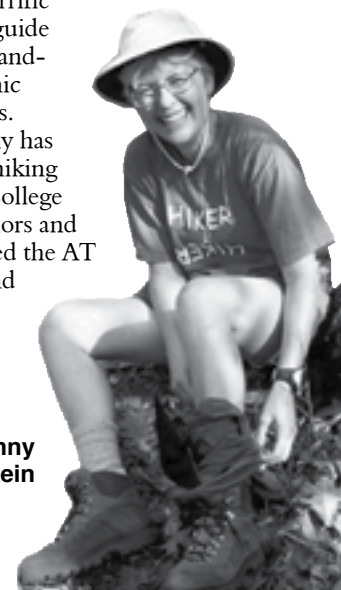
Danny Bernstein's website is full of
good info on local hiking. Go to www.
hikertohiker.com and you will see her
manifesto — get-
ting people out of
their cars and into
the woods.

Her new book
is "Hiking North
Carolina's Blue
Ridge Heritage"
and it is chock-
full of historical
tidbits, which I
love. She's an

engaging writer who loves her topic
and a terrific
virtual guide
to outstand-
ing scenic
wonders.

Danny has
taught hiking
at the College
for Seniors and
has hiked the AT
from end
to end
— gad
zooks!

Danny
Bernstein



Great Smokies Writing Program Summer Workshops

Local writers will have the oppor-
tunity to hone their skills with UNC
Asheville's four workshops in poetry and
prose. Classes are open to all interested
writers but class size is limited; early
registration is suggested.

Award-winning poet Katherine
Soniati will teach "Writing and Photog-
raphy" at the YMI Cultural Center, 39
S. Market St., from 6-8:30 p.m. on Tues-
days, July 7-28.

Noted writer Marjorie Klein will
teach "Take Five: A Fiction Workshop"
at Montford Books & More, 31 Mont-
ford Ave., from 6-8:30 p.m. on Wednes-
days, July 8-29.

Local poet Mark Prudowsky will
teach "Surprise: A Poetry Workshop" at

the Phil Mechanic Studios, 109 Roberts
St., from 6-8:30 p.m. on Wednesdays
July 8-29.

Sebastian Matthews will teach
"True Stories: A Creative Nonfiction
Workshop." The class will meet at the
Black Mountain College Museum and
Art Center, 56 Broadway, from 7-9:30
p.m. on Tuesdays and Thursdays from
July 9-23.

Tuition and fees are \$89.10 for
in-state students. There is a \$20 non-
refundable application fee for new
students. For more information or to
register, call (828) 232-5122 or email
fox@unca.edu. Applications are also
available at www.unca.edu/gswp.

poetry

Poetry and Prophecy

The idea of prophecy keeps floating into my head and into my poems. Not biblical

prophecy, nor the predictions of Nostradamus, but the prophecies of American Indians. These prophecies, like most, are often obscure and open to interpretation but should not go unheeded.

Descendants of the Maya people, who are over four million strong from Mexico's Yucatan peninsula to Honduras and El Salvador, consider time to be a circle - the past repeating itself in the future. One of the Mayan prophecies has to do with a great cycle that will end on December 21, 2012. An excerpt from the translation of this prophecy from the *Chilam Balsam of Tizimin* reads: "When the need arises for the high authority at the head of the mat to safeguard our children, then we will feel deeply the tragedy of being captives of war...the face of the sun will be extinguished because of the great tempest. Then finally ornaments shall descend in heaps. There will be good gifts for one and all, as well as land, from the Creator wherever they shall settle down."

Some historians who study this prophecy believe the reference to the "ornaments" descending to be missiles and bombs. But if so, they surmise, then how could this be considered "good gifts for one and all?" Some modern-day traditional Indians believe what is needed now more than a literal interpretation of prophecies is a change in attitude. Maya elders are encouraging their people to go to the sacred sites and perform rituals in order to "take in the knowledge of the sun." By doing this, the Maya hope to understand what they have in their memories and use this knowledge to wake up society as to the environmental damage being wrought on earth.

I have recently begun teaching spirit speaking gatherings and holding workshops to help healers of all kinds to connect to the earth and all contained therein. The response has been wonderful as many are in-

Poetry, a sacred fury
... an uncommon
madness...



a scattering of birds...

BY MARIJO MOORE

terested in furthering their studies and helping others to learn what is needed now to help others, the land, as well as themselves.

A modern-day prophecy poem given to me offers a glimmer of hope then settles with a strange, albeit peaceful feeling within my soul. (See insert)

The Hopi elders say that if just one person continues to practice traditional ways, there is hope.

I am determined to remain positive and believe there are those who do want to stop the senseless abuse and neglect of others and this planet. For those who let material gain and greed rule their lives, perhaps something will cause a great change in their attitudes. After all, time is definitely a circle that guarantees what goes around comes around.

The Spirits Need Us as Much as We Need Them

And when the last secret of the
world is known life will begin again.

When time has crawled inside itself
and discovered it never existed,

when the river spirits blacken into
the bluing mouth of the sky

then we shall know there is,
there always has been

a sacred place where the spirits gather
to pray for us all.

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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.marijomoore.com

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July 12 – Sheila Kay Adams Musician, storyteller, and author. Her powerful voice, clawhammer banjo playing, and amusing stories delight her audiences.

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poetry

Southern Appalachian Poetry

BY TED OLSON

A recently published book grapples to answer related questions of importance to many readers in this region: Is there a distinctly “Appalachian” poetry? And if so, who are the chief practitioners of such poetry?

This book, edited by poet and Black Mountain resident Marita Garin and bearing the descriptive if unmemorable title *Southern Appalachian Poetry: An Anthology of Works by 37 Poets*, was published in 2008 by McFarland & Company (based in Jefferson, North Carolina) as part of that publisher’s Contributions to Southern Appalachian Studies series.

According to Garin’s preface, this book was largely compiled nearly twenty years ago. Delays are common in book publishing, and many book projects never see the light of day. Fans of poetry in western North Carolina will be grateful to Garin and McFarland that this anthology is finally available for public evaluation and enjoyment.

McFarland principally publishes books for the scholarly market, and this book’s retail price — \$39.95 in paperback — reflects the fact that McFarland’s book titles are generally marketed toward reference and community libraries. Indeed, *Southern Appalachian Poetry* ought to be incorporated into public libraries across the U.S. because the book, by exploring the poetry produced during the Appalachian cultural revival of the 1970s and 1980s, makes a significant contribution to furthering understanding of the development of one American region’s poetry.

Among the 37 poets included in the book are most, though not all (such influen-

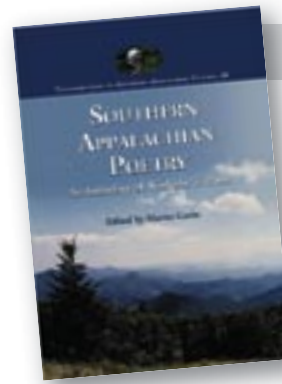
tial poets as Jesse Stuart, Don West, Nikki Giovanni, and Maggie Anderson, all Appalachian natives, are not present) of the poets whose work set the agenda for that cultural revival, including several poets associated with western North Carolina — Fred Chappell, from Canton; Robert Morgan, a native of Zirconia in Henderson County; Jim Wayne Miller, reared in Leicester; and Kathryn Stripling Byer, a longtime Cullowhee resident.

After Garin’s eloquent introduction, the book offers 37 sections, each devoted to the work of one poet. These sections are arranged alphabetically by the poets’ last names, an organizational approach that obscures such historical concerns as which poets were earliest or most influential.

Rather than adhering to the typical tactic found in similar anthologies wherein materials are introduced via objective, scholarly analysis and commentary, *Southern*

This anthology of works from 37 poets was edited by poet and Black Mountain resident Marita Garin.

Appalachian Poetry allows each poet to introduce his/her own work by means of an autobiographical sketch. This strategy has its shortcomings: such writing tends to encourage reflections that are more personal than universal (perhaps the book’s most engaging self-introduction was written by western North Carolina poet and critic



Michael McFee, who gleans from his own experience several profound insights into the complex nature of regional identity).

Evidence

that the book was primarily edited in the early 1990s can be easily detected in Robert Morgan’s autobiographical introduction to his own section, which discusses his literary efforts through 1990 but which makes no reference to his many more recent literary achievements.

When preparing her early-1990s manuscript for publication in 2008, Garin clearly added poems by at least one recently emerged writer — Ron Rash, whose first poetry book was published in 1998. Rash’s work certainly belongs in any anthology of Appalachian poetry, but Garin’s book would have seemed more relevant to readers today if it had included work by several other younger Appalachia-based poets.

For example, the book might have provided a more complete illustration of the ever-widening stylistic and thematic range in contemporary Appalachian poetry through featuring work by such poets as western North Carolina’s Thomas Rain Crowe, Keith Flynn, Sebastian Matthews, and Richard Chess. And *Southern Appalachian Poetry* might have more fully illustrated Appalachia’s ever-increasing ethnic diversity by including poets with deep ties to the region’s Native American

communities (such as Tennessee’s Marilou Awiakta, and Marijo Moore, the previous poetry editor for *Rapid River*) or to the region’s African American experience (such as Kentucky’s Frank X. Walker).

Unifying many if not most of the poems in *Southern Appalachian Poetry* is a common theme: virtually all 37 poets in their work quest for a sense of place and identity from their home region. James Still, an acclaimed author associated with eastern Kentucky, eloquently articulated this theme in his poem “Wolfpen Creek,” included in Garin’s anthology:

How it was in that place,
how light hung in a bright pool
Of air like water, in an eddy of cloud and sky,
I will long remember. I will long recall
The maples blossoming wings,
the oaks proud with rule,
The spiders deep in silk,
the squirrels fat on mast,
The fields and draws and coves
where quail and peewees call.
Earth loved more than any earth,
stand firm, hold fast;
Trees burdened with leaf and bird,
root deep, grow tall.

Like several other poets in *Southern Appalachian Poetry*, Still passed away in the years between Garin’s initial compilation of her manuscript and its eventual publication. This anthology will serve as a lasting memorial to the work of all 37 poets, reminding readers of those poets’ individual and collective efforts to more deeply appreciate a widely misunderstood American region.

“Wolfpen Creek” originally appeared in *From the Mountain, From the Valley: New and Collected Poems by James Still*, University Press of Kentucky, 2001. Reprinted with permission.



Ted Olson is the author of “Breathing in Darkness: Poems” (Wind Publications, 2006) and “Blue Ridge Folklife” (University Press of Mississippi, 1998). A page describing his experiences as a musician and a poet can be viewed at: www.windpub.com/books/breathingindarkness.htm and www.SonicBids.com/TedOlson.

Poets who would like their poetry to be considered for a future column may send their books and manuscripts to Ted Olson, ETSU, Box 70400, Johnson City, TN 37614. Please include your contact information and a SASE with your submissions.

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Wholeheartedness of Presence

"IN WHOLEHEARTEDNESS OF PRESENCE,
THE BUDDHA IS REALIZED, THE DHARMA IS LIVED
AND THE SANGHA IS SHARED."

~ DAININ KATAGIRI (ZEN MASTER, 1928-1990)

In Buddhism, a very important teaching is known as the Three Gems, or Three Refuges. It states: "I take refuge in The Buddha, I take refuge in the Dharma, and I take refuge in the Sangha."

This teaching, however, is best not taken literally, for to do so will be to miss its deeper meaning. This is not a religious instruction about finding refuge from the pain of life in an act of faith concerning The Buddha, his teachings (Dharma) and community of followers (Sangha). It is best to approach it as a sort of koan, a riddle in which the obvious hides a deeper meaning.

As the word "Buddha" translates as "the awakened one," this teaching points to a psychological truth concerning the very core of Buddhism – the nature of and release from unnecessary emotional suffering. The awakening that is the Buddha is a realization of the psychological mechanism of ego for what it is – a useful tool for abstracting the experience of life and engaging the world of thought, society and the materials of the world, but also, a dangerously false sense of separate self, steeped in insecurity, that if clung to will lead to much suffering. To see this truth through Buddha consciousness is to have found the refuge from suffering.

The ego in its abstracted sense of separateness, and thus vulnerability and isolation, grasps after illusions of security that always, either immediately or eventually, fail to bring real security. It rather perpetuates a world of ever more desperate and elaborate schemes of acquiring security based in illusions of what is important. In its abstracted self, the ego believes that only more abstracted acquisitions will fulfill it. It craves more wealth, importance, significance and safety for itself. It craves an insatiable abstraction called "more", and this "more" can never be satisfied.

The ego brings with it, unending cycles of suffering as it fails to deliver its own promise, bringing mountains of harm to self, others and Nature through its exploitive tactics. The awakening is also then in seeing that the only real security we have is in a deep understanding of the nature of Life as it truly is, built around the central themes of impermanence and interconnectedness.

The phrase "wholeheartedness of presence" is a way of pointing to the necessary attitude and stance of an awakened being, a Buddha. It is the prerequisite consciousness that leads to a deep experiencing of the

BY BILL WALZ

interconnectedness of everything, and so, the seeing that impermanence is really only the flow and cycling of the forms of Life within a larger pattern of continuity and connectedness. It is realizing that impermanence exists within the flow of time, but that Life occurs eternally within the present moment.

To be "wholeheartedly present" is antithetical to experiencing Life from the unstable and skittering egoic mind that is more concerned with defining itself through its separateness and its past, while projecting itself into the future. Rather, to be wholeheartedly present is to experience Life in a state of deep alert compassionate awareness within the realization of interconnectedness. It is to be awake to, and to manifest the interconnectedness. It is to see penetratingly beyond identity in egoic separateness, not only for individuals, but also for social and cultural groupings, and even humanity as a whole. It is to transcend the hostile and anxious relationship ego has with Nature – as manifested in our self, others and the World.

Emotional suffering occurs when we experience Life's painful circumstances and we identify ourselves as the unique and separate one or ones upon whom this pain has been inflicted. We become the one who carries the story of being afflicted and in lack. From this place, we suffer anxiety, anger and depression, our ultimate goal of peace and happiness unattainable.

We also then cause suffering as we experience the world and other people as objects we must compete and contend with, manipulate, acquire and dominate if we are to alleviate our suffering through the fantasy of fulfillment in the ill-defined goal of bringing more to me. This brings the massive pain, waste and destruction that is human history.

Yes, Life contains painful circumstances – as it also contains joyful circumstances. Ultimately an awakened understanding of the nature of Life is beyond pain and joy. It is about realizing we are the one (within the all) in whose consciousness the fullness of all of Life's circumstances arise – the painful, the fearful, the frustrating, the

joyful, the loving and the satisfying. It is about realizing, living and sharing an awakened consciousness that can experience self in a macro-perspective, all the while also living the self of the personal and circumstantial, but now more compassionately and skillfully. We can experience pain without suffering. We can experience joy without greedily exulting in it and needing its conditions to be permanent. We can be said to be living in Life's fullness and thickness, free to feel what we feel without the feelings becoming sources of suffering for ourselves or reasons to inflict suffering on others.

As the awakened consciousness of Life (Buddha), we realize that we exist in eternity – the eternity of the moment lived in presence. The Three Gems teaching is about finding refuge from the experience of emotional suffering in wrestling with our shifting time-bound story as the limit of who we are.

We do this by awakening into understanding Life as it can be truly lived, an ever-shifting personal background story in time that is best lived one moment at a time, in fullness, in a "wholeheartedness", that allows for any occurrence with an equanimity that is capable of transcending personal identity invested in any transient event. One moment at a time, in the perfect gem that is a moment, Life is experienced without the unnatural resistance and negativity that, in all of Nature, only humans and their egos are capable of. The refuge is the eternal

present moment lived fully as it is, and this refuge can only be found in "wholeheartedness of presence."

Awaken into this truth (Dharma) and you will join the Sangha of conscious Beings that includes all of Nature and those relatively few, but growing, number of humans who have, in the words of Zen, crossed to the other shore, leaving both the vast continent of human ignorance (ego identification) and the raft of the Dharmic instructions, which after all are more egoic tools, behind. We can walk with authenticity and spontaneity, free of illusion, this new land which paradoxically is the same terrain as before – our lives and their circumstances – but now neither a victim nor a perpetrator of unnecessary suffering. Now, the Buddha, the Dharma and the Sangha is you, wholeheartedly present in a brave new world of Reality realized, lived and shared.



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

He will be at the Asheville Unitarian Universalist Church on Sunday, July 12 presenting the 10 a.m. service and an afternoon program from 1:30 to 4 p.m. on "Wholeheartedness of Presence."

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

Christian Enlightenment: The Awakening of the Third-Millennium Christian

The first millennium of Christianity was largely dominated by neo-Platonic thought by way of Augustine. Similarly, the second millennium was dominated by Aristotelian thought by way of Aquinas. What is required is a 3rd millennium Christianity, a rediscovery of Christianity's experiential truth and breath. How will this come about?

Dr. Albert LaChance (www.albertjlachance.com) and Dale Allen Hoffman (www.daleallenhoffman.com) believe that they have an answer to that question.

LaChance and Hoffman will be offering an introductory talk on Christian Enlightenment at Jubilee! Community at 46 Wall Street in downtown Asheville on Thursday, July 9 from 7 to 9 p.m. Admission is \$10.

Their Christian Enlightenment talks and retreat will discover a fresh and rejuvenating experience of the awakened heart of the Christian faith. At the same time, those of other faiths or traditions will feel affirmed in their traditions and come away with a view of Jesus of Nazareth as an eastern teacher.



The Christian Enlightenment weekend retreat is being held at The Prama Institute from Friday, July 10 through Sunday, July 12.

The Prama Institute is located at 310 Panhandle Road in Marshall, NC.

For more information, visit www.christian-enlightenment.com

asheville shops

Eco-Friendly Coffee Store Owners Find Unique Way to Recycle

BY PAM J. HECHT

It all started with a dog named Lucy, who was hankering for a cozy place to nap.

Her old, reliable dog bed was ready and waiting, but, surrounded by mounds of burlap coffee bean sacks at Asheville Coffee Roasters — a longstanding, local favorite for freshly-roasted, fair-trade organic coffee beans — Lucy decided to try someplace different.

She indulged in a doze, much like any other dog would do on a peaceful afternoon, but she slept atop one of the coffee bean sacks, and it soon became her bed of choice.

Which got Andi Ogorman and Greg Bounds, owners of Asheville Coffee Roasters, thinking. If Lucy, Ogorman's beloved dog, felt most comfortable atop a coffee bean sack, maybe other dogs would, too.

So the pair launched a new company, The Green Dawg Bed, and began recycling the sacks into comfy, and healthy, dog beds. On the side, of course, says Bounds, because "coffee is our main thing."

Bounds and Ogorman also sell other products made from the recycled sacks,

including tote bags, backpacks, and fragrance sachets for the car, filled with scent-infused coffee beans.

Meanwhile, for these veteran coffee roasters — who also both happen to be dog lovers — their innovative dog bed business is

taking off. "People love them and they're good for their dogs," says Bounds.

The beds — handmade by several local companies and individual crafters — are stuffed with recycled fiber fill and are 100% hydrocarbon free, as well as being 100% machine washable and biodegradable.

The Green Dawg Bed now ships to folks throughout the country as well as locally — primarily to small business owners or individual dog owners — with so many orders for dog beds that they must purchase additional recycled coffee sacks to use, along with the ones delivered, full of coffee beans, to their store.



Heidi enjoys her bed made from burlap coffee bean sacks.

healthier for them," says Ogorman.

The beds — from \$10 - \$20, depending on size — are also surprisingly less expensive than most you'd find elsewhere, and can be made in custom sizes with several different designs.

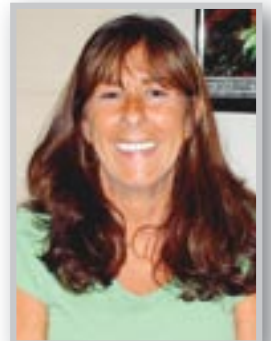
And back to the coffee... When you walk into Asheville Coffee Roasters, the smell of roasting coffee beans hits you like a ton of dog beds. Ogorman roasts some 3,000 pounds of organic, fair-trade coffee a month — different bean varieties depending on the orders they've received from customers, who come from all over to get their hands on the freshly roasted beans.

Asheville Coffee Roasters also sells to small businesses locally and throughout the country. But you won't find rows of coffee resting on shelves and if you want a cup, you'll be sipping on what's being roasted fresh that day. Depending on the orders, the variety is constantly changing — more than 23 of the highest-grade beans from all over the world — so if you'd like a bag or two that day and you're particular, it's best to call ahead and see what's roasting. Orders are best taken either in-person or over the phone, says Bounds, with no longer than a two-day wait.

And if you're not certain which coffee to choose, just ask and they'll help you decide on the right one for you, based on your flavor preferences. At just pennies more than the coffee sold in most grocery stores, which can sit on shelves for days, it's worth it to make a special trip.

Bounds handles the nuts and bolts of

'Coffee Roasters' continued on page 33



Andi O'Gorman



Greg Bounds



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summer vacation

Car-less in Charlotte

Lock the car doors and throw away your keys. Well not literally of course, but at least stow them in the deep recesses of a suitcase or handbag.

One of the complaints often levied on Charlotte by visitors is how much time they end up spending in the car. True, the city sprawls like a beached whale and its exasperating traffic bottlenecks rival those of Atlanta. Yet despite its well deserved reputation as a city enslaved to the combustion engine, Charlotte offers plenty to entertain those interested in abandoning their vehicles for a few days.

The launch of Charlotte's LYNX light rail transit line in 2007 was met locally with equal parts jubilation and apprehension.

Would car-dependent Charlotteans be willing to trade leather upholstery for hard plastic? As it turned out they were — rider-ship on the line has vastly exceeded expectations.

The 9.6 mile LYNX "blue line" serves primarily as a commuter shuttle, carting residents of Charlotte's southern outskirts to the center city for work or for weekend entertainment. It also, however, offers an outstanding opportunity for visitors to navigate between the popular tourist areas of Uptown and Historic SouthEnd.

The rail begins (or ends, depending on your perspective) in the center of Uptown (also called "Downtown" or "Center City" — Charlotteans still haven't made their



BY EMILY CHAPLIN KRUG

minds up about what to call their city's thriving urban nucleus).

Uptown offers an enormous array of entertainment options. Families with kids (or even those without) will find hours of amusement at the Discovery Place science museum and the LEED (Leadership in Energy and Environmental Design) certified ImaginOn center. Art aficionados will enjoy the many galleries and museums, and the renowned *Blumenthal Performing Arts Center* hosts regular plays, events and Broadway shows. Sports also play a predominant roll in the city's center. In addition to the Panthers' football stadium, the uptown arena hosts Charlotte's NBA team and minor league hockey team as well as regular music concerts.

Heading South, the rail passes through the new convention center and crosses the I-277 freeway. Disembark at the East/West Blvd. station to explore SouthEnd, home to an eclectic assortment of art galleries, restaurants and boutiques. The neighborhood puts on events throughout the year including a gallery crawl the first Friday of every month and the "Blues, Brews & BBQ" festival held each September.

The destinations aren't the only attraction of the LYNX line. The experience of riding the line (and smirking at cars on the road as you go) can be a fun escapade in and of itself. The full day fare of \$4.50 allows an adult to ride as far and often as you like. Children under age 5 ride free on LYNX and discounts are available for seniors, youth, and students with a valid student ID.

An aversion to navigating Charlotte's asphalt labyrinth shouldn't keep you away

friends is a dog, to snag a comfy dog bed. It's also not a bad place to hunker down on a couch, talk to some friendly folks and enjoy a sublime mocha latte.

For more information about The Green Dawg Bed or Asheville Coffee Roasters, call (828) 253-JAVA (5282), 1-800-689-JAVA, or stop by the store at 85 Weaverville Highway in the Woodfin community of Asheville. The store also sells coffee and other accessories, cards, and soy candles.

Pam J. Hecht is a freelance writer and editor based in Asheville, North Carolina. E-mail her at pamjh8@gmail.com.



The ImaginOn center houses a library and Children's theatre.

Woodlawn Road station. (704) 525-5454, www.bestwestern.com, doubles via www.Expedia.com from \$68.

Uptown: If your budget allows, it is well worth the extra cost to stay uptown. Built in 1929, *The Dunhill Hotel* is an historic, boutique hotel located two blocks from the LYNX Arena Station. (704) 332-4141, www.dunhillhotel.com, doubles from \$109.

Where to Eat

SouthEnd: Price's Chicken Coop — a Charlotte institution since the early 1960s, Price's serves addictive fried chicken, burgers, and all the fixens. (704) 333-9866, www.priceschickencoop.com.

Pike's Old Fashioned Soda Shop — a terrific spot for Sunday brunch. (704) 372-0092.

Uptown: Pick and choose from an enormous array of dining options. Sports fans shouldn't miss the \$1.95 bar menu at LaVecchia's Seafood Grille offered during the hours before Charlotte Bobcats and Charlotte Checkers games (www.lavecchias.com).

Where to Stay

Budget: The *Best Western Sterling Hotel and Suites* is located a block from the Lynx

More Information

For LYNX details, fares and schedules visit www.lynxcharlotte.com.

For information about restaurants, activities and happenings in uptown and SouthEnd, visit www.find-yourcenter.com.

'Coffee Roasters' continued from page 32

the business and is likely the one you'll see behind the counter when you visit. And do visit. It's one of the best places in town to buy some of the freshest coffee beans around or perhaps, if one of your best

Asheville Coffee Roasters

85 Weaverville Highway in Woodfin

Tuesday - Friday, 7:30 a.m. to 4:30 p.m.

Saturday, 8 a.m. to noon.

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summer festivals

82nd Annual Mountain Dance & Folk Festival

BY ELLY WELLS

The Mountain Dance and Folk Festival, the country's longest running folk festival, runs for three full evenings, Thursday, July 30 to Saturday, August 1 at the Diana Wortham Theatre at Pack Place in downtown Asheville.

(guitar player and cousin to the Rathbones) and Justin Trull (vocals) joined "the boys." The Hominy Valley Boys enjoy an intimacy on stage that is apparent in their energetic performances.

The Cockman Family Bluegrass Gospel Group, performing Saturday evening, is made up of four brothers, a sister and their father. The Family's unique bluegrass gospel style, their harmonies, original songs, and original arrangements of the old gospel songs have been immensely popular with its audiences, and their fans love their family-style entertainment.

Audiences at each of the three performances will see an extensive line-up of the best musicians, ballad



George and Brooke Buckner. Photo by Carol Rifkin

Held 7 p.m. nightly, the festival formally showcases an amazing repertoire of mountain performers — old-timers as well as the newest generation of bluegrass and mountain string bands, ballad singers, big circle mountain dancers and cloggers who share music and dance that echo centuries of Scottish, English, Irish, Cherokee and African heritage.



Cole Mountain Cloggers. Photo by Tom Chapman

SOME HIGHLIGHTS

The popular and long-standing house band the Stoney Creek Boys return to perform each evening of the 2009 Festival.

Whitewater Bluegrass Company, perform on Thursday evening, with "Uncle Ted" White on bass, Bill Byerly on guitar, David Pendley on mandolin, Steve Sutton on banjo, and Gary Mackey on fiddle. Whitewater Bluegrass has captivated audiences throughout the Southeast for more than 25 years with their blend of bluegrass music, country ballads, mountain swing and down-home humor.

Performing on Friday evening, The Hominy Valley Boys band was formed at the Mountain State Fair in Asheville by two sets of brothers: Ben and Mike Rathbone (Mike on mandolin) and Cliff and Matt Wright (fiddle and bass respectively). After Ben left the band in 2007, Ronnie West

singers and dancers — each evening features at least four dance teams comprised of the very young to the young at heart. The Mountain Dance and Folk Festival is presented by Asheville's Folk Heritage Committee which also produces its sister event, Shindig on the Green.

**IF
YOU
GO:**

Mountain Dance and Folk Festival, July 30 to August 1 at Diana Wortham Theatre at Pack Place.

Tickets: Regular \$20; Children 12 and under \$10; 3 night package \$54. Tickets are available from the Diana Wortham Theatre box office, call (828) 257-4530. For more information call the Folk Heritage information line (828) 258-6101 x345 or visit www.folkheritage.org.

noteworthy

All Things Bright and Beautiful Concert and Gallery Opening

First Congregational United Church of Christ proudly announces *All Things Bright and Beautiful*, a special concert and gallery opening to celebrate the summer beauty of the Appalachian Mountains.

Flutist Lea Kibler will present a concert on Sunday, August 2, at 4 p.m. in the church sanctuary at 20 Oak Street in downtown Asheville. The musical program will



Lea Kibler

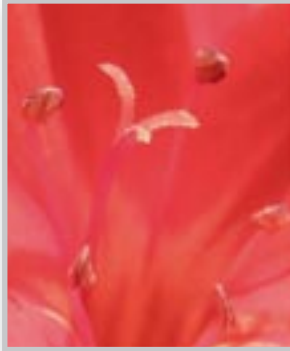


Photo by Connie Toops



Connie Toops

coincide with the church's gallery opening of a unique selection of images by nature photographer Connie Toops.

Late summer brings peak hummingbird populations to the mountains of western N.C. Connie Toops' prints explore the tiny birds' perspective as they zip from flower to flower. The show includes thirty-two images that immerse viewers deep into the blossoms hummingbirds love. These ultra close-up photos, some of which also depict flowing motion, are so highly magnified that floral details create mysterious, whimsical images. Bold colors and unique patterns provide additional intrigue. Toops, who lives in Madison County, has authored a book and numerous articles about hummingbirds. A portion of the profits from sales of her photographs will be donated to First Congregational's arts fund.

Complementing the photos, Lea Kibler, accompanied by pianist Brad Curtioff, will present a concert in the First Congregational sanctuary at 4 p.m. Included will be music from her solo CD, *The Back of Beyond... Music inspired by the Appalachian Mountains*. The CD is of music by American composers, influenced by the songs, ballads and stories heard in the mountains. *The Back of Beyond* will be available for purchase at the concert, through CDBaby.com/Leakibler/cd and at the Folk Art Center for \$15. Ten percent of sales are donated to the Southern Appalachian Highlands Conservancy.

A reception to view the photographs and meet the artists will follow the 4 p.m. concert. The event is free, but a \$10 dona-

tion to support the First Congregational Music Ministry is suggested. The First Congregational Art Gallery is open on Sunday mornings and during regular church office hours.

Connie Toops' exhibit and Lea Kibler's CD were supported by Regional Artist Project Grants, awarded by the Asheville Area Arts Council and The North Carolina Arts Council.

About the Artists

Lea Kibler has been hailed by critics as "bewitching and unforgettable" and a "top-drawer flutist." She was a member of the Florida Philharmonic Orchestra and the Florida Grand Opera Orchestra and has toured as Principal Flutist of the Moscow Chamber Orchestra. Lea has chosen to return to North Carolina and makes her home in Asheville. She is listed in the North Carolina Touring Artist Roster and serves on the faculty of Clemson University.

Connie Toops graduated from The Ohio State University with a degree in Natural Resources. Subsequently while working as a naturalist for the National Park Service, she honed her photographic skills sharing images of wildlife and wild places with an ever-widening audience. In 1978 she became a freelance nature photojournalist and has since published several thousand images reflecting world-wide travels in magazines, trade books, textbooks, advertising, calendars, and museum exhibits. She is the author/principal photographer of nine nature books and appears widely as a speaker. Connie and husband Pat, a retired National Park Service biologist, live on a mountainside farm in the Big Pine area of Madison County, NC.



First Congregational United Church of Christ, 20 Oak Street, in Asheville. For more details call (828) 252-8729, or visit www.uccasheville.org.

Images of Southern Appalachia FW Front Gallery at Woolworth Walk

For the month of July digital photographer Susan Stanton's work will be displayed in the F.W. Front Gallery at Woolworth Walk. Susan is

considered a fine art photographer, she has skillfully mastered how to use her camera to bring a scene or moment to life.

Her techniques include shooting at unique angles and in certain types of weather in order to capture the perfect mood and lighting. She often prints her images in a very large scale and has recently started printing many of her pieces on canvas for added texture.

Susan is a member of many photography groups including the Southern Appalachian Photographers Guild (SAPG) who donate a portion of all sales to organizations



Creekside Blossoms by photographer Susan Stanton.



Early Morning In The Cove by Susan Stanton.

that help conserve nature. Come see the captivating works of local photographer Susan Stanton at the opening reception Friday, July 3 from 5 to 7 p.m.



Works by photographer Susan Stanton on display July 1-30. Woolworth Walk, 25 Haywood Street in Asheville, NC. Gallery

Hours: Mon-Thurs. 11-6, Fri. and Sat. 11-7, Sun 11-5. Phone (828) 254-9234 for more details.

F-Stop to Visual Perspective

John Smith's southeastern roots and love of the mountains led him to begin taking landscape pictures in both black and white and color.

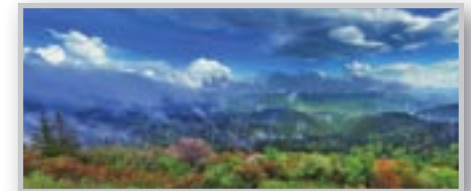
In 1999 armed with a 4x5 camera, he began photographing the mountains with a broader perspective. "I want to be able to share my images," says John, "for all to understand what it is like to live in such splendor — the kind of splendor as displayed by the four distinctive seasons we enjoy here in the Blue Ridge."



Last House Before Watershed, TN. Painting by Jim Carson

Jim Carson has been painting in both oil and acrylic for more than twenty years. His work has been described by art critics as "fresh and painterly." Jim's work

BY LINDA CAMPANELLA



Cowee, NC. Photo by John Smith

hangs in personal and corporate galleries from California to Florida. Jim prefers painting in "plein air." There is a true simplicity and freshness to his paintings that distinguish them, and give them a character of their own.



Friday, July 3 opening reception from 6 to 9 p.m. Live music by local singer/songwriter Lynn Goldsmith and refreshments. On display through July 31 at WICKWIRE fine art/folk art "...where the heart finds art," 330 N. Main Street, in historic downtown, Hendersonville.

Hours: Mon.-Sat. 10 a.m.-6 p.m., Sunday 1-4 p.m. For more details call (828) 692-6222 or visit www.wickwireartgallery.com.

what to do guide™

Historic Johnson Farm

Tour the 1880s farmhouse and grounds and visit with animals Monday through Thursday at 10:30 am and 1:30 pm. The cost is \$5 for adults, \$3 for students K-12 and preschoolers are free.

Saturday, July 25 – Lego Blast. Bring your own unassembled Legos and build on a Star Wars theme, prizes awarded. \$5 per child. 10 a.m to noon.

The farm is located at 3346 Haywood Road in Hendersonville, NC. Call (828) 891-6585 or visit www.historicjohnsonfarm.org.

Every Wednesday

Job Loss Resource & Support Group

Have you lost your job or are you facing the possibility of a job loss? Do you know someone who has been laid off to whom you would like to lend support? The Congregational Care Ministry at First United Methodist Church of Hendersonville is sponsoring a confidential Job

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.

Loss Resource & Support Group which is open to the community and will be facilitated by Peggy Collins. Peggy is experienced in leading such groups and works in job placement professionally.

“Transitions” meets every Wednesday at 3 p.m. at First United Methodist Church of Hendersonville, located at the corner of Sixth Avenue and Church Street in downtown Hendersonville, NC. Please call (828) 693-4275 or email Pastor Heidi to indicate your attendance, heid@hvlfumc.org. For more information visit www.hvlfumc.org/transitions.

**July 3, 4, 17, 18, 31
August 1, 14, 15**

The Feral Chihuahuas

Asheville’s premiere sketch comedy troupe, the Feral Chihuahuas, love to create sketch comedy with social and political commentary, absurdism, satire and even existentialism. There are 8 different dates beginning on the July 4th weekend. For details contact (828) 280-0107, feralcomedy@yahoo.com or visit www.feralchihuahuas.com.

Saturday, July 4 Independence Day Concert

The Haywood Community Band will present a free concert on the court house lawn in Waynesville. The concert will begin at 1:30 p.m. Familiar patriotic marches, and melodies will be featured by the band. Bleacher seating will be provided by the Downtown Waynesville Association. For more information, call John Barrett at (828) 452-5553 or Bob Hill at (828) 452-7530. Visit www.haywoodcommunityband.org for additional information.

Saturday, July 4 MPAC Block Party

Eight bands are performing, including Jen and The Juice, Firecracker Jazz Band, Skinny Legs and All, Tennessee Jed, Locomotive Pie, The Buddy Davis Band, Dave Wendelin, and Roberto Hess. Other performers include The Blue Ridge Roller Girls, Asheville Puppetry Alliance, and the Asheville Hula Dancers.

From 10 a.m. to 10 p.m. at North Buncombe High School Soccer practice field, 890 Clarks Chapel Rd. in Weaverville. Contact Randy Bassham at Randy@myMPAC.com or (828) 645-2030 for more information.

Anthropogenic

Crimson Laurel Gallery in Bakersville, NC presents “Anthropogenic” new work by Matt Jacobs and Eric Knoche. These two accomplished potters from Asheville are on the leading edge of studio ceramic design.



Artists reception at 6 p.m. on July 3. On display until August 29. For more information call (828) 688-3599 or visit www.crimsonlaureलगallery.com.

UNCA Events

Call (828) 251-6991 for more information about these events.

July 6 – UNC Asheville’s 27th Annual Concerts on the Quad Summer Music Series: Cherokee storyteller Lloyd Arneach followed by Laura Boosinger, Josh Goforth, and Jerry Sutton, 7 p.m. On the Quad, free. Rain location is UNC Asheville’s Lipinsky Auditorium.



July 13, noon-1 p.m. – Art exhibition, recep-

tion, and artist talk: “Reflective Iridescences on Canvas,” mixed media by Asheville artist Norbert Irvine. UNC Asheville’s Highsmith University Union Gallery, free.

July 13, 7 p.m. – UNC Asheville’s 27th Annual Concerts on the Quad Summer Music Series: Capital Messengers. Quad, free. Rain location is UNC Asheville’s Lipinsky Auditorium.

Saturday & Sunday July 18 & 19

Folkmoot USA. Saturday beginning at 7:30 p.m., Sunday at 2 p.m. at UNC Asheville’s Lipinsky Auditorium. Tickets: \$25-\$20, half-price for children under age 12. Call 877-FOLKUSA for tickets and information.

Sunday, July 5 Chamber Music Concert

There will be a chamber music concert featuring the organ and strings at 3 p.m. at St. Matthias Church in Asheville. David Foster will play the organ accompanied by 13 string players conducted by Stephen Klein. The program will include Baroque music of Bach and Handel as well as music by Lou Harrison for strings.

Donations accepted for the restoration of historic St. Matthias’ 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.).

July 6 - August 10 Physical Improvisation Workshop

Touch your imagination through theatre games and physical improvisation. Six sessions, Mondays from 7 to 8:30 p.m. Challenge your intuition, relax your mind, and energize your spirit. In Hendersonville at Brightwater Yoga. \$15 per session. \$60 in advance for 6 sessions. Details jerichoproductions@yahoo.com or Franklin Harris at (828) 713-4244.

Saturday, July 18 Poker Run

MR Motorcycle will be holding a Poker Run to benefit the Ride for Kids® program. The Ride for Kids program supports the efforts of the Pediatric Brain Tumor Foundation to find the cause and cure for childhood brain tumors.

One hundred percent of the \$20 entry fee will go to Ride for Kids. First bike out will be at 10 a.m. Best hand will receive a \$250 MR Motorcycle gift card, and other prizes.

MR Motorcycle is located at 774 Hendersonville Road in Asheville. Take Exit 50 off of I-40, then head south for 1 mile. For more information call (828) 277-8600. To learn more about the Ride for Kids visit www.rideforkids.org.

July 20-31 Hart Drama Camp

For the second year, HART will offer a drama camp for young people ages 8 to 15 at the Performing Arts Center at the Shelton House from 9:30 a.m. until 3:30 p.m. Mondays through Fridays. The camp will offer instruction in acting, impro-

Carl Sandburg Home National Historic Site

Special programs include free public performances of Carl Sandburg’s Rootabaga Stories and Sandburg’s Lincoln, cheese-making demonstrations, historic walking tours, and more.



Carl Sandburg Home NHS is located three miles south of Hendersonville, North Carolina, off U.S. 225 on Little River Road in Flat Rock, North Carolina. For more information, visit www.nps.gov/carl or call (828) 693-4178. There is no charge to visit the grounds and barn. Tour fee is \$5 for adults age 16-61, \$3 for adults age 62 and older, children fifteen and under are free.

visitation, music, and dance, and will conclude with a public performance on the final day.

Tuition is \$300 per student, with a \$100 deposit required. The balance is due on the first day of class. Students also receive a camp t-shirt for participating. For more information contact HART at (828) 456-6322 or stop by the HART Box Office.

Sunday & Monday July 26 & 27

Auditions for “I Am My Own Wife”

From 7 to 9 p.m. Asheville Community Theatre. Directed by Andrew Gall. Seeking: 1 man. For more information contact Jenny Bunn at (828) 254-2939 x21, or visit www.ashevilletheatre.org.

through July 28 Southern Appalachian Photographers Guild Exhibition

An all canvas show on exhibit at the Deerpark Restaurant on the Biltmore Estate through July 28.

JULY EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

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Violent Crime Shows Steeper Rise

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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financial wellness

FHA Loans Are Back!



First-time homebuyers should look to FHA government-backed mortgages when buying their dream home.

BY BYRON BELZAK

One mortgage banker, who has been lending money to homebuyers in the Southeast for the past 17 years, believes Federal Housing Administration (FHA) loans are the best-kept secret in the real estate market today.

"Despite the media chatter to the contrary, there are definitely mortgage loans available," said David Kanis, branch manager of Ashford Mortgage Advisors, Asheville, North Carolina. "And FHA loans have now returned to center stage, especially for the first-time homebuyer."

While two giant government institutions – Fannie Mae and Freddie Mac – continue to guarantee the American dream of homeownership, they require credit scores higher than many would-be buyers can qualify for today.

"FHA, on the other hand, is lending to first-time homebuyers, and they're making it easier to do so," said Kanis, who cited a number of reasons why.

The government's definition of a first-time homebuyer is someone who has never purchased a home before or has not owned a home within the past three years.

"FHA loans require a down payment of only 3.5% of the sales price of the home by the borrower, and are much more lenient on credit scores," said Kanis. That is, a buyer's FICO score could be considerably

less to qualify for an FHA loan than on other loans.

There's more good news about why FHA loans are becoming a first-time homebuyer's best route to homeownership. The money to be used as the down payment for an FHA loan can be a gift from a relative. It does not have to be "seasoned," meaning it does not have to be in a borrower's checking or savings account for two months prior to closing.

Here's the cherry on top of the FHA money cake. "FHA allows the seller to pay the buyer's closing costs," said Ashford Mortgage Advisors' David Kanis, who believes that one must be careful not to miss today's low interest rates in hopes they will edge lower.

He explained that FHA allows the home seller to contribute up to 6% of the purchase price to help the buyer close, and this translates into the buyer needing to bring less cash to the closing.

"I haven't even begun to talk about government-backed mortgage loans that allow borrowers 100% financing," said Kanis, "but they're not FHA."

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Financial Wellness Forum

Featuring David Kanis' First-time Homebuyer's Seminar

David Kanis of Ashford Mortgage Advisors will teach a first-time homebuyer's seminar on Thursday, July 16, 2009, at the Financial Wellness Forum, a free public outreach program of the Asheville Strategic Alliance.

The Alliance is located at 149 South Lexington Ave. in downtown Asheville. For seminar details and directions, visit: www.FinancialWellnessForum.com. Kanis can be reached at (828) 350-8886 or DavidK@AshevilleHomeLoans.com.

your health

Exercise – Part I

The magazines of every stripe are rife with articles about exercise. They proclaim the fantastic benefits of exercise – enhance weight loss, promote relaxation, lower and control blood sugar, lower and control bad fats with increase of good fats, increase lung oxygen usage, increase the efficiency of the immune system, increase bone density and muscle strength, increase sleep efficiency. Anyone who is familiar with the major diseases of Americans can figure out from here what diseases are impacted by these kinds of results.

But like the weather, everyone talks about doing exercise but no one does anything about it. Actually that's not entirely true, otherwise all the private gyms would be out of business. However, it seems that those who need it the most are the ones least likely to do it.

Thus a four part series on exercise – what to do and how to do it. Not in detail; there are plenty of articles to outline the specifics. Just a reminder of the basic rules for each kind of exercise.

There are four basics exercise modes – cardiovascular, stretching, strength training, and balance.

The most neglected of these is strength training. Everyone thinks this is the sole realm of the body builder. In fact, strength training is the magic that makes 70 year olds look 55. Strength training helps the body maintain muscle mass that normally decreases with aging and with weight loss. In addition, strength training contributes to all the benefits listed above.

Basic rules:

1. Use proper form and good technique. Start with small weights and concentrate on doing the exercises properly. Follow the guide book or the video. Forget about becoming a hunk. Think muscle maintenance not muscle building.
2. Feel resistance – not strain and pain. Like in any training, begin small and build up gradually. The weight used should be enough to feel the pull without hurting. Pain is a sign of overdoing. If some exercises

BY MAX HAMMONDS, MD

hurt at any weight, stop that one for awhile and work on other ones.

3. Use the proper amount of weight to do 8-10 repetitions of an exercise comfortably. When the exercise seems too easy, add a small amount of additional weight and decrease the repetitions by two-thirds, then gradually increase to the previous number. Are you getting the idea about beginning small?

4. Choose exercises to work all the major muscle groups of the body – chest, abdomen, back, front of the arms, back of the arms, front of the legs, back of the legs. Some exercises are preferred by personal weight trainers because they exercise several major muscle groups at the same time. Look on WebMD.com or other training places at the advantages of squats, lunges, push-ups, abdominal crunches, and bent-over rowing.

5. Vary the workout. Muscles need some time to recover. If you are strength training every day, exercise three or four sets of muscles today and the other three or four the next day, alternating days. Strength training can be alternated on days with balance and stretch training. Be gentle and go slow.

6. Think inexpensive. Weight machines are helpful if you need to sit or need back support while exercising, otherwise strength training can be done with small free weights or a stretch band at home or with no weights at all. If you are afraid of hurting yourself or need expert advice, get a personal fitness trainer. If you need encouragement to stick to it, get an exercise partner.

7. Athletic trainers as well as those concentrating on the elderly alike know that the strength and stability of the core muscles – chest, abdomen and back – make possible the efficient use of the extremities. Strength training for these core muscle groups also involves balance training – which will be the subject of our next article.

Asheville Yoga and Music Fest

July 17-19 at the Prama Institute in Marshall, NC. A weekend of yoga and sacred music featuring Asheville yoga teachers Stephanie Keach, Lillah Schwart, Derek Rinaldo, Kaoverii Weber, Sierra Holister, Jeri Senior, and many more. Sacred music by internationally acclaimed chant master David Newman, world musician Akira Satake, kirtan bands Chaetanya and Sangita

Devi, and New Zealand Eco-folk musician Nabhanilananda, and others.

Tickets: \$85 by July 10 and \$95 thereafter. Includes music, workshops, parking and camping. Tickets available at Malaprops Bookstore or visit www.pramainstitute.org.

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