

RAPID RIVER

Arts & Culture Magazine

August 2009 • Vol. 12 No. 12



Diana Wortham Theatre's 2009/10 Mainstage Music Series opens with fiddler and singer Justin David on September 11. PAGE 5



The Asheville Ballet's 47th season will include cool jazz, modern, and classical ballet performances. PAGE 12



The Asheville Lyric Opera will present Mozart's "Le Nozze di Figaro" as part of its 2009/10 season. PAGE 7



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2009/2010 Season Preview

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Asheville's **Lyric Opera,**
Choral Society, and **Ballet**

BRAVO • HART

Diana Wortham Theatre

NC Stage Company

Terpsicorps Theatre of Dance

WCU's Galaxy of Stars

financial wellness forum

Find Financial Solutions for Free

Financial Wellness Forum provides the public with ideas and solutions on how to better manage their personal finances and improve their economic future.

Your Questions Answered Every Thursday

Thursday, August 6 and
Thursday, August 20, from 6 to 7 p.m.

Create a Money Mission Statement

Part of the Forum's 'Take Charge of Your Money, Life & Future' Series

ASA SPEAKER: Reeta Wolfsohn, CMSW, Center for Financial Social Work, (828) 658-1919, www.financial-socialwork.com

Join Reeta to learn the secret to aligning your spending with your hopes, dreams and wishes. In the process of creating this powerful tool you will discover important self-truths, which will facilitate taking control of your money and gaining control of your life. At the end of this free seminar Reeta Wolfsohn will take your questions. This is such an important seminar that Reeta Wolfsohn will repeat it on Thursday, August 20.

Thursday, August 13, from 6 to 7 p.m.

Mortgage Loan Modifications: Are They a Scam? Is Foreclosure Inevitable?

ASA SPEAKERS: Mary Hart, Attorney, and Stefanie Upham, Attorney, The Hart Law Group, (828) 271-4278; David Kanis, Mortgage Banker, Ashford Mortgage Advisors, (828) 350-8886; Anthony Mitchell, Agent/Owner, Anthony Mitchell Insurance/AAA, (828) 210-8787

Thursday, August 27, from 6 to 7 p.m.

How to Set Up the Right Bookkeeping System: 10 Mistakes Business Owners Make

Part Two of the Forum's 'Small Business Boot Camp' Series

ASA SPEAKER: Mike Sowinski, CPA, CFO Consultants, (828) 712-2913

Thurs., September 3, from 6 to 7 p.m.

Wills, Trusts, Powers of Attorney, and Eldercare Legal Issues

Part One of the Forum's 'Planning Ahead' Series

ASA SPEAKER: Mary Hart, Attorney, The Hart Law Group, (828) 271-4278

Thurs., September 10, from 6 to 7 p.m.

The Power of Paying DOWN Your Mortgage (or Is Refinancing Smarter?)

ASA SPEAKER: David Kanis, Mortgage Banker, Ashford Mortgage Advisors, (828) 350-8886

Thurs., September 17, from 6 to 7 p.m.

Savvy Social Security Planning: What Baby Boomers Need to Know to Maximize Retirement Income

Part Two of the Forum's 'Planning Ahead' Series

ASA SPEAKER: Doug English, CFP, Scientific Investors, (828) 398-2802

Baby boomers want to know the following: Will Social Security be there for me? How much can I expect to receive? When should I apply for Social Security? How can I maximize my benefits? Will Social Security be enough to live on in retirement? Free and open to the public.



Financial Wellness Forum is the public

outreach program of the Asheville Strategic Alliance, a group of community-minded, independent professionals dedicated to improving the financial IQ of private citizens and independent business-owners one seminar, one consultation, one question, one answer, at a time.

Follow Your Money Mission Statement

— CREATE THE FINANCIAL FUTURE YOU LONG FOR

BY BYRON BELZAK

Reeta Wolfsohn, CMSW, of Asheville, North Carolina, founder of the financial social work discipline and the Center for Financial Social Work, explains, "Until behavior changes, nothing changes." That is why all of her work focuses on creating sustainable, long-term, financial behavioral change.

National media, major companies and organizations, along with state governments are embracing her concept. Reeta has been certifying professionals across the United States and internationally to utilize her effective method that inspires hope and change at every economic and educational level.

She recently introduced an exceptional consumer program, called "Taking Charge ... of Your Money, Your Life and Your Future." As Wolfsohn puts it succinctly: "This program enables every man and woman to take control of his or her money to gain control of his or her life."

If ever there was a need for an engaging, profound, sincere and professional approach — which educates, motivates and supports financial change — that time is now; Reeta Wolfsohn made the commitment to doing just that, over a decade ago.

"Money is the number one stressor in people's lives; the number one cause of divorce; the number one reason employees contact their EAP (employee assistance program) department," said Wolfsohn. "It contributes to most violence, crime, child and domestic abuse. Regardless of the economy, money problems contribute to all types of other problems."

One of Wolfsohn's first and favorite steps for inspiring change is helping people create a personal Money Mission Statement.

"A money mission statement is such a simple and powerful method for aligning your spending choices with your hopes, dreams and wishes," said Wolfsohn. "It makes certain that you ask yourself whether or not a particular expenditure supports your money mission statement."

What are some examples of those who have crafted an effective money mission



statement? Example one: "I will just say, No, to those who want me to spend money on them that I can't afford to spend." Another example: "I am responsible for my financial future, and I am ready to make it wonderful." Yet, another example: "I choose to be more money-wise to improve my life and my future."

"It's all very personal, and people know when they are following their

money mission statement and when they're not," said Wolfsohn. "It's an effective, easy, satisfying way to begin to take control. It works."

To Learn More

Reeta Wolfsohn will be conducting two FREE seminars in August 2009 to show how to create and follow your Money Mission Statement. It is part of a public outreach program, known as the Financial Wellness Forum. She will conduct two hour-long seminars open to the public at no charge or obligation on August 6 and 20, 2009, beginning at 6 p.m. They will be held at the Asheville Strategic Alliance, "Home of the Financial Wellness Forum," at 149 South Lexington Avenue in downtown Asheville. The public is invited to attend. Visit the Calendar of Events category at www.financialwellnessforum.com, or the Financial Social Work website at www.financialsocialwork.com.

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Reeta Wolfsohn, CMSW has been a keynote speaker at numerous national and state conferences. CNN Money, Associated Press, and National Public Radio have interviewed her because of her unique approach to helping people change their personal financial behavior. She is the founder of the Center for Financial Social Work. She can be contacted at reeta@financialsocialwork.com or visit www.financialsocialwork.com.

These **FREE** seminars are open to the public. Each is conducted at the Asheville Strategic Alliance, 149 South Lexington Avenue in Downtown Asheville. Come and bring a friend or family member. Learn together about these effective personal finance methods that can change your life. For details, email: info@financialwellnessforum.com

FOR MORE FREE SEMINAR LISTINGS AND DETAILS, VISIT: WWW.FINANCIALWELLNESSFORUM.COM



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Music Director



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MW1 • September 19, 2009

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Turina: *Oración del Torero* (The Bullfighter's Prayer)

Strauss: *Don Quixote*

Zuill Bailey, cello

Mary Persin, viola

Bizet: Suites 1 and 2 of *Carmen*



Zuill Bailey



Mary Persin

MW2 • October 17, 2009

A MOUNTAIN HOMECOMING

Pärt: *Fratres*

Bach: Violin Concerto in E

Noah Bendix-Balgley, violin

Ravel: *Tzigane*

Noah Bendix-Balgley, violin

Mendelssohn: Symphony No. 4 'Italian'



Noah Bendix-Balgley



Di Wu

MW3 • November 7, 2009

LIFE BLOOMS, LIFE FADES

Puccini: *Irisantemi*

Copland: *Appalachian Spring* (Original Version)

Fauré: *Requiem* (1893 Version)

Asheville Symphony Chorus

Brevard College Chorus



Caroline Goulding



Antonio Pompa-Baldi

MW4 • February 27, 2010

RED HOT AND BLUE

Handel: Overture to the Royal Fireworks

Gershwin: *Rhapsody in Blue*

Di Wu, piano

Shostakovich: Symphony No. 10

MW5 • March 13, 2010

FOLK FUSIONS

Ives: *Three Places in New England*

Mozart: Violin Concerto No. 4, D Major

Caroline Goulding, violin

Bartók: *Rumanian Folk Dances*

Brahms: *Serenade No. 2*



Caroline Goulding



Ana Vidovic

MW6 • April 24, 2010

A PAIR OF FIVES

Vaughan Williams: Symphony No. 5

Beethoven: Piano Concerto No. 5

Antonio Pompa-Baldi, piano

MW7 • May 15, 2010

HEAVENLY LIFE, EARTHLY PLEASURES

Rodrigo: *Concierto de Aranjuez*

Ana Vidovic, guitar

Mahler: Symphony No. 4

Deborah Selig, soprano

Deborah Selig

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Deadline December 19th.
Winning poems will be printed in the February 2010 issue. Reading fee: \$5 for three poems. For more info call (828) 258-3752.

Send poems to:
Rapid River Poetry Contest
85 N. Main St.
Canton, NC 28716

Good Friends

I only want to help you
Let me come and help you
I know that I can help you
As good friends should

Walk with me to the water
The good and cleansing water
Walk with me to the water
The water will help you feel good

As I bathe your body
Washing pain from your body
As I rinse and dry your body
Now you are feeling good

Laying upon my blanket
With thoughts of you I made this blanket
Ribbons-joined-in-circles blanket
Made especially for you

Tenderly I touch you
With oil of sage and sweetgrass I touch you
Caressingly I touch you
With hands of sage and fingered braids

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THE POET:

Lela Northcross is 50 something, lives in Oklahoma and works as a nurse and massage therapist. Hobbies include arts, crafts, and hiking, among other things. This is the first publication of "Good Friends."

RAPID RIVER

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WHEN THE DEAD DREAM
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cover story

Diana Wortham Theatre at Pack Place

2009-2010 Mainstage Series

Each year the Diana Wortham Theatre at Pack Place presents nationally and internationally touring acts in music, dance, and theatre; the 2009/2010 Mainstage Series features virtuosic musicians spanning several genres, athletic and passionate dance troupes exploring culture through movement, and vibrant and imaginative professional theatre.

Kicking off the season on September 11, 2009 is Justin David, a songwriter, guitarist, mandolinist, fiddler and singer who is one of the fastest-rising performers on the pop/country circuit, a top-five finalist of TV's "Nashville Star," and a featured artist for several years on tour with the legendary Roy Clark, who says, "Do yourself a favor and listen to Justin David. As far as playing great fiddle, mandolin, being a great singer – he is unequalled."

This season opener is part of the Mainstage Music Series, which also includes the Punch Brothers featuring Chris Thile (February 20, 2010), virtuosic mandolin player, and the electrifying David Holt and the Lightning Bolts (March 27, 2010). Musical performances are highlighted throughout the season, with solo pianist George Winston bringing his melodic folk and stride piano styles to the theatre on November 21, 2009. Al Petteway, Amy White, and Robin Bullock celebrate the 7th annual Swannanoa Solstice in two performances on December 20, 2009.

One of Hollywood's most versatile leading men, Jeff Daniels, who is also an incredibly talented musician and vocalist, takes the stage on January 23, 2010. Married masters of the fiddle, Natalie MacMaster and Donnell Leahy, fire up their bows on February 1 and 2, 2010. Arlo Guthrie and four generations of his family perform together on March 3 and 4, 2010. Ireland's all-star quintet Lúnasa brings its acoustic,

bass-driven grooves on April 15, 2010.

The refined music that graces the stage is just one form of polished performance at

Diana Wortham Theatre. The grace and movement of the professional dance troupes and performing art groups also lend elegance to the Mainstage Series.

On its first U.S. tour, Finland's smart, imaginative, and inventive *Circo Aereo* brings its contemporary "New Circus" genre to Asheville on October 27 and 28, 2009. The group blends traditional circus arts such as juggling and aerial work with innovative cabaret theater, movement, and charming humor.

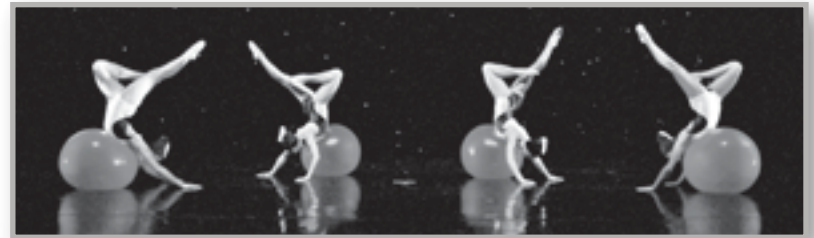
A favorite of Asheville audiences, the highly unusual, incredibly talented, and gleefully entertaining dance company MOMIX presents works of exceptional inventiveness on November 17 and 18, 2009. The slow, sensual, and insistent style fusion of *nicholas leichter dance* explores culture through movement. They take the stage on February 26 and 27, 2010. And on March 5 and 6, 2010, Complexions Contemporary Ballet awakens audiences to a new, exciting genre that combines the best of athleticism, lyricism, technical training and experience on stage.

A powerful solo play and two compelling theatre groups define this season's Theatre Series. Kicking it off on October 20 and 21, 2009 is America's foremost radio theatre company, L.A. Theatre Works, presenting a back-to-back double bill of chills, thrills,

and great literature with H.G. Wells' *War of the Worlds* and Sir Arthur Conan Doyle's *The Lost World*.

Coming to the stage on January 15 and 16, 2010 is Bo Eason's *Runt of the Litter*, a semi-autobiographical account of former Houston Oiler Eason's extraordinary life and career as a defensive back for the Oilers and his personal triumphs despite volatile family dynamics. And the ever-inventive, highly lauded Aquila Theatre Company returns to Asheville for one performance each of Henrik Ibsen's *Enemy of the People* (February 5, 2010) and Shakespeare's *As You Like It* (February 6, 2010).

This is just a sampling of the fine performances that Diana Wortham Theatre offers in its 2009-2010 Mainstage Season. For the full schedule of performances, more information, tickets, or to request a season brochure, please call the Pack Place box office at (828) 257-4530, or visit online at www.dwttheatre.com.



MOMIX: ReMIX, November 17-18. Photo: Don Perdue



Circo Aereo: Espresso on stage October 27-28.



MOMIX: ReMIX, November 17-18. Photo: Don Perdue



George Winston performs November 21. Photo: Joe del Tufo



Justin David opens the season on September 11.

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History of the Diana Wortham Theatre

The Diana Wortham Theatre was conceived in the late 1980s as part of the Pack Place complex in downtown Asheville, a project designed to be a catalyst for downtown revitalization. Opening in 1992 the theatre helped bring night-time activity to a then dormant downtown. Nearly 20 years later the theatre is an anchor to the vibrant cultural life that identifies downtown Asheville.

Built as a community resource, the theatre is home to more than 20 local arts groups such as the Asheville Lyric Opera, Terpsicorps Theatre of Dance, WNC Jazz Society, Asheville Puppetry Alliance, and The Asheville Ballet.

The theatre is named in honor of Asheville resident Diana Gayle Wortham, a major supporter of the development of Pack Place.



L.A. Theatre Works present "The Lost World" October 20-21. Cast subject to change.

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HANSEL AND GRETEL - November 6, 2009
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performance

Asheville Lyric Opera 2009-2010 Season

The Asheville Lyric Opera (ALO) and season sponsor, The Grand Bohemian Hotel announces its 11th season for 2009-2010 which will feature three classic opera productions and a festive Christmas Concert.

The productions, Wolfgang Amadeus Mozart's *Le Nozze di Figaro* (October 9 and 10, 2009), Gaetano Donizetti's *Don Pasquale* (January 29 and 30), and Georges Bizet's *Carmen* (April 9 and 10, 2010) are three classics that will entertain and inspire audiences. The ALO Christmas Concert (November 20) will feature beloved solo and ensemble music to ring in the Holiday Season on the eve of the 63rd Annual Asheville Holiday Parade.

"This season will bring audiences three of the most important operas ever written, starring some of most amazing talent out there," said David Starkey, General and Artistic Director for Asheville Lyric Opera (ALO). "After the show of support we received in our 10th Anniversary season, we wanted to offer Asheville something a little different, so we are doing three classic cornerstones of music and opera. *Le Nozze di Figaro*, aside from being a thrilling comedic opera, is one of the greatest pieces of music Mozart, or any composer, ever wrote; *Carmen* is a lightening bolt of soaring music and biting drama; and, of course, *Don Pasquale* is an absolutely brilliant laugh-out-loud comedy. We think that Asheville deserves opera this spectacular."

ALO continues to expand its reputation as one of the most exciting regional opera companies in the country. As the only touring opera production company in the nation, ALO will also present *Le Nozze di Figaro* in co-production with the Bryan Symphony Orchestra in performance at Tennessee Tech University, and will showcase *Carmen* as a co-production with the Mansfield Symphony in Mansfield, Ohio. The company continues to feature some of the most respected names in the business, and offers an opera experience in a venue, Diana Wortham Theatre, described as "acoustically perfect" by performers.

The 2009-2010 season features several important debuts, including that of maestro Dan Allcott, long time conductor of the Atlanta Ballet and maestro Robert Franz, Associate Conductor of the Houston Symphony and Music Director of the Boise Philharmonic.

The season will also feature the return of maestro Dr. Robert Hart Baker, former Artistic Director of the Asheville Symphony, Jon Truitt, Director of Opera at University of Evansville and director David



Toulson of Central City and Washington National Opera companies. ALO Assistant Music Director and director of the Brevard College Choirs, Dr. Michael Porter, will lead soloists and ensembles in the Christmas Concert.

"By putting together the best possible leadership team we could assemble, we can guarantee that the end-results, the shows themselves, will be thrilling," says Starkey. "Each season I am amazed at the astonishing level of professionals, working around the world, who truly want to be part of what we're doing at ALO because they know what a unique place Asheville is, and about our vision and our artistic standards for our community."

As part of their dedication to making the arts affordable, ALO is stepping-up their artistic offering this season without raising ticket prices. Season tickets are on sale now with subscriptions ranging from \$135 to \$105, and include tickets to all three operas. Christmas Concert tickets will be sold separately. Single tickets for *Le Nozze di Figaro*, *Don Pasquale*, and *Carmen* go on sale September 1 with prices ranging from \$28 to \$49. Preview dress rehearsal tickets are available for \$18 (adults) and \$12 seniors \$5 for students.

Founded in 1999, the Asheville Lyric Opera is recognized for its excellent artistic productions of operatic repertoire that entertain and inspire audiences, featuring established and emerging operatic talent from across the nation. Its award winning outreach programs bring opera to thousands of school age children each year through out Western North Carolina.

IF YOU GO: For information on season or dress rehearsal tickets, group discounts, or for a season brochure, please contact ALO at (828) 236-0670 or visit www.ashevillelyric.org.

Single tickets will be sold through Diana Wortham Theatre box office at (828) 257-4530, www.dwththeatre.com.

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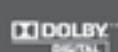
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performance

Asheville Choral Society 2009-2010 Season

The Asheville Choral Society announces its three concert season for 2009 - 2010. Thrill to the sounds of bells, brass, percussion, and organ at *Ring in the Holidays* Saturday, December 12, and Sunday, December 13, at Central United Methodist Church.

This concert includes choral pieces by Ward Swingle, Libby Larson (featuring handbells), R. Vaughan Williams and John Rutter and African, Calypso and Jamaican carols. On Saturday, March 20, and Sunday, March 21, Central United Methodist Church will ring with Carl Orff's *Carmina Burana*. This exciting and beloved masterpiece will be performed with guest soloists and chamber orchestra.

The season concludes with ACS' perennial favorite pops concert on Saturday, May 22, and Sunday, May 23, at Diana Wortham Theatre. A swing band will accompany the chorus as it presents *Unforgettable* with the best of American popular and show music - timeless classics from the 1930's to the present day.



Lenora Thom, Music Director

IF YOU GO:

Performances are at 8 p.m. on Saturdays and 4 p.m. on Sundays.

For further information, or to request a season brochure, please call (828) 232-2060 or email info@ashevillechoralsociety.org. More information can be found online at www.ashevillechoralsociety.org.

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ha?



Maureen and her elderly mother spend their days in a vicious and funny game of one-upmanship in this bleak comedy the *New York Times* calls "dazzling" and "both comic and insidiously sinister." Their insular world is upset when the return of an old flame offers Maureen a glimpse of escape.

True West

by Sam Shepard
February 17 - March 7, 2010



ha, ha! ow!

Charlie Flynn-McIver and Scott Treadway play a pair of estranged brothers who converge on their mother's suburban home one sweltering summer weekend. One is an upstanding screenwriter, the other a petty thug - but which is which? This brilliant and dangerous comedy launched the careers of John Malkovich and Gary Sinise and established Sam Shepard as a master of American theatre.

ha! sniff...



Dead Man's Cellphone

by Sarah Ruhl
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huh? ha!

hahaha!! ooooh...



What the Butler Saw

by Joe Orton
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R A P I D R I V E R A R T S

noteworthy

A Harmonious History of the Music in the Schools Program

BY GLORIA PINCU

Since its inception in 2003, the Asheville Symphony Guild's Music in the Schools Program has expanded to 25 live orchestral performances and has reached 7,000 third, fourth and fifth grade students in the Asheville and Buncombe County schools.

This program began with an in-school Docent Program (now the Music Education Program) that sent Guild volunteers and symphony musicians into schools to provide an overview of orchestral instruments and music. From the first program during the 2002-2003 school year, the Guild significantly expanded this potentially valuable school resource.

Year one brought a one-hour live musical program to approximately 450 third grade students in three Buncombe County elementary schools. A quintet of brass musicians explained their instruments, played a number of selections and responded to lively questions from the youngsters.

We then expanded the brass program to three additional schools and added wood-

winds to the fourth graders in the original three schools. In addition, we invited parents of the students to attend the performances. During 2003-2004, the program reached about 1,300 students and their families.

By the end of 2005 the program introduced the brass, the woodwinds and the strings family into the school system. And, during the 2007-2008 school year the committee decided to go to each Buncombe County and Asheville City school to perform for all third, fourth, and fifth graders.

Our harmonious group of volunteers have brought part of our symphonic musical family into our community schools. In addition, we have helped in making the community aware of the Asheville Symphony and its talented musicians.

**For more information please visit
www.asheville-symphony.org.**

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Peridot: a Gem of a Birthstone for August

Peridot is one of the only gemstones that occurs in only one color; an unusually bright olive green. The amount of iron present in the crystal structure is what determines the intensity and darkness of the olive color. The color can range from a true yellow-green through olive green to a more brownish green. The more valued color is a dark olive green although most people prefer the lighter more spring-like green.

Peridot is actually the gem variety of olivine. Olivine is made up of two minerals: fayalite and forsterite. Although olivine itself is a very abundant material, gem quality peridot is actually quite rare. Peridot (pronounced pair-a-doe) is a unique gemstone, as it is the only gemstone found in meteorites.

The word 'Peridot' is derived from the Greek work 'peridona' which means 'to give richness'. It is the birthstone for August and is very appropriate for a summer birthstone with its lime green color. It isn't the hardest stone around; it only measures a 6.5 to 7 on the Mohs scale (hardest being a 10 on the scale, which is the diamond).

Peridot is a very old gemstone that was used in early Egyptian jewelry. During the Baroque period it enjoyed immense popularity, but then disappeared altogether. But suddenly, around 1995, peridot started popping up at all the gem shows around the world. The reason for this was a new find had been made in Pakistan at an elevation of about 13,000 feet up in the mountains.

Although the conditions for mining were less than desirable and the actual mining could only occur in the summer months, they were finding unusually large, fine crystals there. This particular deposit turned out to be so rich that the demand for peridot will be satisfied for years to come.

The largest to date cut specimen came from this Pakistani mine. It is 310 carats and resides in the Smithsonian Museum in Washington, D.C. The rarest of all the peridots are cat's eye and star peridots and they are both virtually priceless.

One of the most fascinating aspects of peridot are what is known as the lily pad inclusions in the depth of the stone. These



The only
gemstone found
in meteorites.

inclusions are called that because they closely resemble the aquatic plant. Actually the disc-like stress fracture is caused by the presence of another mineral such as chromite, spinel or biotite.

These lily pad inclusions appear as little flowers deep inside the stone and are not considered to be a negative factor when choosing a peridot to own. In fact, among many collectors, these imperfections are quite cherished. However, the internal black carbon spots that occur quite commonly do diminish the beauty and the overall investment quality of the peridot.

In addition to the very large find in Pakistan, peridot is mined all over the world, including here in North Carolina and other parts of the U.S. Some of the best quality darker green peridot comes from the San Carlos Reservation in Arizona, mined by native Americans.

Beautiful lighter lime green peridot is mined in Kenya where the mine is actually owned by the community of people in the area. Most of the people who live there work

in some way for the mine and the money derived from the sale of their peridot goes to support the community's schools, hospital and other needs for the people in this area.

This Kenyan material is handcut and is being used in beautiful unique jewelry right here in our area. The two women who own blue, a gallery in Biltmore Village have for more than a decade supported this community effort by designing pieces of jewelry with Kenyan peridot as the focus stone in their work.

The stunning lime green stones are highlighted by the four colors of 14k gold Lynn Daniel and Susan West use in their one of a kind designs. The two women designers also at this time are featuring peridot stones with those fascinating lily pads present within the stone itself.

If you would like to see August's birthstone, peridot, up close and personal, please visit blue in historic Biltmore Village, Monday thru Saturday, 10:30 to 6 p.m. and Sundays 12 to 4 p.m. Or you can visit their website, bluegoldsmiths.com.

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

performance

The Asheville Ballet 2009-2010 Season

The Asheville Ballet announces its 2009-2010 season. We have been dancing for Asheville since before man

walked on the moon!

The Asheville Ballet's upcoming 47th Anniversary Season at Diana Wortham Theatre features three very different dance events, from cool jazz and powerful modern to classical ballet. All performances are family friendly – a perfect opportunity to introduce young people to the wonders of great art. Performances are scheduled to accommodate children, seniors and those who enjoy late dining, with matinees and early evening shows.

Dancers' Choice is the season opener. There will be two shows on Saturday October 4 at 3 p.m. and 7 p.m. The production is a delightful smorgasbord of Asheville Ballet dancers' favorite works ever performed. Fans will have the opportunity to revisit well-loved moments from the Ballet's decades-old repertoire, and newcomers will enjoy some of the highlights of past seasons. In addition, audience members will be able to vote for dance works they remember and would like to see again. The winners will be included in the opening production of the 2010-11 Season: *Audience Choice*.

The Nutcracker has been a holiday tradition in Asheville for 37 years. There will be five opportunities the weekend of December 4 for audiences to be charmed yet again by ballet's greatest classic. This all-time favorite story of Clara's magical midnight trip to the Land of Sweets is classical ballet at its best. Precision drummers from Asheville High School's award-winning marching band will execute fancy formations as they combat the evil rats. The exquisite Sugar Plum Fairy and her handsome Cavalier will dance their eternally lovely pas de deux. And beautiful flowers will waltz, and waltz, and waltz.

An American in Paris will headline the Spring Concert. There will be two shows on Saturday, May 8 at 3 p.m. and 7 p.m. Who can't hum a few bars of George Gershwin's multi-layered composition? This story about American expatriate life in early twentieth century Paris is brought to exciting and romantic life by Asheville Ballet's versatile dancers. The characters love, lose, create, and love again in a happily-ever-after fairy tale told in jazz and classical ballet.

"Asheville is so fortunate to have a ballet company of this caliber," says Ann Dunn, Artistic Director. "The community has, essentially, a year-long resident repertoire company. Seasoned ballet fans and novices alike have the opportunity

to watch consummate professionals perform a wide variety of roles, from classical to contemporary. Allison Hertzberg, Amy Kohler, Sarah McGinnis, Cassie Woods, Lyle Laney, Amy Strickland – these are names that have come to stand for powerful, meaningful, memorable performances. In addition, international guest artists and advanced local pre-professionals continue to provide challenges and freshness."

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

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

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

Asheville Ballet's commitment to supporting its professional adult members is evidenced by its challenging and stimulating performances, choreography, and teaching opportunities. The company also continues to nurture the careers of advanced youth members.

Dancers who have worked with the ballet have performed with Alvin Ailey, Kirov Ballet, Pennsylvania Ballet, Fort Worth Ballet, Dance Theatre of Harlem, Colorado Ballet, Hartford Ballet, Boston Ballet, Geneva Ballet, National Ballet of Cuba, and the Radio City Music Hall Rockettes. Company dancers have appeared in Broadway musicals, Hollywood films, and have won titles all the way up to Miss and Mrs. America. They have also been accepted at the schools of the New York City Ballet, American Ballet Theater, Juilliard, Boston Ballet, José Limón, Paul Taylor, Martha Graham, Merce Cunningham, Robert Joffrey, and The Dance Conservatory at Purchase.

'Ballet' continued on pg. 13

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performance

Terpsicorps 2009-2010 Season

Terpsicorps Theatre of Dance is North Carolina's summertime dance company. Based in Asheville, it brings dancers in from companies across the country during their summer downtime, creating an ensemble comprised of some of the country's most remarkable dancers.



"The Scarlet Letter," choreography by Heather Maloy. Photo: Jeff Cravotta

A combination of ballet and modern dance, as well as theater, live music and visual art, this innovative company creates

an atmosphere at its performances that is artistically unique and yet accessible to theatergoers of all ages and backgrounds.

Past collaborators have included the Firecracker Jazz Band, projection artist Craig Hobbs, cartoonist Eric Knisely, sculptor John Payne, painter Ben Betsalel and singer/actor Matthew Bivins from the band Jump, Little Children. The repertoire is a combination of original works created by artistic director Heather Maloy and re-stagings of works by former NC Dance Theatre artistic director, Salvatore Aiello.

Performances take place in downtown Asheville at the Diana Wortham Theatre. Word about Terpsicorps is spreading quickly. Ken Keuffel of the Winston-Salem Journal wrote, "So many diverse and wonderful things happened during last night's presentation by the Terpsicorps Theatre of Dance, that I'm hard pressed to mention them all in one review. But the bottom line is clear: Terpsicorps deserves to return here again and again."



For more information visit www.terpsicorps.org or call (828) 252-6342.

Asheville Symphony Children's Chorus

The Asheville Symphony Orchestra is pleased to announce the appointment of Mr. Timothy Wilds as Interim Director of the Asheville Symphony Children's Chorus.

"It is an honor and a privilege to have the opportunity to carry on the tradition of beautiful singing and music making that Susan Hensley has established. I look forward to sharing my years of experience as a singer, performer, music educator, voice

teacher and choral director with the children of the chorus." ~ Mr. Timothy Wilds

Placement hearings (for new singers in grades 4-8) will be held on Tuesday, August 18 and 25 at Biltmore United Methodist Church from 6:30 to 7:30 p.m. Call (828) 333-1700 to schedule an appointment.

Rehearsals will resume Tuesday, September 1 at Biltmore United Methodist Church from 6:15 to 7:30 p.m.



Season tickets are currently on sale, with subscriptions ranging from \$135 to \$105. Single tickets go on sale August 15 with regular prices ranging from \$28 to \$49.

Group rates and special rates for seniors and students are available for certain sections of certain shows.

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

'Ballet' continued from page 12

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

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August CD Reviews

by James Cassara

Akron Family

**Set 'Em Wild,
Set 'Em Free
Dead Oceans
Records**



It's entirely possible that a few years down the road, after the Akron Family have finally shed their reputation as one of pop's most exasperating bands, that Set 'Em Wild, Set 'Em Free will be rightly seen as the album that turned the tide and put them in a distinct and more exacting direction.

Following the departure of founding member Ryan Vanderhoof the remaining Family members — Seth Olinsky, Miles Seaton, and Dana Janssen — have gamely trudged on, enlisting the skills of engineer and co-producer Chris Koltay and a host of other musicians to concoct their most audacious album yet.

Set 'Em Wild, Set 'Em Free is a post-psychedelic free for all, an unabashed salute to prog rock intermingled with unexpected (and wholly welcome) shards of George Clinton like funk and contemporary freak folk. "Everyone Is Guilty" which kicks off the album in wildly successful fashion, weaves six changes in tempo into a rhythmic tapestry that somehow manages to show off the band's influences while proudly declaring their independent creed.

It's slinky, hypnotic, and simply beautiful. Likewise with "Sun Will Shine," a repetitive drone that should sink under the weight of its own pretensions but instead explodes with an effortless ferocity that few bands would attempt, let alone pull off. Most startling (in terms of the band's previous offerings) is the closing "Last Year."

Two beautifully eloquent lines: "Last year was a hard year, for a very long time/ This year is gonna be ours" are delivered in three part harmony that sound as if CSN had gone gospel. Long after the song is over the harmonies continue to resonate, staying in your subconscious like a pleasant memory. So too will the album.

This newly configured version of Akron Family are as wildly creative as ever, yet in a more focused and concise manner. Where this new found single-mindedness takes them is anyone's guess, but you can bet it won't be the middle of the road. ★★★

Peter Holsapple and Chris Stamey Here and Now

Holsapple and Stamey have made their reputation as purveyors of translucent



Back as always with an assortment of offerings intended to intrigue and delight. This time around I'm skipping all over the musical soundscape with the confidence that Rapid River's discriminating readers will ever so slightly indulge me!

(if sometimes lightweight) tunes echoing the radio friendly days of the misty sixties, Byrds like jangling guitars mixed with radiant harmonies a la the Beau Brummels.

A decade after the dissolution of the '80s indie-pop group, the dBs, the pair reunited in 1991 with Mavericks, an album that served as a near perfect schematic for succinct and creative songwriting wrapped in three to four minute dabbling. And while the long awaited HERE aND nOW falls short of such lofty flights it does, despite leaning towards the pair's more cloying tendencies, offer a few gems. Principal among them is a delightful resurrection of Family's "My Friend the Sun," a song that begged to be covered, and "Santa Monica," a gorgeous paean to summer fun that would have fit perfectly in a never released album from Buffalo Springfield.

Unfortunately the songwriting (particularly Stamey's) is wildly inconsistent, with such delights as "Early In the Morning" closely followed by "Broken Record" which, as the title suggests, drones on and on. According to the liner notes HERE aND nOW (and boy oh boy is that title driving my spell check crazy!) evolved from a proposed, and still on the books, dBs reunion. Given that, it's entirely possible the strongest tunes were set aside for that project.

Here's hoping, for as one who adores the music of that band and the two main forces behind it, HERE aND nOW comes up a bit long on style and short on substance. ★★1/2



Stillhouse Hollow Dakota Me and the Machine Music

The instruments (mostly banjo, mandolin, guitar, harmonica, piano, and guitar) played by Stillhouse Hollow may say Bluegrass/Old Timey but to pigeonhole this Franklin, Tennessee acoustic quartet as such would be a mistake. Certainly they have a feel for the earthy roots of mountain music but the breadth of their influences is evident and undeniable.

The rich but ragged harmonies suggest that the Band's Music from Big Pink has long been a favorite listen while the over the top energies of "Can't Take My Love" is rockabilly at its chaotic best. It's only when they foolishly try to consciously sound hip, as in the nearly unlistenable "Pimp Hand" that the band falls flat on their collective faces. They're better suited to an amalgam of styles, drawing from blues, country, and even jazz (several cuts feature saxophone) than trying to tap

into the already over exposed Avett Brothers phenomena, who they frequently try to emulate. Be your own voice fellows, and let the music take you where it wants. ★★★



Big Star Number One Record/Radio City Ardent Records

Granted both these classics were given a deluxe CD release only a scant decade or so back, but given the deservedly iconic stature they've attained, now is as good a time as any to reintroduce them to the world at large.

Remastered sound and a pair of largely inconsequential bonus tracks may not add much to the package but the songs themselves remain as fresh and essential as the day Alex Chilton and company put them to tape. Number One Record set the stage with a kaleidoscopic blend of Beatle-like melodies, harmonies that would have made the Hollies proud, and songwriting that defies Chilton's and Chris Bell's tender years. After Bell's departure Chilton, bassist Andy Hummel, and drummer Jody Stephens may have grown increasingly eccentric but they were no less fascinating, with such delights as "Way out West" and "September Gurls" having easily stood the test of time. And if anyone has written a more pained portrait of teen angst than "Thirteen" I've yet to hear it.

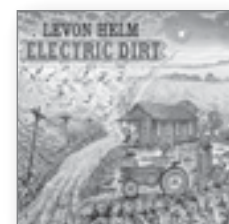
Within two years the band had imploded in messy fashion. Bell would tragically die in an automobile accident, and Big Star would — excepting the rare reunion gig — be no more. Their star certainly shone for all too brief a moment but while it did there was no brighter beam in the heavens. ★★★★★

Levon Helm Electric Dirt Vanguard Music

Like its predecessor (2008's deservedly well reviewed Dirt Farmer) Electric Dirt goes a long way in restoring Levon Helm's reputation.

As a member of The Band his throaty and gut honest voice, as well as his impeccably timed and beautifully nuanced drumming, provided an anchor to Robbie Robertson's piercing leads, Garth Hudson's swirling organ, the thumping bass lines of Rick Danko and Richard Manuel's Jack of All Trade heart and soul.

But as a solo artist Helm has rarely



'CD's' continued on next page

what's happening

'CD's' continued from page 14

found the right vehicle for his talents, which makes it even more heartening that, as he approaches his eighth decade, he sounds as good as ever.

Electric Dirt is just as impressive as was its predecessor, with Helm's voice and playing even more sturdy and assured. While Dirt Farmer was planted firmly in the pastures of acoustic Appalachian sounds this disc presents a wider palette recalling how damn hard The Band could rock.

The opening cover of the Grateful Dead's "Tennessee Jed" could have been culled from Rock of Ages, while a pair of Muddy Water's tunes ("You Can't Lost What You Ain't Never Had" and "Stuff You Gotta Watch") smolder in the best traditions of acoustic blues.

With songs by Happy Traum, Carter Stanley (a gorgeous "White Dove") and Roebuck Staples, Helm delves deeply into the American songbook. His two self penned numbers are just as strong. "Growin' Trade" is a poignant tale of an aging farmer who has taken to supporting his family by growing dope, while "Heaven's Pearls", co-written with daughter Amy, is a celebration of a life well lived and not nearly completed.

Much like his buddy Dylan and contemporary John Mellencamp, Helm has become acutely aware of his own mortality (a few years back he was successfully treated for throat cancer), parlaying it into a pair of records that both reflect and build upon his glorious past. It is a joy to hear such fresh music coming from an artist in this late stage of his career. Dirt Farmer is as strong as any record he's yet made, giving us (and him) optimism that he has a few more great ones still to be made. ★★

David Bowie Santa Monica 1972

The real question regarding this oft bootlegged Santa Monica show is why it took so long to finally achieve commercial release. Bowie and company — the taut rhythms of bassist Trevor Bolden and drummer Woody Woodmansey matched against the frantic guitar piercings of Mick Ronson — have never sounded more vital and dangerous as here, scorching through a healthy sampling of such Spiders from Mars gems as "Queen Bitch" and "Moonage Daydream."

To fully understand the impact of this performance one must understand that the Ziggy Stardust era had not yet fully sunk in. Bowie had just entered into a period of stunning creativity, incorporating elements of glam rock with blue eyed soul, funk, and even a tinge of country in ways that had never before been imagined. The results are nothing short of miraculous, and while



Two Cow Garage at the Bobo Gallery

BY JAMES CASSARA

Besides being the new home to none other than Eric Clapton (he married a local), Columbus, Ohio has become musically noteworthy for another reason. It has quietly emerged as a vibrant center of independent rock.

Not since the earliest days of The Pretenders and Devo has the Buckeye state seen such notice. At the center of this new found attention is Two Cow Garage, an imaginative configuration whose musical leanings showcase the indie spirit at its best. Their latest full-length album, *Speaking in Cursive* (Suburban Home Records) is a four piece delight. Originally formed as a trio the addition of keyboardist Andy Schell has given new depth to the guitar/bass/drum assault of Micah Schnabel, Shane Sweeney, and Cody Smith.

The band, which has over a half decade averaged more than 200 shows per year, calls *Speaking in Cursive* "our darkest, most rewarding record yet. We're writing songs that deal with the problems and dilemmas of growing up, coming to terms with one's dreams versus reality."

There are also songs about substance abuse, the wasting of youth (and the effects on your friends when youth is stolen too soon), navigating the troubled waters



of relationships, and, of course, crushes-turned-heartbreak. But for all of its confrontation of young person angst the record is by no means depressing.

The band couches such honest sentiment with sprinkles of rich melodies, lyrical bite, and a straight ahead musical attack that is both catchy and imminently digestible. Their mix of adrenaline fueled rock mixed with vigorous punk affectation immediately brings to mind The Replacements. The opener "Your Humble Narrator", in which Schnabel's caffeine feed ragged voice echoes that of Paul Westerberg, indicates the band has nailed that groove down solid. Tattered guitars, a splash of guitar-bass-drum

feedback and gorgeous melodies lead the way. Likewise with "Bastards and Bridesmaids", a song that challenges the futility of squandered youth to a backdrop of pounding rhythm guitars, clanking drums, and a hook to die for.

"Swingset Assassin" changes gears as the band goes acoustic, showing they can bring break your heart as easily as they can assault your ear drums. There's even a bit of country alternative in "Swallowed by the Sea," a tearful number (and one of two that showcases bassist Shane Sweeney's voice) to close the album.

It's a largely successful mix, and one that shows a band ready to stake its claim to a piece of the music industry pie. Asheville audiences would be well advised to catch these up and comers become their audience numbers outgrow the friendly confines of the Bobo Gallery. In a year or two these boys will again put Columbus on the rock and roll map. Too bad it's the same night as The New Riders of the Purple Sage show!

IF
YOU
GO

Two Cow Garage at the Bobo Gallery on Sunday, August 9. Call (828) 254-3426 for show times and more information.

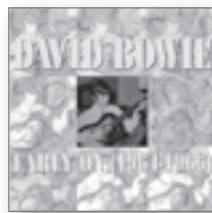
thirty-seven years is far too long in this instance the wait was worth it. ★★

David Bowie Early On 1964-66

Before he established his music chameleon credentials with The Man Who Sold the World, Bowie was already an established artist, having released a pair of albums and several singles, none of which made much of a splash.

Early On does an admirable job of summarizing those nascent years, a time in which the thin white Duke was still finding his style. Heavily influenced by the music of the day — the power chord pop of The Who and the Kinks gives way to the occasional Bluesy Stones riff — the songs are a pastiche of an era that, in retrospect, provides a captivating glimpse of what was to come.

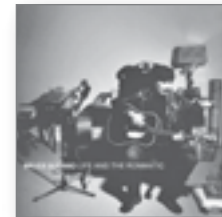
Within three short years Bowie would emerge as the most creative artist of his time, and while the songs found herein are largely intended for a niche audience, that in no way diminishes their importance and appeal. ★★



Bruce Sudano Life and the Romantic Purple Heart Records

Despite having written dozens of hit songs for other artists, including his wife of thirty years Donna Summer, this is only Sudano's second release. It's a shame because many of these songs demonstrate his innate knack for rich melody, strong hooks, and subtle dynamics. "Morning Song" is a tender and overtly spiritual prayer to the power of music, while the calypso inflected "A Glass of Red and the Sunset" should have been a hit for *someone.* It's only when he succumbs to singing in the first person that Sudano falters.

His love for and devotion to Summer is both genuine and admirable but too much can quickly become tedious. Weakest of the lot is "It's her Wedding Day" (written I suspect for his daughter) but Sudano quickly rights things, closing out the record with a pair of haunting ballads that show his wife is not the only supreme talent in this household. ★★



CD Release Parties

BUNCOMBE TURNPIKE and **DAVE DESMELIK** at the Grey Eagle. Saturday, August 9, 9 p.m. show. Tickets are \$8 at the door.

Buncombe Turnpike has released a new CD, "Ditch Diggin' Blues." A wide mix of music entwining aspects of gospel, traditional and contemporary bluegrass. Singer/songwriter Dave Desmelik will be playing original songs from his latest album "Onlooker."

THE RICHARD SHULMAN TRIO, with Shulman on piano, Mike Holstein on bass, and Sonny Thornton on drums, will perform selections from their new CD, "Sky Jazz," Friday, August 14, 8 p.m. at White Horse Black Mountain, 105C Montreat Rd., (828) 669-0816.

performance

Bravo Concerts 2009-2010 Season

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. Audiences therefore had access to quality shows that might not otherwise be available in the area, and provided them with 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 community 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-Sonnenberg 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 2010, Bravo’s 78th season will conclude with The 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.



Les Ballets Trockadero de Monte Carlo

As not only the area’s oldest arts organization but the only one bringing world-class performing arts to Western North Carolina, Bravo is proud to produce such an exciting season, and to lead such a vibrant arts community.



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

Asheville Symphony Orchestra 2009-2010 Season

BY STEVEN R. HAGEMAN

“As we anticipate another season of musical stars, we hope you will join us for what should prove to be our best season yet. As we continue to reach beyond the notes to deliver you the magic behind them, we want you to be there for every step of our journey.” ~ Daniel Meyer, Asheville Symphony Orchestra Music Director.

Masterworks 1 – September 19, 2009

Opening Night: Viva España! with Zuill Bailey and Mary Persin

Opening night is always a special time for the Asheville Symphony. This September, Music Director Daniel Meyer and the ASO begin with a musical based on the anticipation of a toreador as he is about to take the ring for an epic bullfight. Turina’s *Bull-fighter’s Prayer* is a dramatic score, inspired by the heritage and passions of old Spain. To cap a festive evening, we will perform some of your favorite moments from Bizet’s score to *Carmen*. Who can forget the sultry *Habañera* or the wild *Danse Bohème*? It’s opening night, after all. *Olé!*

Masterworks 2 – October 17, 2009

A Mountain Homecoming featuring Noah Bendix-Balgley

In October we continue to present music of exotic origins. Estonian composer Arvo

Pärt has emerged as one of our most beloved composers. *Fratres*, with its evocative, slowly-chanting string choirs, is a piece of quiet contemplation. Then Noah Bendix-Balgley makes his triumphant return to Asheville with Johann Sebastian Bach’s vibrant Concerto in E and Ravel’s gypsy-flavored *Tzigane*. We finish the evening with Mendelssohn’s heart-rending Fourth Symphony.

Masterworks 3 – November 7, 2009

Life Blooms, Life Fades

November’s concert celebrates the cycle of life. Giacomo Puccini wrote *I crisantemi* (Chrysanthemums) to the memory of Duke Amadeo di Savoia. American composer Aaron Copland’s *Appalachian Spring* is inextricably linked with the blossoming of spring. In his lovely *Requiem*, French composer Gabriel Fauré creates a touching dedication to loved ones who have passed.

December 19, 2009

Holiday Pops

With the glowing voices of the Asheville Symphony Chorus under Dewitt Tipton and the Asheville Symphony Children’s Chorus under Timothy Wilds, guest soloists, and the “right jolly old Elf” himself, our Holiday Concert has become a favorite of Asheville audiences over the years.

Masterworks 4 – February 27, 2010

Red Hot and Blue

In February we contrast the crackle of Handel’s *Music for the Royal Fireworks* with *Rhapsody in Blue*. George Gershwin’s score remains a favorite of the piano repertoire. Di Wu performs this masterpiece of jazz and classical fusion. We will complete the evening with Shostakovich’s intense and emotional Tenth Symphony.

Masterworks 5 – March 13, 2010

Folk Fusions

In *Three Places in New England*, Charles Ives creates a meticulously rendered score of atmosphere, clustered tones, and dashes of Americana. Brilliant young violinist Caroline Goulding joins us for Mozart’s sunny Fourth Violin Concerto. After intermission, we will play Bartok’s brilliant Rumanian Folk Dances. The evening is capped with the symphonic works of Johannes Brahms.

Masterworks 6 – April 24, 2010

A Pair of Fives

Vaughan Williams’ Fifth Symphony is a tribute to the grand English choral tradition with its soaring melodies, and grand harmonies. Beethoven’s fifth and final piano concerto is filled with brilliant piano virtuosity and a melodic finale that you cannot forget. Antonio Pompa-Baldi reunites with Daniel

Meyer to bring his unique musicianship to Asheville for this special night of fives.

Masterworks 7 – May 15, 2009

Heavenly Life, Earthly Pleasures

Our season finale in May pairs Gustav Mahler’s nature-inspired symphony with Joaquín Rodrigo’s *Concierto de Aranjuez* for Guitar and Orchestra. At her young age, Ana Vidovic has already made a splash in the musical world with her virtuosity on the classical guitar. Rising-star soprano Deborah Selig joins us as she takes on Mahler’s captivating score.

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



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

Subscriptions may be purchased by calling the Asheville Symphony at (828) 254-7046. Visit www.asheillesymphony.org for additional information.

stage preview

Performing Artist Calls Forth His Tales

Author and performing artist Peter Neofotis presents his one-man show *Concord, Virginia* from August 20-29 at NC Stage. The performance also coincides with the release of his award-winning book of the same name, published by St. Martin's Press.

Peter Neofotis grew up in the Blue Ridge Mountains and has been performing in New York City for three years. Now he ventures to Asheville to celebrate the release of his award-winning book *Concord, Virginia: A Southern Town in Eleven Stories* (St. Martin's Press).

Concord, Virginia is the story of a town told through the history of its characters. For the show, Peter Neofotis presents his short stories, all of which have been performed in NYC's Dixon Place Theater, from memory. With tales of moonshining old ladies, interracial lovers, and gay trials, it's sort of like Spalding Grey – except Southern.

Mr. Neofotis' book is the winner of the Pirate's Alley William Faulkner Competition. The award committee wrote "*Concord, Virginia* is southern folklore genius..."

Twenty-eight year-old Peter Neofotis developed the tales by night, while working by day at the NASA/Goddard Institute for



Peter Neofotis

Space Studies in NY, where he was a contributing author for the Intergovernmental Panel on Climate Change - which shared the Nobel Peace Prize with Al Gore. Both books will be on sale at the shows and also available at local independent bookstore Malaprops.

Concord, Virginia: A Southern Town in Stories is a part of North Carolina Stage Company's Catalyst Series.

Now in its sixth year, the series features performances from local, grassroots theatre companies. NC Stage collaborates with these exciting companies to expand its own programming while providing resources for innovative theatre.

For more information about Peter Neofotis visit www.neofotis.com



Concord, Virginia: A Southern Town in Stories, by Peter Neofotis, August 20-23, and August 27-29 at 7:30 p.m.

Tickets are \$12 in advance, \$15 at the door. North

Carolina Stage Company, 15 Stage Lane in Asheville. Call (828) 239-0263 or visit www.ncstage.org for more information.

Haywood Arts Regional Theatre

The Haywood Arts Regional Theatre (HART) is one of the country's most successful and celebrated community theatres. The group, which features local talent and occasional professional guest artists, has won state, regional and national awards for their productions.

Each year HART produces up to fourteen plays and musicals. The group's home, the Performing Arts Center at the Shelton House, is a summer stock style theater which sits on an eight acre national historic site in downtown Waynesville. The site is also home to the Museum of North Carolina Handicrafts.

The HART Studio Season features classics and contemporary works in the 75 seat Feichter theater and runs January through April. The main stage season in the 250 seat James theatre features large scale musicals and plays.

August 28 - September 6

"Walking Across Egypt" – A human comedy about an elderly woman who takes

up the cause of a young fugitive.

October 2 - 18

"Jane Eyre: the Musical" – The classic story of the life of an orphan girl.

November 13 - 22

"Hamlet" – A timeless story of revenge, betrayal, and power.

April 23 - May 9

"Seussical: the Musical" – A delightful Broadway musical for the entire family, inspired by the world of Dr. Seuss.

June 4 - 13

"Falling In Like" by Jerry Sipp. Sometimes "like" is the best you can do

July 9 - August 1

"Brigadoon" – An enchanted village, love, and a soaring score.



Haywood Arts Regional Theater, 250 Pigeon St., Waynesville, NC. Call (828) 456-6322 for tickets or more details, or visit www.harttheatre.com.

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The NEW Riders of the Purple Sage

BY JAMES CASSARA

The venerable outfit known as The New Riders of the Purple Sage (NRPS) may have begun as an offshoot of The Grateful Dead but their forty year career has clearly demonstrated a remarkable staying power.

First signed by Clive Davis the group released its debut album a year later. In the next 11 years the band toured and released a dozen albums, selling over 4 million records. NRPS began when Grateful Dead members Jerry Garcia, Phil Lesh, and Mickey Hart teamed up with guitarists/singers John Dawson and David Nelson.

The two had been mainstays of the San Francisco scene, and although the band's early live appearances were often viewed as an informal warm-up to the main attraction, NRPS quickly established an independent identity through the strength of Dawson's original songs. By 1970 Dave Torbert had replaced Lesh, and Spencer Dryden, formerly of Jefferson Airplane, had joined as the group's permanent drummer.

Garcia remained in both The Dead and

The New Riders until he found himself overcommitted, at which time Buddy Cage replaced him on steel guitar. Various other incarnations of the group have evolved, and while both Torbert and Dryden have passed away the band's legacy is clearly worth preserving.

Co-founder John Dawson is no longer able to lend his considerable talents to the band but he has given his support and blessing to the current line up. The new NRPS vows to keep the spirit and tunes alive by taking them to fans everywhere.

To that end the band plays its first ever Asheville concert with an August 9 show at The Grey Eagle. In anticipation of



the show the great Buddy Cage, whose inventive playing has long formed the band's foundation (and can be heard all over Dylan's Blood On The Tracks, dozens of recordings by various artists, and nearly every classic Grateful Dead

album) graciously took the time to discuss the band's past and future.

RAPID RIVER: Talk about the current band line up. How did it come about and who's playing what?

Buddy Cage: About five years ago, Johnny Markowski, a prolific songwriter and consummate musician, and I were playing golf.

'Riders' continued on next page

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music

'Riders' continued from page 18

Both of us were "between gigs" at the time. Johnny casually said "Wouldn't it be neat to bring NRPS back." I vehemently disagreed. A lot of people still yapped about the band but I figured no one would want to pay the money to see them. But he pressed on, offering himself, a friend playing bass, and guitarist Michael Falzarano from Hot Tuna to do some of John's (Dawson) songs. Suddenly I got interested. I told him if Nelson got intrigued, then I was in.

Turns out that Johnny was originally a drummer, so that worked out well; it still makes for a five piece band, which is how we're best known.

RR: New Riders of the Purple Sage have a long and distinguished history. Does the band feel a certain obligation to live up to that tradition? Are you in any way restricted by the past?

BC: There truly are zero restrictions on the future. None! We've been graced with the added energy of past Grateful Dead personnel — Hunter, Healy, Annette Flowers, Scully, Bob & Betty, McNally — all jumping into the pool with us. All the movers in the Dead were with us again! I personally find that as gratifyingly elegant in this ole hippie's life, as anything I've done to date.

RR: In the forty years you've been a performing musician the business has changed so much. The Internet has revolutionized the industry, but the actual music making process has changed relatively little.

BC: That's simply not true! When digital technology emerged, EVERYTHING changed. The recordings we do now are captured in four or five days in various, modest studios across the country, in only a few minimal takes!

RR: I was thinking more of the songwriting

process. It's still a matter of someone sitting down with a guitar or a piano.

BC: Nelson spent many years with a keyboard processor working out ways to make new chord relations. This is what you hear in the new Hunter/Nelson tunes. It's quite fascinating, actually. But sure, you're right about the 'industry' concepts morphing from the old Label Model to ones in which we found ourselves more in control of the operation. If we wanted transparency, WE, as musicians/composers had to figure out the mechanics and do the legwork ourselves. We've kept it away from the money-makers, the piranha with their cleverly constructed fine print to take advantage of artists.

RR: Did you ever imagine that four decades later you'd still be on the road?

BC: Never thought it would be any different. Playing music — and most importantly playing with others — in all its aspects is what I do.

RR: It seems there's been a resurgence of interest in music from the 60's and 70's. Kids today are listening to bands whose heyday was long before they were even born. What about that period do you think speaks so forcefully to these kids? Is the message of that period still relevant?

BC: Man, it certainly seems so. Good songs are sustaining. For all the period between Jerry's passing and the fill-in sort of 'jam' scene that was replacing past work, younger folks seemed to be searching for good songs again. The jam scene doesn't offer up many good tunes I can hang my hat on.

RR: No argument there...

BC: But when I was doing the radio show at Sirius (around the time NRPS resurfaced), there was more national play of New Riders' songs. Some were from past recordings, others from 'live' shows the reformed NRPS were doing. This seemed to cause a

ripple effect with kids that were a generation younger than our original fan base! When we perform older songs like "Dirty Business" or "Garden of Eden," the messages shine through as they did almost 40 years ago. Yet, the Hunter/Nelson songs on our new album *Where I Come From* (to be reviewed in next month's Rapid River) scream a great message to those showing up at our shows. Folks from different age groups are singing the lyrics with us as we showcase them. Utterly astonishing.

RR: After hearing the new album it's hard to disagree with that. I must admit to being genuinely surprised by the strength of the songwriting. What can the audience at The

Grey Eagle expect at a NRPS show? Is there a conscious effort on the band's part to mix new songs in with old favorites?

BC: All I can add is that I hope they turn out and enjoy what we have to offer. Let me add that the new album can be found at iTunes, at www.thenewriders.com, or www.woodstockrecords.com.



The New Riders of the Purple Sage with special guest Tony Furtado at the Grey Eagle, Sunday, August 9. Call ahead for tickets (priced at a scant \$15) as I seriously suspect this show will sell out.

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

Ryan "Country Music's Next Star" Larkins

Country music's next star is coming to Asheville for a free outdoor concert. Hailing from the small town of Burns, Tennessee, just thirty miles outside of Nashville, Ryan Larkins shared the dream of many: He hoped to one day make it in country music, following in the footsteps of the legends he grew up listening to.

But, unlike countless others who aspire to stardom, Larkins set out with a plan, one which to this point has served him well. Still, when a friend convinced him to try out for the hit television series *Can You Duet?* (carried on CMT), the last thing Ryan expected was to make it to the finals, past the 5,000+ other country star hopefuls. As of mid-July, Larkin and

his singing partner Avalon, were in the top six and going strong with rave reviews from the judges, including superstars Naomi Judd and Big Kenny of Big and Rich fame.

On Sunday, August 2, local fans will have a chance to sample this up-and-comer's talent as a creative songwriter and powerful singer. It's a free show, sponsored by Seacoast Church and Lake House Music Productions.



Rising country musician Ryan Larkins at Pritchard Park in downtown Asheville. This 2 p.m. show is absolutely free!

Cucina 24

Accomplished Italian food, from antipasto to dessert. Cucina 24 is the creation of chef/owner Brian Canipelli and general manager Brian Candee. "We wanted a restaurant that offered incredible Italian food that was served in a comfortable atmosphere," Canipelli said. Considering the splendid service, high-quality ingredients and integrity of preparation, dining here is a delicious bargain.

Details – Pastas are all made in house, as well as all their bread and desserts.

The Crowd: Affluent but casual, even boisterous on busy nights.

The Staff: Young, well trained and eager to please. The Bar: Magnificent on all counts. The bar itself is gorgeous and inviting. Try a 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 overly simplistic. The menu is reasonably priced and is quite extensive. They feature smaller versions (piccolos) of some of their more popular plates. You can also order side portions of practically every entrée.

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

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

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

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

Rapid River Re



Curras Dom

Curras Dom 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 Dom
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
13 Eagle Street in Asheville
(828) 252-2327

Dinner & Music in Flat Rock

Every Tuesday at 6:30 p.m. the Flat Rock Wine Shoppe and The Back Room feature music. The Flat Rock Wine Shoppe has a wonderful variety of wines to suit every taste and price range.

In the Back Room, you can indulge in their extensive beer list, purchase wine by the glass, choose from more than 600 wines, and listen to regional and national acts.

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.

Flat Rock Wine Shoppe, 2702 Greenville Highway. Phone (828) 697-6828 or visit www.flatrockwineshoppe.com. A smoke free venue.



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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

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

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900 Hendersonville Rd.
(in Forest Center North complex)
(828) 505-7055
www.theforestblue.com



Flying Frog Café

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

Passionate about great food and wines, chef and certified sommelier Shastri showcases European and Indian cuisines, both classic and innovative, enhanced by his deft hand with spice.

The restaurant also features a boutique wine list with several hundred vintages of great wines. The intense menu is matched by a professional wait staff of food enthusiasts who know and understand what composes each dish.

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

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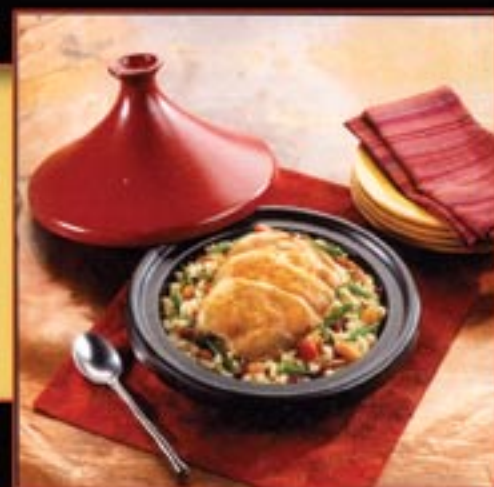
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restaurants & wine

A Tabletop Tour de France

BY MICHAEL PARKER

- and a Sampling of Many Current Good Buys From France

As I write, the Tour de France is, well, touring France, and soon it will head up Mont Ventoux. A former Ventoux speed-record holder, Jonathan Vaughters, is at the same time enjoying an induction into the Brotherhood of Chateaufort du Pape. Vaughters was once a part of the Lance Armstrong team.

The little news story took me back to an old mountain biking (and drinking) buddy, a character known long ago in this

column as the Sherry-loving Ranger. We used to watch the Tour de France together. He knew all the rules and all the complexities of the race. (He is currently serving our country in Fort Bragg.)

Years ago, he came to one of my in-house wine dinners and proudly brought with him a pink wine from Ventoux. He didn't even seem to notice the color – a strange choice for a macho Army Ranger, but he sure as hell knew the name of Ventoux. "The Tour de France rides through it!" he declared. I remember thinking how glad I was that it didn't ride through Strawberry Hill.

The wine was, of course, good. A pink wine didn't necessarily go with anything at the dinner, but it was enjoyed, and consumed quickly, before the dinner got started, and it gave a couple of guests a reminder that a pink wine can be a good wine.



Mont Ventoux

this is one of those salad course wines, if the dressing is light and the plate holds soft cheese or salmon or shellfish. No need to age this wine.

Chateau de Ségries, Tavel, Rhone Rosé 2008 (\$20) This well-reputed appellation, Tavel, is near Chateaufort-du-Pape, and it only produces rosé wines. This wine is downright elegant, hence the justifiably higher price. You will delight in red summer berry aromas and love the spicy finish. Don't take a bite of anything too soon – the finish goes on and on, and you paid for that finish.

White

Guigal, Cotes du Rhone Blanc 2007 (\$12) Lovely. Half Viognier, and the rest Roussanne, Marsanne, Clairette, and Bourboulenc. This may be one of my favorite all-time white wines. I spent so much time sniffing it that I almost forgot to taste it. Complex, with layers of different fruits. A mineral here, an herb there. Delicious, with a long finish.

Chateau Font Mars, Picpoul de Pinet, Languedoc 2007 (\$10) From a Dutch family named Clock, who settled in Bordeaux in 1679. Their work was noticed by King Louis XIV, who naturalized them French in 1686. Font Mars is located in the Languedoc region, and fossilized dinosaur eggs are



Pink

Houchart, Cotes de Provence Rosé 2008 (\$10) Dry, of course, with a whiff of raspberries, and some nice spice. For those of you who fuss about food and wine matches,



frequently found there. The name, loosely translated, means "the soil of dinosaurs." Made of 100% Piquepoul grapes, this is a thirst-quenching wine, straw in color, with a fruit basket on the palate.

Red

Vignerons de Caractere, Le Privilege des Vignerons, Cotes du Rhone (\$10) A textbook Rhone blend of Grenache, Syrah, and Cinsault. Spice and minerals enhance and underscore the black fruit present in this recommended bottle. This wine would work with somewhat spicy foods and certainly with a gamey meat like lamb.

Delas Freres, Cotes du Ventoux 2006 (\$10) Wines from this region are sometimes hard to predict. There are loads of berry fruit here, and a pronounced peppery tone courtesy of the Grenache. Syrah and Carignan deliver additional complexity and add some earthiness. A real pleasure. Remember: reds from Ventoux rarely need ageing longer than 4-5 years.

Château de Ségries, Cotes du Rhone 2007 (\$13) Great with a seared duck breast or roasted lamb, the raspberry flavor and accompanying spice are delicious. 50% Grenache, plus Syrah, Cinsault, and Carignan. Good tannins call for meat cooked to medium rare at the most. Do you smell violets, or sense something like lavender?

Vieux Lazaret, Cotes du Ventoux 2007 (\$13) I like this, a lighter red with all the cherry/berry flavors it is supposed to have from a 60/40 blend of Grenache and Syrah. Some people call this "easy drinking" and therefore I wish it were under \$10, but, what the hell, let go of the extra three and get this if you are looking for milder-mannered but quality red wine.

Events at the Weinhaus

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

Monday, August 10

Wine Tasting Dinner at Sinbad Restaurant on Washington St. in Hendersonville. We will begin with hors d'oeuvres on the deck followed by a four course meal with wines chosen by the Weinhaus. Time: 7 p.m. Price: \$60

Sunday, August 23

Wine Tasting Dinner at Southside Cafe. We will enjoy a four course dinner featuring Southside's famous food. The Weinhaus will select a number of delicious wines to enjoy with the meal. Time: 7 p.m. Price: \$60

Tuesday, September 1

Wine Tasting Dinner at Ophelia's World Cafe. A five-course dinner with wines chosen by the Weinhaus to complement the food. Time: 7 p.m. Price: \$60

The Weinhaus

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joe's brew notes

MALT – Asheville's Homebrew Club – a Nationally-Recognized Regional Powerhouse

In the mid 1990's commercial craft beer was not readily available in NC and the easiest way to get a good craft brew was to make it. A few home brewers started to gather regularly to taste and discuss their brews.

As participation grew, the Mountain Ale and Lager Tasters club formed in 1997. The club soon became a significant part of Asheville's beer scene and a force in the area's craft brew explosion.

To paraphrase, MALT's purpose and goals are to promote the hobby of home brewing through the education of their members and the general public about the characteristics, production, and history of beer styles. To that end the club encourages and advances members' skills related to tasting, judging, and producing beers. Their successful implementation of these goals has brought regional and national recognition to the club, to individual club members, and to the greater Asheville brewing community.

The MALT club meets twice a month. One meeting is pint night, the first Friday of each month. Members gather at a local

brewery or pub for a purely social event although informal discussions are usually held with brewmasters or bar tenders/managers. The second meeting is one of two types, a formal club meeting or an event meeting.

The six formal club meetings are held at the Black Forest Restaurant on Hendersonville Road where members socialize, conduct club business, participate in an educational program, and judge beers brewed by members.

The educational programs vary from presentations on brewing techniques, to grain and hop types and usage, to the latest brewing equipment made commercially or by a fellow home brewer. Judging beers at these meetings is now formal with written feedback to the brewer. The club recognized this as a perfect, low-stress way for new or aspiring judges to work with and learn from more experienced judges. Almost 30% of MALT members are beer judges (see side bar) with two Master-level judges and one National-level judge.

Examples of the six event-type meetings are — the Big Beer Bash pot-luck dinner where members share the high alcohol beer they've made (started when commercial products weren't legally available in NC),

**Mountain Ale
and Lager Tasters (MALT)**
www.maltsters.org



MALT officers (left to right), David Keller – Minister of Education; Karen Joslin – President; Steve Morgan – Minister of Finance.

the Belgian Beer Bash where home brewed and commercial Belgian beers are compared and enjoyed; trips to meet with other clubs, tours of breweries and other beer related excursions, and the club-sponsored Blue Ridge Brew Off competition.

Ten years ago MALT created the Blue Ridge Brew Off to produce an Asheville-based event for local and southeast-regional home brewers. The event has become the biggest in the southeast and one of the top ten in the country with well over 500 entries. This year the Brew Off is one of the qualifying events for the national Masters Championship of Amateur Brewing (MCAB) competition. Both the growth and MCAB participation are a testimony to MALT'S quality of event planning and organizational skills and the quality of the judge's feedback.

MALT has also helped plan, organize, and run both the prestigious Highland Cup and the new Pisgah Organic Pro-Am events. The Best of Show for these events will be brewed and sold commercially. Look for the winners of this year's events to be available in early fall.

Baseball and Beers at McCormick Field

Saturday, August 22

This should be a fun event with hand-crafted beers provided by more than 30 vendors from throughout the Southeast. A variety of foods will be available while four terrific bands (Fire Cracker Jazz Band, Kelin Watson, Jar-E, and Woody Wood and Hollywood Red) will perform on home plate throughout the evening.

The bleachers will be open for those who want to relax, eat, sip your favorite beer and listen to the music. Although, the Tourists aren't playing that day, everyone who buys a ticket to the event will receive a general admission ticket for any game during the 2009 season.

Ticket prices start at \$20 for entry and a commemorative beer mug. Purchase tickets at Ticketmaster outlets or the Asheville Tourists box office.

Club members are considered some of the best home brewers in NC. They actively and successfully vie in a large number of important competitions. For example, both Aaron Schenk (2008) and Alex Buerckholtz (2009) have won the Highland Cup and Norm Penn just won the Silver medal in the American Home Brewers Association competition (a national event).

MALT is part of the foundation of Asheville's brew scene. The club's focus on education helps fuel its growth.

Beer Judges – an Important Part of the Beer Community

Beer judges are trained, dedicated individuals whose major task is to provide both professional and home brewers with written feedback on the beers they make. The evaluation and practical suggestions for improvement help brewers provide the tasty brews we enjoy.

We are all beer judges to some extent and we vote when we buy the beers we like. However certified judges help brewers improve their beer and this takes study and dedication. The Beer Judge Certification Program or BJCP is a non-profit organization that promotes beer literacy and the recognition of beer-tasting and evaluation skills. The BJCP certifies and ranks beer judges by an examination and monitoring process and is a recognized way to become a skilled judge.

The BJCP requires participants to take a combination of written and taste examinations. The results provide a rank — Recognized, Certified, National,



Beer Judges at a competition.

Master, or Grand Master (then Grand Master level 1, 2, etc). To maintain or grow in rank, judges must earn experience points by judging at various competitions on a regular basis.

Competitions help brewers learn. Well-judged competitions help brewers grow in the craft in which they are so passionate — a benefit to brewers and beer lovers.



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

Asheville Arts Center Celebration

Friday, August 14, 5 to 8 p.m. and Saturday, August 15, 10 a.m. to 3 p.m.

The Asheville Arts Center celebrates its 5-year anniversary. The Friday evening party will be held at the South location on Summit Avenue (off of Hendersonville Road before Long Shoals Rd). The Saturday party will take place at the Main location on Merrimon Avenue.

Adults and children can enjoy food, fun and festivities. Both events are free!

The Asheville Arts Center works with students of all ages, as well as local music, dance and theater performers. Adults and children can learn about upcoming music, dance and drama programs, including community theater opportunities. Prospective students can also register for fall classes, which begin August 17.

For more information call AAC at (828) 253-4000 or visit www.AshevilleArtsCenter.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

Cheri ★★★★★

Short Take: This adaptation of two Colette novels is a beautiful recreation of La Belle Epoque with winning performances from Michelle Pfeiffer and Rupert Friend.

REEL TAKE: Director Stephen Frears has made a wide variety of films over the course of his 40 year career. Everything from the quirky cutting edge drama *My Beautiful Laundrette* (1985) to the mainstream biopic *The Queen* (2006). A couple of outstanding titles (*Sammy and Rosie Get Laid* (1987) and *The Grifters* in 1990) came early in his career.

Cheri harks back to his earlier French period film *Dangerous Liaisons* (1988).



Can you say cougar? Michelle Pfeiffer takes a much younger lover in "Cheri."

This time Michelle Pfeiffer is the star and at 50 is not only older but much more of a captivating presence than in the earlier movie. I confess upfront to a certain fondness for Pfeiffer and it's good to see her up on the big screen once again.

Once again an aging American actress has had to deal with the double standard and go across the pond to find a decent role (just as Demi Moore did in last year's *Flawless*). Hollywood refuses to see what it's missing and so we pay the price as the majority of British and European films rarely play here.

There is definitely a niche for these types of films in Asheville which the Fine Arts Theatre has clearly proven and which the Carolina Cinemas are now trying to address by booking such recent films as *Easy Virtue* and *The Brothers Bloom*. The constant disregard for anything outside of the 18-34 male demographic continues to frustrate me as a critic and as a moviegoer. OK. Relax. Lecture's over. The soapbox has been put away (for now). This is supposed to be a movie review, so here it is.

The story is set in pre-World War I Paris and is based on two novels by the French author Colette. An aging courtesan (Pfeiffer) falls for the much younger son (Rupert Friend) of another courtesan (Kathy Bates) and thereby hangs the tale. We all know that it will end badly but that's not the point.

Director Frears knows that we're really here to see the period recreation and a look at a life that we wish we could experience.

The costumes are gorgeous, the settings luxurious, and the manners (even when nasty things are being said) are impeccable.

At under 2 hours the film doesn't overstay its welcome although it does come close on a couple of occasions. After all this is a glorified soap opera but the director and his interesting cast keep it from becoming just that through interesting characterizations and some beautiful cinematography.

Cheri is certainly not for everyone but if you enjoy the *Masterpiece Theatre* approach to moviemaking and want to see some choice roles for older women for a change, then this is the movie for you.

Rated R for sexual content and some drug use.

Review by Chip Kaufmann

Food, Inc. ★★★★★

Short Take: An extremely well made documentary that tells you what you don't want to know about the food you're eating.

REEL TAKE: The first third of this eye-opening documentary on the food industry is nothing short of brilliant. It cleverly incorporates a number of cinematic techniques to make its points and opens up the film much the way Jonathan Demme did last year in his documentary on former President Jimmy Carter, *Man From Plains*.

It would be hard to sustain such cleverness and originality and the middle third of the film bogs down into more traditional (and clichéd) documentary techniques with lots of interviews and secret footage. One interview with a mother whose 12 year old son died from E-coli poisoning, while pertinent to the story, is handled in such a way as to be an obvious ploy to outrage us and gain our sympathy.

The final third combines technique with content and it is here that the real horror of what has happened and what is happening really hits home. It's not just

the abuse of the animals or the workers involved which in itself is bad enough but the realization that most of the food we eat is prepared as if it were just fast food. A mass produced commodity made as quickly and as cheaply as possible with company profits being the bottom line. Fortunately our food supply hasn't become *Soylent Green*. At least not yet.

The ultimate and ultimately unsettling paradox concerning this film (just like Al Gore's global warming documentary *An Inconvenient Truth*) is that most of the people who need to see it won't and those few who do will just shrug their shoulders

and say "Oh, really" or "I never would have thought..." and then go out and order themselves a Big Mac. That is more disturbing than anything *Food, Inc* has to offer.

Rated PG for thematic material and disturbing images

Review by Chip Kaufmann



Harry Potter and the Half Blood Prince ★★★★★ 1/2

Short Take: The sixth installment in J.K. Rowling's wizardry series is brought to magical life on the big screen.

REEL TAKE: After a prolonged wait, Harry Potter fans across the globe were recently rewarded with one of the best films yet of J.K. Rowling's fantastically popular wizardry series. Now in their sixth year at Hogwarts School of Wizardry Harry (Daniel Radcliffe), Ron (Rupert Grint) and Hermione (Emma Watson) and the rest of the gang are 17 years old, so of course battling 'he who should not be named' sometimes takes a back seat to teen angst and the pangs of love.

Add the death of a friend, the death of a god-father and being brought up on charges

'Movies' continued on next page

Theatre Directory

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

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

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

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

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

Cinebarre (Asheville)
www.cinebarre.com

The Falls Theatre (Brevard)
Movieline (828) 883-2200

Fine Arts Theatre (Asheville)
Movieline (828) 232-1536
www.fineartstheatre.com

Flat Rock Theatre (Flat Rock)
Movieline (828) 697-2463
www.flatrockcinema.com

Four Seasons (Hendersonville)
Movieline (828) 693-8989

Smoky Mountain Cinema (Waynesville)
Movieline (828) 452-9091

movie reviews

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Michael Gambon and Daniel Radcliffe take a swim in the Pensieve in "Harry Potter and the Half Blood Prince."

by the Ministry of Magic in just the last two books alone, one can understand tangible bitterness and mistrust layered within Harry's angst. However, since proving to the wizarding world that Lord Voldemort is back in the last film, there is a lot for Harry and Hogwarts Headmaster, Albus Dumbledore (Michael Gambon) to do if they are going to stop the dark lord.

To this end Dumbledore charges Harry with the task of extracting a most important memory from the new potions teacher Horace Slughorn (Jim Broadbent), which will give them the final puzzle piece in understanding and dismantling the source of Voldemort's power. Combine this with a few swims in the Pensieve, hunting for Horcruxes, a mysterious potions book formerly belong to 'the half-blood prince,' Malfoy's efforts to get the Death Eaters into Hogwarts, Professor Snape (Alan Rickman) playing double agent to the light and dark side, Hermione pining for Ron, Ron in permanent lip-lock with Lavender Brown, Harry falling for Ron's sister Ginny, and a heartbreaking, climatic end that leaves Hogwarts changed forever, you have a pretty full movie.

Harry Potter and the Half Blood Prince sets the stage for the seventh and final chapter, which is smartly being divided into two movies. As usual, Rowling's creative vision is perfectly transferred to the screen through the magic of movies. The stellar cast of Brit actors remains top drawer and Michael Gambon truly owns the character of Dumbledore after taking over for the late, great Richard Harris in the third film. Director David Yates makes a triumphant return at the helm and succeeds in bringing heart back to the storyline, which fell flat in his last venture. After all, it is love that conquers evil and it is love and love alone that is more powerful than any wizardry.

Rated PG for scary images, some violence, language and mild sexuality.

Review by Michelle Keenan

'Movies' continued on page 26

TEEN REVIEW by Sierra Bicking

Ice Age: Dawn of the Dinosaurs

What, another 3D animation movie? Yes folks, it's another one of those films where you have to pay extra to get the 3D glasses—but you won't miss much if you see the 2D version instead.

Ice Age: Dawn of the Dinosaurs is an icy adventure featuring the same characters that were in the last movie, along with a few interesting new ones. Manny and Ellie (two mammoths who fell in love in the previous movie) are awaiting the birth of their mammoth-baby, while Sid the (really weird) sloth steals some dinosaur eggs because he wants a



Sierra Bicking is an arte aficionado extraordinaire.

family of his own.

After the eggs hatch, the dinosaur mom steals her offspring back and kidnaps, er, "slothnaps" Sid in the process, taking them all to a "Lost World" under the ice. Predictably, Manny and Ellie (Ray Romano and Queen Latifah) go after him, accompanied by their saber-toothed tiger friend Diego (Denis Leary) and Ellie's frenetic opossum "brothers."

Meanwhile, that crazy squirrel Scrat (Chris Wedge) is still vainly persuing the same darn nut, and ends up battling (and falling in love with?) the foxy female squirrel, Scratte (Karen Disher). Hey, maybe Scrat stole the nut from her just



to break the ice...

Although the plot is a bit prehistoric, the movie's characters are oddly lovable and its message about loyalty and belonging is both touching and entertaining. The film also features some remarkable animation, although it isn't necessary to watch it in 3D as there aren't any really breath-taking 3D moments and it doesn't add a lot to the movie. All in all,

it's a cool flick to go see with your own quirky family.

Rated PG for some mild rude humor and peril.

MOVIE NIGHTS AT PRITCHARD PARK

Join Reel Takes' own Chip Kaufmann Saturday nights in August in Pritchard Park for a summer film series featuring an array of films from 1932, the year Pritchard Park opened. Chip will offer an introduction and some insight into each of the films.

Movie Nights at Pritchard Park is presented by The Friends of Prichard Park. The series is funded by donations from The Alvy Fund. Moviegoers are encouraged to bring a lawn chair or a blanket and picnic or enjoy dinner before or after the film at one of downtown's many cafés and restaurants. Movies begin at dark.



August 1 Tarzan the Ape Man

Co-stars Maureen O'Sullivan as Jane and, of course, Chetah! "The first Weissmuller Tarzan is still one of the best."
~ Ken Hanke, *Mountain Xpress*.

August 8 Murders in the Rue Morgue

Deranged scientist Bela Lugosi seeks a beautiful female companion for his gorilla. Enough said?



August 15 Scarface

Subtitled "The Shame of a Nation," Scarface chronicles the rise and fall of a Chicago mobster loosely based on Al Capone. This film was considered shockingly violent for its day and is still called one of the most powerful gangster films ever made. (NOT to be confused with the Al Pacino film of the same name.)

August 22 Blonde Venus

Forget Angelina and Madonna. Marlene Dietrich is a diva for the ages. Called "beautiful and strange" (much like Dietrich herself), this film is the fourth pairing between the actress and legendary director Josef von Sternberg. Marlene's sultry version of "Hot Voodoo" – sung while wearing a gorilla suit – is classic cinema!



movie reviews

Errol Flynn: Remembering a True Original

2009 marks two very significant occasions for actor Errol Flynn. It is the 100th anniversary of his birth (6/20/1909) and the 50th anniversary of his death (10/14/59). Between 1933 and 1959 he lived a life that few could emulate even if they wanted to and he left us a lasting celluloid legacy that continues to captivate today, especially in his signature roles.

Born in Hobart, Tasmania to a respected biologist, Errol Flynn had a devil may care attitude from an early age. He came to films after a variety of odd jobs (sheep castrator!?) when at the age of 24 he was chosen to play Fletcher Christian in an Australian film about Pitcairn's Island. He was an actual descendant of Christian on his mother's side. The film wasn't very good but it got him noticed and was his ticket to Hollywood.

Once there he was signed to a contract at Warner Brothers and appeared in half a dozen films before he hit the big time. That was with *Captain Blood* in 1935 and he remained a star until 1953 when the rise of television, the collapse of the old studio system, and the fact that he was too old for his heroic action roles brought about a slowdown in his career.

He had a pretty good run, though, appearing in 62 films from 1933 to shortly before his death in 1959. His 1938



BY CHIP KAUFMANN

remake of Douglas Fairbanks' *Robin Hood* remains the role that he is best remembered for. *The Adventures of Robin Hood* seems as fresh today as when it first appeared, especially in the restored DVD version. Other quality roles were in other period dramas

such as *Charge of the Light Brigade* (1936), *Elizabeth and Essex* (with Bette Davis – 1939), *They Died With Their Boots On* (as General Custer – 1941), and Rudyard Kipling's *Kim* (1950).

In addition to his signature roles, he singlehandedly (or so his critics said) won the Second World War in such patriotic fare as *Desperate Journey* (1942), *Edge of Darkness* (1943), and *Objective Burma* (1945). This caused something of a backlash against him in Europe and especially in England.

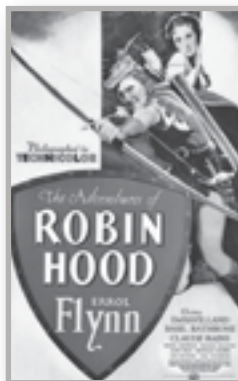
It was at this time that he gained his greatest notoriety. This came about as the result of his involvement in a celebrated rape trial (1942) from which he was ultimately acquitted. The phrase "In like Flynn" was coined and his popularity remained undiminished although secretly most people thought he was guilty.

By 1953 Flynn had lost his looks and

his type of entertainment was passé. He appeared in fewer and fewer films but three of them, *The Sun Also Rises* (1957), *The Roots of Heaven* and *Too Much, Too Soon* (both 1958) showed him off to good advantage. In the last named film he got to play his close friend and old drinking crony John Barrymore who had died in 1942.

He was married three times and had four children. The oldest of them, Sean (b.1941), became a photojournalist and disappeared in Cambodia in 1971. His autobiography *My Wicked, Wicked Ways*, published posthumously, gives us an unvarnished look at himself and those around him, especially in Hollywood. If you can find a copy of it, I highly recommend it.

Flynn made no apologies for himself or the life he lived. His drinking, carousing, and opium addiction eventually caught up with him and he died shortly after his 50th birthday. The doctor who performed the autopsy thought he was 75 years old. But that's not the Errol Flynn we remember. He will always live on in the roles he made famous, characters that have a roguish sense of humor, an unending supply of energy and enthusiasm, and a strong sense of fair play.



storytelling. No matter. This is a first rate effort, shot on a small budget that delivers far more than most of the megabucks sci-fi offerings of recent years.

Rated R for language and brief nudity.

Review by Chip Kaufmann

Public Enemies 1/2

Short Take: A good film – that could have been great – about the infamous bank robber John Dillinger.

REEL TAKE: John Dillinger was an American folk hero of the 1930s. He was renowned for robbing banks in very short order and for hitting the fat cats with deep pockets, not your average Joe. This, of course, made him a popular figure to the common man of the 1930's. The government on the other hand, did not see Dillinger with such rose-tinted glasses. His thieving prowess and celebrity made him Public Enemy #1. It's a great story. Unfortunately Michael Mann's recent interpretation of Dillinger's story is good, but it's falls far short of great.

Mann packs so much into the two and half hour running time that the story becomes somewhat episodic rather than fluid. The audience should have been cheering for Dillinger but instead we are left interested but emotionally detached. Johnny Depp does a fine job



Johnny Depp is Public Enemy #1, John Dillinger.

channeling Dillinger and you like him (albeit with lukewarm enthusiasm), but the chopiness of the film limits the layers of this charismatic figure, and in fact fails to make a 21st century audience see why this guy was so wildly popular with the masses.

Though you wouldn't know it from the performance, the other character in the film who was also an American folk hero in his own right is William Purvis, played by Christian Bale. Purvis was the rather hunky FBI agent that Herbert Hoover assigned to take down Public Enemy #1. Unfortunately Bale breathes about as much life into Purvis as dilapidated cardboard. I'll put it this way, without the rubber suit Bale's Batman is a bit of a monotone buzz kill; there's no bat

'Movies' continued from page 25

Moon

Short Take: Intelligent sci-fi from first time director Duncan Jones contains a remarkable performance from Sam Rockwell.

REEL TAKE: As I sat in the darkened Fine Arts Theatre watching *Moon*, I was reminded of so many other science-fiction films that I don't know where to begin. Outside of the obvious ones like *2001: A Space Odyssey* (1968), *Silent Running* (1972), and the original *Solaris* (1972), there was also *Journey to the Far Side of the Sun* (1969), *Dark Star* (1974), and even George Lucas' *THX-1138*. All of these movies are from the first decade after the production code ended (1968-1977) when a lot of high quality intelligent sci-fi films were made. It says something about *Moon* that I would place it in such company.

The setting is the near future where an endless supply of cheap, clean energy has been discovered on the dark side of



Sam Rockwell has a lunar base all to himself (or does he?) in "Moon."

the moon which can provide up to 70% of Earth's energy needs. While most of the work is mechanical and/or automated, there needs to be a human there to oversee it all. The tour of duty is three years and there's a friendly talking computer, GERTY (voiced by Kevin Spacey) to assist in running things and to help combat loneliness.

The current occupant of the moon base is Sam Bell (Sam Rockwell) whose shift is scheduled to end in three weeks, at

which time he can return to Earth to see his wife and young daughter. During a routine maintenance excursion outside the base an accident occurs and Sam wakes up in the infirmary. What happened? How did he get there and is there anyone else there with him? What does GERTY the computer know about this and why isn't he telling Sam? To go into further detail would spoil the rest of the proceedings.

Sam Rockwell is always an interesting performer who usually picks his projects with care. His performance here is the best of his career, which it needs to be as this is essentially a one man show. Not since Jeremy Irons in *Dead Ringers* have I seen an actor give this kind of remarkable performance. It will stay with you long after the film is finished.

My one criticism with *Moon* is that it is hard to follow at times. First time writer-director Duncan Jones (who borrows his central theme from Karel Capek's 1921 expressionistic play *R.U.R.*) hasn't yet worked out the finer points of cinematic

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movie reviews

'Movies' continued from page 26

suit in this movie ... but we still have the buzz kill. Watching him, I kept hearing Heath Ledger's Joker voice saying, "It's simple ... kill the G-man."

This really is too bad, as it would have been far more engaging to see a real battle of character between the 'good' guy and the 'bad' guy. When Purvis' team finally does take down Public Enemy #1 outside a Chicago movie theatre (this is a well known fact and should not be a spoiler for anyone) Mann takes altogether too long in the actual gunning down and post mortem pan. What this was supposed to evoke I don't know, but it didn't work for me.

It is from this bit of screen time that we see once again, there are no small parts just small actors. Stephen Lang plays one of the agents that guns Dillinger down. Just before Dillinger dies Agent Winstead leans down to hear his last words. Lang displays such dignity, respect and breadth of character in that moment and the subsequent scene between he and Billie, it shows us qualities that could have made *Public Enemies* a far more intriguing and engaging film.

The only main cast member who is able to actually transcend the emotional void of the story is Marion Cotillard. Perhaps it is because her character is Dillinger's heart. She is not a part of the world that he inhabits with the likes of Baby Face Nelson and Pretty Boy Floyd; she is his love, and a true love it was.

Rated R for gangster violence and some language

Review by Michelle Keenan

Chip Kaufmann's Pick:
"My Dinner with Jimi"

My Dinner with Jimi (2003)

2003 was the very first year of the Asheville Film Festival and I was one of three final judges on hand to select the Festival's Best Picture. The clear winner that year was this film, *My Dinner With Jimi*, a story that recaptures the Summer of Love (1967), from director Bill Fishman.

Fishman is best known for the 1988 cult film *Tapeheads* with John Cusack and Tim Robbins. His other films include *Desperate but Not Serious* and a big screen version of the old TV show *Car 54, Where Are You?*

My Dinner With Jimi (the title is a play on the celebrated arthouse film *My Dinner With Andre*) takes place during the so called "Summer of Love" in 1967 when the California based pop group The Turtles were first making it big and were invited to go to London for the first time. Once there they meet such 60s Brit stalwarts as The Hollies, The Moody Blues, The Rolling Stones and of course The Beatles, whose groundbreaking album *Sgt Pepper's Lonely Hearts Club Band* was just about to be released.

The core of the film centers around a dinner with Howard Kaylan, lead singer for The Turtles (who wrote the screenplay) and guitarist Jimi Hendrix who is on his way to the Monterey Pop Festival and superstardom.

The film is funny, enlightening, and as the 40th anniversary of Woodstock

August DVD Picks



approaches later this month, a real time capsule of what music was like in that era. It also boasts terrific performances from the grown up Justin Henry (*Kramer-vs-Kramer*) as Kaylan and Royale Watkins as Hendrix.

The Untouchables (1987)

After seeing *Public Enemies* (see my review on page 26) this month I knew my DVD pick would undoubtedly be another gangster film. I debated between *Manhattan Melodrama* and *The Untouchables*, both of which were quite worthy, albeit in different ways. While *Manhattan Melodrama* (William Powell, Clark Gable, Myrna Loy) is a great film and plays a key part in *Public Enemies*, I chose *The Untouchables*.

The reasons are threefold. First, it's the flip side of *Public Enemies*. We are drawn to the side of the 'bad guy' in *Public Enemies*, while in *The Untouch-*

Michelle Keenan's Pick:
"The Untouchables"

ables, we side with Elliott Ness. Second, Kevin Costner has gotten a bad rap lately and while [yes] I am one of the folks who rooted for the Sheriff of Nottingham (Alan Rickman) in 1993's *Robin Hood*, Costner has some wonderful and important films to his credit and this one ranks among the best of them. Third and foremost, Brian De Palma succeeds in his story where Michael Mann's film does not.

The Untouchables tells the story of Elliott Ness and his troupe of do-gooders, out to get Al Capone in prohibition era Chicago. While this story never backs down from good guy versus bad guy, it does show the futility and pithiness of prohibition, the blurred lines of corruption and even the silliness of some social morays. It's the layers that De Palma so deftly crafts that make the grade.

It's big budget Hollywood blockbuster replete with a memorable, over the top Morricone score. Yet, by the same token, De Palma took the time to include some unique artistic elements, most especially in the camera work, and also peppers the story with intimate, small film moments. It's got an almost corny Americana-esque about it, yet it still has an edge. Completing the package is Sean Connery in an Oscar-winning performance, a young Andy Garcia, Charles Martin Smith and a hefty Robert DeNiro as Capone. *The Untouchables* engages and entertains and ultimately has great heart. Take a note Mr. Mann.

Fall AICFF Tickets On Sale Now

Tickets are now on sale for the first Asheville International Children's Film Festival (AICFF), November 2-8, a weeklong treasure trove of 70 films from 25 countries and three hands-on workshops for kids.

The festival will showcase the very best in international children's cinema — eye-popping animation, comedy, fairy tales, edge-of-your-seat adventure, gripping documentaries, and lots of stories sure to make kids stop and think.

Tickets are \$50 for the Gala. Weekday showings are \$5 which include a drink and popcorn. Weekend admission is \$4/kids and \$5/adults. The pancake breakfast is \$10 and the workshops are \$7.

For more information please visit www.aicff.org

WCU's Galaxy of Stars 2009-2010 Season

Guests of Western Carolina University's Fine and Performing Arts Center can savor the relaxed feel of a Sunday matinee with the 2009-10 Galaxy of Stars Series, presented by the College of Fine and Performing Arts.

This season, the series' fifth, features nine shows of theater, music, dance, the visual arts and film from August through April. Season tickets are \$125 — a savings of 40 percent over single ticket prices. Season tickets for children ages 5-17 are \$45.

Sundays in the 'PAC

GRITS: The Musical — 3 p.m. Sunday, August 30. Four women of four generations tell four different stories.

Barrage — 3 p.m. Sunday, September 20. High-energy fiddling featuring an international, multitalented cast.

Feelin' Groovy — 3 p.m. Sunday, October 4. A musical salute to Simon and Garfunkel by Jim Witter.

A Midsummer Night's Dream — 3 p.m. Sunday, November 1. This production of the WCU stage and screen department merges reality and the fantastic.

Corbian: A Glow in the Dark Adventure — 3 p.m. Sunday, November 15. A dinosaur discovers love — a combination of dance and electroluminescence.

The North Carolina Symphony: Holiday Pops — 7:30 p.m. Friday, December 11. A sight and sound spectacular.

The Paragon Ragtime Orchestra: The Clown Princes — 3 p.m. Sunday, January 31. A live orchestra accompanies scenes from classic silent films by Charlie Chaplin, Harold Lloyd and Buster Keaton.



Barrage performs high-energy fiddle music September 20.

Tom Mullica's tribute to Red Skelton — 3 p.m. Sunday, February 14.

Ballet Magnificat! The Hiding Place — 3 p.m. Sunday, April 18. A Christian ballet company celebrates divine forgiveness.



Season tickets available at www.ticketreturn.com. For more information on the "Sundays in the 'PAC" Galaxy of Stars Series, go to www.wcu.edu/fapac.

artful living

Wholeheartedness of Presence

Today's sermon is built around a teaching by 20th Century Zen Master Dainin Katagiri that says, "In *Wholeheartedness of Presence*, the Buddha is realized, the Dharma is lived and the Sangha is shared."

First, let me explain that Katagiri is referencing a foundational teaching of Buddhism known as the "Triple Gems", which states, "I take refuge in the Buddha, I take refuge in the Dharma (the teachings of Buddhism) and I take refuge in the Sangha (the community of Buddhism)"

In order to understand what is being said both in the Triple Gems and then in the derivative teaching of Katagiri, we must understand what "Buddha" means. Although the Triple Gems teaching is often taken literally, the spirit of Buddhism calls for a more nuanced interpretation.

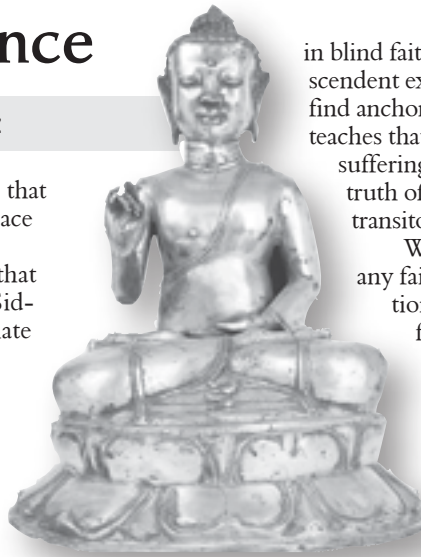
"Buddha", as referenced here is not some savior-like figure that we are instructed to worship, and in whose infinite love and compassion we will find refuge, but rather, as the word "buddha" means "awakened", it is in the awakening of Siddhartha Gotama, who became known as The Bud-

BY BILL WALZ

dha, the Awakened One, that we are to find refuge, solace and instruction.

It is the awakening that illuminated the person Siddhartha, and can illuminate the world that is important. Buddhist teaching has The Buddha's awakening available not only to Siddhartha, but to every human. Every person is a potential buddha, an awakened being. This is the great revelation and hope. With this understanding, we can then understand that "Dharma" is not about sacred texts, but rather, the means, the path, the practices and insights that lead to awakening. - And "Sangha" is not a church or religious sect, but rather, the human community of those who have awakened.

Now we have sound footing, not based



in blind faith, but in a realizable transcendent experience within which to find anchorage and refuge. Buddhism teaches that we find refuge from our suffering by awakening into the truth of who we are beneath the transitory forms of the world.

We cannot find true refuge in any faith, church, ideology or nation. And certainly we cannot find refuge in possessions, wealth, success and power — they always and eventually slip beyond our grasp or fail to fulfill. We find that everything in the world, as desperately as we try to acquire or hold on to, even health, always-satisfying love

and relationships, or life itself — none of it remains as we would have it remain. We are always left with the gnawing sense of something more being needed for our complete fulfillment.

And in our failure to acquire or preserve our desires — our imagined sources of fulfillment — we are caught in the world of insecurity, of un-fulfillment, of suffering. No. We must look deeper for our refuge, deeper than all the external and surface phenomenon and forms of this world.

And certainly, our refuge is not to be found in anything otherworldly, as many religions promise. Remember, I said we are looking for the truth of who we are beneath the transitory forms of the world, not beyond them.

So, what is the truth that is the liberation from suffering that Buddhism teaches us to awaken into? What is the truth of who we are beneath the transitory forms? That's the question. And it is what Katagiri answers. He instructs us that the "awakening" is the realization of "wholeheartedness of presence." Katagiri clues us that this is the secret to realizing the awakening, and to realizing what is awakened into. Then, this gem of simplicity also instructs us to find and give happiness in sharing the awakening, to find and share the discovery of living from wholeheartedness of presence. Fulfillment is in the realization, the living and the sharing of wholehearted, awakened presence. This is buddha.

Buddhism is built around the premise that every being wishes only to be happy, but has no idea how to achieve this happiness. The Dalai Lama says about happiness:

"I believe that the very purpose of life is to be happy. From the very core of our being, we desire contentment... In my own limited experience I have found that the more we care for the happiness of others, the greater is our own sense of well-being." And about the search for happiness in material-

ism: "Since we are not solely material creatures, it is a mistake to place all our hopes for happiness on external development alone. The key is to develop inner peace."

This teaching is pointing to the mistaken illusion that humanity has labored under since time immemorial. Because of the unique characteristic of humans - in all of creation - to create a sense of separate self in the mental realm that psychology calls ego, we exist within the delusion that happiness comes when we look to the world external to ourselves to provide for us the means to achieve happiness.

Our lives are spent caught in a time-bound story of "Me" with a history, a past, of fulfillment or frustration of finding the means to happiness, and of projecting into a future that we hope will fulfill that happiness — always, endlessly, needing more. The history of our individual lives and the history of humanity points to the futility of this perspective. Oceans of grief are the legacy of humanity seeking happiness through acquisition of external wealth, status, power, enduring exclusive personal loyalties, even immortality. As the Dalai Lama is pointing out, "It is a mistake to place all our hopes for

Fulfillment is in the realization, the living and the sharing of wholehearted, awakened presence.

happiness on external development alone. The key is to develop inner peace." We must find the happiness within ourselves. But how are we to do this?

Again, Katagiri returns with his riddle, or in Zen language, his koan, that promises "in *wholeheartedness of presence*" awakening into the truth of real happiness is experienced. If the ego represents, as Buddhism believes, a false sense of self, because it is constructed of fleeting form representations of self in a world of fleeting forms, what then is the enduring self that is beyond the impermanence and fleetingness that so frustrates our search for happiness? The true self must be discovered.

Zen commands that we ask, "Who is this 'I'?" And we must ask, and discover, in order to experience the liberating awakening of the Buddha, "Who is this 'I'?" Again, Katagiri points us in the direction of the answer. "In *wholeheartedness of presence*, the Buddha (the awakening) is realized." That which is our essence is found in total and complete presence, undistracted by the cravings, desires and fears of the separate individual egoic self.

Let us find out some more of what Katagiri tells us about this, "To be a disciple or a son, or a daughter of the Buddha means we are people who accept the lives of all sen-

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artful living

'Wholeheartedness' continued from page 30

tient beings as the content of our life. The universe is vast. The universe completely accepts us, accepts our lives as the contents of the universe. The universe never separates its life from our lives. When we accept others' lives as the content of our life, then others' lives become very close to us.

**With this awakening, we can begin
to heal ourselves, to heal our
relationships, to heal our communities,
to heal our society and its politics, and
finally, to heal the planet...**

"If we see deeply the total picture of the human world, how transient the world is, how fragile human life is, then we can hear the cries of the world, we can see the path through which we and the universe are crossing. If we sit with wholeheartedness, some part of our body feels it directly. We can feel peaceful because our presence and the presence of the universe are exactly in the same place. This is what is called wholeheartedness." (From *Returning to Silence*)

Wholeheartedness is the experience of our presence and the presence of the universe and all sentient beings that make up the universe as the same. We're not talking about the forms — for the forms appear as different, and are fleeting — but the underlying consciousness, the unified field of energy — perhaps you will allow the term, spirit — that permeates the universe before the experience of separateness of form leads to the delusion of a separate self. We are the universe. The universe is us. There can be no separation. This has the feel of immortal soul that the Western religions are pointing toward, but miss terribly when interpreted as an immortal continuation of the individual personality, the "I" of form, not, the essential "I".

Back to the question: "Who is this 'I'?" Beneath your thoughts, emotions and actions, who is this "I"? This is the fruit of real meditation, whether it is done in formal sitting, or in the living meditation when we stop running the surface story of me. When we step out of the mistaken self-referencing and endlessly needy egoic self in the midst of living and doing, to discover that this "I" is not the conditioned and transitory forms floating through the mind as thoughts and emotions, but rather, is awareness consciousness itself.

This "I" is the consciousness of witnessing awareness within which the transitory thoughts and emotions emerge and pass. It is the awareness that witnessed your birth, witnesses the hearing of the bird's song, the experience of love, that is here witnessing these moments, that will someday witness

the death of the form you have associated as you, but will not itself die. "Who is this I?" It is the consciousness that is pure presence within the pure presence of the universe unfolding. This self is called the buddha-self, awakened. As philosopher/theologian Alan Watts said, "We are the universe peering into itself from billions of points of view."

To close, I share words from Zen Master Thich Nhat Hanh, on how to live discovering the happiness we all seek:

*"Live your daily
life in a way that you
never lose yourself.
When you are carried
away with your wor-*

*ries, fears, cravings, anger, and desire,
you run away from yourself and you lose
yourself. The practice is always to go
back to oneself."*

*"The most precious gift we can offer
others is our presence. When mindful-
ness embraces those we love, they will
bloom like flowers."*

And so will we. Remember the self that is wholehearted, that feels peace because our presence and the presence of the universe are exactly in the same place. This is the answer to the question, "Who is this 'I'?", It is the consciousness that witnesses and does not judge, that has no fear or aversion, for it realizes itself as the universe unfolding without a thought, and so, can give rise to thoughts not of fear and lack and separation, but of connection, unity and peace.

This is what it means to be buddha, awakened. With this awakening, we can begin to heal ourselves, to heal our relationships, to heal our communities, to heal our society and its politics, and finally, to heal the planet as we align self at the level of I the individual, I within family, I within community, I within society and I on the planet with the awakened truth of who we are.

The universe, containing all sentient beings, as one, separate in expression of form, but one in consciousness and ultimately, in destiny.



**Bill Walz is a UNCA
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personal growth and
consciousness. He holds a
weekly meditation class,
Mondays, 7 p.m., at the Friends Meeting
House, 227 Edgewood. Information 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.**

Wood Day on August 8

The Folk Art Center will host its annual celebration of wood crafts at Wood Day on August 8 from 10 a.m. to 4 p.m. The festivities include live demonstrations and the Ninth Annual Carve-Off Competition from 1 to 3 p.m. For the contest, participants have two hours to turn a simple block of wood into a work of art. Carvers must sign up by 12:30 to participate.

The Folk Art Center's auditorium will be filled with lathes, sawhorses, wood tools and the master craftspeople who know how to use them. Demonstrations include flute making, wood turning, broom making and furniture making. The Carolina Mountain Woodturners will help visitors try working on a lathe. Southern Highland Craft Guild members Sandra Rowland and Jan Morris will host activities and take home projects for children.



**Marlow Gates
demonstrates
broom making.**

Photo: Stewart Stokes



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

TRAC Annual Art Auction

BY DENISE COOK

The Toe River Arts Council's 32nd Annual TRAC Benefit Arts Auction takes place on Sunday, August 9 in downtown Spruce Pine.

Items in glass, wood, fiber, clay, fabric, paper, stone, and metals are but a few of the works generously donated by local artists and craftspeople that will be auctioned by expert auctioneer David Little.

Auction volunteer chairman and TRAC Board Member, Corrine Shilling, comments, "The TRAC Board is grateful to the many artists who have donated their work to benefit the many programs of the Toe River Arts Council. The theme for this year's auction illustrates truly what the auction is about: "Enrich Your Lives: Support the Arts!"

There are at least 100 lots of art in the live auction and close to 100 in the Silent Auction that are donated by local artisans and craftspeople that benefit the activities of the Toe River Arts Council.

An exhibit of the auction items will be on display in the TRAC Center Gallery from through August 9, 2009. The Gallery is open Tuesdays through Saturdays from 10 to 5 p.m. (and until 6 p.m. on August 8). This provides guests the opportunity to pre-register for the auction, start placing bids on any of the auction items, and view the artwork that will be in the live auction. A popular addition includes the "buy now" features where any item in the auction can be purchased immediately at the "buy now" premium price through Saturday, August 8.

Proceeds from the Auction benefit the continuance of the many school and community programs sponsored by the Toe

River Arts Council. TRAC art education programs serve 5,000 public and private schools in Yancey and Mitchell counties. The nine annual events, monthly exhibitions, communication services and more serve the citizens of Yancey and Mitchell counties year-round.



All auction events will take place in the TRAC Center Gallery, 269 Oak Avenue, Spruce Pine. Call (828) 765-0520, (828) 682-7215, or email TRAC@toeriverarts.org.

org for information. Visit our website at www.toeriverarts.org.

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book reviews

Disasters

My daughter and I had a blinding realization at the local movie store. All appearances to the contrary, we are not “chicks”.

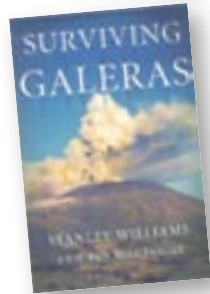
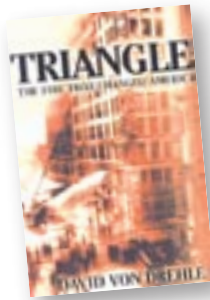
Given our taste in movies, we are “guys.” Sure, we like “Pride and Prejudice” and “Across the Universe” and “Ever After” but when we are looking for at-home movie therapy, there are often monsters and blowing-up involved. We spent a relaxing evening at home with Jason Bourne lately and always watch “Independence Day” while working in the kitchen.

I have a special place in my heart for disaster movies. If there are volcanoes, that is even better. Big storms, earthquakes, fires — all of these showcase Nature at her most dramatic and give our species a chance to display some of our most noble and useful traits. The books, of course, are better than the movies. Here are a few true stories about Nature and people and, yeah, some things blow up. They’re great late summer reading.

“Triangle: The Fire That Changed America” by David von Drehle

Most people don’t even know what a shirtwaist is (it’s a woman’s blouse) but this particular disaster lead to some important changes in the way the garment industry does business and some schools are including this story in the American history curriculum. In 1911, there was a horrific fire in a building housing a sweat shop staffed by mostly immigrant women. It was a modern building by the standards of the day and most of the people in it escaped.

On the 9th floor, however, the exit doors were locked and the women trapped



there either jumped from the windows or died of burns and smoke inhalation. 146 workers died and the aftermath was almost as horrific. The strength of the newly-formed International Ladies’ Garment Workers’ Union was one of the direct results of this workplace accident. Von Drehle does an excellent job of sorting through the available information and presenting a compelling story. There’s a also a website for more detailed info on the fire www.ilr.cornell.edu/trianglefire/.

The scientific community’s internal catfights are generally kept within the ghettos of those circles. But what happened on Galeras in 1993 produced several fascinating papers and two “popular science” books — each detailing one side of the events that unfolded in Colombia.

“No Apparent Danger: The True Story of Volcanic Disaster at Galeras and Nevado Del Ruiz” by Victoria Bruce.

Bruce gives us some backstory on the geological area, adding to the Galeras information an account of an earlier event — the Nevado del Ruiz eruption in 1985. The eruption produced a pyroclastic flow and lahar (a flood of mud and associated debris) that buried the town

BY H. BYRON BALLARD

of Armero, killing more than 20,000 people.

This volcanically active area in the Andes was the stage for the grudge match between Stanley Williams (who survived the Galeras event) and several other scientists who also survived a trek to the volcano during a conference in Pasto. Six scientists and some onlookers died in the unexpected (or was it?) eruption.

Williams did his own book (with Fen Montaigne) “Surviving Galeras” that told his part of the story. Both books are good accounts of the events and they give outsiders a fascinating look at the field and the characters that people this world of “extreme” science. The science is interesting, too, as we get some idea of the progress the scientific community is making towards predicting geological events and the politics and personalities involved therein.

“The Perfect Storm: A True Story of Men Against the Sea” by Sebastian Junger

There’s not much to say about this book — you should just read it. It is a scary account of the last hours of a fishing boat called the Andrea Gail and her crew in 1991, in the Atlantic off the coast of Nova Scotia. It is well-researched and written. And out of the fame of both the book and the movie (and Junger’s deep affection for the town of Gloucester and its people), the author established the Perfect Storm Foundation. The foundation’s goal is “to provide educational and cultural opportunities to young people whose parents make their living in the com-



mercial fishing industry and in working maritime communities.” (www.perfectstorm.org). The book is better than the movie and the movie is pretty darned good.

“Firestorm at Peshtigo: a Town, Its People and the Deadliest Fire in American History” by Denise Gess and William Lutz

We’ve all heard about the Great Fire of Chicago but our history doesn’t often get to the details of the area outside the big city. The weather conditions that lead to the firestorm that devastated this small mining town in northern Wisconsin in 1871 seemed terribly familiar to one who grew up in the mountains of WNC, where a dry August night often held the threat of wild fire.

This wildfire destroyed more than a million acres of timber and farmland and killed about 2,000

people. The authors are sticklers for detail (maybe a little too much, given the subject) and the writing draws the reader in to a different world and time. They read many first-hand accounts and the story is as heart-breaking as it is forgotten.

There are many more books in this mini-genre and it is a genre that is not for everyone. But for the “guys” (whatever their gender) and adrenaline-junkies who want to get their heart-rate up by reading, these true tales are great. Nature gives us the relaxation of floating down an old quiet river and the plant and animal diversity of the Blue Ridge. Nice. And then there are exploding volcanoes and avalanches and devastating floods. Atmospheric and geologic diversity are part of the big picture, too.

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.

Literary Trivia Night

Tuesday, August 18, at 7 p.m.

Booker Prize winner John Banville has authored books under what pseudonym? Which recent New York Times bestseller combines the refined sensibilities of Jane Austen with the horrific comedy of the undead? Find out these answers and more at Malaprop’s Literary Trivia night hosted by Lauren and Stella Harr. Prizes will be awarded! Malaprop’s, 55 Haywood Road in Asheville. Call (828) 254-6734 for details, or visit www.malaprops.com

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poetry

The Poetry of Jim Minick

The Blue Ridge, which was the earliest settled section of Appalachia and one of the more influential cultural regions in the United States, falls primarily in the western parts of two states: North Carolina and Virginia. *Rapid River* has offered (and will continue to specialize in offering) ongoing coverage of poets from western North Carolina.



Jim Minick, poet.

Secret Song avoid sentimentality by focusing on the quotidian aspects of her life and death. In "For the Trashman," the poet addresses the practical necessity of disposing some of his aunt's material possessions, listing things she once owned that cannot be kept, including "grade books, 36 years / of black marks, the sixth-graders / not always progressing as she wished."

Ensuring that *Her Secret Song* presents a full portrayal of his aunt, Minick includes family photographs depicting various phases of her life — an entirely appropriate contribution to this book because several of the poems allude to specific photographs. What renders *Her Secret Song* memorable, ultimately, is the degree to which Minick commits himself to evaluating the full impact of his aunt Ruth on his own life.

While not thematically linked like those in *Her Secret Song*, the poems in Minick's other poetry collection are concerned with some of the same themes. *Burning Heaven*, for instance, features poems that calmly accept the inevitability of death ("Uncle Mark"), recall the uniqueness of a family member ("Uncle Bill's Puzzles"), or assess the transcendent meanings of material objects ("Attic"). That collection also incorporates poems that would not fit into *Her Secret Song*, such as "Even from this Distance" (which recalls young love), "Blackwings" (which memorializes soldiers who died in the Vietnam War), and "Site R" (which questions the U.S. government's plan to escape a nuclear war by bunkering under the Virginia mountains).

Some of the most poignant individual poems in *Burning Heaven* are "Dehorning" (which conveys a child's horror at his uncle's dehorning of a calf) and two of the several poems bearing environmental themes: "Walnuts and Worm" and "The Meadow." Many readers will relate strongly to the power of reminiscence expressed in the latter poem:

From the shade of this giant hickory,
paths once spread through the meadow
like roots tendriling and bare.

I called the cows then from this tree,
whistling to wait for lumbering ladies
who hungered for corn,
udders swaying, calves trailing.

Years later, no more paths spread
like capillaries from this hickory,
no cattle trample dusty lane,
no boy runs through grass chasing
calves, chopping thistle.

Instead fluorescent flags,
hidden by knee-deep grass,
mark boundaries for lots,
paved paths, a cul-de-sac.

BY TED OLSON

These two recently published poetry collections are testament to the presence in the Virginia Blue Ridge of a poet who speaks for, and often to, *all* life-forms — people *and* natural beings — and who does so with a commendable and rare depth of compassion.



Ted Olson is the author of *Breathing in Darkness: Poems* (Wind Publications, 2006) and *Blue Ridge Folklife* (University Press of Mississippi, 1998). His experiences as a poet and musician are discussed on the following webpages: 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.

osondu
BOOKSELLERS

Saturday, August 1 – 9 a.m. to 5 p.m.

Haywood County Bookmania at The First Presbyterian Church in Waynesville. Forty-six authors plan to be in attendance, story-teller Doug Elliot will give two performances outside.

Friday, August 7 – 7 p.m.

Art After Dark

Saturday, August 15 – 11 a.m.

Meet Dr. Colleen Patricia Jones veterinarian and author of *Dr. Paws*.

Monday, August 31 – 12 noon

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Thursday, August 6, 7:00 p.m.
Mary McPhail Standaert presents her Post Card History Series book, *Montreat*.

Friday, August 7, 7:00 p.m.
Authors Dwight McCarter and Joe Kelley will read from and sign their book, *Meigs Line*.

Saturday, August 8, 7:00 p.m.
Fred Chappell will read from his latest collection of poems, *Shadow Box*.

Wednesday, August 12, 7:00 p.m.
Kelley Hunter will discuss *Living Lilith*.

Thursday, August 13, 7:00 p.m.
David J. Williams will read from and sign his book, *Burning Skies*.

Friday, August 14, 7:00 p.m.
Batt Humphreys will present *Dead Weight*, a thrilling recreation of a murder trial.

Saturday, August 15, 2:00 p.m.
Chris Cavender will sign copies of his latest work, *A Slice of Murder*.

Saturday, August 15, 7:00 p.m.
Kathryn Magendie presents *Tender Graces*.

Thursday, August 20, 7:00 p.m.
John S. Buck will present his book and discuss the principles of *Sociocracy*.

Friday, August 21, 7:00 p.m.
Mark de Castrico presents his latest mystery, *The Fitzgerald Ruse*.

Saturday, August 22, 7:00 p.m.
Erica Eisdorfer will present her debut novel, *The Wet Nurse's Tale*.

Sunday, August 23, 3:00 p.m.
Lore Segal will read from and sign her book, *Shakespeare's Kitchen*.

Thursday, August 27, 7:00 p.m.
Mindi Meltz presents her novel *Beauty*.

Friday, August 28, 7:00 p.m.
R. Dwayne Betts will present his powerful memoir, *A Question of Freedom*.

Saturday, August 29, 7:00 p.m.
Amanda Gable reads from and signs *The Confederate General Rides North*.

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asheville shops

Keep Young Eyes Safe, Stylish With Back-to-School Eyewear

If eyewear is on your back-to-school shopping list, consider a visit to East Side Optical, in Asheville. The place has what may be the largest collection around of reasonably-priced eyewear for kids.

Couple that with the fact that there's an on-site independent ophthalmologist (as opposed to an optometrist) and it's practically a no-brainer. The cost is not exorbitant (\$55 for a typical visit and just \$45 more for a contact lens fitting) and it's a more thorough exam than those done in a pediatrician's office.

Meanwhile, the store offers eyewear for babies on up, with a separate room called The Locker Room, sporting – you guessed it – eye protection for kids who play sports, like basketball, baseball, tennis and soccer; or who bike, ski or swim. All eyewear can be fitted with a prescription, if necessary. Contact lenses are also available for both kids and adults, for less than the prices you'll find online, says store owner Richard Krasnove.



Richard Krasnove,
owner of East Side Optical.

he recommends transitional lenses, which darken in the sun, or the next best thing: clip-on sunglass lenses.

Also specially suited for kids are twistable frames, which are virtually indestructible – perfect for the little ones. And for the baby/toddler set, glasses with wrap-around frames stay put behind the ears.

What's in eyewear vogue? Small, plastic heavy frames in dark colors are popular with the kids, says Krasnove, as with adult glasses, some of which can also be fitted for younger people.

Another plus at East Side Optical: "We're both grandfathers," says Krasnove, also referring to the store's ophthalmologist Charles G. Kirby, M.D. "We have a lot of experience with children and we enjoy working with them."

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**Pam J. Hecht is a freelance writer and
editor based in Asheville, North Carolina.
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stage preview

North Carolina Stage Company Dares You To Laugh

With Its 2009-2010 Season

There's something a little funny about North

Carolina Stage Company's eighth season. Sure, it's a season full of comedies, but each of these plays reminds us that sometimes the biggest laughs come from the darkest times.

Since 2002, NC Stage has been performing in its off Broadway-style theatre in the heart of downtown Asheville.

The company made its debut with a bold adaptation of Romeo and Juliet by Joe Calarco, called *Shakespeare's R&J*, in which four young men played all of the roles from the classic tragedy.

These days, it might be tempting to play it safe – to choose a season of well-worn comedies and comfortably predictable drama. Instead, NC Stage has gone in a daring direction. The plays in the 2009-10 Season are very funny, but they are also whip-smart, challenging, even a little scary at times.

October 21 – November 8

The season opens in October with Martin McDonagh's award-winning play *The Beauty Queen of Leenane*, called "dizzy-ing" and "both comic and ineffably sinister" by the *New York Times*. Maureen and her elderly mother spend their days in a vicious and funny game of one-upmanship in this bleak comedy set in small-town Ireland.

November 27 – December 20

In December NC Stage joins forces with Immediate Theatre Project to present the beloved holiday play *It's a Wonderful Life*. Now in its fourth year, this heart-warming story of friendship, love and sacrifice in times of financial struggle has become more relevant than ever. After moving to the Diana Wortham Theatre last season, *It's a Wonderful Life* returns to NC Stage for an extended 4-week run. This show is not included in subscription packages.

February 17 – March 7, 2010

The popular comedy duo Scott Treadway and Charlie Flynn-McIver play a pair of estranged brothers in Sam Shepard's *True West*. One brother is an upstanding screenwriter, the other a petty thug – but which is which? This brilliant and dangerous



Scott Treadway and Charlie Flynn-McIver in "True West."

BY AMANDA LESLIE

comedy established Sam Shepard as a master of American theatre.

April 7-18, 2010

NC Stage and Immediate Theatre Project present the contemporary comedy *Dead Man's Cell Phone* by Sarah Ruhl in April. When Jean reluctantly answers a stranger's phone, she is drawn into a relationship with the phone's owner – one full of

love, mystery, and surprising connections. There's only one catch: the man is dead.

May 12-30, 2010

The season closes with the deliciously naughty farce *What the Butler Saw* by Joe Orton. A botched seduction attempt sets off a flurry of scandal in the offices of Dr. Prentice, involving his wife, her lover, an innocent secretary and an incompetent policeman (not to mention certain unmentionable parts of a statue of Winston Churchill). Joe Orton's 1969 farce is the perfect combination of racy subject matter with dry wit and biting social commentary.

In between its Mainstage productions the theatre is not dark: NC Stage has created several popular series that take place throughout the season. The Catalyst Series (now in its sixth season) hosts some of the most interesting grassroots performance groups in Asheville, while No Shame Theatre continues for a fourth year, presenting a late-night, open-mic style series of short plays once a month. Participants and audience alike pay just \$5 to attend.



Subscriptions are on sale now for the theatre's Mainstage Season. The theatre offers a popular "FlexPass" package, with 10 to 24% off full-priced tickets, and the flexibility to pick performance dates. Patrons who subscribe before September 1 receive special perks, including discounts on single tickets, and *It's a Wonderful Life*.

For more information and a full calendar of events, visit www.ncstage.org or call (828) 239-0263.

Award-Winning Crazy Bag

Asheville resident Murphy Funkhouser shows off the junk in her trunk(s) in the autobiographical one-woman show *Crazy Bag*. *Crazy Bag* tells the life-story of Funkhouser, once a rebellious minister's daughter who dropped out of Bible College, went wild, lived in her car and called 6 cities home in 10 years. Now all "grown-up" (with a successful career and a daughter in kindergarten), Funkhouser wakes one morning to find the baggage of her life has spilled out and she must determine how to help her daughter avoid making the same mistakes.

Funkhouser is also a stand-up comedian who makes healthy use of humor while unloading her burdens. The



show is a fast-paced revelation of a remarkable, frequently outrageous journey from barroom to motherhood, rebellion to redemption.

Says Funkhouser, "Claiming your baggage is liberating. I dream of a day people are lugging their baggage out into the yard and dancing in celebration of it. There should be no shame in the life well-traveled."

For more details visit www.crazybag.net.



At the North Carolina Stage Company (15 Stage Lane) August 6-15. Tickets are \$15 Friday and Saturday, \$12 for Thursday performances. Available at (828) 239-0263 or www.ncstage.org.

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thoreau's garden

Moles and Voles in the Garden

I have long been a friend of the mole and bemoan when a garden cat leaves a mole by the back-door as a token to their masters for their accepting my keep.

According to English historical lore, Jacobite sympathizers once toasted "The gentleman in black velvet," after King William III died after his horse stumbled over a mole hill and threw him violently to the ground. And one wonders if calling a secret agent a mole is right on when confronted with this great, and shy, mammal of the garden.

Last year when the snows of winter melted, the gardeners of the colder parts of the country were confronted by a wealth of damage to plants caused by voles. This year I've heard some cries of despair echoing as everyone goes out to the front lawn sees that sea of green is now traversed with tunnels dug by moles (along with an occasional



Peter examines the blossoms of early-blooming Lenten roses.

shrew) and now resembles the B & O rail-yards and not a swath of peaceful grass.

Well this year is certainly not one of the worst mole years on record because their numbers are usually tied to last summer and what has turned out to be a less than bumper crop of grubs, especially Japanese beetles.

Moles are little mammals with tiny eyes, small concealed ears, and very pretty, soft iridescent fur.

They live almost entirely underground, feeding on smaller animal life, especially earthworms and grubs. I repeat moles do not eat bulbs or roots. They will chew through them if the plants are in the way but they do not ingest

Vole — Illustration by Peter Loewer.



the results of their chewing. They are generally beneficial to gardens especially when it comes to consuming vast numbers of voracious grubs. I do admit that in their zeal to devour moles often do some damage by heaving up the soil, causing the grass to dry out quickly and creating unsightly ridges or tunnel-tops: A sight that irritates some people more than paying taxes.

Now there are some methods used to remove moles but outside of cyanide gas — dangerous to both the mole and the man — or hooking up a hose to the exhaust of a car — messy to the lawn and dangerous to everybody — nothing is sure.

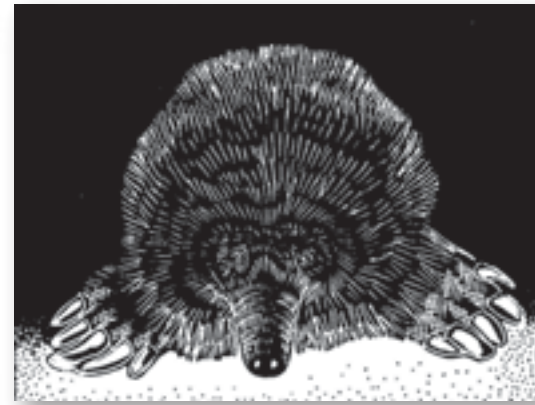
Catalogs sell windmills that feature spikes in the ground and supposed to make a rumbling noise in the earth, scaring them away but I don't think it works; they still must dig tunnels and hunt for food.

Poison bait isn't such a good idea especially if you have a cat, dog, or child that is valuable to you. There is an effective biological control called Milky Spore that inoculates your soil with a fungal disease which infects the grubs but bothers nothing else. The problem with this product is the time it takes to affect a cure, often more than a year.

So before going out and putting a toxic waste dump in your back yard to do away with the little pests, or driving up the family car to gas them out, how about thinking ahead to next July and the damage done by the beetles to the garden and the favors the moles have done for you. It should be remembered that the number of moles is in direct proportion to the food supply and if your back yard and garden has a surfeit of moles, it probably needs them.

Instead buy a pair of those plastic shoes with spikes used to aerate the lawn (not as someone thought, to kill the moles) and walk over those tunnels, then plant some grass seed, rake it up a bit, and by mid-June you'll never know they were there.

As to voles: Earlier in the year I went out into the garden to check on the damages wrought by the past weeks of ice and chill, coupled with last winter being the coldest in eighteen years. A few plants that had lived through the past five winters, gave up the leaf in this one. But by far the worst damage was perpetrated by our little furry friend, the vole.



Mole — Illustration by Peter Loewer.

BY PETER LOEWER

Everywhere I turned, the ground, the hay mulches, the backyard lawn, and piles of leaves were tunneled through and through. Where grasses touched the trunks of small trees and bushes like my arctic willow or my Himalayan honeysuckle,

the bark was chewed unmercifully. My entire line of lavender was eaten right down to soil level, and blast them voles had taken all the leaves of the lambs tongue and ripped them up for nesting material.

The *Complete Guide to American Wildlife* has this to say about the vole: "Voles are best known to many readers by the popular name of 'meadow mice.' Voles have long, grayish brown fur, short ears and tails, and beady eyes. Their tails are more than an inch long, and are not brightly colored. They live on the ground usually in grassy terrain, where they make inch wide runways, leaving behind cut grass stems and are active at all hours. They can swim and dive. In winter they make round holes to the surface through the snow. Their voice is a high-pitched squeak. They eat grass, roots, bark, and seeds. They construct a nest of plant material on the ground, and there are usually five to seven young.

The vole that did the damage to our gardens this year is known as *Microtus pennsylvanicus*, the meadow vole. They are between three and five inches long with an average two-inch tail and were known as Danny Meadow Mouse in the "Burgess Bedtime Stories." In good vole years a population of fifteen to an acre can increase to hundreds of voles and obviously that kind of growth explosion is not wanted in anybody's back yard.

Our garden cat, Manet, has tried to do his bit with the vole menace: Every few afternoons, a freshly-killed subject shows up on the door mat in front of the back door and I'm sure there are many more that he's dispatched out in the garden and the fields beyond.

Gardening in the mountains is never that easy but the rains have returned and this past spring remains one of the most beautiful in years and by mid-September, the vole will be a faint remembrance of things that have past.

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

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what to do guide™

Saturday, August 1

Mariam Matossian featuring Free Planet Radio

The North Carolina debut of Armenian-Canadian vocalist Mariam Matossian featuring the instrumental "World Music Supergroup" Free Planet Radio. Melodies and rhythms of the ancient Armenian culture. Tickets \$12. Show starts 8 p.m. at White Horse Black Mountain, 105C Montreat Rd. (828) 669-0816. For more information visit www.whitehorseblackmountain.com, or www.mariammatossian.com.

Sunday, August 2 and Monday, August 3

Auditions for Jane Eyre – the Musical

The Haywood Arts Regional Theatre will hold auditions for its production of "Jane Eyre; the musical" at 6:30 p.m. The show is scheduled to open in October for a three weekend run.

"Jane Eyre" is set in England of the 1840's and is a sweeping romantic take with a beautiful score much in the spirit of "South Pacific" and "The Sound of Music." The show contains roles for men and women

of various ages and young girls of various ages.

HART's production is being directed by Art O'Neil and music directed by Melodie Galloway. Anyone interested in auditioning should come prepared to sing, preferably with sheet music. Anyone interested in being involved in the production, on stage or off are encouraged to come by either night of auditions.

For more information: (828) 456-6322, or hartthea@bellsouth.net.

Painting from Dreams - with Colors that Sing

Friday, August 7

For the month of August, the F.W. Front Gallery at Woolworth Walk will feature the watercolor paintings of local artist Janis Lape. Opening reception August 7 from 5 to 7 p.m. Also enjoy the coinciding art walk.



Paintings by Janis Lape on display through August 30, 2009. 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.

Friday, August 7

Beau Soleil to Perform

Grammy-winning BeauSoleil is the best known Cajun band in the world. Bandleader Michael Doucet is often credited as the key figure in popularizing Cajun music.

\$20 for adults; \$10 for kids 12 and under. Show begins at 8 p.m. At White Horse Black Mountain, 105C Montreat Road, Black Mountain, NC. (828) 669-0816. Visit www.whitehorseblackmountain.com for more information.

Saturday, August 8

2nd Saturday Artist Market

Artists and craftspeople from all mediums, including ceramics, jewelry, clothing, metal work, soy candles

Summer Tracks

Summer Tracks, Tryon's summer concert series, continues in Rogers Park. Concerts run from 7 to 10 p.m. Admission is free, though a voluntary donation at the gate is encouraged. There will wood-fired pizza, home-made ice cream, water, and soft drinks for sale.

Scheduled Performances:

August 7 – Delta Moon (swampy blues), Brian Ashley Jones (Americana)

August 21 – Sol Driven Train (opening set will be their children's show, followed by their mix of world beat and funk.)

September 4 – The Work (rock, jazz, funk)

For more information contact Polk County Travel and Tourism at 800-440-7848 or call (828) 894-2324. Visit www.firstpeaknc.com.

and wood. Additional artists set up in Christopher's Garden and at the adjoining Flash Studios on Waynesville Avenue. Coffee and treats from nearby Izzy's Coffee Den will be available at Domino Lane.

The Market takes place on Domino Lane and in Christopher's Garden in East West Asheville, just off Haywood Road and behind Harvest Records, from 12 to 4 p.m. Patrons can drop off canned food and non-perishables for the MANNA FoodBank Neighborhood Food Drive, and purchase bowls to benefit MANNA FoodBank. More information is available at www.2ndSaturday.blogspot.com or by contacting Lori Theriault, (828) 333-0622 or lori@crazygreenstudios.com.

Sunday, August 16

Asheville Storytelling Circle

Residents of Asheville and the surrounding areas are invited to a tell-off of "Folktales and Foolishness," beginning at 6 p.m. The gathering is free and open to the public, and will be held at Buncombe County Recreation Park Pavilion #1. Listeners are reminded to bring chairs or blankets for seating.

Buncombe County "Rec Park" is located at 72 Gashes Creek Road adjacent to the WNC Nature Center. Monthly meetings are held on

Rockhounds and Science Sisters

The Colburn Earth Science Museum is happy to announce that the 2009 – 2010 seasons of Junior Rockhounds and Science Sisters are open for registration. The popular clubs each meet once a month in the museum from 4:00 to 4:45 pm and are a fun way for kids to expand their scientific horizons in safe and exciting surroundings. The clubs run from September through May.

Junior Rockhounds Club is for children ages 6 to 10 who are interested in rocks and minerals. At the very first meeting each Rockhound receives a



collector's box and a book about rocks.

Science Sisters is a special club for girls only. Girls in grades 3 through 5 meet on the 2nd Thursday of each month. Every meeting features a different female scientist explaining her career and leading the girls in a fun, hands-on experiment.

Rockhounds and Science Sisters each cost \$45 for Colburn Earth Science Museum members and \$60 for the general public. For more information or to register your child, call (828) 254-7162 or stop by the museum in the lower level of Pack Place.

Visit www.colburnmuseum.org for more information

the 3rd Monday of each month at 7 p.m., (except August), at Asheville Terrace Apartments Community Room, 200 Tunnel Road. New members and guests welcome.

Sunday, August 16

Haywood Community Band Concert

The Haywood Community Band will present its fourth concert of the Maggie Valley Concert Series at 6:30 p.m. This free concert will be held at the pavilion next to the Maggie Valley Town Hall. The theme for this concert will be "The Band's Favorite Tunes," and will feature memorable melodies such as West Side Story, Stormy Weather, and A Tribute to Henry Mancini. A special number, Tuscola Mountain Celebration will featured by the band. While refreshments will not be available at the concert, bring a picnic dinner and enjoy a beautiful Maggie Valley sunset. For more information call John Barrett at (828) 452-5553, or Bob Hill at (828) 452-7530, or visit www.haywoodcommunityband.org.

IACmusic.com Song Contest

Free to enter – \$27,000+ in prizes. Got a song you know is good? There are 16 genre categories to choose from. The Grand Prize includes \$1000 worth of musical equipment, 2 weeks stay in a condo suite,

an iPod Shuffle, and a IAC Prime Perpetual Lifetime membership. There are also 3 nice prizes in each category. You can enter any original song. You will get a lot of additional exposure by advancing to the later rounds of the competition. Go here for the details, www.iacmusic.com/yearoftheindie.htm.

Annual Workshop and Plein Air Painters' Forum

August 27-30

The Plein Air Painters of the Southeast (PAP-SE) is offering an end-of-summer plein air painting workshop. Artists and art students are invited to join us, whether to take our workshop, or to meet for a weekend rendezvous with plein air groups from around the Southeast.

PAP-SE artists will gather at the Leatherwood Mountains resort community to paint landscapes on August 25-27, with a workshop to follow on August 27-30.

Workshop cost is \$450. For workshop reservations and info, e-mail or call Diane C. May dianecmay@aol.com, (615) 414-5453. Visit www.pap-se.com for more details.

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.

AUGUST EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

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Identity Crisis

Artists Have Much to Gain From Tackling Their Self-Promotional Materials

BY GREG VINEYARD

As a visual artist in Asheville's River Arts District – and as a regular gallery and show-hopper downtown and throughout the region – I encounter a wide variety of artists' marketing and sales collateral.

I'm constantly evaluating logos and business cards and brochures and the like: Does the logo accurately represent the artist? Do the visuals show the art well? Are tag-lines doing their job? Do artist statements support the main message?

Artists are faced with the dual, time-competing roles of being "Makers" and "Marketers." Opportunities arise quickly, and people respond with whatever images are handy, older artist statements, incomplete bio's, hastily-ordered business cards ... the result over time can be that our core truth about what we passionately create and share with the world is muted by visual and written communications that are disembodied from our original intentions.

Perhaps a style of work has changed so a quintessential image needs to be archived, or several shows need to be listed on a revised bio and the website is out of date. Time slipped by without taking that photography workshop, or updating the bio and jumping on the computer to overhaul the website. It's all daunting amidst pots to glaze and paintings to be finished...

The good news is, most artists have something, and that's commendable. However, it helps to tackle creating a comprehensive visual and written plan so that customers and future consumers alike encounter consistent, clear (and multiple) impressions in our fantastic arts and crafts marketplace. Logos, taglines, visuals, text and takeaways presented in a cohesive manner as part of a strategic plan create brand recognition and avert subconscious confusion for shoppers, as well as provide the artist with materials they can hand out or email with confidence.

More good news: most artists already have what they need to proceed. The artwork itself exists, and many already have visuals and some self-descriptive copy. Others have too much of everything and need to condense. Everyone has concrete thoughts



Greg Vineyard Photo by BobPazdenPhotography.com

Artists are faced with the dual, time-competing roles of being "Makers" and "Marketers."

about what they do (or wish to do).

Some folks just need guidance on how to coax the main thought out of it all, and then some direction on how to create a more streamlined package of only what they need. It's useful to have a plan on paper even if today's not the day to pick that next main image, or to start a logo redesign or hire a photographer. But knowing the intended resource allotment of time and money helps one prepare and have a structure to follow when the time comes to take one's identity out of crisis mode.

Some categorical thoughts: 1) Readiness: Have something rather than nothing, and develop a plan for the future; 2) Fluidity: It's OK to change things in the face of our economy, advancing technologies and new artistic visions; 3) Consistency: Whatever the plan is or becomes, apply a new or revised identity evenly, everywhere; 4) Perseverance: Don't give up! We always get another chance to tackle our strategic self-promotional materials; 5) Simplicity: The plan doesn't have to be complicated – in most cases, artists benefit from focus and small actions; 6) Trust the universe: A good first step in looking at all this identity stuff is to just be grateful to be an artist in Asheville/WNC!

Greg Vineyard is a visual and ceramic artist in the River Arts District who escaped to Asheville after more than twenty years in corporate positions that focused on design and creative direction, logos, identity, branding and design project management.

Greg sums up his consulting work as: "Branding Triage & Creative Wayfinding: Unflinching Analysis of Your Visual and Marketing-Communications Materials." He believes there's room for everyone, and he views any artistic expression that flows through us as a spiritual process.

Works on display at: Constance Williams Fine Art, 12 Riverside Dr. Open daily 11 to 4 p.m.; Odyssey Studios & Gallery, 238 Clingman. Mon-Fri 9-6, Sat 10-6, Sun 12-4. Visit www.riverdistrictartists.com.

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The Washington Post - September 25, 2007
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Exercise – Part II

“Exercise – how do I do that?” Many people think exercise is a basketball game or mowing the lawn once a week – or a strenuous workout on Sunday followed by several days of regret.

In the nineteenth century exercise was how you lived your life. Every activity of daily living required fairly strenuous and continuous exercise. But in the modern life of convenience and technology, exercise has to be planned into the life.

To review our discussion from the last article – there are four basic exercise modes – cardiovascular, stretching, strength training and balance. The last health article discussed strength training, especially for the muscles of the extremities. Now we take up balance – and core musculature.

The muscles that line the center of the body – the muscles of the spine, the chest and the abdomen make up the “core” musculature. These muscles provide a firm foundation, control and stability – a solid platform from which the muscles of the extremities can function. An upright posture is the result of balance and strength in the core muscles.

Each of these areas of the core – balance and strength – can be addressed at the same time through any one or a combination of routines.

1. Pilates is a system of stretching and strengthening core muscles that combines positions and exercises on a mat with some special equipment exercises. It is usually done in a group with a trainer/leader and is most effective when a personal trainer designs a course of exercise specifically for you. Some of the basic moves can be used with other forms of core muscle work.

2. Yoga is a system of body positions that are moved into and held for a time period, usually as a part of a mat exercise routine. These positions stretch and strengthen specific muscle groups. An entire routine will move you through all the muscle groups, especially the core muscle groups. It is most easily learned in a group setting with a teacher. Once you know the routine and some of the basic positions, you can design your own routine that flows from one position to the next.

BY MAX HAMMONDS, MD

3. Core muscles are exercised best as a part of routines that involve groups of muscles, rather than the strength building routines that exercise one muscle at a time. Lunges, push-ups, squats, abdominal crunches, and bent-over rowing engage multiple muscle groups, including the core muscles of the spine and abdomen.

There are lots of books, DVD's, and classes where all of these are taught. Get the picture? A routine of positions requiring you to stretch and hold positions, then move into the next position, interspersed with group muscle exercises – this is exercising and strengthening the core. Once you are familiar with the various ways this might be done, you can design your own routine to do this, varying it from day to day according to your mood and need.

In the process of doing this routine, of stretching into and holding these various positions, you have to stay balanced. Balance is achieved by having groups of muscles work against each other, one set of muscles pulling one way and another set pulling the other way. In some positions several sets of muscles are competing. The coordination of these various competitions is balance. Some routines are specifically designed to create challenges to balance; some routines require balance as an integral part of the positions used. Balance is not something you work on; it something you achieve by doing the routine.

With firm core muscles the other exercise modalities become easier – strengthening of specific muscle groups and the cardiovascular work out. Many of the postural problems – slouching in chairs, leaning over computer desks, walking hunched over – are corrected by the mental image of the positions used in the core muscle routine. The core muscle routine is done slowly, allowing mental relaxation. The balance and strength of the core is not additional, it is foundational to a good exercise program.

When planning your total exercise program, don't ignore the core!

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