

RAPID RIVER MAGAZINE

April 2010 • Vol. 13 No. 8

Arts & Culture

Celebrating National Poetry Month

PAGE 5

*Spring Takes
the Stage with
Outstanding
Performances*



Illustration by Peter Loewer.
His works on exhibit April 9-10 at
BlackBird Frame & Art. PAGE 31



The Asheville Ballet presents
Gershwin's exuberant ballet,
An American in Paris. PAGE 12



Waynesville's 9th Annual
QuickDraw Benefit and
Auction. PAGE 30



Michelle Miller and Double
Exposure celebrate 10 years of
fine art printmaking. PAGE 32



Jonas Gerard's spontaneous
art performance to benefit
Pack Square Park. PAGE 22



Asheville Lyric Opera presents
the beloved French opéra
comique, *Carmen*. PAGE 8



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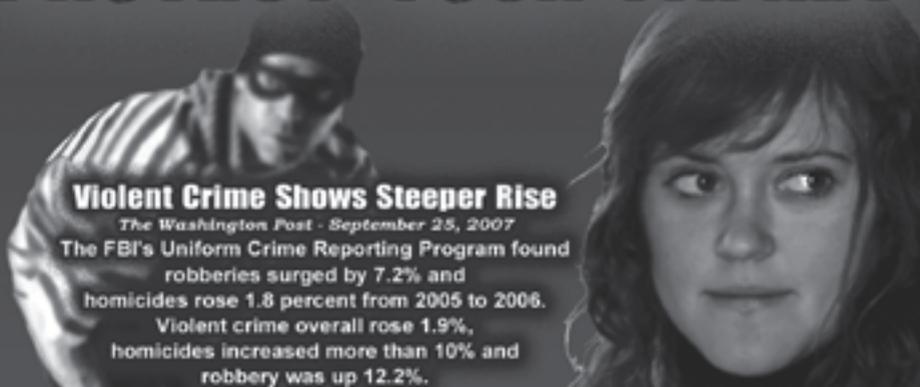
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LEAF's 30th Festival May 6-9

BY JENNIFER PICKERING

Rhythm, rhyme, release — find it all and more as LEAF celebrates its 30th with a multicultural lineup, including perennial favorites and new members to our LEAF performer family. Blind Boys of Alabama kick off Friday, Baaba Maal headlines Saturday night, with Ozomatli on stage for Sunday's finale!

Come dance, kick back and enjoy LEAF's Stages, featuring its best lineup to date: Baaba Maal, Senegalese music superstar; Ozomatli, hot urban-Latino Grammy winners; Blind Boys Of Alabama, gospel soul blues; Donna The Buffalo, positive roots groove; Steep Canyon Rangers, Bluegrass; The Duhks, soul-grass; Bio Ritmo, Latin & Salsa; Jabali, African acrobats of Kenya; Ben Sollee, American roots cellist; Big Sam's Funky Nation, New Orleans Brass; Charmaine Neville, New Orleans Blues & Jazz; Robin & Linda Williams and Their Fine Group, Bluegrass, Folk & Gospel; Pine Leaf Boys, Cajun; Sim Redmond Band, reggae & world music; Nightingale, traditional New England contra and world music; Asheville Horns, raucous funky horns; Harper, Australian blues; Chirgilchin, Tuvan throat singers; Kinobe & Soul Beat Africa of Uganda; Rising Appalachia; Kellin Watson Band; Akira Satake.

Other performances include two nights of fire shows with Unifire, the Jam Tent, and the Poetry Slam. Chill out with Yoga, Healing Arts, workshops, and much more.

LEAF continues to improve on an already amazing experience. In May, festivalgoers can expect an expanded Leaflet Kids Village with two stages, sprouts corner, the LEAF pile, and more. The Global Tent Village for reserved camping, offsite drive-thru

check-in, and the Tavern on the Green. Zoom, a new LEAF transport system will reduce the number of cars on-site creating more green space and breathing room.

So many of the LEAF performers have powerful stories. From one of the most legendary, powerful, and long lasting Grammy Award winning groups, The Blind Boys of Alabama, to the Senegalese global music superstar Baaba Maal, to the wide open hip, socially charged Grammy winners Ozomatli, LEAF presents a wide range of cultures through music that is sure to have you dancing.

During each festival, LEAF presents a juried Handcrafts and Folk Art Show that includes many of our best local artists. The Healing Arts workshops and booths at LEAF are one of the best ways to sample rejuvenating and relaxing experiences such as yoga, tai chi, massage, or bellydancing. More than 50 other options are offered.

LEAF is a non-profit organization established to build community and enrich lives thru the arts, locally and globally, through festivals, events, mentoring, and educational programs.



LEAF (Lake Eden Arts Festival), May 6-9 at Camp Rockmont in Black Mountain, NC. Advance tickets only.

For more details visit www.theleaf.org, or call (828) 686-8742. Under 10 are FREE! Many ticket options. Volunteering available.

LEAF Poetry Events

LEAF will host its traditional LEAF Poetry Slam with \$1000+ prize and the LEAF Youth Poetry Slam hosted by young poet Alan Wolf. James Nave has been LEAF's Slammaster since the first LEAF Festival. There will be three featured poets in the lineup this May: Asheville poetic mover and shaker Graham Hackett, fiddle tune poet Robin Behn, and the extraordinary Yewande.

From M.T.V. to the historic Rock and Roll Hall of Fame, Yewande's socially charged music has taken center stage with the likes of the Black Eyed Peas, Maroon 5, Sean Paul and India Arie, but it is her work as an internationally renowned public speaker, scholar and social activist that has become perhaps her greatest achievement. As the President of the Global Institute for Diversity and Change, her award-winning

programs are redefining the face of social change in the 21st century.

Discover inspiration through Yewande's music.



LEAF Poetry is featured at: www.theleaf.org/poetry.php. For more information on Yewande visit www.yewande.com, or www.changerocksfoundation.org.

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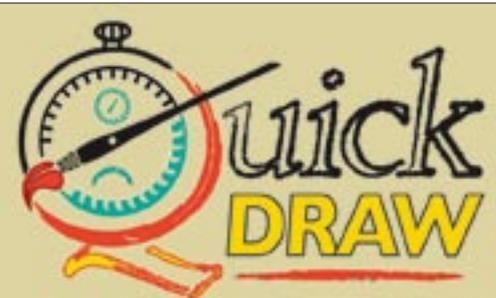
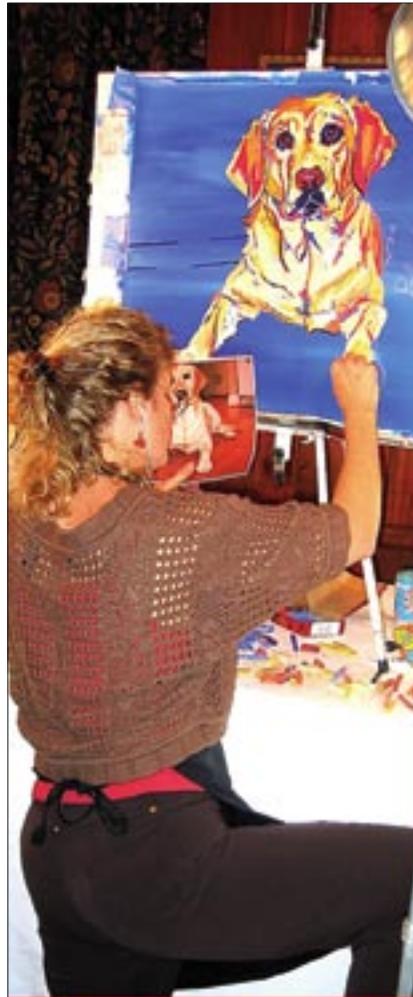


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we love this place

David Sedaris, author of the bestsellers *Naked*, *Me Talk Pretty One Day*, and *Dress Your Family in Corduroy and Denim*, and regular National Public Radio contributor will be appearing for one night only at Thomas Wolfe Auditorium on **Friday, April 16** at 8 p.m. Following the release of his New York Times #1 Bestselling book, *When You Are Engulfed in Flames*, Sedaris will visit Asheville for an evening of engaging recollections and readings. Tickets available at Malaprop's Bookstore, call (828) 254-6734 or visit www.malaprops.com.



Underhill Rose will perform at the **All Go West Festival**.

The inaugural **All Go West Festival** will be held **Saturday, April 24**, from noon until 10 p.m. This FREE street festival will take place behind the Rocket Club, near Harvest Records, on Waynesville Avenue, Westwood Place, and Michigan Avenue in West Asheville. The festival will feature two stages with a lineup that includes local favorites, Yo Mama's Big Fat Booty Band, Stephaniesid, Jonathan Scales Fourchestra, Brushfire Stankgrass, and many others. Activities include exhibits and booths from local Asheville artists, a Kidz Zone, and an Asheville Micro-Brewery beer tasting from 12 noon to 3 p.m. Join us late night at the Rocket Club for two full sets from The Trainwrecks, and Jen and The Juice. Tickets to the show will be \$10. A portion of the proceeds from All Go West will benefit the Dogwood Alliance. Visit www.allgowest.com for more details.

The 4 Annual **Mac Arnold Cornbread & Collard Greens Blues Festival** featuring Mac Arnold & Plate Full O' Blues on **Wednesday, April 28**. Recording live from 7 to 11 p.m. are Mac Arnold & Plate Full O' Blues, Kim Wilson (of the Fabulous Thunderbirds), Bob Margolin, and Willie "Big Eye" Smith, (the Muddy Waters Revue). Opening the show is Blonde Blues Band, with an appearance by Skinny Legs & All. At the Grey Eagle, 185 Clingman Avenue, in Asheville. Tickets: \$18 in advance, \$23 day of the show. Call (828) 232-5800 or visit www.thegreyeagle.com.



The annual **French Broad River Festival** has grown steadily from a one night benefit party on the banks of the French Broad to an all weekend family festival featuring some of the best music in the area and a number of outdoor events in celebration of this beautiful river and setting. This year's festival takes place **April 30 to May 2**, at the Hot Springs Campground & Spa. Festival begins at 4 p.m. on Friday, April 30, and ends Sunday, May 2. Visit www.frenchbroadriverfestival.com for details or call (828) 253-1240.

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About the Cover:

"Tulip Poplar and Pollenating Moth" by Peter Loewer. See page 31 for Peter's column along with information on the exhibit "April Showers, Illustrations by Peter Loewer & Friends" at BlackBird Frame & Art.

2 Noteworthy

LEAF Festival	2
Cotton Mill Studios	18
Folk Art Center	35
Groewood Gallery	38

5 Columns

Ted Olson - Poetry	5
Bill Walz - Artful Living	13
James Cassara - Music	14
Joe Zinich - Beer	17
Michael Parker - Wine	19
Joseph Rathbone - Culture	22
Book Reviews by Cauley Bennett, Dale Bowen	27-29
Peter Loewer - Thoreau's Garden .	31
Greg Vineyard - Fine Art	34
Max Hammonds, MD - Health ..	39

7 Stage Preview

Charlie Flynn-McIver	7
HART	7
NC Stage	10
ACT's Little Shop of Horrors . . .	10
ACT presents Chipola	35

8 Performance

Asheville Lyric Opera	8
Asheville Ballet	12

15 Music

Allen Toussaint and Mike Farris . .	15
The Kennedy's	16
The Ragbirds	16
The Farewell Drifters	18

20 Restaurant Guide

22 Fine Art

Jonas Gerard	22
Weaverville Art Safari	22
QuickDraw Benefit & Auction . . .	30
BlackBird Art & Frame	31
Double Exposure	32

23 Movie Reviews

36 What to Do Guide™

Best in Show by Phil Juliano	37
Callie & Cats by Amy Downs	37
Corgi Tales by Phil Hawkins	37
Dragin by Michael Cole	37

there's something about poetry

Southern Poetry:

"A Poetry About Something"

BY TED OLSON, RAPID RIVER POETRY EDITOR

gatherings and incorporated original poems into letters, diaries, newspapers, pamphlets, and books, yet much of this "original" poetry was highly imitative of the work of the English masters. A few colonial poets — Ebenezer Cooke, Richard Lewis, and a few others — broke thematically from Old World models by imaginatively assessing the New World natural environment and insightfully reflecting colonial experiences (such as the interactions between settlers and Native Americans).

The trend toward cultural imitation continued in the South after the American Revolution; as a result, few late eighteenth and early nineteenth century poets from the Southern states were included in the American literary canon (the only widely anthologized Southern poet during this period was Edgar Allan Poe, whose fictional

works received more attention than his poetry). Another reason for the marginal status of Southern poetry in American letters

was the nation's longstanding elitist attitude toward the region. The belief that the South was culturally retrograde was articulated in journalist H. L. Mencken's 1917 *New York Evening Mail* article entitled "The Sahara of the Bozart" (the latter word was a satirical corruption of the term "beaux arts").

Despite such marginalization, eighteenth and nineteenth century Southern poets wrote poems that are of interest today because they document some of the complexities inherent in Southern culture. For instance, George Moses Horton's verses — written orally when Horton was a North Carolina slave and copied down by whites who had commissioned such poems — illustrate the role of poetry in ameliorating racial tensions between socially segregated people. Also, several white wartime poets — most significantly, South Carolinian Henry Timrod, whose work has proven influential on none other than Bob Dylan — wrote poems that reflect the unique circumstances of life in the Confederate States of America.

Additionally, poems by certain post-Civil War poets chronicle Southern attitudes towards the myth of the Lost Cause or reveal the Southern involvement in the national "local color" movement (the latter type of postwar Southern poetry, often sold for publication in national periodicals,

took on various forms: poems written in dialect, nature lyrics, and inspirational verses).

Shortly after World War I, the national disregard for or inattention to the poetry of the South began to dissipate with the emergence of the group of Southern authors known as the Fugitives (named after the group's literary journal, *The Fugitive*, which was produced between 1922 and 1925).

Associated with Vanderbilt University, the Fugitives included several poets who taught at Vanderbilt, including Tennesseans John Crowe Ransom and Donald Davidson, as well as Kentuckian Allen Tate; also part of the Fugitives was an undergraduate student from Kentucky, Robert Penn Warren. Ransom soon developed a national reputation for writing well-crafted poems that possessed the qualities of verbal economy and understatement. Tate was an influential literary and cultural critic whose poetry often questioned the direction of



Illustration by Peter Loewer

the modern South. Davidson displayed skill at incorporating traditional narrative techniques and elements of folklore into his otherwise modernist poetry. Warren would become one of the most accomplished and revered literary figures in Southern letters, and poetry was a vital part of his diverse literary legacy.

In the late 1920s, the Fugitives reconfig-

ured under the name the Agrarians, and the latter group, in a 1930 collection of essays entitled *I'll Take My Stand*, championed aspects of the Southern cultural heritage, especially the South's historical ties to a rural, agricultural way of life. In 1937 Warren and critic Cleanth Brooks authored the widely-read book *Understanding Poetry*, which popularized the type of close text-based literary analysis that John Crowe Ransom would term the New Criticism;

Continued on page 12

Many people who have read poetry at some point in their lives know T. S. Eliot's famous phrase "April is the cruellest month...." Most people prefer to think of the first full month of spring in a more positive light. It's not surprising that April has been officially declared as National Poetry Month. Surely many readers of *Rapid River* share my conviction that — with all due respect to Eliot — "April is the coolest month," the time of the year when half of the earth — our half — experiences a re-birth, when people become more receptive to life's essential miracles, including poetry.

April is indeed a wonderful month in western North Carolina, and this April will be particularly welcomed after the uncharacteristically intense and protracted winter weather. As our region thaws out and rejuvenates, it's an ideal time to bask in the warmth of words from generations of poets who often praised their own Aprils in their poems. Poetry will be celebrated this springtime, regionally and nationally, in a wide variety of ways: at festivals, on college campuses, in bookstores, and within the pages of periodicals.

Any celebration of National Poetry Month in any section of the American South, though, would be incomplete without our seeking deeper understanding of poetry's long if not always heralded legacy across the region. This article, then, is intended to place the poetry of the South into historical perspective. It is my belief that studying the past can only enhance appreciation of the present. Or, as the visionary character Chance the Gardener (Peter Sellers) says in the 1979 movie *Being There* (largely filmed at the Biltmore House), "As long as the roots are not severed, all is well. And all will be well in the garden."

Poetry has served as a vital means of human communication within virtually every culture living in virtually every region worldwide, past, present, and (no doubt) future. That being said, the importance of poetry to the everyday lives of certain groups was not always acknowledged — either within those groups or among "outsiders." This was definitely the case in the colonial South: many Southern colonists valued poems, but poetry as an art-form held a marginal position within that society.

Southerners from various socio-economic backgrounds recited poems at social

Poetry has served as a vital means of communication within virtually every culture.

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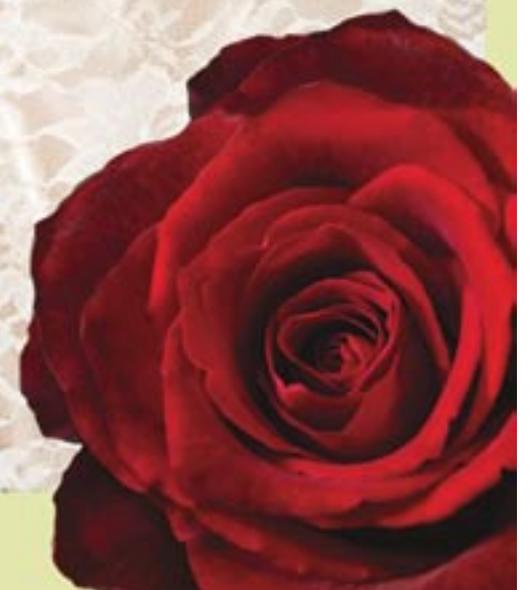
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stage preview

Rapid River Interview with

Charlie Flynn-McIver

Charlie Flynn-McIver has performed in Broadway and off-Broadway productions, regional theater, and his work includes television, commercials, and film. Artistic Director, producer, and actor, Flynn-McIver, along with his wife Angie, founded North Carolina Stage and opened its doors to the throbbing heartbeat of Asheville's downtown community with its first play in April 2002. Since then, the intimate 99-seat theater has been entertaining audiences with its plays, both comedic and tragic and somewhere in between.



Charlie Flynn-McIver

Rapid River: What is your experience as a director/producer in Asheville theater?

Charlie Flynn-McIver: We moved here from Brooklyn a week before 9/11 and immediately dealt with a time

where we weren't sure if people wanted to see the theatre at all, let alone the theatre we had to offer. Our first play reflected our dedication to fine acting, direction, and simple storytelling with an adaptation of Romeo and Juliet called Shakespeare's R&J. That play gained us a certain reputation; people could tell something here was different.

Our next show was a glam rock musical called Hedwig and the Angry Inch and that showed everyone what we were capable of. A mixture of spectacle, technical elements, outstanding performances by local musicians and a New York guest actor told a compelling and touching story in an unlikely setting. That play created a splash that brought many people out to the theater.

Since then, we've produced nearly 30 plays and hosted dozens more with our Catalyst series. We've sold more than 40,000 tickets and spent more than \$2 million in the community. We're lucky to have really talented and skilled theatre people in the area; however, we also use actors, directors, and designers from other cities.

Theater fundraising has been hit hard with the economic downturn, particularly with non-profits that depend on a certain amount of their operating budgets from contributions, sponsorship, and grants.

RR: What are you doing to bring quality theater to the mountains?

BY KATHRYN MAGENDIE

CFM: Talent alone isn't enough to be a good theatre professional. There must be attention to detail. From choosing a play all the way to the direction, design, and performances, we honor what we think is the original intent of the playwright.

A well-produced play can affect audiences in profound ways. We want to honor that possibility by figuring out what's actually happening beyond the surface. Much of the skill in acting is the study of human behavior. That behavior, if one is truthful in the work on a play, can be frightening and ugly. What is the *need* that is fueling a character's motivation? Too often actors think that if they show emotion they are portraying a character or are moving an audience. In some cases that may be true; however, it's not as effective as doing something to another character.

We keep an eye on the truths of the human experience and in doing so, in my opinion, create a scene where an audience feels as if they are a fly on the wall, watching the characters go through something and not simply telegraphing to the audience what they should think or feel.

The other aspect of our aesthetic can be summed up by the inverse of these quotes. Filmmaker Baz Luhrmann described his production of Moulin Rouge as an attempt to tell a simple story in a complicated way. Our goal is to tell complicated stories of the human condition in a simple way. The other quote illustrates the importance of using theatre professionals to produce plays. A community arts group described their process

as pulling artists together with the hope they'll have a good time, and putting on a great show. We start by putting together a great show, and we hope to have a good time.

RR: What kinds of universal themes or shared human experiences draw audiences to your plays?

CFM: We are drawn to plays that incorporate the brilliant use of language to articulate, as Bill Moyers said in describing the recently deceased poet Lucille Clifton, "an intimate knowledge of our tempestuous human nature."

The plays we choose tell stories of relationships between people — brothers, sisters, lovers, children and parents, friends — and explores our darkest, deepest thoughts that we don't like to spend time thinking about. These explorations are hu-

Continued on page 9

Haywood Arts Regional Theatre presents

Two Major Productions

The Haywood Arts Regional Theatre kicks off its 2010 season with two major productions. First the theatre's critically acclaimed production of Shakespeare's "Hamlet" is returning for two special performances at the Diana Wortham Theatre in Asheville on April 28 and 29. The production stars Adam Kampouris in the lead and the cast is filled out with some of the region's finest talent.

The show played to large crowds at HART's home theatre in Waynesville last November where the theatre is now mounting a major production of the Broadway musical "Seussical," which opens on April 23 for a three week run.

"Seussical" is based on the works of Dr. Seuss and features a large cast, elaborate sets and full orchestra. It's Broadway run featured Rosie O'Donnell in the cast for a time and the score is by the creators of the musical "Ragtime." The show is suitable for the entire family.



HART's production of Shakespeare's "Hamlet" stars Adam Kampouris.



Reservations can be made for "Seussical" by calling the HART Box Office at (828) 456-6322. To make reservations for "Hamlet" call the Diana Wortham Theatre, (828) 257-4530 or visit www.dwttheatre.com.

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performance

"Carmen" Returns with Great Expectations this April

BY KATHERYN MAGENDIE

Asheville Lyric Opera presents what may be their finest production yet on April 9 and 10. Georges Bizet's *Carmen*, the beloved French opéra comique, first premiered in France in 1875, and has played in near every opera house in the world. *Carmen* wasn't always so beloved, nor was the story Bizet's original idea. The novella published by Prosper Mérimée first told the tale of a Spanish gypsy girl and her jealous lover. Thirty years later, Bizet would choose *Carmen* for his opera and add his own brilliant touch to it.

However, just as Mérimée received lukewarm reviews for his novella, so would Bizet for his opera. The critics called *Carmen* shallow and immoral, and it wasn't until shortly after Bizet's death that *Carmen* began its rise in popularity to become the classic that it is.

Bizet wrote the opera in French, premiering in 1875. To complement the romantic language, Bizet sets the scenes in the romantic environment and culture of Seville Spain. Bizet layers "complex relationships that lurk inside human nature with cultural relationships that portray a community," says Asheville Lyric Opera (ALO) General and Artistic Director David Starkey.

Carmen is a passionate and beautiful cigarette girl who represents all independent woman of her time period. Don José is a corporal of a select army who forgets honor and duty, and his promises to the peasant girl Micaela, when he falls for the fiery *Carmen* and follows her and her band of gypsy smugglers. *Carmen* soon tires of Don José, carelessly tosses him away, and instead turns her charms to the passionate bullfighter Escamillo.

An enraged Don José confronts *Carmen* at the bullfighting ring, where she waits for Escamillo, and in a jealous fury, stabs her to death. Escamillo, while victorious in the bullfighting ring, alas, is not so victorious in love. When he seeks out his lover, he finds a bloody Don José weeping over the body of *Carmen*. "Audiences are surprised when those two selfish characters implode and destroy each other, they watch with helpless knowledge as Don José kills *Carmen*," says Starkey.

Dr. Michael Porter, supported by ALO staff, will lead the chorus. Conducted by Robert Franz, music director of the Boise Philharmonic, Associate Conductor of the Houston Symphony, and Music Director of the Mansfield Symphony. David Toulson, from the Los Angeles and Washington operas, returns as opera director.

Also returning to Asheville is French-



Canadian mezzo-soprano Élise DesChamps, who plays the sizzling heroine *Carmen*. Bringing authenticity by having native speakers in the roles brings a "unique interpretive level of communication of role and music and nuances," says Starkey. Audiences will remember DesChamps in ALO's production last year of *Rigoletto*.

The infatuated Don José is played by tenor Brian Cheney, returning to the mountains from performances at New York's Carnegie Hall. Audiences may also remember Cheney from *Rigoletto*. In his first performance at ALO, baritone Mark Wilson plays Escamillo, the passionate bullfighter who is Don José's bitter rival for the affections of *Carmen*.

South Carolinian Holly Cole sings the role of Micaela, and Brian Banion plays Zuniga. There is a talented supporting cast of musicians, singers, and actors, many of them Asheville residents.

Carmen's universal themes of two people inexplicably drawn to each other by forces they cannot explain or control, some brutal, has wide audience appeal. There is tragedy the audience can see coming, even if the lovers are not aware. Bizet masterfully brings together music and drama in a powerful way to highlight the two lover's path to the resultant tragedy. The complexities, the shocking conclusion, the universal themes all audiences can relate to, this greater purpose, the music, and costumes, speak to all generations, young and old, and make *Carmen* a classic opera for the entire family.

ALO has much more in store for its audiences in the coming months:

Campaigning for the Future began in February and continues until next season. ALO's \$100,000 campaign goal needs the support of the community, and no contribution is too small. From ALO's website: "Your support today continues the Asheville Lyric Opera's mission of bringing the opera experience to thousands in our community.

Continued on next page



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'Carmen' continued from page 8

You can provide today what the next generation can experience tomorrow."

At the end of April, David Starkey will personally introduce a golf fund-raising event for opera at Broadmoor Country Club; reservations required.

On June 5, Asheville Lyric Opera presents the annual "Taste of Opera," where many new Asheville restaurants will offer a large sampling of food; and where ALO will present a concert, as well. The summer schedule will be full of recitals and concerts, including a world premier that will be workshopped by the state of North Carolina.

Next season's schedule of events is not

quite completed, but Asheville Lyric Opera will present classics such as Magic Flute and La Boheme. Audiences are encouraged to come experience opera and the community who works so hard to make it come alive.



Asheville Lyric Opera presents *Carmen* on April 9 and 10 at the Diana Wortham Theatre at 8 p.m.

Tickets range from \$28 to \$49. There are discounts for children and students. There is a dress rehearsal on April 7 at 7 p.m. For more information on these and other Asheville Lyric Opera events, please visit www.ashevillelyric.org.

'Charlie Flynn-McIver Interview' continued from page 7

man truths that reveal the triumphant joy and bitterest heartache of the human condition, what is quite humorous or quite devastating, but all from recognition of truth. To admit to our true selves can be a debilitating way to live. However, watching a well-written, well-directed, and well-acted play, be it a comedy or drama, allows us to explore the realms of ourselves such as Lewis and Clarke explored the vast frontiers of our new country. Both are landscapes that are surprising and foreign to us, but at the same time, are inextricable parts of us.



Tickets on sale now for *Dead Man's Cellphone*, see article on page 10.

For more information visit www.ncstage.org, phone the box office at (828) 239-0263, or stop by 15 Stage Lane in Asheville.

Pay-What-You-Can-Night, Wednesday, April 7 with a \$6 cash only, exact change minimum.

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stage preview

The Off-Beat Comedy "Dead Man's Cell Phone"

BY AMANDA LESLIE

Immediate Theatre Project and North Carolina Stage Company mark their second collaboration of the 2009-2010 season with *Dead Man's Cell Phone*, the acclaimed comedy by Sarah Ruhl.

This new play follows the incredible journey of one lonely woman who reluctantly answers a stranger's incessantly ringing phone without realizing that the phone's owner is dead. Despite this disadvantage, she forms a strange relationship with the man by continuing to answer his phone, eventually meeting his family and becoming involved with his sinister line of work.

Immediate Theatre Project producing director Willie Repoley describes the play as "challenging, refreshing, and very exciting," and says that *Dead Man's Cell Phone* is a great fit for ITP, NC Stage, and Asheville. "It has so much going for it, so many things that excited us. This will be the first time we have produced a female playwright, and it is the newest play we have ever produced. And I think that really shows, in how fresh and delightful the show is. Jean, the main character, is just this very vivid and very unusual woman. Her connection to the world is utterly strange and unique, and yet her feelings are very real and very ordinary, and very moving. She becomes a whole person by risking everything on what seems like a stupid idea, which takes her on a surreal, and dangerous, and wonderful journey."

Dead Man's Cell Phone is directed by Ron Bashford, co-chair of the Warren Wilson Theatre Department and director of some of NC Stage's most successful productions, including *Hamlet*, *Hedwig and the*



Angry Inch and *Moonlight and Magnolias*. The all-local cast of six features Lauren Fortuna, Willie Repoley, Callan White, Vivian Smith, Catori Swan and Katie Langwell.

Sarah Ruhl has gained widespread recognition in recent years for her bold, slightly surreal plays, including *The Clean House*, which was a Pulitzer Prize finalist in 2004 and most recently, *In the Next Room (or the Vibrator Play)*.

IF YOU GO *Dead Man's Cell Phone* runs April 7-18 at North Carolina Stage Company. Friday Night Insight, April 9, stay after the performance for a talkback with the cast. Celebrate with the cast in the lobby during Saturday Night Gala on April 10. Tickets \$16 - \$26, varying by day of the week. 15 Stage Lane in Asheville (off of Walnut Street, next to the Rankin Ave. parking garage) (828) 239-0263, or visit www.ncstage.org.

Little Shop of Horrors

BY WILLIAM TIERNAN

Asheville Community Theatre presents the Little Shop of Horrors. Book and lyrics by Howard Ashman; music by Alan Menken; directed by Mark Jones; musical direction by Gary Mitchell.

A down-and-out skid row floral assistant becomes an overnight sensation when he discovers an exotic plant with a mysterious craving for fresh blood. Soon "Audrey II" grows into an ill-tempered, foul-mouthed, R&B-singing carnivore who offers him fame and fortune in exchange for feeding its growing appetite, finally revealing itself to be an alien creature poised for global domination!

One of the longest-running Off-Broadway shows of all time, this affection-

ate spoof of 1950s sci-fi movies has become a household name.

IF YOU GO *Little Shop of Horrors* at Asheville Community Theatre on the Mainstage, April 30 - May 16. Fridays and Saturday at 7:30 p.m., Sundays at 2:30 p.m. Tickets: \$22 adults; \$19 seniors and students; \$12 children. Tickets available online at ashevilletheatre.org, by calling the box office at (828) 254-1320, or at the theatre, 35 E. Walnut Street, downtown Asheville.



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"...his (the Buddha's) face and his step, his peaceful downward glance, his peaceful downward-hanging hand, and every finger of his hand spoke of peace, spoke of completeness, sought nothing, imitated nothing, reflected a continuous quiet, an unfading light, an invulnerable peace."

FROM *SIDDHARTHA* BY HERMANN HESSE

Amongst spiritual teachings, there are few greater puzzles than the teaching that instructs us that there is a Buddha or Christ within us. Every human looks for happiness, fulfillment and purpose in their lives. We look around us hoping to find what we seek in success, power, importance, status, wealth, possessions, entertainment, self-indulgence, affiliations, relationships, achievement, even good works and religion. We seek the good life, maybe even, the meaning of life. We may seek God.

We seek some sense of peace and harmony amidst the difficulty and travail of living. Sometimes we think we have found it, only to have it slip away, and so we seek again. All too often, the journey is so frustrating we may cease seeking and accept unhappiness and disappointment as our lot in life, settling into a cynicism that is all too common. Does not there remain though, even for the most discouraged, the glimmer of a secret hope? So the seeking continues, sometimes in very subtle and even perverse ways.

In the remarkable novel, *Siddhartha*, set in the time of the Buddha's life, Hermann Hesse engaged in an intriguing literary device, writing the main character, Siddhartha, as a parallel and bifurcated personality to the Buddha (historically, Siddhartha Gotama), referred to in the book as Gotama. In one passage, Siddhartha, now an old man who had found enlightenment, says to his old friend Govinda, who had become a disciple of Gotama and is still seeking, *"Perhaps you seek too much, that as a result of your seeking you cannot find."* This is the irony and tragedy of human existence. We seek ever so fervently for fulfillment, for the realization of lasting happiness, but cannot find it because we look in the wrong place.

The secret of Hindu and Buddhist teaching, and what I believe is the original intent of all spiritual teaching, including Christian, Jewish and Muslim, is that what we seek we have never lost. What we seek we already possess but are blind to. What we seek outside ourselves can never be found outside ourselves, but we keep seeking anyway, believing that the next acquisition, position, relationship, affiliation, religious/spiritual teaching will finally give us lasting

happiness only to have it slip away again and again. So, we keep on seeking, and we are like the proverbial donkey being led by a carrot on the end of a stick, the prize always just out of reach.

Buddha and Christ were avatars, humans that realized their own infinite capability to be free and awake in the world, human ideals. In both cases, nothing was found outside themselves, but rather in the realization of their own inherent completeness. To the degree that others find divinity in them, it is because the humans Gotama and Jesus discovered their own divinity reflected in their recognition of the divinity in all of life. They became Buddha (The Perfect Awakened One) and Christ (The Anointed One, fully divine and fully human) in their recognition that there is no separateness, but rather one divine Life that all are within. Jesus is written to have said, *"The kingdom will not come by watching for it. There will not be said, 'Look here' or 'Look there.' Rather, the Kingdom of Heaven is spread out upon the Earth, and men do not see it."*

Buddha's enlightenment and Jesus' Kingdom of Heaven is to be found within ourselves, but only at our deepest level, a level that the vast majority only stumbles upon by accident and does not recognize for what it is. It happens in moments when our obsession with our personal and separate self dissolves into perfect harmony with the moment just as it is. It happens in a profound moment of connection with Nature, with a moment of "in the zone" athletic or artistic performance. It happens in moments of religious ecstasy and in moments of complete connection with another person. It is known to happen as death approaches. It happens in accidental moments, and so we pursue and seek to recreate these moments, sometimes successfully, but always, ultimately, they fade, and we are left with our empty longing. So we seek again. *"Perhaps you seek too much, that as a result of your seeking you cannot find."*

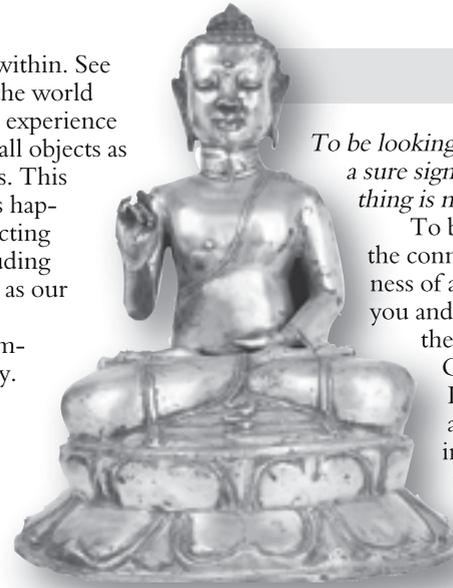
Awaken into the Buddha, the Christ within. Look outside yourself only to see that ultimately there is no outside yourself, that as Buddhism specifically teaches, beneath the self that functions in the world, there is no self. There is only Life,

all-sacred, that you are within. See not only the objects of the world separated by spaces, but experience the space that connects all objects as your own consciousness. This energy of consciousness happens through us, connecting all seeming forms, including the form we experience as our separate self.

We have bodies comprised of physical energy. We have functioning, thinking minds filled with thought forms of mental energy. Can you recognize that all energy is patterns of energy within a vast system of energy that is the Universe? Seeking happiness in the forms that come and go, come and go is the seeking that cannot find. Enlightenment is in the cessation of seeking, to discover *"The peace that surpasses all understanding."* *"The Kingdom of heaven is spread upon the Earth."*

*There is only Life,
all-sacred, that you
are within.*

The 14th Century Persian Sufi Moslem poet, Hafiz, wrote, *"Look in a clear mountain mirror / See the Beautiful Ancient Warrior / and the Divine elements/ you always carry inside / that infused this Universe with Sacred Life / so long ago / and join you Eternally / with all Existence / with God!"* The great psychologist, and a Jew, Abraham Maslow, one of the few psychologists who fully grasped that a true psychology must contain a mystical understanding said, *"The Sacred is in the ordinary. It is to be found in one's daily life... in one's own backyard..."*



BY BILL WALZ

To be looking elsewhere for miracles is a sure sign of ignorance that everything is miraculous."

To be enlightened is to realize the connectedness and sacredness of all life, and that includes you and me, as recognized by the mystics of Buddhism, Christianity, Hinduism, Islam and Judaism. It is already in you. Stop seeking in the outer forms of the world, and realize it lives right where you are, within you and all around you, within all form and through the formless that connects all

forms. As the Hindu tradition acknowledges in salutation, *"Namaste" – As God abides in me, I greet God abiding in you.* Do not let this be merely an inspiring idea. Find it as a felt reality. There is no seeking, only finding and living in the light — enlightened.



Bill Walz teaches meditation and mindfulness at UNCA and public forums, and is a private-practice meditation teacher and life-coach for individuals in mindfulness, personal growth and consciousness.

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

He will hold a "Satsang", an opportunity for deep meditation and issue exploration on Saturday, April 24 from 2-5 p.m. at the Friends Meeting House.

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

Jars of Clay performing at Grace Centre

The GRAMMY-award winning band Jars of Clay has headlined thousands of sold-out shows and festivals, and successfully launched the Blood:Water Mission, a non-profit organization promoting clean blood and water in Africa. They have built an extraordinary career based on the uncompromising integrity of its music, worldview, and humanitarianism.

The concert is a rescheduled event, which was postponed on December 19 because of snow. Tickets for the original concert will be honored April 15. A few new tickets are also available. Bebo Nor-

man, the opening act for the December concert, is unable to rejoin Jars of Clay for the April concert.

IF YOU GO: *Jars of Clay in concert Thursday, April 15, 7:30 p.m. at Grace Centre. Advance tickets are \$20 for adults and \$17 for students and may be purchased online at www.graceinfo.org or at Grace Centre. Tickets at the door are \$22 for adults and \$17 for students. Doors will open at 6:15 p.m.*

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CD Reviews

by James Cassara



Beck
Skip Spence's Oar
Beck.com

Having played it reasonably safe with wide eyed homages to The Velvet Underground and Leonard Cohen, Beck nudges his fan boy persona closer to the edge with a song by song interpretation of Skip Spence's Oar.

Skip Spence? You mean the acid casualty who co-founded (and promptly left) The Jefferson Airplane, went on to a brief tenure with Quicksilver Messenger Service before landing with Moby Grape, and then sadly descended into a barely functional state of mental illness? Yep, that's the guy, and if anyone is qualified to help resurrect Spence's reputation Beck is the man.

The original album, released in the spring of 1969 was, depending on your perspective, either a soundtrack to schizophrenia or the singular effort of a visionary guru. More likely it was some of both. Beck aims straight for the album's inner hippie, with echo chamber backing tracks and layers upon layers of juiced up sonic tinkering. His own vocals are buried a bit deeply down and at times nearly unrecognizable, making this excursion into fannish obsession the closest thing to a "true" Beck album since *Midnight Vultures*.

This is the beauty of *Skip Spence's Oar*. After a number of proper releases that came across as Beck trying too hard to recapture his funk, he veers off into the realm of album recreation only to come full circle. If Skip Spence, the original restless minstrel, were alive today I'm pretty certain he'd be grooving alongside pop music's truest wonderkind. ***1/2

Jimi Hendrix
Valleys of Neptune
Legacy Recordings

In a few all too brief years Jimi Hendrix virtually rewrote the blueprint for electric guitar in ways that no one before or after has ever approached. He coaxed sounds from the instrument that had previously been unimagined, leaving a legacy that seems to shine more brightly with each passing year.

Four decades later, with the number of ill-considered posthumous albums numbering into the hundreds (there are five variants of this release alone!) it's easy to be skeptical of any new effort advertised as definitive or even authoritative. The good news is that *Valleys of Neptune* nearly



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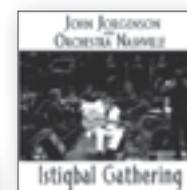
meets the anticipation it has garnered.

Even the fanatics will be pleasantly surprised at how much of this is fresh, and while much of this material has been available before, engineer Eddie Kramer has meticulously brought new life to them. "Fire," "Red House," and "Sunshine of Your Love" are all well-known but these takes will most likely be new even to collectors.

"Ships passing through the Night" (later transformed into "Night Bird Flying") and "Crying Blue Rain" are the least known tracks here, yet both give a welcome glimpse into Hendrix's working methods, capturing a moment in the studio whilst the rhythm section tries to keep pace. "Stone Free," remakes one of Hendrix's earliest recordings into a more fully blown arrangement that demonstrates the musical direction he might have taken.

Unlike many of lesser Hendrix collections that incessantly cobbled together rough demos, the songs are largely complete (although Mitch Mitchell and Noel Redding did add recording bits years after the fact) and while none of the versions here would likely have pleased Hendrix (after all his insistence on recording endless takes in pursuit of perfection is the very reason these tracks exist) *Valleys of Neptune* is as loving and devoted a collection as we've seen in years.

It may be scant praise to say it seems to have been made for the music rather than the money but, given the dubious quality of the vast number of Hendrix compilations, that really isn't such a bad thing. ***



John Jorgenson
and Orchestra
Nashville
Istiqbal Gathering

John Jorgenson
Quintet
One Stolen Night
J2K Records

Long known as a "guitarist's guitarist" John Jorgenson has never quite gathered any sort of mainstream recognition. That's in part due to the restless nature of his music and his desire to embrace as many genres as possible; it seems as soon as he masters one (and master them he does) he moves on to the next.

Having spent the past decade focusing on classic jazz and world music Jorgenson has settled into a groove, steadily recording his own music while continuing to be one of Nashville's (after all, he did make his mark in country) most called upon session men.



Besides an affluence of talent the man clearly enjoys a challenge, the intrigue that comes with constantly pushing the envelope. With his new recordings Jorgenson takes another audacious step in his ongoing expansion of his music's boundaries.

This pair of releases, both distinct and connected, are his loving tributes to Django Reinhardt, a quartet of movements (constituting six tracks) played in Reinhardt's suggestive style, bringing together elements of Latin and classical in a decidedly jazz setting. *Gathering* is the more subdued of the two, an album built primarily on technique at the occasional expense of passion. "Deiter's Lounge" and "Groove in the Louvre," both of which feature the Nashville Orchestra and the Turtle Island String Quartet are lovely examples of orchestral jazz built on a modified 12-bar blues pattern.

The album's final movement (the title track) somewhat exceeds its grasp with a simple melody that gradually becomes a bit too over the top before giving way to some fascinating Middle Eastern strands. But if Jorgenson can be accused of perhaps trying too hard that's hardly a criticism he, or Reinhardt, would shy away from.

One Stolen Night features no Reinhardt compositions but on the one hundredth year since his birth, it too demonstrates how wide and deep his influence remains. "Red on Red" is a minor key delight while "Souvenirs de Nos Peres" is highlighted by a stunning clarinet solo. The title track is the album's lone ballad and its Middle Eastern flair connects it right back to its companion release.

While *Stolen Night* does contain a pair of misfires (the ambling tango of "Dark Romance" and the unfocused trombone laden "Slide Sister Slide") it's the more adventurous of the two. Both are impressive releases from an artist whose versatility is nothing short of phenomenal and both take the finest of jazz traditions and weave them into something wholly new and exciting. ****

John Hiatt
The Open Road
New West Records

For an artist who has written so many catchy and piercing songs John Hiatt has given us remarkably few good albums and a whole bunch of mediocre ones. His casual indifference to record making has always been his Achilles heel, as if by the time he gets into the studio the moment has somehow passed. Only 1987's *Bring the Family* has truly stood the test of time



'CD's' continued on next page

what's happening

'CD's' continued from page 14

while others have offered teasing glimpses of what might have been while never quite fulfilling their potential.

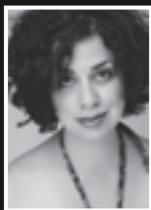
Since signing with New West Records nearly a decade ago Hiatt has upped the ante somewhat, releasing four albums in seven years that have compensated in steadiness what they've lacked in urgency.

Like 2008's *Same Old Man*, *The Open Road* was recorded at Hiatt's home studio, using the stripped down road band of Doug Lancio on guitar, Patrick O'Hearn on bass, and Kenny Blevins on drum. The four have quietly become an extension of Hiatt's own working man persona, and invoke a lean, easy going groove that well matches Hiatt's increasingly world weary tone. At 57, his singing has a bit more spit and gravel than it once did, but he consistently works that to his advantage.

One thing that hasn't changed is the morally uncertain characters that populate his best songs; the protagonist of "Like a Freight Train" is desperate enough to steal his mother's morphine, while the singer in "What Kind of Man" answers his own question and clearly doesn't like what he sees. The straight ahead hooks and deceptively literate lyrics are an ideal match for the band (Lancio's slide guitar style is particularly tasteful) and the rock solid rhythms propel the songs with subtle force. As a songwriter, Hiatt remains one of the best craftsmen around and while nothing here is as inspired as *Bring the Family* the material is clever and suggestive enough to save the day.

It remains to be seen if *Open Road* will someday achieve the lofty status of Hiatt's rare and genuine masterworks but that really isn't the point. Given the solid quality of his last few albums, which arrived at comfortable eighteen month intervals, other artists could do worse than study this man's recipe for late in his career success. ****

Mariam Matossian Featuring Free Planet Radio



Mariam Matossian's "pure" and "emotionally resonant" vocals are accompanied by Free Planet Radio's River Guerguerian on percussion, Chris Rosser on a seeming-

ly endless variety of exotic stringed instruments, and multi-Grammy award-winning Eliot Wadopian's infectious acoustic bass.

At the White Horse Black Mountain, April 17, at 7 p.m. Tickets \$14. Phone (828) 669-0816 or visit www.whitehorseblackmountain.com.



Mike Farris

Mike Farris's story isn't about a worship band, or about a youth pastor who happens to write songs. It's

the story about a guy working out his salvation with a guitar, trying to rectify his personal faith with a music once dubbed as belonging to the devil.

But Farris isn't the kind of person you're likely to find giving the altar call at a youth rally or being televised on the Hallmark Channel. He's recovering from drug and alcohol addiction, two years clean and sober, and like most of us he's trying his best to get through each new day with some part of himself still intact.

But unlike most of us Farris is an incredibly gifted musician, one able to draw upon his given talent – wherever one believes it came from – and belt out songs that come from deep within the soul.

His 2007 opus *Salvation in Lights* (INO Records) was the sonic equivalent of a full bore church revival, one which worked its way up the muddy banks of the Mighty Mississippi through Memphis and onto points north. Recorded at the same Nashville house studio where the White Stripes

have been known to hang out, the disc rejuvenated the musical language of spirituals, those timeless stories of struggle set to rousing song.

It's follow up, the stirring *Shout! Live* took it a step forward, capturing the magic of a Sunday night concert series for which Farris plays the dual roles of host and performer. "When I'm playing music, it's like prayer to me," he says via phone. "I'm closer to God than I ever am, outside of my prayer. That's the best way I can show what I'm feeling in my heart."

The stories he tells often parallel his own. Nearly dead from an accidental overdose of pills and alcohol before he turned 21, Farris made a desperate cry out to God, and God responded. "I moved in with my father," Farris recalls. "He had a guitar laying around so I taught myself how to play, and I started writing songs,

A Double Dose of Joyful Noise: Allen Toussaint and Mike Farris



Allen Toussaint

BY JAMES CASSARA

songs that were healing me." But as soon as God gave me the gift, I went about destroying it." That began a 15-year journey to get back to his beliefs.

Farris continued to write, formed the seminal jam band *Screamin' Cheetah Wheelies*, and hit the road. The *Wheelies* had some success, signing to Atlantic Records and having a Top 10 rock-radio hit while sharing the stage with such better known acts as *Blues Traveler*, *Joan Osborne*, *Sheryl Crow*, *Dave Matthews Band*, *ZZ Top* and the *Allman Brothers Band*. But deep inside himself Farris knew that the bars and clubs the band often played were the last places somebody with his struggles needed to be. "I talked myself into it," he says. "I told myself, 'I can go in there and sing songs and help people, just like Jesus did.' But I wasn't strong enough to do that. It was all a hoax and it ate me alive."

The addictions returned with a vengeance, throughout the *Cheetah Wheelies'* existence and beyond, even as Farris fronted *Double Trouble*, the rhythm section of the late guitar legend *Stevie Ray Vaughn*. "I was living a dead end life" he adds, "but those deep Southern inspired gospel tunes – the ones I had always loved – kept rolling though my head. I knew

that sooner or later I somehow had to get back to them."

In the winter of 2004, Farris found himself at the end of his rope, standing

graveside, at a relative's funeral. "I realized how tired I'd become from running all those years, and I just wanted to go back home. Just like the prodigal son. I'd had enough of it all and decided I was not going to be that man ever again."

With the help of his family and church, Farris became sober. Soon after he began writing, which was a catharsis that helped him in recovery, he quickly realized the new songs he was writing dovetailed nicely with those old familiar songs that had been with him all along. "I finally said, 'I think it's time for me to take those traditional, turn-of-the-century songs and add these things I'm writing that sound like that, and just go with it; this is what I want to do.' It became real clear to me."

Now, original songs like "Devil Don't Sleep" and "Lonely Road" serve as

much as to remind Farris of where he's been as they do to encourage his listeners. By doing so, they forge a deep bond between audience and performer, even as they

connect him to a rich tradition of spirituality that runs through American folk, gospel, soul and rock. "If not for the grace of God I would surely be dead or wishing I were dead. My life is a testament to that." But, just as Gospel can reach out to the non-believer and believer alike, so too can the songs of Mike Farris; one need not share his faith to revel in the joy and commitment, not to mention energy and sheer artistry, that he brings to the stage.

Opening for the legendary producer, songwriter, arranger, session pianist, and solo artist **Allen Toussaint** must surely be a dream come true for Farris. Throughout his long and distinguished career Toussaint, who has worked with virtually every genius musician from either side of the Atlantic, bore an enormous amount of responsibility for the sound of New Orleans rhythm and blues. Toussaint's productions kept with the times, moving from rollicking, earthy soul in the '60s to gritty, rambunctious funk in the '70s.

As a composer, Toussaint proved himself a consistent hit maker, penning more than a few gems that have since become R&B standards and been covered by countless artists working in many different styles. Even if he wasn't always the most visible figure, Toussaint's contributions to New Orleans music, and to rock & roll in general, were such that he earned induction into the Rock and Roll Hall of Fame in 1998.

Never one to remain stagnant Toussaint continues to tour and record. In 2006 he teamed with Elvis Costello for the Grammy winning *The River In Reverse* while his 2009 release *The Bright Mississippi*, produced by Joe Henry, was one of that year's delights.



Mike Farris and the *Roseland Rhythm Revue* opening for the great *Allen Toussaint*. Thursday, April 15, at *The Orange Peel*, 101

Biltmore Ave., in downtown Asheville. Phone (828) 225-5851 or visit www.theorangepeel.net for more details.

...those deep Southern inspired gospel tunes kept rolling though my head...

music

The Kennedys, Coffee and You

The husband-and-wife team of Maura and Pete Kennedy has long been known as consummate road warriors, playing an insane number of gigs while plying their unique brand of effervescent folk-pop. Since their nascent years as Celtic-tinged twin troubadours the couple has maintained a delicate balance between the worlds of contemporary pop and tradition.

The jangle guitars, tight harmonies, positive energy, and smart lyrics that permeate their albums have gained them a steady following and a bevy of industry awards. The two met at a show in Austin where Pete was playing guitar in Nanci Griffith's Blue Moon Orchestra. After an informal evening together spent writing a song Pete went to Colorado for a festival. Shortly after he invited Maura to the sort of



Maura and Pete Kennedy

BY JAMES CASSARA

romantic outing that would either destroy or cement a relationship; a visit to Buddy Holly's grave.

Maura soon replaced Iris DeMent as harmony singer in Griffith's band, and Pete and Maura took DeMent's place as the opening act for the European leg of the tour. During this time they wrote songs at a frantic pace, some of which found their way onto the couple's first disc.

A native of Washington D.C., Pete handles most of the heavy guitar duties. In addition to his acclaimed work with Griffith on her Grammy-winning albums, he also spent some time playing with Mary Chapin Carpenter's band. He released a few solo instrumental discs to much local acclaim before meeting Maura. She hails from Syracuse, NY, and

gained some fame with the alt-country Delta Rays in Austin. Before that, she had won the New York Country Music Association's Songwriter of the Year Award and wrote songs for Warner Music.

Since pairing up they have released a steady stream of albums and have collaborated with such notables as Roger McGuinn, Steve Earle, Kelly Willis, Nils Lofgren, the Dixie Hummingbirds, Peter Holsapple, Susan Cowsill, and John Gorka. A detailed list of their activities – which include guitar and songwriting workshops, cruises, folk festivals, and endless gigs – would be exhausting to chronicle, let alone actually do.

But it's the life they love, and if the fates decree they spend their days playing to audiences large and not so small it is hard to

imagine that either partner in this talented duo would complain in the least. Neither will those fortunate enough to see their performance at the ever delightful Mountain Spirit Coffeehouse shows hosted by Don and Louise Baker. For those who have attended these events you know what to expect. To the rest, prepare to be thrilled.



Pete and Maura Kennedy, Sunday, April 18. Doors open at 6:30 and the music starts at 7 p.m. Tickets at the door: \$12-15 for adults and

\$8-10 for students. Mountain Spirit Coffeehouse, 1 Edwin Place in Asheville. Phone (828) 299-4171 for more details.

The Ragbirds

VEGETABLE OIL POWERED "INFECTIOUS GLOBAL GROOVE" AT MO DADDY'S, THURSDAY APRIL 8

Ann Arbor may be an unlikely setting for a folk rock and world-beat band but The Ragbirds are themselves an anomaly of sorts. When the band looks to fill up their tour van on the road, they don't head for the nearest gas station, but instead pull into the parking lot of the local family restaurant.

Taking a cue from Willie Nelson, the band has embarked on a vegetable powered tour. Lowering their carbon footprint by as much as 90%, the eco friendly Ragbirds will be making a stop at Mo Daddy's on Thursday April 8. Blending world music, folk, and gypsy roots rock, all tied together with strong pop sensibilities, the band has raged dance floors all over the country, having in the past year performed 200 shows in over 25 states.

Front woman and lead songwriter, Erin Zindle, woos audiences with her instrumental versatility and soothing lyricism. The beautiful and talented songbird truly embodies the positive vibes found in her songwriting. The Ragbirds' newest album, Finally Almost Ready was released in both the States and in Japan. The album was also up for Homegrown Music Network's "Album of the Year" award in 2009.

Last May the band made their Japanese debut with multiple sets at the Greenroom Festival, along with a week's worth of



BY JAMES CASSARA

dates including a pair of Tower Records in store performances. For a number of weeks the single "Book of Matches" was #1 on the Top 40 Charts in Osaka, Japan.

Utilizing an arsenal of instruments from around the world, including violin, mandolin, banjo, accordion, kalimba and various hand drums, the Ann Arbor-based project

has garnered significant buzz in the national music scene with a number of national festival performances including Rothbury, 10,000 Lakes Music Festival, Ann Arbor Folk Festival, Summer Camp Music Festival, and Wookiefoot's Harvestfest.

The Ragbirds have performed with the likes of Railroad Earth, Toubab Krewe, The Duhks, Hot Buttered Rum, and Ivan Neville's Dumpstaphunk. For those who love their music with a decidedly eclectic bent, The Ragbirds should surely fit the bill.



The Ragbirds at Mo Daddy's, 77 Biltmore Ave. in downtown Asheville, Thursday, April 8. The show starts at 10 p.m. and will

include an opening set by Brother Fatback. Tickets are \$5 and are available at the door.

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joe's brew notes

|| CRAFT BEER, A LOOK INTO THE FUTURE ||

Part 1, the Craft Beer Revolution

This is the first of four articles, each of which looks into craft beer's future. This first one is a view of the craft beer industry (primarily locally) yesterday and today. The three articles to follow are intended to stimulate thoughts and influence tomorrow's choices.

Fueled by interest and driven by flavor, the future of the craft beer industry is, in a word, growth. While sales of craft beer grew by 5.9% in 2008 and 7.2% in 2009, the total U.S. beer sales were down 2.2%. And, since craft beer sales are only 4.3% of the total beer market, there is plenty of room for rapid growth and every reason to believe it will happen. (Data is from the Brewer's Association website, see *Information on Craft Beers* below.)

From 2008 to 2009 the number of breweries in the U.S. increased 3% to well over 1500 - the largest number since before prohibition (1919). After prohibition was repealed in 1933, the number of breweries quickly grew from 0 to about 700. Effective marketing campaigns in the ensuing years changed America's beer preferences from beers with distinctive flavor to light lagers. By the late 1970's, the number of breweries declined to about 44 and experts predicted a further consolidation to just five.

With the decrease in the number of breweries and the dominance of light lagers, a home brewing culture began to emerge and thrive. The quickest and easiest way to get a variety of richly flavored beers was to make them yourself. These home brewing roots gave birth to what is now known as the "Craft Brewing" industry - small breweries with brewers dedicated to supply their local communities with full flavored beers made



Barry Bailik owner Thirsty Monk/Pint House, it's about the flavor.

with their interpretation of old-world, brewing traditions. In 1980 there were eight craft breweries; by 1994 the number had grown to 540. Today most Americans live within 10 miles of a craft brewery.

Asheville's beer scene started in 1994 (and in many ways paralleled the national scene) with local craft brew pioneers Jimi Rentz of Barley's Taproom and Pizzeria, Oscar Wong of Highland Brewing Company, and the Asheville Citizen Times Entertainment editor and columnist Tony Kiss (The Beer Guy). Jimi and his partners introduced craft beer to the area and, a short time later, its first and highly regarded beer festival Brew Grass. Oscar's company was Asheville's

first brewery and quickly became known for its high-quality, richly-flavored beer that captured the interest and taste buds of local and regional beer drinkers. Tony's writings about beer, beer flavors, new beers, and beer happenings began the education process and stimulated interest and excitement.

By 2001, Green Man Brewing, Asheville Pizza and Brewing, and French Broad Brewing joined the scene and built on that foundation. In 2005, Asheville's beer scene erupted when Pisgah Brewing opened, followed quickly over the next four years by Wedge Brewing, Oyster House Brewing, Craggie Brewing and the L. A. B. Each of the breweries have tasting rooms with distinctly different vibes, excellent brewmasters, and a variety of flavorful, savory beers. Together these breweries are a part of a beer community that attracts national attention and makes Asheville a beer destination.

To round out the Asheville beer scene are the new pioneers - Barry Bialik (The Thirsty Monk/Pint House), Jason and Julie Atallah (Brusin' Ales), and Mark Lyons (The Brews Cruise). While the early pioneers established craft beer's flavor credibility, the new pioneers demonstrate its flavor diversity with the added element of education and fun.

The Thirsty Monk introduced the many, interesting, unique and savory flavors of Belgian Beer. The Monk's recently opened Pint House has 16 taps with a changing line-up of craft beers from across the US. They have some special nights to enjoy the beer, have new cask conditioned beers weekly, and regularly bring brewery representatives in for a visit.

BY JOE ZINICH

Brusin' Ales, a beer-only store, offers over 800 different beers from around the U.S. and the world, bi-weekly tastings, an incredible knowledge of beer styles and flavors, expertise on beer/food pairings, and beer dinners at local restaurants. They, too, bring guest brewers and beer celebrities for meet-and-greet events.

The Brews Cruise provides a safe and fun way to visit local breweries. It offers a comfortable, relaxed, informative ride where you'll tour the breweries, learn about beer production and styles, and taste each brewery's signature brews. Don't want to ride? They offer a variety of walking tours as well.

This incredible growth of the Craft Beer Industry is a direct result of the wide variety of high quality, richly flavored beers offered and the rapidly growing number of people who choose to discover and regularly enjoy them. It will continue as more and more people find that craft beer is equally at home



Mark Lyons owner Bruise Cruise, on one of his more exotic cruises.

in a bar, restaurant, kitchen or any other place you develop a thirst and want to relax.

Beer News

Brusin' Ales is featuring a barbecue and beer dinner at 12 Bones Smoke House on Wednesday, April 21. Check the website for time, menu, and price.

Highland Brewing Company has a new seasonal "Seven Sisters Abbey Style Ale" - a Belgian "dubbel" made to style using Belgian yeast. It has a copper-color and a smooth, complex flavor profile, with a slightly sweet finish; 6.5%.

French Broad Brewing Company introduces an "Easy IPA". Expect low to medium hop bitterness, with bright citrus notes and intense hop bouquet; all the wonderful hop aromas and flavors with only a little pucker.

Craggie Brewing Company kicks off April with their new Antebellum Ale developed from the original 1840's American recipe. It includes molasses, ginger and spruce tips; 5%. If you want to try a good barleywine, stop by for their "Meet Your Maker Barleywine" an English style strong ale with warm notes of toffee and raisins, 9%. Be sure to ask about the name.

Thirsty Monk's April 7 pint night is a kick-off party for Oskar Blues' new imperial IPA "Gubna"; 10%.

Their April 22 Earth-Day cask night features Mother Earth Brewing Company; excellent new brewers and as eco-friendly as their name implies.



Jason (left) and Julie (right) Atallah, owners of Brusin' Ales, with Sam Calagione, owner of Dog Fish Head Brewery.

Information on Craft Beers

Thirsty Monk - www.monkpub.com

Brusin' Ales - www.bruisin-ales.com

Brews Cruise - www.brewscruise.com

Barley's Taproom and Pizzeria
www.barleystaproom.com/asheville

Highland Brewing Company
www.highlandbrewing.com

French Broad Brewing Company
www.frenchbroadbrewery.com

Tony Kiss - citizen-times.com/beerguy

Brewers Association

www.brewersassociation.org

See About Us (tab): History of Craft Brewing; See Business Tools (tab): Craft Brewing Statistics

Craft Beer, a Look into The Future

Part 1, The Craft Beer Revolution
Rapid River - April 2010

Part 2, Try and Compare: How to conduct a tasting with friends
Rapid River - May 2010

Part 3, Cooking with Beer: Interviews with local chefs
Rapid River - June 2010

Part 4, She Said Beer, He Said Wine: Create a dinner with a beer and wine selection for each course
Rapid River - July 2010



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

noteworthy

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-Francesco Lombardo, Instructor
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-Dan Helgemo, Instructor

"The painter will produce pictures of little merit if they take the works of others as their standard; but if they will apply themselves to learn from the objects of nature they will produce good results."

-Leonardo DaVinci

Cotton Mill Studios: Take a Spring Art Break

Cotton Mill Studios in the River Arts District will be open for visitors during their first annual Spring Open House on April 17. Seven working studios will open their doors and ten working artists will have work on display throughout the building. Music, painting, pottery, jewelry, prints, and fiber arts will be represented. Demos are scheduled throughout the day.

The Cotton Mill building is the last viable building from the original complex build around 1896, the Asheville Cotton Mill. It was purchased by Moses Cone, a leading textile manufacturer. The factory produced cotton goods, denim for jeans and other fabrics. The complex extended along Riverside Drive for over three blocks and included a community center. It closed in 1973 and was abandoned. Later, during plans for site development in 1995, a fire started by an unknown arsonist, destroyed a major portion of this historic mill, once listed in an inventory of important WNC buildings. All that remained was the now derelict boiler room, their chimney, and the building that houses Cotton Mill Studios.

Cone's daughters were collectors of early 20th Century art. They were friends with writer Gertrude Stein who advised them when they were in Paris and introduced them to artists, including Picasso, Matisse, and Cezanne. Converted to artists' studios in the early 1980s by a developer whose intent was to provide artists with affordable work space, the building has been a studio space for 20 years.

The Cotton Mill continues to be a center for artists in the River Arts District. It was subsequently purchased by Eileen and Marty Black, who have their pottery studio and gallery. The Potter's Mark, located on the ground floor, produces functional and decorative stoneware with an evocative copper-red glaze. Eileen from Potter's Mark will provide ongoing wheel thrown pottery demos throughout the day. Stop by to see the results from their latest firing. They plan to have a kiln opening to coincide with the open house.

The building also has studio spaces for artists working in other media, including oils, encaustic, prints, fiber arts, jewelry, music and dance. Lenny Lopatin, flute maker and musician is scheduled to play solo concerts in his studio at 11 a.m. and 1 p.m. Lopatin, who has performed with the Boston Symphony Orchestra, not only performs but makes flutes played world wide.

John Mac Kah, landscape painter, will demonstrate oil painting at 1 p.m. His paintings and prints, along with those of Genie Maples, Skip Rode, and Christine Dough-

erty, will be on display in the Mill Gallery, as well as in their studios upstairs. Kah and wife Ruthanne teach painting in oils there and plein air on location. Now is the time to sign up for a new cycle of workshops which begin this month.

New to the Cotton Mill is Barbara Zaretsky, who teaches classes in fiber design. Her contemporary line of home furnishings and wearables incorporates organic and sustainable materials. Robin Black Walder, of Black Bird Jewelry, has a wonderful new collection for spring. She says, "My

creativity comes from a love of the ancient, metal-smithing, symbolism and body awareness. My intention is to create awareness through adornment."

There will be other events scheduled throughout the day.



20" Platter from the Potter's Mark.



Open House at Cotton Mill Studios, April 17.



Cotton Mill Studios Open House, Saturday, April 17 from 10 a.m. to 6 p.m. 122 Riverside Drive in Asheville.

To visit River District Artists, you can find contact information and maps at www.riverartsdistrict.com or call The Potter's Mark at (828) 252-9122.

For more information on classes visit www.JohnMacKah.com or phone (828) 225-5000

JACK OF THE WOOD INVITES The Farewell Drifters

The very name Farewell Drifters conjures up all sorts of mythic journeys, treks undertaken to cleanse the soul or make a deal with the devil. The band – part folk, part bluegrass – have a sound to match such a vision: brooding, heavy vocal harmonies and intricate arrangements that pierce the heart with arrows dipped in equal parts honey and brimstone.

The band's distinct voices tend to evoke both the sorrow and the hope that encompasses the human condition, emboldening this honesty with the true sounds of acoustic instruments such as mandolin and fiddle and with three or four voices deep in harmony. This string band setting is a wonderful home for songwriters and the resulting outfit deftly combines clear melodies with an instrumental dexterity that leaves the door wide open for the sonic landscapes that come pouring out.



BY JAMES CASSARA

Their debut album, *Sweet Summer Breeze*, enjoyed rave reviews and contains an easy-on-the-ears single, "Birmingham," that

reached #1 on Sirius/XM Radio. The band soon earned a coveted slot at Merlefest as well as the Grey Fox Bluegrass Festival. In preparation for the spring release of their latest album, *Yellow Tag Mondays*, the band has been touring steadily and playing material from the upcoming disc.



The Farewell Drifters, Friday, April 9. Showtime is 9 p.m. Call (828) 252-5445 for more information and ticket

prices, or visit www.jackofthewood.com. Jack of the Wood, 95 Patton Ave. in Asheville.

*restaurants & wine***Random Wine Thoughts, Somewhat Connected**
— AND GREAT NEW TASTES

While on my way to a wine tasting fundraiser benefiting Paws with a Purpose, I got a phone call from a Charlotte friend with his own wine story. His cousin had just phoned him from Myrtle Beach, where she had her own need for wine advice, beginning with her complete inability to pronounce Cabernet Sauvignon, and after that no idea of an alternative. He worked with her on this for a while, but ended up steering her nowhere. She finally asked about Barefoot. He threw in his towel and said go for it.

This cousin, it turns out, is the woman who, in 2008, dialed 911 to report her cat stuck in the toilet. Local Gaston County news media picked up the story, and it went live, and then it went national. Firefighters at the scene faced an easy decision: breaking the cat's legs, live on nationwide news, or simply breaking the toilet bowl into escapable bits.

I told my Charlotte friend that some people just need to be told an easy answer, and sent on their way. At the Paws with a Purpose tasting, I discovered Blanquette de Limoux, a \$14 bottle of vintage sparkling wine with the nuances of real Champagne, and an off-dry, Muscat-like summer cooler from South Africa made from the hybrid Bukettraube. The only things barefoot at the event were the dogs.

I will confess my own stupid wine hang-up. In the tasting notes below is a white wine blend including Ugni Blanc, a grape also grown in northern Italy and called Trebbiano. I always approach a wine labeled Trebbiano with optimism, but I have a prejudice when it is called Ugni Blanc. Granted, we are looking at regional differences and styles, but if I can confidently approach Grenache and Garnacha, and Mourvedre and Monastrell, and Pinot Gris and Pinot Grigio, then what the hell is my problem?

Have you noticed how many wine shops we have here in Asheville, and what has opened up during the Great Recession? This writer extends a published high-five to those who have the ko-ho-nays to take that leap. In some ways, they increase competition, in others, they enhance Asheville as a wine culture. It's not so much new business cutting into the pie, but rather that the pie, even in this economy, is bigger.

One thing that must not happen, however, is a downgrade in service, or taking customers for granted. I attended a recent tasting at a newer shop in the Asheville region. Admission: \$15. Six tastes, three white, three red. A half-hour before closing time, they ran out of red. Those of us who paid but didn't taste fast enough were left doing the math. Each taste cost five dollars.

White

Cuvée Jean-Paul, Blanc, Vin de Pays Sec, Gascogne 2008 (\$10) A tasty alternative to ordinary Chardonnay. This is a blend of Colombard and Ugni Blanc.

One Hope, Sauvignon Blanc, California 2007 (\$15) This is an American Sauvignon Blanc? Grassy, with melon and citrus notes, palate-cleansing and thirst-quenching.

Pillar Box White, Padthaway, Australia 2008 (\$14) This is what they mean when they say a wine tastes pretty. Sauvignon Blanc blended with Verdelho and a minimal amount of Chardonnay, this is both grapefruity and grassy, with tropical fruit and a trace of something like anise, with an entertaining texture.

Pink

Bitch, Grenache, Barossa Valley, Australia 2008 (\$13) This rosé is high quality. It delivers a payload of typical Grenache spiciness, plus flavors of soft red berry fruit. Worth the money, sip it slowly.

Le Poussin Rosé, France 2008 (\$11) This delightful, easy-on-the-eyes pink wine is from

the provincial property of an important Bordeaux family named Licine. A blend of Grenache Gris, Grenache Noir, and Cincault, it is dry with light red berry fruit flavors.

Los Vascos, Rosé of Cabernet Sauvignon, Colchagua, Chile 2008 (\$9) Sometimes you hear or read that a certain wine is masculine or feminine, and you know the difference when you feel the wine in your mouth. This pink wine is masculine, a rosé for hombres, dry but juicy, with a great nose.

Red

Cuvée Jean-Paul, Blanc, Vin de Pays Rouge, Gascogne 2008 (\$10) This red is a nice alternative to Beaujolais, (and by Beaujolais I do not mean Nouveau). A blend of Grenache and Syrah, a pleasant soft, fruity red.

Pillar Box Red, Padthaway, South Australia 2007 (\$13) A tasty blend of Cabernet Sauvignon, Merlot, and mostly Shiraz. Good spice, great ripe black fruit flavors. Well worth the money - a bargain, actually.

Charamba, Douro, Vinho Tinto Red Wine, Portugal 2007 (\$10) I have always loved Portuguese red, not to be confused with

BY MICHAEL PARKER

Porto. This dry, complex red is a total pleasure to your sense of smell, with molecules of smoke and bacon, and rich flavors to follow. This red is also a bargain.

Notro, Sangiovese-Bonarda, Mendoza, Argentina 2008 (\$8.50) WOW! Great flavor, and almost cheap! Soft tannic structure, medium-bodied, good with or without food, I adore this red with its ripe berry fruit flavors and affordability.

April at the Weinhaus

Reservations are required for these events, please call the Weinhaus at (828) 254-6453 or 1-800-283-1544.

Tuesday, April 6

Vincenzo's Restaurant will serve a fine Italian dinner accompanied by wines from the Weinhaus. The time is 7 p.m. The cost is \$65 all inclusive.

Wednesday, April 28

A dinner will be held at Zambra's restaurant featuring their delicious tapas with wines to match. The time is 7 p.m. The cost is \$60 all inclusive.

Tuesday, May 4

A fine wine dinner will be held at the Broadmoor Country Club near the Asheville Airport in their clubhouse overlooking the golf course. Catered by Dwight Butner of Vincenzo's the meal promises to be extraordinary. The time is 7 p.m. The cost is \$60 all inclusive.

The Weinhaus

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

Dining Out for Life® Day – April 29

The Western North Carolina AIDS Project (WNCAP) will join 53 other cities for their 8th annual Dining Out for Life benefit. 100 restaurants will take part in the event here locally. All monies raised will help WNCAP continue their mission of increasing awareness to "at risk" individuals and providing case-managed care to all those already affected by HIV/AIDS.

This year we will have restaurants in Black Mountain, Hendersonville, Saluda, Flat Rock, Waynesville, Maggie Valley, Weaverville and Woodfin. On Thursday, April 29 restaurants will generously donate 20% of their gross sales to WNCAP. Last year's event raised over \$111,000.

To view a list of participating restaurants, or for more information, visit www.wncap.org/dofl, or call (828) 252-7489 x310.

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ARTS & CULTURE MAGAZINE



Rapid River Re



Mellow Mushroom

Founded by 3 Georgia college students, the first Mellow Mushroom, a funky hole-in-the-wall pizza joint, opened its doors in 1974 and quickly attracted crowds that spilled out onto the sidewalks.

Touted as "bohemian-chic," the Mellow Mushroom has its own unique flair while maintaining the fun, energetic and trendy atmosphere that distinguishes them from the typical pizza joint. By serving the finest products possible, the Mellow Mushroom has become synonymous with quality.

Details – Soups, Pretzels, Bruschetta, Salads, Pizza, Calzones, and Hoagies. 71 beers on tap. Catering available.

Hours: Monday - Thursday 11 a.m. to 11 p.m.; Friday and Saturday 11 a.m. to 12 p.m.; Sunday noon to 10 p.m.

Mellow Mushroom
 50 Broadway
 (828) 236-9800
www.mellowmushroom.com



Vincenzo's Ristorante & Bistro

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, 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.

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

Vincenzo's Ristorante & Bistro
 10 N. Market Street
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Restaurant Guide



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



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. The Flying Frog Café is 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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13 Eagle Street in Asheville
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Café & Wine Bar**

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German,
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Wed-Mon 5:30-11 p.m.
Reservations recommended

1 Battery Park in Asheville
(828) 254-9411

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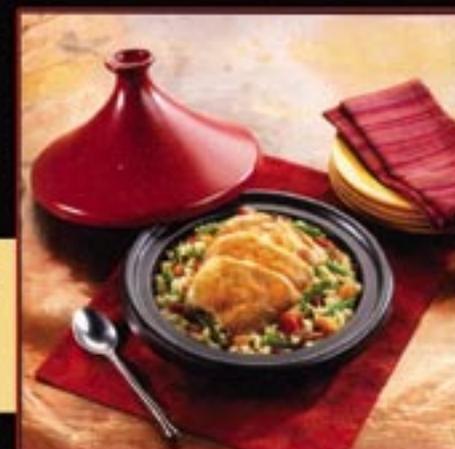
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See the Colors of Music & Hear the Sounds of Art

Asheville artist Jonas Gerard welcomes the public to an exciting painting performance to benefit Pack Square Park. Come share in this energetic experience as Jonas brings multiple canvases to life. The contemporary instrumental ensemble Free Planet Radio will accompany Jonas as he paints live, merging vibrant soundscapes with Jonas' spontaneous interpretations.

The live painting performance takes place Saturday, April 17 at the Reuter Terrace observation point in the park, from 10 a.m. until 11:30 a.m., and again from 12:30 until 2 p.m. The paintings will be placed on display in his studio at 240 Clingman Avenue, located in the heart of the historic River Arts District, and will be auctioned on eBay. The proceeds will be

BY DONNA CLARK

donated to Pack Square Park to support summer programs.

A native of Casablanca, Morocco, Gerard has lived in Asheville for three years. Jonas' spontaneous style of painting, based on abstract expressionism, infuses his paintings with life, movement, and color, reflecting his passionate outlook on life. He also has experience in a wide variety of mediums which are also on display. His works are included in several museum collections and have also been featured in numerous gallery exhibitions throughout the United States.

Jonas would like to express his



Contemporary artist Jonas Gerard.

gratitude for the continued support from the community, and his new city, with this spirited benefit performance event that will be exciting for all ages. "As the band plays, I will interpret their rhythm using unpre-

The Jonas Gerard art performance will benefit Pack Square Park.

dictable colors and forms on the canvas, and visitors can watch the work unfold. It's an approach that has been very well received in my studio. I hope people will join us in our beautiful new Pack Square Park in this great cultural city for an action-filled multi-media performance."

Jonas' performance area will contain several tents in case of rain, should severe weather occur, otherwise the event will be held at his studio at 240 Clingman Avenue in the Historic River Arts District.



Additional information about Jonas is available at www.jonasgerard.com. Information about Pack Square Park is at www.packsquarepark.org.

The Ninth Annual Spring

Weaverville Art Safari

The Art Safari is a free driving tour of artists' studios in Weaverville and the surrounding rural areas. Studios are scattered throughout Weaverville, Alexander, Barnardsville and the Reems Creek area.

Art Safari signage helps direct visitors to all locations and a map is included in Art Safari brochures. Brochures can be found online at www.weavervilleartsafari.com, at the Asheville Chamber of Commerce, or at our Information Booth in downtown Weaverville the weekend of the event.

The weekend kicks off on Friday, April 23 with the Weaverville Art Safari Preview Party at the Reems Creek Golf Course clubhouse from 7 to 9 p.m. The Preview Party is a ticketed fundraising event featuring a silent auction of artists' works. In addition, door prizes donated by sponsors and artists will be awarded to guests by random drawing. Refreshments and a cash bar will be available.

Tickets for the preview party will be available at the door for \$10. All proceeds go to support the production of future Weaverville Art Safari tours.



William Asman



Susan Hutchinson

BY ADA DUDENHOEFFER

Schedule of Craft Demonstrations

Howard Atwood, cottonwood and bark carving, throughout the weekend. Carolyn Boyd, majolica glazing, Sunday, 2 p.m. Leo Monahan, paper sculpture, throughout the weekend. Kim Roberts & Katlyn Willows, bead making, throughout the weekend. Tracey Schmidt, poetry readings, Saturday and Sunday, 1, 3, and 4 p.m.

There is something very inspiring about a conversation with an artist. The

Weaverville Art Safari is a wonderful opportunity to meet working artists and ask them your own questions. You are guaranteed to be surprised at what you will learn.



Weaverville Art Safari, Saturday and Sunday, April 24 and 25, from 10 a.m. to 6 p.m. For a complete list of participating artists please visit www.weavervilleartsafari.com.

JOSEPH RATHBONE RECOMMENDS

This month I will be telling you about my other favorite thing, Civil War reenacting. I am a member of Company B, the 22nd North Carolina regiment Confederate. We also portray the 3rd North Carolina U.S. (Kirk's Raiders) when we do Union. I am a private in the infantry, and my father is the captain of the company.

This is a great hobby with lots of great people involved in it. I have had tons of great times with this group and I have also learned a lot. Some of our battles are recreations of the original battle and sometimes the battles are made-up. But sometimes we have living history exhibits. There is always something new to learn or teach.

Through this hobby I have been able to learn first hand kind of what it would be like to fight in the Civil War. This hobby has taught me weapon safety,



Camp of Instruction, March 2010

BY JOSEPH RATHBONE, AGE 11

camping skills, and a great deal of history. I highly recommend coming to these events or possibly getting involved in this hobby.



If you are interested in coming to some of our events or trying out this hobby, you can go to our web site and read more about our company or click on the event calendar. Our web address is www.22nccompanyb.org. An event that you will not want to miss

is the Battle of Warm Springs, which is June 5 and 6. It is in Hot Springs, NC at the Hot Springs Resort. So look through the web site and I hope to see you at an event soon. If you come to one, look me up and tell me you read about it in my column.

YOUR FRIEND, JOE



Cara Levy is 12 years old. She loves drawing, and tries her best to draw anime/manga, a complex Japanese art form. What she wants to be when she grows up is an artist, graphic designer, or a manga cartoonist, but she's still not sure.

Springtime in the Mountains, by Cara Levy



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.

Questions/Comments?

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



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

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

Alice in Wonderland

Short Take: Tim Burton's long awaited remake is actually a makeover with a new storyline and visual quotations from other fantasy films including his own.

REEL TAKE: During the first 30 minutes or so of Tim Burton's new version of *Alice in Wonderland*, I kept thinking "How tedious this all is. There's nothing here that I haven't seen before, especially from Tim Burton." And then it hit me. That was precisely the point. In crafting a sequel to the original *Alice* story (Alice is now 19 and about to be married) Burton decided to make a fantasy film that deliberately recalls several other fantasy films including his own.

All the biggies are here and you really don't have to work hard to find them. *The Wizard of Oz* (Alice's going home), *Star Wars* (Alan Rickman's Caterpillar as Yoda), *Harry Potter* (the calendar of events looks like the Marauder's Map), *Chronicles of Narnia* (the White Queen) as well as Burton's own *Edward Scissorhands* (the look of the Mad Hatter), *Sleepy Hollow* (the look of the forest), Danny Elfman's score, and of course the casting of Johnny Depp. For me it was these moments that defined and enhanced the movie.

Speaking of enhancement, I went and saw *Alice* in 2-D rather than 3-D as that is how Burton originally conceived and shot the movie. There is a growing trend in Hollywood to take big budget fantasy/action films and refurbish them in 3-D (*Alice*, *Clash of the Titans*, even the final *Harry Potter* installment). Why? Because they CAN and they can charge more money for the use of 3-D glasses. When these new titles are released, I plan to see them flat, and not only to save a few bucks. A true 3-D film (*Avatar*) is shot and lit differently and adding 3-D is like colorizing a black and white film.

Back to *Alice*. This time when Alice (Mia Wasikowska) returns to Wonderland (called Underland by the locals), she has only vague recollections of her previous visit. The Queen of Hearts (Helena Bonham Carter) has taken over from the White Queen (Anne Hathaway) and installed a real climate of fear. Her old friends the Cheshire Cat (Stephen Fry), the Dormouse



Johnny Depp startles as the Mad Hatter in Tim Burton's *Alice in Wonderland*.

(Barbara Windsor) and especially the Mad Hatter (Depp) try to get her to remember who she was so she can save the day which she does in a manner reminiscent of *Excalibur* and/or *Lord of the Rings*.

With its long opening prologue about Alice's impending marriage to an upper class twit, the much darker look of Wonderland (oops! Underland), and the final confrontation between Alice and the Jabberwocky (Christopher Lee), this version of *Alice in Wonderland* won't be everybody's cup of tea (especially for fans of the Disney animated version) but you have to take your hat off to Tim Burton, for this *Alice* is unlike any other.

Rated PG-13 for fantasy action/violence, scary images, and a smoking caterpillar.

REVIEW BY CHIP KAUFMANN

Crazy Heart 1/2

Short Take: Squandered fame and fortune, booze-added failure and a last shot at redemption – nooooo we've never seen this before . . .

REEL TAKE: Though it wasn't a surprise, I was disappointed when the Academy of Motion Picture Arts & Sciences awarded the Oscar for Best Actor to Jeff Bridges

this year. He gives an honest and praiseworthy performance as a washed up, alcoholic country singer, but it was in no way shape or form the best of the pack in this year's



Jeff Bridges won the Oscar for his portrayal of washed up country singer Bad Blake in *Crazy Heart*.

contenders. Still though, the award has given the film a longer shelf life, so Chip and I thought one of us should weigh in with an opinion for anyone that may now be tempted to see it.

Crazy Heart is pretty much what I expected. It's a tired, re-tread story (albeit with solid performances) of fame, fortune, failure and redemption. Jeff Bridges plays Bad Blake, a haggard, hard drinking former country music superstar, now a has-been reduced to playing bowling alleys in EBF. Alcohol has destroyed anything decent in his life, but it hasn't diminished his talent. His agent, best friend, and protégé are all but pulling teeth to get him to at least start writing music, but he drifts miserably from gig to gig through a whisky fog. That is until he meets a young journalist (Maggie Gyllenhal). Inspired to open up with her, Bad Blake seems take a greater interest in living again, and there might even be something within him worth salvaging.

It's really not quite as trite as I surmise, and in fact the filmmakers chose the strong ending – something that doesn't always happen in Hollywood. Bridges, who one must remember is nothing like Bad Blake, gives a strong, authentic and even raw performance, Gyllenhal is good, but the part seemed a bit generic. Irishman Colin Farrell takes a good turn as Blake's protégé and now country music phenomenon Tommy Sweet. Robert Duvall's role as Blake's best friend (and also as a producer on the film) makes me think he's never quite left *Tender Mercies* behind. He, like Bridges, is solid, believable and authentic.

Despite the cast, the film is good but somehow misses the mark. While I found myself vaguely rooting for Bad, the film never fully engaged me to the point of really caring about Bad Blake. If you're curious about

the movie, it's worth the view, but for my money, go see *A Single Man* or *Up in the Air* – two movies whose Oscar-nominated leads will truly draw you in to their worlds, their strife and their hearts.

Rated R for language, brief sexuality and smoking.

REVIEW BY MICHELLE KEENAN

The Green Zone 1/2

Short Take: An army officer sent to find WMDs in Iraq in 2003, comes up empty, and actually has the brain and brawn to question why.



Matt Damon searches for the truth in Paul Greengrass' *Green Zone*.

REEL TAKE: Once again, Hollywood is mis-marketing a movie. Because Matt Damon is Jason Bourne and Paul Greengrass directed two of the Bourne pictures, they've chosen to market the film as a 'Bourne in Baghdad' story. If that's what you're expecting you'll be disappointed. *Green Zone* is action-packed and entertaining, but

moreover it's a film that actually dares to question why intelligence told us there were WMDs but surveillance and reconnaissance yielded nothing.

Green Zone is based on the 2006 non-fiction book "Imperial Life in the Emerald City" which documented life in the Green Zone in Baghdad in the months leading up to the U.S. invasion. It was written by then Baghdad Bureau Chief for the Washington Post, Rajiv Chandrasekaran. Regardless of your personal opinion of "the war of G.W.," this book should be mandatory reading for all Americans (see book review on page 28 by Cauley Bennett). Unfortunately the book and film are dashed and reviled by many as un-American and this is simply gross, narrow-minded, hollow propaganda.

Filmmaker Brian Helgeland co-wrote the screenplay with Chandrasekaran, and

'Movies' continued on page 24

film reviews

'Movies' continued from page 23

they were careful to keep it in the fiction zone, claiming it was only "inspired by" Chandrasekaran's book. To be clear, they created characters based on the Chandrasekaran's experiences, though some are clearly identifiable. A fictionalized account allows the filmmakers to play it safe and make their point in a more subtle, less confrontational way and still entertain folks. Unfortunately subtlety isn't a strong suit with most Americans.

Under Greengrass' direction the film is tightly executed, well shot and entertaining – all of which are hallmarks of his work. Damon, one of the hardest working actors in Hollywood and someone who seems to come to his roles so authentically, plays Chief Warrant Officer Roy Miller. Miller is a good soldier and a good officer. He's the kind of soldier you want in your army. The fact that he sees it as a moral imperative to question intelligence that is unquestionably flawed, especially when he is told to 'leave it alone,' is completely just. If another country dismantled the army of another nation and went to war on lies, the U.S. would likely lead the charge to have the leader of that country brought down and tried for war crimes.

Exactly how much of *Green Zone* is true and how much is purely fiction, I don't know; at the end of the day, it's a movie. WMDs are an issue that was greatly ignored by the media, politicians, and most of all, by

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

Our Family Wedding

Our Family Wedding is certainly a story that has been told before. It's kind of a mix between *My Big Fat Greek Wedding* and *Meet the Fockers*, except that the two families are Hispanic and African-American. It's about 20-year-old Lucia Ramirez (America Ferrara) and her fiancé, Marcus Boyd (Lance Gross) as they tell their family about their engagement and plan the wedding.

Of course the two families don't like each other and many problems ensue. The two fathers, played by Carlos Men- cía and Forest Whitaker, start a feud over a car being towed, and their arguments escalate from there. As the wedding draws closer, the two families must find a way to reconcile themselves with the fact that they will soon be related.

I cannot think of one compliment for this movie, except perhaps that it is one of the forerunners in terrible romantic comedies of its time. The two principal characters were so boring that it was impossible to sympathize with



America Ferrara and Lance Gross in the truly dreadful *Our Family Wedding*.

them. The feud between the two fathers was unconvincing, partly because the writing for the whole movie was so bad and partly because of their acting.

Forest Whitaker may be trying to take a break from his serious films, but if this is the best he can do in the comedy genre, then I suggest that he give up. The attempts at humor fall flat because

TEEN
REVIEW

by Clara Sofia

either they are poorly delivered, badly written, or are just terrible jokes. The running time for *Our Family Wedding* is ninety minutes, but when watching the film, it feels like it is much longer. The plot drags on with little problems popping up among the characters that the viewer doesn't care about and which will obviously be resolved.

I can't really think of anyone who would enjoy this film. The few other people in the theater hardly laughed at the movie's constant comic endeavors, and even my friend, who usually loves stupid movies, was quick to say that she had hated it. I was very thankful when it ended, and I could jump from my seat and run to the door. So unless you're a

fan of poorly-done romantic comedies, I would stay at home for this one.

Rated PG-13 for sexual content and brief strong language.



everyday Americans. Greengrass, Hegeland, Damon and a fine supporting cast, including Brendan Gleeson, Amy Ryan, Greg Kinnear, and Khalid Abdalla, have made a movie worth watching and one which is in no way un-American.

Rated R for violence and language.

REVIEW BY MICHELLE KEENAN

Remember Me

Short Take: Angst, dysfunctional families, star-crossed love and a date with destiny meet in a painfully awful melodrama set in New York in the months leading up to 9/11.

REEL TAKE: I doubt even 'Team Edward Twihards' will flock to *Remember*

Me, and if they don't, I really don't know who will. *Remember Me* was one of the most annoying films I've ever had the displeasure of sitting through. When I leave a film demanding not only my money but my two hours back, it doesn't bode well on this end of things.

I thought I'd have a heck of a rollicking good time ripping on this one, but it's really hard to do that when, after an hour and a half of mood swing melodrama, the story culminates with the 9/11 attacks on the Twin Towers. Even worse, the movie has potential and totally blows it.

Robert Pattinson is Tyler, an angry

young man in New York City who has had quite a chip on his shoulder and a strained relationship with his father (Pierce Brosnan) ever since tragedy tore their family apart. Ally (Emilie de Ravin from TV's *Lost*) is a woman hell bent on living life to the fullest and on her own terms since witnessing her mother's death on a subway platform ten years prior. Neither is particularly interested in the other when they meet, but as their relationship deepens, they each bring the healing that the other needs. Unfortunately for our star-crossed lovers, the same things that brought them together (unbeknownst to her) threaten to tear them apart.

Pattinson channels his inner James Dean and, in spite of empathy points for family tragedy, he is a rebel without a cause. Pierce Brosnan plays Tyler's father and the two share some mightily barbed and heated scenes. Chris Cooper plays Ally's father and disapproves of Tyler (out of all of NYC's finest, *he* has arrested Tyler – it's such a small world) which of course creates a rift between his daughter and him. How the heck this movie attracted Brosnan and Cooper I don't know... perhaps it read better on paper.

On screen the story feels like one part literary scholar three parts immature female Nicholas Sparks



Emilie de Ravin and Robert Pattinson in the otherwise dreary *Remember Me*.

wannabe. Who else would bring the story to an almost happy and productive ending only to have our hero one hundred stories up in Tower Two at 9 o'clock on September 11th waiting for his father in his father's office while (poetically) his father is running late because he is doing something nice for the family, and then expect us to find it poignant. Poignant no. What the @\$% – yes. See it at your own peril.

Rated PG-13 for violence, sexual content, language and smoking

REVIEW BY MICHELLE KEENAN

She's Out of My League

Short Take: An overly familiar but surprisingly pleasant comedy of awkward guy meeting gorgeous girl and them hitting it off.

REEL TAKE: This is an example of where a 3 star rating does not indicate a bad movie but just an indifferent one. *She's Out of My*

League breaks no new ground and in fact is just another retread in the never ending comedy of the sexes with unbelievably gorgeous girls and clueless guys who know they know what a woman wants and



Alice Eve and Jay Baruchel try to make it as a couple in *She's Out of My League*.

'Movies' continued on page 25

film reviews

'Movies' continued from pg. 24

it ain't good conversation. Given the lowest common denominator nature of the material, I was pleasantly surprised to see *She's Out of My League* focus more on character than on macho hi-jinks.

Jay Baruchel plays Kirk, the typically dorky guy, who works as a security checker in the Pittsburgh airport. Alice Eve plays Molly, a drop dead gorgeous event planner who accidentally hooks up with Kirk (is there any other way?) and decides that it's not so bad. She's a 10, he's a 5 (according to his family and friends), there's no way it should work out but somehow it miraculously does (surprise, surprise).

Of course this is a rom-com which means it's going to follow a tried and true path with a few variations. What I found enjoyable about this film is that while being marketed as a Judd Apatow style comedy complete with R rating, it actually contains very little R. In fact it seems what little R material there is was inserted to give it that rating because that's what the target audience expects (which is undoubtedly true).

The Alice Eve character doesn't try to look gorgeous, she just is. She's embarrassed and irritated by the fact that every good looking guy just wants to hit on her because of her looks which is why she enjoys and feels safe with the Jay Baruchel character who treats her as a person and not as an object. Can this really develop into a romance? If this were real life you'd already know the answer to that (sorry no bonus points) but since it's a movie... (absolutely no bonus points!).

The Pittsburgh locales give the movie an added freshness and the performances by everyone involved are above average for this sort of thing so there are two recommendations right there. It's been described as a great date movie. Could be (next time I go on a date I'll tell you). You could certainly do a lot worse so go ahead and enjoy *She's Out of My League* for what it is but don't be surprised if you've forgotten it by the time you get home. But after all that's the point, isn't it.

Rated R for language and sexual content.

REVIEW BY CHIP KAUFMANN

Shutter Island 1/2

Short Take: Martin Scorsese's psychological drama recalls the best of Hitchcock while still being classic Scorsese.

REEL TAKE: Although it has been moderately successful at the box office, a number of people who have gone to see *Shutter Island* have been victims of that time honored Hollywood practice of mis-marketing. What appeared in the trailer to be a horror film along the lines of *Silent Hill* or *The Sixth Sense*, is in fact a powerful

'Movies' continued on page 26

Women Directors: No Longer a Bridesmaid

Kathryn Bigelow's win for *The Hurt Locker* at the 2010 Academy Awards marked the first time in the Academy's 82 year history that a woman was awarded the Best Director Oscar. In fact, during that span only four women had ever been nominated (more about that later) yet women directors have been around since the birth of cinema. Here's a brief look at some of those female pioneers who have only recently been rediscovered.

It all started back in 1896. A French-woman, Alice Guy (rhymes with key), directed a short film (all films were short then) called *The Cabbage Fairy* which was probably the first to tell a dramatic story rather than be just a photographed event. She was not only a director but was the head of production at France's Gaumont Studio from 1896-1906 before coming to America where she ran her own studio in Fort Lee, New Jersey until 1915.

Lois Weber, who began as an actress in Guy's movies, would by 1916 become the highest paid director in the world. She was pulling down \$5,000 a week and had complete control over her films, tackling such controversial topics as abortion and birth control, religious hypocrisy, drug addiction, and capital punishment. To top it all off, her films made money at the box office.

Comedienne Mabel Normand began writing and directing her own material for Mack Sennett at Keystone in 1913 including those which introduced

a new screen comedian named Charlie Chaplin (who conveniently forgot to mention this fact in his autobiography). Normand became a top comedy star by 1917 but gave up directing to concentrate on her career.

Lesser lights such as Cleo Madison, Helen Holmes, Ann Baldwin, and Dorothy Davenport made shorts, serials, and feature films, most of which were commercially successful but by the early 1920s it was all over for women directors. They could be stars or writers or film editors but that was it.

Why did this happen? Well to simplify a long and complex answer, it was the arrival of the Jazz Age and the beginning of the classic Hollywood studio system. The big studios were all run by European born men with Old World patriarchal attitudes and an eye for the bottom line. As movies became more and more about entertainment, those that had something to say, that concentrated on issues and characters (the type of movies usually made by women) rather than visual style and action were no longer profitable and so the era of the woman director was over.

Once sound arrived there was only one mainstream woman director, Doro-



BY CHIP KAUFMANN

thy Arzner, but her career was over by 1940. There were still women directors out there but they could only get work on B movies from the smaller studios or on independent features which received scant distribution. One woman who stands out during this period was Ida Lupino who still had to act in order to make enough money to be able to direct the few projects she was given. Ida's tough 1951 film noir offering, *The Hitch-Hiker*, is now considered a classic.

Once the Production Code was replaced by the ratings system in 1968, the mainstream door was finally open again but it took until 1976 for a woman director (Italy's Lina Wertmuller) to receive the first Best Director nomination (for *Seven Beauties*). Australia's Jane Campion was nominated in 1993 for *The Piano* and Sofia Coppola became the first

American woman with *Lost in Translation* in 2003. Now in 2010 it has finally happened with Kathryn Bigelow. Somewhere the spirits of Alice Guy, Lois Weber and others are celebrating.

ACTIONFEST to Premiere in Asheville

This April, Asheville will be the home to the inaugural edition of ActionFest, the world's first film festival devoted exclusively to action cinema, and to the people who make it possible, from filmmakers to stuntmen and fight choreographers.

Created by Carolina Cinemas founder, Magnolia Pictures co-founder Bill Banowsky, and famed action director and producer Aaron Norris (*Missing in Action III*; *Walker, Texas Ranger*), the festival will take place at the Carolina Asheville Cinema from Thursday, April 15 to Sunday, April 18.

The four-day festival opens with the world premiere of Neil Marshall's bloody sword and sandal epic, *Centurion*. The recipient of ActionFest's first annual Lifetime Action Achievement

Award will be none other than legendary martial artist and action movie superstar Chuck Norris!

With an impressive roster encompassing the best contemporary action films from around the globe, including several world premieres, major studio previews and classics of the genre (including some of Norris's most loved titles), ActionFest will be four days of heaven for fans of adrenaline-fueled cinema.

There will be a competition section juried by genre experts from around the country, including award recipient Chuck Norris. Additionally, stuntman Kinnie Gibson will be on hand for a



The festival opens with Neil Marshall's bloody epic, *Centurion*.

demonstration of his famous Flying Rocket Belt, a feat of bravery and technology that's been featured at the Olympics, the Super Bowl and the Daytona 500! Magnolia Pictures/Magnet Releasing SVP Tom Quinn is head programmer

for ActionFest, and Matthew Kiernan is festival director.



ActionFest, April 15-18 at Carolina Asheville Cinema. Tickets are \$10 and can be purchased at www.actionfest.com.

film reviews

'Movies' continued from page 25

psychological drama in the vein of Alfred Hitchcock's *Spellbound* or *Vertigo*.

The year is 1954. Two Federal marshals (Leonardo di Caprio, Mark Ruffalo) arrive at a maximum security asylum for the criminally insane to investigate the disappearance of a dangerous patient and some strange goings on at the hospital. The place is run by two doctors (Ben Kingsley, Max von Sydow) who may know more than they are letting on. That knowledge and its eventual revelation form not only the climax but the essence of the film.

Shooting mostly on location at an old mental facility in Massachusetts, Scorsese and his cameraman Robert Richardson have crafted a dark, gothic film that sucks you into its world, keeping you off balance until the very end, and then there's the ending itself which you can discuss with your friends afterwards.

The movie is loaded with fine performances from the four principals I mentioned earlier, as well as a dynamic turn from Patricia Clarkson as the patient in question, to Michelle Williams as DiCaprio's troubled wife. Jackie Earle Haley also stands out as a patient who holds the key to the mystery.

I mentioned Hitchcock at the start of this review but Scorsese is also referencing such other films as *Angel Heart*, *Repulsion*, and *One Flew Over the Cuckoo's Nest*. In fact with its darkly lit colorful interiors, ominous music, and ensemble performances, *Shutter Island* resembles a big budget hybrid of Hammer Films' 1960s Gothic and modern day psychological thrillers, which comes as no surprise since Scorsese held those films in high regard.

Like most of Scorsese's movies, *Shutter Island* is a little too long and is slow in developing (pacing is not one of his virtues) but once it gets going it turns into a memorable film experience. Like another recent movie, *The Prestige*, once you've seen the movie and know the ending, you need to see it again to gain a full perspective.

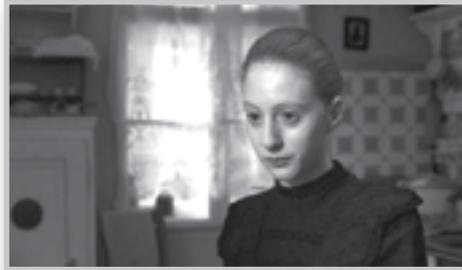
Rated R for violent content, language and nudity.

REVIEW BY CHIP KAUFMANN

The White Ribbon 🍷🍷🍷 1/2

Short Take: Award winning black and white film from Austrian director Michael Haneke about the roots of Nazism in a German village pre-World War I.

REEL TAKE: Eyebrows were raised at the 2010 Academy Awards when Michael Haneke's *The White Ribbon* lost the Best Foreign Film Award to Argentina's *El Secreto de sus Ojos* (The Secret of Your Eyes). It had been the odds on favorite to win based on its success at various European festivals. I haven't seen any of the other nominees but I'm not surprised *The*



Maria-Victoria Dragus harbors a dreadful secret in *The White Ribbon*.

White Ribbon failed to win.

To say that the film is grim is an understatement although by director Haneke's standards it's fairly light stuff. Haneke's view of humanity makes Stanley Kubrick look like an optimist and such earlier films as *Benny's Video* and *The Piano Teacher* chronicle the darkest recesses of the human mind.

The White Ribbon is set in a small, pastoral German village just before the outbreak of World War I. The film opens with a deliberate accident that is a harbinger of things to come. The unsavory activities that take place behind the peaceful façade of small town life have been a staple of movies from *Peyton Place* in America to *Le Corbeau* in France. It is the latter that Haneke takes most of his storyline from.

If *Le Corbeau* with its story of a small French village torn apart by poison pen letters is the verbal source, then the Scandinavian films of Ingmar Bergman and Carl Dreyer are the visual inspiration. The principal difference is that Bergman and Dreyer had an excellent eye for visual composition. Their movies are visually interesting with the camerawork enhancing the mood and the story being told. Haneke shot this film in color and then removed it,

which was cheaper than using actual black and white film but it gives the movie's look an overall sameness which after two hours plus is just too much.

The performances by a largely unknown cast are quite good but almost none of the characters generate any positive feelings in the audience. Without some emotional investment, we just don't care what happens to these people and this emotional detachment lessens the impact of what the film is trying to say. While it isn't a bad film it could have been a better one with a shorter running time, more diversity in the cinematography, and a character or two that we could care about. Without these elements, *The White Ribbon* plays like a dull documentary that ran too long.

Rated R for disturbing content including sexuality and violence.

REVIEW BY CHIP KAUFMANN

Chip Kaufmann's Pick: "Alice in Wonderland"

April DVD Picks

Michelle Keenan's Pick: "The Fantastic Mr. Fox"

Alice in Wonderland (1966)

"This is not your father's *Alice in Wonderland*" could easily have described this version of *Alice* when it first appeared on British television back in 1966 and the same can be said of it over 40 years later. It is about as far removed from the current Tim Burton version or the classic Disney animated version as it is possible to be. If that sounds like your cup of Mad Hatter's tea, then check it out.

The movie is in black and white, not film noir b&w but regular monochrome much like an Ansel Adams photograph. None of the actors wear any kind of *Alice* make-up or costumes although they are fitted out with Victorian clothing that would have been worn in Lewis Carroll's time. *Alice* goes through the film in a dreamlike state rarely interacting with the other characters, which can render it very impersonal for some. It is only now being given a wide release to tie in with Tim Burton's magnum opus.

I thoroughly enjoyed this *Alice* because I am an Anglophile and this version is British to the core. It has a dream cast: from Peter Cook to John Gielgud to Peter Sellers, with horror fan fave Michael Gough thrown in for good measure. And you haven't lived until you see Leo McKern (*Rumpole of the Bailey*) play the Duchess in drag.

The Indian soundtrack by Ravi Shankar helps to give it an otherworldly feel while rooting it firmly in the 1960s. There is an optional commentary by director Jonathan Miller (*Beyond the*



Fringe) explaining what he was attempting to do, but that may not win you over if you already don't like it.

It should appeal to adventurous fans of *Alice in Wonderland* who are looking for something different, while not being as bizarre as Jan Svankmajer's stop motion animation version. It also gives you the opportunity to see a once in a lifetime British cast delivering Lewis Carroll's prose as only they can. As an added bonus this disk includes the 1903 Cecil Hepworth version of the story which is how I discovered it in the first place.

The Fantastic Mr. Fox (2009)

My DVD pick for the month is a new release that opened to critical acclaim late last year, but not to box office stardom. If you didn't see it, I highly recommend Wes Anderson's stop-action animation of Roald Dahl's classic *The Fantastic Mr. Fox*. Maybe it's partially out of nostalgia for the old Bass & Rankin holiday specials, but I found *The Fantastic Mr. Fox* to be thoroughly delightful and its creative attributes remarkable.

It's far more than nostalgia, though, that makes this film so utterly charming. It's the perfect merging of Roald Dahl's story, Wes Anderson's screen adaptation, creative direction, and the vocal talent, lead so effortlessly by George Clooney. The story picks up with a certain Mr. Fox (now a domesticated family man), who still has a penchant for pickin' chickens, sly adventures and nocturnal capers. When he attempts one more raid on three of the meanest farmers in the county (Boggis, Bunce and Bean), he gets a little more than he bargained for.

Mr. Fox enlists the help of several friends and family members including his lawyer, Badger (Bill Murray), his son, ne'er-do-well son Ash (Jason Schwartzman), his overachiever nephew Kristofferson (Eric Anderson) and even his more civilized wife Mrs. Fox (Meryl Streep). Other vocal talent includes Michael Gambon, Willem Dafoe and Owen Wilson. Vocal talent aside, it's really the creative mix that sets this film apart from other animated features of late. The soundtrack and scripting alone makes it worthwhile, but the detailing of the stop-motion animation and the sets is downright enchanting.

Ultimately it's a story is about family, friends and owning up to your responsibilities, but you've never seen it told like this before. It is certainly suitable for children, but I think it's the impetuous child inside every adult who will really enjoy *The Fantastic Mr. Fox*.

poetry & books

'Southern Poetry' continued from page 12

Carolina-native Jonathan Williams.

In the past half-century, Southern poetry has been as recognized as the poetry of any other American region, with several poets from the South — Justice, Ammons, Dickey, Virginia-natives Ruth Stone, Henry Taylor, and Claudia Emerson, as well as Tennessean Charles Wright and Louisiana-native Yusef Komunyakaa — receiving at least one major national poetry award apiece. Three of the most popular poets of the twentieth century are African American women with Southern connections, including Maya Angelou, who spent key formative years in Arkansas; Nikki Giovanni, who was reared in Tennessee; and Alice Walker, from Georgia. Illustrating the social diversity of Southern poetry are the works of three contemporary poets who in their poetry blend Southern perspectives with ethnic experiences: Texas' Naomi Shihab Nye, whose ancestors were Palestinian; Georgia-based Judith Ortiz Cofer, who is Puerto Rican by birth; and Tennessee's Marilou Awiakta, who is Cherokee.

Readers of *Rapid River* will be familiar with the poetry of some or all of the widely published contemporary poets associated with western North Carolina: Cathy Smith Bowers, Kathryn Stripling Byer, Fred Chappell, Richard Chess, Thomas Rain Crowe, Keith Flynn, Sebastian Matthews, MariJo Moore, Robert Morgan, Ron Rash, and R. T. Smith. A full list of other contemporary Southern poets who have published excellent poetry in books, chapbooks, periodicals, and via other venues of communication would be quite lengthy, and the names of many significant poets cannot be included, for reasons of space, in this short historical survey.

Suffice it to say that poetry in the South is very much a living, ongoing phenomenon, with new perspectives on an ever-changing region being expressed into the twenty-first century through both long-familiar and recently-emerged poetic voices. In a 1997 interview conducted for *The Carolina Quarterly*, Robert Morgan asserted that "the best poetry being written these days is being written by Southerners, white and black, men and women. Because they still have subject matter. They believe that poetry's about something. Not just about language, but about stories, about history, about characters, about nature."

In a region where poetry has historically been created by tight-knit groups of poets (from the Fugitive/Agrarians to the Black Mountain poets), it is hardly surprising that Southern poetry has been nurtured within groups founded to address clearly identified and deeply felt social missions. The unifying principles for such groups have included celebrations of gender (for example, the Appalachian Women's Alliance), explorations of ethnicity (for instance, the Lexington, Kentucky-based Affrilachian poets circle), and defenses of subregional identity (one example

being the Appalachian Poetry Project of the late 1970s), as well as articulations of protest (such as the collective of writers — several of them poets — from Kentucky who in 2005 embarked on a speaking and reading tour of eastern Kentucky to protest mountaintop removal coal mining in Appalachia).

In recent decades, as poetry was increasingly associated with degree-granting writing programs based at both private and public colleges and universities, a specialized group of people relied heavily upon a time-honored and rather stratified procedure for getting poems to readers: first, the publication of individual poems by poets within literary periodicals and book anthologies, and, second, the collection of poems by a given poet into chapbook or books published by small presses and non-profit university presses.

Some of the most important and visible periodicals based in the South that have regularly published poetry by Southern writers have included *The Georgia Review*, *The Virginia Quarterly Review*, *Callaloo*, *Shenandoah: The Washington and Lee University Review*, *The Sewanee Review*, *The Southern Review*, *Appalachian Journal*, *Appalachian Heritage*, *Southern Poetry Review*, and *CrossRoads: A Southern Culture Annual*. Small presses that have specialized in publishing books containing work by specific Southern poets in recent years have included Sarabande Books, Wind Publications, Iris Press, Sow's Ear Press, and Gnomon Press, while several university presses — notably, the Louisiana State University Press, the University of Georgia Press, and the University of Arkansas Press — have been committed to publishing collections from Southern poets.

Of course, emergent technologies and recent social trends have provided new opportunities by which people in the South can appreciate and disseminate poetry. On-line journals, printed books released on CD, and file-shared recordings of spoken contem-

porary poems have gained popularity as the technologies that render them possible are increasingly found in homes, classrooms, and libraries. In recent years, as social mechanisms for celebrating and promoting poetry — from writers' conferences and workshops to poetry book signings, poetry readings, and "slams" (the latter coinage refers to a specific type of

poetry reading that involves pronounced performance elements) — have gained popularity across the South, poetry has moved from being viewed as the domain of a relatively few people to being embraced as a populist cultural expression to be enjoyed by many, many people.

Note: Portions of this article are adapted from material originally published in an essay entitled "Poetry," by Ted Olson, which appeared in the book entitled *Literature*, edited by M. Thomas Inge as the 9th volume of *The New Encyclopedia of Southern Culture*, University of North Carolina Press, 2008.



Ted Olson is the author of such books as *Breathing in Darkness: Poems* (Wind Publications, 2006) and *Blue Ridge Folklife* (University Press of Mississippi, 1998) and he is the editor of numerous books, including *CrossRoads: A Southern Culture Annual* (Mercer University Press, 2009). His experiences as a poet and musician are discussed on www.windpub.com/books/breathingindarkness.htm.

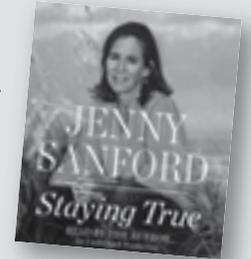
Poets who would like for their poetry to be considered for a future column may send their books and manuscripts to Ted Olson, ETSU, Box 70400, Johnson City, TN 37614. Please include contact information and a SASE with submissions.

Poetry in the South is very much a living, ongoing phenomenon.

Staying True

Memoir of a marriage, written and read by Jenny Sanford.

How could such a smart woman be so stupid? Jenny Sullivan Sanford, ex-wife of disgraced South Carolina governor Mark Sanford, must have asked herself that question many times during the dissolution of her marriage.



In a surprisingly enjoyable audio book (*Staying True*, Random House Audio, 2010), Sanford answers that question and many more — giving reader/listeners a fascinating behind the scenes look into the life of a politician's wife — as well as advice on how to survive a divorce that is both painful and very, very public.

Despite the great humiliation her husband's behavior caused her and her family, Sanford never throws him a taste of his own medicine. Instead, she offers a compassionate view of a man who once held great promise but got seduced by the heady stimulants of power and constant attention. A cautionary tale indeed for anyone contemplating a life in politics.

The book is only 5-1/2 hours in listening time. But that's plenty of time for Sanford to reveal her mettle — and leave us inspired.

— Cauley Bennett is an Asheville writer.

Author's website:
www.jennysanford.com



Robert Morgan
Photo: Randi Anglin

ROBERT MORGAN READING

Thursday, April 8

Robert Morgan, author of numerous best-selling books, such as the novels *Gap Creek* and *Brave Enemies*, and the

biography *Boone*, will give a reading at East Tennessee State University, Rogers Stout Hall, Room 103, at 7:30 p.m., on Thursday, April 8.

Morgan has published 14 collections of poetry, 5 novels, 3 collections of short stories, and a collection of essays, as well the biography of Daniel Boone. He is a native of Hendersonville, North Carolina, and is currently Kappa Alpha Professor of English at Cornell University.

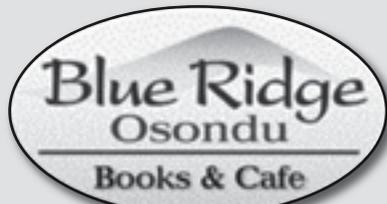
In 2010, he will be inducted into the North Carolina Literary Hall of Fame. His reading at ETSU will be free and open to the public.

Blue Ridge Parkway Poetry Contest

Celebrate the Parkway in poetry. Submit as many poems as you want as long as you pay the \$5-per-poem entry fee. Keith Flynn, Glenis Redmond, Pat Riviere-Seel will judge. Win up to \$200 for first place poem in adult and youth category. Win gift cards if you're a child. Winners will read at Wordfest!

Deadline: Shakespeare's Birthday, April 23, 2010. For details visit www.ashevillewordfest.org.

book reviews



Bookstore Happenings

Saturday, April 3 – 1:00 p.m. Meet David Lamoureaux, the author of *Recycling Your Past*. David will give a talk on *Celebrating Your Magnificence*.

Saturday, April 3 – 6:30 p.m. Joe Cruz will perform with keyboard and vocals.

Thursday, April 8 – 12:00 noon. Afternoon book club featuring *Little Bee* by Chris Cleave. New members are always welcome.

Saturday April 10 – 1:00 p.m. Open Mic for poets. Bring your poems and celebrate National Poetry Month.

Saturday April 10 – 6:30 p.m. Join us for a night of music with singer songwriter Lorraine Conard.

Tuesday, April 13 – 6:00 p.m. The Mountain Writers group meeting. New members welcome.

Thursday, April 15 – 6:30 p.m. New Book Club, Spirit Seekers, lead by Allison Best-Teague. New members are welcome.

Saturday, April 17 – 1:00 p.m. Meet Kathryn Magendie, author of *Tender Graces*. Kathryn will read from her new book, *Waves of Grace*.

Saturday, April 17 – 6:30 p.m. Local singer/song writer Mackenzie Wilson will perform.

Monday, April 19 – 6:30 p.m. The Non-Fiction Book Club will be discussing *American Gothic* by Steven Biel and Grant Wood. New members are always welcome.

Saturday, April 24 – 1:00 p.m. Meet children's author Janice Falk, author of *Mango and The Purrfect Plan* and *Mango and the Square Green Cat*. Janice will tell the story of Mango and introduce kids of all ages to some of her fabulous games. Come go fishing with Janice right here in *Blue Ridge Osondu Books & Cafe*.

Saturday, April 24 – 6:30 p.m. Musician Robin Whitley will perform.

Tuesday April 27 – 6:30 p.m. All gender, all genre book club.

Saturday, May 1 – 6:00 p.m. Zombie Walk. Join children's librarian Carol Dennis and author Eric Brown for a night of living excitement!

**Blue Ridge
Osondu Books & Cafe**
152 S. Main St., Waynesville, NC
(828) 828-456-6000
www.brbooks-news.com

The Neighbor's Son

An Autobiography by Liesel Appel

Casualties of war don't always die. They often remain to walk among us. Such is the life of local author Liesel Appel. *The Neighbor's Son* (Infinity Publishing, reprint 2010)

is a compelling tale of a wounded spirit, alive and kicking, traveling the world seeking clemency for her parents' wrong-doing.

Born to adoring parents in Germany in 1941, Appel enjoyed an idyllic childhood. One day at the age of nine, five years after WWII ended, her blanket of warmth unraveled.

A man comes looking for a former neighbor who helped save his son's life. Assuming the man is referring to her beloved father, Appel opens the door. When her mother sees the man, she becomes darkly quiet and sends Appel to her room. Later, after Appel's demands, her mother tells her about the man...

The man was indeed a former neighbor. A Jew. But her father never helped save the man's child. In fact, her parents were dedicated Nazis, who played a role in the terrorization of Jews during *Kristallnacht*, the night of "broken glass" in 1938 when Jews all over Germany were harassed. In the chaos, someone tossed the man's infant son over the balcony, but an unknown neighbor caught

the child and returned him to his family. When Appel's mother saw the man at the door, she feared he had come seeking revenge.

Liesel herself, her mother informs her, was a product of Nazi ideals. She was created in response to the call for good Germans to "bring more children to the Fatherland." She's a *Wunschkind* ("coveted child"), her parents' personal gift to the Fuhrer, as the book's cover attests.

Forgiveness must be sought and given in person.

"My childhood innocence was gone forever," Appel wrote. Numbed by the revelations, Appel is ashamed and becomes convinced she must bear her parents' guilt. Her life becomes a relentless search for self-worth, constantly re-evaluating herself and her origins. She flees Germany, seeking respite in distant places. She marries, has children, struggles for the rights of others, including the battle against apartheid in South Africa.



REVIEW BY DALE BOWEN

While living in Los Angeles, she wrote an article about her experiences. It was so healing she decided to write a book. When I interviewed her, she explained her writing process. "I worked every single day," she says. "I began writing at three a.m., seven days a week before I went to work. For eighteen months." Letting out her pent-up grief and guilt was cathartic. "It was very emotional and I found myself just poring over the memories," she continues. "It was very 'relieving'. I couldn't stop."

Sharing her journeys and lessons in forgiveness are now Appel's life purpose. She continues to write, appears on radio and television, and speaks at international gatherings. As Appel knows, full healing doesn't occur just by relating past events. Forgiveness must be sought and given in person. Searching for her neighbor's son, she's learned he recently passed away in New Jersey. Now she plans to find his relatives, and offer the apology her parents never did, and seek their forgiveness.

– Dale Bowen is an Asheville writer.

Author's website:
www.theneighborsson.com

Imperial Life in the Emerald City: Inside Iraq's Green Zone

Written by Rajiv Chandrasekaran

Green Zone, the military thriller starring Matt Damon, is one of the year's best movies, an action-packed mystery about the search for WMD in Iraq. (See Michelle Keenan's review on page 23). I liked the movie so much I had to read the award-winning bestseller that inspired it.

Imperial Life in the Emerald City: Inside Iraq's Green Zone, written by former Baghdad Bureau Chief for the *Washington Post*, Rajiv Chandrasekaran, is an extraordinary look at life inside the 7-square mile American enclave in Baghdad — the people who lived and worked there, the ideas that drove them, and the events that shaped them. It's a terrific book, absolutely riveting, because it reads, not like a dry history or political bromide, but like a collection of finely crafted short stories.

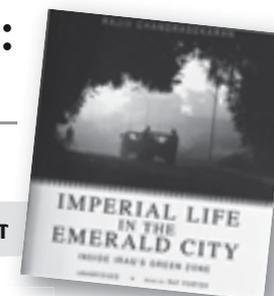
I was shocked to discover there's only one chapter in the book about fighting soldiers and maybe a sentence about WMD. But in its own way, the book is even more exciting than the movie because it demands

REVIEW BY CAULEY BENNETT

It's a terrific book because it reads like a collection of finely crafted short stories.

more of you as a reader than the movie did as an audience member. (I read the Blackstone audio version, narrated by Roy Porter, which was a superb production, 10-1/2 hours on 8 CDs.)

Imperial Life basically covers the American occupancy of Iraq under the U.S. Administrator, L. Paul "Jerry" Bremer III, from May 2003 to June 2004. As head of the Coalition Provisional Authority (CPA), Bremer's mission was the reconstruction of Iraq, an impossible task to begin with, and one that was further burdened by the fantasy that, by will alone, the U.S. could impose Jeffersonian democracy on a Middle Eastern country.



Some goals were achieved, namely turning over the country to an Iraqi interim government. But mostly the occupancy was noted for its failures and the violence that followed it.

What Chandrasekaran's writing points out is that many Americans, some qualified, some not, broke their hearts trying to accomplish impossible dreams.

Even angels couldn't overcome so quickly the challenges of Iraq, a country where clerics hold more power than elected officials, where ancient ethnic rivalries sabotage cooperation, where out of work soldiers became angry insurgents, and above all the people speak Arabic, not English — and there were never enough Americans in the CPA who understood the power of those realities. Whether you're a neocon or a liberal, this book will help bring to life what role the Green Zone played in American history.

– Cauley Bennett is an Asheville writer.

The writer's website offers much more information, including an excellent reading list on Iraq: www.rajivc.com.

book reviews

Faster Pastor

A novel about God, greed, lust and speed. Written by Sharyn McCrumb and Adam Edwards.

When I grow up I want to be just like Sharyn McCrumb. I want to be a raven-haired beauty and write gloriously lyrical novels about our ballad-laden hills in North Carolina and Tennessee. After I've won numerous literary awards, I'm going to take a wild creative detour and write about my secret passion: auto racing.

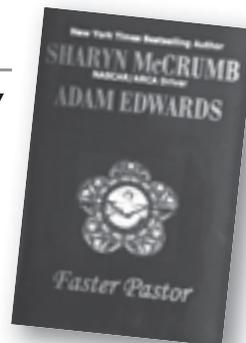
I intend to have entirely too much fun and co-write a novel with racer Adam Edwards about rascally young southern men who think big, drive fast, kiss deep, and look

mighty darn good in form-fitting racing fire suits. Yep, I plan to write something as entertaining as *Faster Pastor* (Ingalls Publishing Co., 2010). To put it mildly, this novel is a gas.

Wannabe NASCAR champion Camber Berkley is racing his beat-up junker along a twisting byway in the hills near Judas Cove, Tennessee, trying to escape his enraged cousin who's hell-bent on catching his tail. Uh oh! Over the cliff goes Camber, flying like Evil Knievel, and lands in the middle of the funeral for NASCAR super-fan, old-timer Jimmy Powell.

No one is hurt, but Camber gets hauled off to the pokey for perpetrating general mayhem. The judge throws him a sentence so horrifying that if Camber did have the money to pay bail he would. He must perform community service by teaching ten local pastors how to race — so one of them can win the \$2 million legacy left by the dearly departed Jimmy Powell. Oh, Lordy!

With humor and respect toward the variety of religious beliefs in Southern Appalachia, McCrumb and Edwards have come up with a memorable crew of saintly speed demons. There's the Catholic priest who wants to build a day care center for his Latino congregation, the snake handler who needs a real church building, the angel lady who wants a blessed garden for her celestial visitors, and several denominations of Protestant ministers who want their prayers answered for construction projects and outreach programs.



REVIEW BY CAULEY BENNETT

To put it mildly, this novel is a gas.

As if it isn't hard enough to teach rank amateurs how to race, Camber has to deal with snarky Miss Pajan Mosby, who is assigned to deliver him to and from the jail and drive him nuts the rest of the time. In addition, there's his best buddy who wants to knock his block off, a fellow prisoner who pretends to be less than he is, a sexy car dealer who wants more than Camber is willing to pay, and a sneaky villain, who alas, doesn't come in until too far near the end — my only complaint.

Along the twists and turns of the plot, the authors offer lots of fascinating details about stock car racing, making this book a perfect gift for beginning racing fans.

The only thing more rare than a good novel is a good novel that can make me laugh out loud. I actually slapped my knee a few times, that's how hilarious *Faster Pastor* is. Any Hollywood producer worth her stripes should immediately option this heart-felt, action-packed, goofy novel and put it on the big screen.

Obviously Ms. McCrumb has the race car theme locked up. Meanwhile I'm hankering to get started on my own novel to co-write with a sweet-talking, fast-driving, good-looking sexy hero — hey, any firemen out there with writing ambitions?

-Cauley Bennett is an Asheville writer.

Author's website:
www.sharynmccrumb.com

Leni Zumas Reading



Asheville writer/teacher Leni Zumas reads from her debut short story collection, *Farewell Navigator*. Zumas illuminates remote dark corners of

America with unforgettable outsiders who discover their connectedness as they encounter redemption. "Fearless," "sassy," "magical," "beguiling" — a few words critics use to describe this young writer's work.

IF YOU GO: Sunday, April 18, 3 p.m. Malaprop's Bookstore/Café, 55 Haywood Street in Asheville. For more details phone (828) 254-6734.

The Wind in the Woods

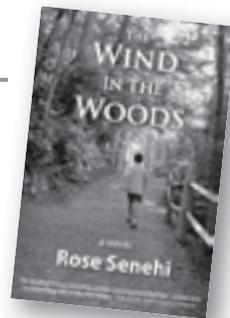
Murder, romance and Mother Nature in the WNC mountains. Written by Rose Senehi.

Local author Rose Senehi's fifth novel, *The Wind in the Woods* (Canterbury House Publishing, 2010), is a tapestry woven from three distinct threads. It's a gruesome thriller, a heart-tugging second-chance romance, and a fond tribute to youth camps in the southern Blue Ridge Mountains.

The novel begins with a chapter from inside the mind of a sociopath who stalks and kills hikers on the forest trails. These first pages, as expertly written as any thriller bestseller, were so disturbing that I

had to stop reading. When I took the book up a few days later, the memory of the first chapter remained so keen, alas, that anticipation of the return of the killer cast a shadow over my enjoyment of the rest of the book.

The other two threads are captivating — written in a different voice, homey and charming, with likeable characters who have believable every day concerns, and a passionate love of the wilderness. These story lines are so enjoyable, they can sustain reader interest on their own, without need of criminal distractions.



REVIEW BY CAULEY BENNETT

...plays a valuable role in the environmental protection of our region.

For the past hundred years our mountains have held the highest concentration of youth camps in the country. This status is threatened with encroaching development and the pressure on younger generations to sell off their ancestral land. For bringing these urgent themes to our attention, *The Wind in the Woods* plays a valuable role in the environmental protection of our region.

Author's website:
www.rosesenehi.com

APRIL BOOK REVIEWS

BY CAULEY BENNETT AND DALE BOWEN



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APRIL 2010

Thursday, April 8 at 6-8 p.m. Frances Mayes will be reading from and signing *Every Day in Tuscany*. This will be a ticketed event.

Friday, April 9 at 7 p.m. Meet Kim Wright author of *Love in Mid Air*.

Saturday, April 10 at 3 p.m. Daniel Pierce discusses his book *Real NASCAR: White Lightning, Red Clay, and Big Bill France*.

Saturday, April 10 at 7 p.m. Meet the writing team of Dr. Bill Bass and Jon Jefferson. They will read from and sign their fourth thriller, *The Bone Thief*.

Wednesday, April 14 at 7 p.m. Literary Trivia night, hosted by Lauren, Seth and Stella Harr, is open to the public. Test your word nerd knowledge and win prizes!

Friday, April 16 at 7 p.m. Drew Perry reads from and signs his darkly humorous debut novel, *This is Just Exactly Like You*.

Saturday, April 17 at 3 p.m. Tim Johnston reads from and signs his collection of short stories, *Irish Girl*.

Saturday, April 17 at 7 p.m. Ann B. Ross reads from and signs her most recent book, *Miss Julia Renews Her Vows*.

Friday, April 23 at 7 p.m. bell hooks reads from and signs *Teaching Critical Thinking: Practical Wisdom*.

Saturday, April 24 at 3 p.m. Dr. Robert Gamble will read from his contribution to *How to Achieve a Heaven on Earth*.

Saturday, April 24 at 7 p.m. Dara Horn, author of *The World to Come*, reads from her latest novel, *All Other Nights*.

Sunday, April 25 at 3 p.m. Lee Smith, reads from her new short story collection, *Mrs. Darcy and the Blue-Eyed Stranger*.

Thursday, April 29 at 7 p.m. Cecil Bothwell reads from his latest book *Whale Falls*.

Friday, April 30 at 7 p.m. Randi Davenport reads from her memoir, *The Boy Who Loved Tornadoes*.

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fine art

QuickDraw: Live-Art Fundraiser

Looking for a high-energy spring art evening that'll make your jaw drop, thrill your eyes, please your palate, give you a vantage point to view creation, and make you eager to come back the next year? Tickets for Waynesville's 9th annual QuickDraw are on sale now, giving you front-row access to art in the making.

QuickDraw's lively art-while-you-watch event and benefit auction combine a window upon the creative process with a fun way to help art teachers inspire students. Forty professional artists set up studios in one location to create original art on the spot as guests watch the engineering process.

Half the artists volunteer to race against a 60-minute time clock in a traditional quickdraw challenge, while others create at a more relaxed pace. Following the timed creative hour, silent auction, and hors d'oeuvres buffet, the art is auctioned to benefit art in schools and fund scholarships.

This entertaining event is an annual draw for area visitors and art fans to watch and meet prominent regional artists hailing from Asheville to Andrews. One-hour challenge artists who create start-to-finish in full view include watercolorist painters Ann

Vasilik of Asheville and Gretchen Clasby of Knoxville. Oil painters include Sarah Sneed of Cedar Mountain, Luke Allsbrook, and Jo Ridge Kelley of Waynesville. Bob Martin of Canton will paint sumi-e landscape (sansui).

Stepping up to their easels on behalf of teaching, artists donate half or more of the sale to fund creative classroom art projects dreamed up by art teachers in Haywood County Schools. QuickDraw's funding lets teachers think outside the box when designing class projects, with materials and ideas that enhance art study, integrate with school curricula, and expose students to techniques that engage creative minds.

QuickDraw scholarships encourage students who want art-related majors in college. Scholarship winners have studied art, interior design, education, graphic design, art history, animation, and auto design.

QuickDraw attracts regional fine artists and artisans by providing a public showcase for their creative techniques, a challenging exercise to create 'fresh' work (freed from second-guessing), and a way to visibly show support for art in schools. Guests get a rare vantage point, to watch artists construct their

BY SANDRA HAYES



works from start to finish. 'One-hour challenge' artists race the time clock, using watercolor, oils, acrylic, pastels, colored pencil, metal, and mixed media.

Artists carefully prepare for the challenge of intense, focused execution within the time window. Alongside, artists demonstrate process-intensive media at a less intense pace, letting them converse with strolling QuickDraw guests. Demonstration artists include metal and clay sculptors, potters, woodcarvers, textile artists and quilters, as well as mixed media, collage, leather, gourd, and basket artisans.

After the high-energy hour, artists and patrons break for a reception to wind down,



Oil painters Joyce Schlapkohl (left) and Kelly Welch (right) work live during QuickDraw. Schlapkohl's work, along with 5 other QuickDraw artists, is featured at Gallery 86, April 9 - May 7.

frame the fresh works, bid on silent auction art, and preview the live auction art. As the buffet winds down, the new art is matted and framed, and ready-to-hang. Artists introduce their art on the auction block, adding humor and a backstory as they describe their marathon to a friendly audience.

At evening's end, bid winners go home with art they can really talk about, art teachers get supplies on their project shelves, students discover new creative outlets, artists gain exposure and new friends, and the audience has a vivid impression of step-by-step artistic creation.

VISITORS GET A 'BACKSTAGE PASS' TO ART IN THE MAKING



Kaaren Stoner will offer this Sweetgum Leaf Bowl at auction. Photo: David Erickson



Ann Vasilik, a QuickDraw favorite, is featured in a 5-artist show at Gallery 86.



Sarah Sneed of Hendersonville creates a mountain scene during QuickDraw 2009. Photo: Joyce O'Neil



Acrylic painter Stephen Savage. Photo: Joyce O'Neil



Linc Leatherwood working with mountain laurel branches. Photo: Jennifer Riddle

Linc Leatherwood: Woodworker

Lincoln Leatherwood is a fifth-generation Haywood County native with a builder's vocation and a sculptor's eye. A master carpenter who studied art at Western Carolina University, Leatherwood understands how the disciplines work hand-in-hand. Transferring skill with wood and tools to oil painting, he ushers his work through several stages of transformation using chemical and fire.

On April 24, during QuickDraw's annual live-art benefit, Leatherwood will offer a piece of original art for auction to raise funds for art teaching project grants and college scholarships. Says Leatherwood, "from a carpenter's hands or a welder's design, kids excel when creative thinking is encouraged. QuickDraw raises money for teaching, and gives artists new exposure."



Art teachers, Mae Kelley (left), and Autumn Hall (right), converse with QuickDraw attendee Nicole Wilhelm as they display student works funded by the annual charity event. Photo: John Highsmith

QuickDraw Schedule

Saturday, April 24, 5:30 p.m. Terrace Social (cash bar). Get your bid number as artists get ready, get set...

6:15 p.m. ...GO! QuickDraw's Signature Live Hour, Race-the-Clock Challenge, and Silent Auction.

7:15 p.m. Heavy Hors d'oeuvres Buffet and Live Auction Art Preview.

8:15 p.m. Live Auction. A fun, fast-paced auction, where artists describe the challenge and results. Help teachers and students as you bid on art.



9th Annual QuickDraw live art event & auction. Saturday, April 24, 5:30 p.m. at the Waynesville Inn Spa & Golf Resort, 176 Country Club Drive, Waynesville, NC.

Information/Tickets: Phone (828) 734-5747 or visit www.wncQuickDraw.com.

Tickets sell out in advance, and are \$50 each for admission, auction registration, and the terrace buffet. Buy in person with cash or check at these galleries: in downtown Waynesville at Gallery 86, EarthWorks, Leapin' Frog Gallery, Ridge Runner Naturals, Textures, Cackleberry Mountain, and Twigs & Leaves Gallery; in Sylva at It's by Nature on West Main.

thoreau's garden

A Salute to the American Lawn

BY PETER LOEWER

There is a story, probably apocryphal, about two wealthy Americans touring an English estate.

“Goodness,” said the wife as they trod the palatial expanse of green, “this is simply beautiful,” and turning to the head gardener, she asked, “How in the world does one get a beautiful lawn like this?”

“Well, ma’am,” he replied, “first you roll it for four hundred years.”

Lawn is from the Middle English *launde* and originally meant a heath or moor. Eventually the word became lawn and signified an open space between the woods or, more properly, a glade. In 1260 Albert, Count of Bollstädt, wrote in his treatise *On Vegetables and Plants*: “The sight is in no way so pleasantly refreshed as by fine and close grass kept short”; so the idea that an area of open grass is an attractive thing to possess isn’t new. And because lawns were extremely labor-intensive, ample grass cut short was a sign of wealth — unfortunately, such grass implies the same today.

Note also the word English. England is an island washed by the warm waters of the Gulf Stream and graced with an over-abundance of water both from creeks and rivers, plus fogs and rain. Vegetation flourishes, both native and exotic, and lawns are a thing of beauty — in England.

When the first settlers came to the Northeast and brought with them the idea of a lawn (remember the village green), it worked because both climates,

while not exactly alike, had sufficient water to support the grass.

But problems arose when the idea of a lawn moved to the outskirts of Las Vegas or Los Angeles (not to mention a lot of Texas), where the climate is desert-like or Mediterranean, and a lawn is not only unnatural but in these days of shrinking water reserves, immoral.

The first palatial lawns were kept both clean and tidy by allowing herd animals to graze on the grass. Lacking hooved clippers, men were employed to sickle, scythe, or go down on their knees, to shear grass with hand-held trimmers. That method certainly kept the lid on lawns becoming too popular — and today would probably be disallowed by local zoning codes.

But where did America’s love of the lawn begin? Why naturally, when it became a cheaper deal to keep the lawn neat and trimmed. And that started on August 31, 1830, when Edwin Beard Bud- ding (1795-1846), an English engineer, received the first patent for a mechanical lawn mower described as a “Machine for mowing lawns, etc.” He got the idea from a local cloth mill where he saw a cutting cylinder used for trimming cloth that resulted in a smooth finish after weaving.

Unlike today, it took awhile for the news to get across the Pond so the first U.S. Patent for a reel-type lawn mower was granted to Amariah Hills (1820-1897) on January 28, 1868. His spiral-bladed cutter could be pushed



Illustration by Peter Loewer

Spring Exhibitions at Blue Spiral 1

Robert Johnson – The Golden Circle, SE Alaska + The Yukon:

Combining flora and fauna with breathtaking mountain and lake scenery, Johnson’s non-traditional landscape paintings convey a stylized and comprehensive narrative.

Habitat: Wood, Water and Glade:

Interpretations of wildlife and natural surroundings in varying degrees of representation and abstraction. Alice R. Ballard, Janet Brome, Matt Kelleher, Olena Nebuchadnezzar, Ken Sedberry, Kathy Triplett.

Shoko Teruyama: Patterned with intricate ornamentation, Teruyama’s ceramic forms



Daniel Essig

Daniel Essig, Vicki Essig, Ellen Kochansky, Molly Potter.

BY CARRIE HETTLER

are graceful and often humorous.

Curiosities: Celebrating the art of preserving and containing collections — evocative works incorporating found objects, text, and fragmented relics. Heather Allen Swart-touw, Robert Ebendorf,

by an adult or teen-ager and the concept of grass was changed forever.

From that time on, the public demanded grass seed, mowers large or small (foot or gas-powered), watering supplies, fertilizers, sod-growers, rakes (and an amazing number of associated tools), not to mention lawn ornaments ranging from seedy gnomes to red or blue gazing globes, croquet sets, gazebos, etc., etc., and etc.

The fix was in. The American psyche was conquered by a force worse than the body-snatchers from outer space: The American Lawn Industry.

Unfortunately, as mentioned before, the establishment of a large lawn is still seen as a sign of wealth. Usually today’s concept of a mansion is perched in the middle of a gigantic expanse of green that requires both above and belowground sprinklers, chemical weed control, or large riding mowers to keep it clipped and neat.

Today, we home-owners consume millions of gallons of gas and oil, tons of chemicals, and centuries of ergs just to prove we have a place in the midst of the natural world: Our lawn.

But look closely at Mother Nature — I think she’s beginning to rebel!



Peter Loewer, shown here, examines the blossoms of early-blooming Lenten roses, is a well-known writer and botanical artist who has written and illustrated more than twenty-five books on natural history over the past thirty years.

April Showers

Illustrations by Peter Loewer & Friends

by Philip DeAngelo

Some things, like an exquisite flower, must be enjoyed at precisely the right moment — hesitate and it’s gone. In a very limited engagement, Peter Loewer, local author and illustra- tor of over thirty books on gardening, native plants and wildflowers, will dis-



Wisteria, illustration by Peter Loewer

play his latest original works at BlackBird Frame & Art alongside new works from his talented art students.

Nation- ally known for his writings and illustra- tions, Loewer’s comments, advice and wit are enjoyed locally in published columns and on Public Radio station WCQS, where he is known as *The Wild Gardener*, after his popular and acclaimed book by that title.

What better way to celebrate a spring that is long overdue, than joining Peter and his most gifted students on a trip through the garden. Stop by and enjoy a wonderful new collection of art, some great wine, and stimulating con- versation with Asheville’s own resident gardening expert. It’s no secret, Peter is a talented and well-trained illustra- tor who knows his subject well. He’s also an experienced educator, and the teacher is anxious to show off the fine work of his students.

Gallery manager Phil DeAngelo is dedicated to showcasing the rich local talent that abounds in this area. “Peter’s amazing attention to detail and his pas- sion for his subject matter are evident in his work. The art presents another of Peter’s talents that his radio audience doesn’t get to enjoy.”

BlackBird Frame & Art is an independent art gallery and custom frame studio owned by Pat and John Horrocks and located at 365 Merrimon Avenue in Asheville. BlackBird’s gallery features the work of 25 local painters and artisans in diverse media and styles.

IF YOU GO: Reception for April Showers, Illustrations by Peter Loewer & Friends, Friday, April 9, from 6 p.m. to 8 p.m. at BlackBird Frame & Art. Exhibit on display from Friday, April 9 through Saturday, April 10.

Peggy N. Root: Regional landscapes from one of the South’s finest contemporary plein air painters.

Vicki Grant: Porcelain vessels and wall-mounted tiles are carved, painted and embellished with collected materi- als including wood, minerals, seashells, glass and metal. Grant’s latest Storybook series features interactive light and sound components.

All exhibits run through June 26, 2010.

IF YOU GO: Blue Spiral 1, 38 Biltmore Avenue. The gallery is open from 10 a.m. to 6 p.m., Monday - Saturday, and Sundays 12-5 p.m. For further informa- tion please call (828) 251-0202 or visit www.bluespiral1.com.

fine art

Double Exposure

Celebrating 10 Years!

Ten years ago most people (even those in the art world) had never heard of the word Giclee, and Fine Art Printmaking studios were still pretty scarce. And yet, with that as the backdrop, I began ColorWorks — a fine art printmaking studio located here in Asheville.

A short time after opening, Michelle Miller joined ColorWorks, and we went on to create and develop a pretty dynamic studio that served hundreds of artists throughout western North Carolina and across the country. Six years ago I left ColorWorks. Michelle continued the business under the new name of Double Exposure, and now 10 years later it is still thriving and growing, and certainly providing artists from all across the country with superb printmaking opportunities.

Even though Michelle and I remain in regular contact with one another, I wanted to sit down in a more formal capacity with her and ask a few questions as Double Exposure/ColorWorks celebrates their 10 year anniversary.

Simcha WEINSTEIN: Congratulations Michelle! Ten years is certainly something to be proud of, particularly enduring the past 18 months with a fairly down economy. How do you account for the success of Double Exposure, particularly during this current recession?

Michelle Miller: Well, you're pretty familiar with what we did in the first 6 years. Although the economy was fine, we were still developing a young business and one that most people didn't even know existed. Early on, our combination of advertising with Rapid River, the website, and encouraging our clients to spread the word seemed to keep us afloat. All of those resources are still very valuable even now, however, most vital to Double Exposure these days is word of mouth marketing. Today, 85% of new business comes from referrals. The artists I work with are very particular and looking for a level of excellence that is difficult to find, so a recommendation from someone who is already working with me proves to be invaluable.

SW: Certainly an advantage we had when we first began with ColorWorks was that there



Michelle Miller, owner of Double Exposure.

BY SIMCHA WEINSTEIN

was very little competition. We weren't necessarily the only game in town, but pretty close. I'm guessing that things have changed a bit in the past few years with the popularity of Giclee prints. Are you seeing some formidable competition and has that changed your business model at all?

MM: With the awareness of Giclee prints growing, I have definitely seen an increase in competition in the area. The good news is that there seems to be plenty of artists and photographers in this area creating enough business for everyone. Of course, an advantage I have is 10 years experience and name recognition. I also think that it takes a while for most people when they enter this business to truly understand the level of commitment to excellence that is required.

Matching a print to an original is unlike any other type of artistic or design work I have ever done. Essentially you are doing what should be impossible — replicating an original painting. It's a challenge I take very seriously, and pretty much have established my reputation on this very task. It typically takes way too much time, an enormous amount of patience, and an expensive and sophisticated workflow designed for the process. Most printmakers aren't really willing to go that far with their prints. For some strange reason, I seem to thrive on it.

SW: The economy keeps popping into my head as we are talking. I probably should have asked you this as part of the first question, but have you made any changes to the business as a result of our weakened economy?

MM: Well, one thing I have done was, until very recently, I kept our original pricing in place from 10 years ago. It's pretty difficult to go anywhere and find the same pricing on anything from 10 years ago. Although I recently changed my pricing structure, it's not very dramatic, and it certainly doesn't reflect a 10 year time period.

During the month of February I dropped my photography prices for shooting artwork to \$35 as a special. It was so well received that I have decided to permanently

Continued on next page

The Dr. Seuss Musical

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fine art

'Double Exposure' continued from page 32

lower my regular photography price to \$50 — a significant price decrease. If an artist brings in 20 or more paintings at one time, the price then drops to \$35 each. This new price really seems to work well not only for those creating prints, but for artists who only need images for the website or for some online presence. People are very sensitive to pricing these days, so Double Exposure is doing its best to provide the very best value possible on everything we do.

SW: And speaking of value, many businesses are now offering what they call “value-added” incentives. In other words, in addition to the product or service that you need, other things are provided as part of the package that can be helpful. Are you offering any type of value-added services?

MM: I've never really thought of it in those terms, but I constantly try to provide as much as I can to my clients, helping them to market their work, and making it more available to the public. I try to take advantage of some online tools to promote the artists I work with. There are lots of images posted on our website with links going back to the artist's website. I also have set up a Facebook

fan page that features a lot of work. Social networking is becoming quite popular and I'm trying to use it to our advantage.

SW: I know that a large percentage of your clients are individual artists and photographers, but do you ever work with larger businesses?

MM: As you remember when we were working together we had the opportunity to work with The Grove Park Inn. We restored hundreds of antique photos from their archives and printed them onto canvas, where they are still on display on 6 floors of the Salmon's Wing. Recently I had the opportunity to work with the Asheville Area Arts Council, Wendy Outland (whoknowsart.biz), and the new Hilton hotel on a pretty large project. Double Exposure was chosen as the resource for the prints because of our vast archives and selection — the result of 10 years working with hundreds of different artists. This project was good for Double Exposure, but also worked out very well for many of the artists we work with as their prints were selected to hang in the Hilton. Now every wall in



Double Exposure provides a level of excellence that is difficult to find.

that hotel is displaying local art, printed by a local company.

SW: And finally Michelle, after 10 years of working with your clients (many I'm sure have been with you for a good amount of those years), is there anything you would like to say to your artist community?

MM: Thanks for the opportunity Simcha to say a little something about my clients. I truly work with the most amazing artists. I feel privileged to have been exposed to the artwork I have seen over the past 10 years. My memory has become a mosaic of wonderful

images floating through my head. I so appreciate the support, the loyalty and the trust that my clients have shared with me. There is no greater honor than to have someone you have worked with trust you enough to recommend your work to another artist.

And with that said, I would like to add on a slightly promotional note, that anyone who does recommend someone to me (and that someone does any business with Double Exposure), then you get a 10% discount on your next order. There is no limitation on the number of referrals, or expiration date on this offer.

SW: Thanks Michelle... and I look forward to continuing this discussion on your 20th anniversary.

MM: Me too! 10 more years — it should be a fun ride.

Michelle Miller and Double Exposure can be reached at (828) 299-8180 or at www.doubleexposureart.com

Simcha Weinstein founded ColorWorks in 2000 and now does writing, design, and marketing work for the organic and natural foods industry. He still lives in Asheville with his wife and 2 children.

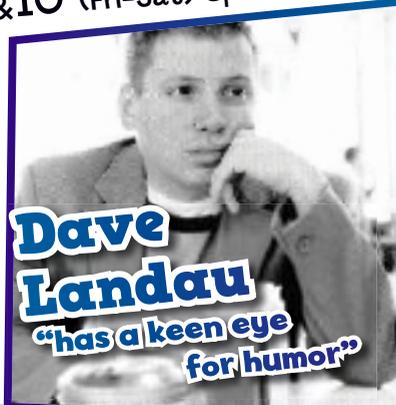
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fine art

Creative Field Tripping

GET OUT AND GET WOW'ED! BUT WATCH OUT FOR THE STARLINGS.

BY GREG VINEYARD



The Lincoln Memorial and Hungry Starlings.

Starling photo courtesy Siobhan Brown.

I often venture out attempting to get creatively WOW'ed. I'm not short of ideas, but rather, I'm seeking motivation to keep moving forward. Seeing other artists' work, both current and historical, kicks me into gear in my own studio. Luckily, there's no end to creative inspiration here. But sometimes ya just gotta G.O.O.T. ("Get Out Of Town")! On a recent trek to Washington, D.C., the Terra Cotta Warriors (National Geographic Museum), The Smithsonian and a smattering of monuments, government buildings and historical architecture all WOW'ed me.

I loved the J.M.W. Turners at the Corcoran Gallery of Art and felt conceptually reinforced seeing ancient, out-of-round tea bowls and water jars at the Freer Gallery. Standing where The Rev. Dr. Martin Luther King, Jr. spoke on the Lincoln Memorial steps was both bittersweet and transcendental. And D.C. is just generally fascinating. Nearly everyone wears suits and ties, unless they are one of the rest who are out jogging.

Every bathroom has interesting tile work. All ceilings are ornate. Abraham Lincoln sports hip, square-toed shoes. Look down nearly anywhere and you'll spot interesting grates. Every other street is one-way. Friendly strangers call out things like "Hey, idiot, MOVE!" In the Metro, there is apparently a contest to see just how many people will fit in one car. On a cautionary note, the starlings are eerily synchronized while stalking tourists for food on the National Mall. Très Hitchcock.

The Phillips Collection (our country's first modern art museum, 1921) had an excellent Georgia O'Keeffe exhibit. Just a couple side-streets away from DuPont Circle, near funky shops, restaurants and cool bookstores (including one that serves WOW-worthy apple pie), this museum blends in so well with its neighboring residential buildings that without signage one might walk right past it the first time.

Someone, and I'm not naming names here — but it was me — kinda did that anyway. This expertly curated and installed show covers O'Keeffe's entire

career, including pivotal letters and photos. Reverent WOW-ness. That alone would have been worth the admission fee, but meandering amongst the permanent collection downstairs elicited some serious gasps.

Picasso, Van Gogh, Klee, Diebenkorn... and then I entered yet another room and was essentially

dumb-struck by Pierre-Auguste Renoir's "Luncheon of the Boating Party" (1881, 68" x 51"). This painting is force-fed to art history students. As with many works of great notoriety that I've mostly only seen in books, I hadn't retained knowledge of its whereabouts, or even its actual size. It's a large, powerful impressionistic and lively mass of paint strokes and bright color.

You can almost hear the chatter of its happy subjects. I had always appreciated this work, but actually SEEING it made me love it. The museum strategically placed a soft bench right where overly dramatic viewers can stumble backward and just sit for awhile (I'm not saying I'M overly dramatic... well, OK, yes, I am) and think about how they are, right at that moment, being WOW'ed and inspired and revitalized.

C.F.T. ("Creative Field Tripping") is a necessary re-energizing process for many artists. Whether one meanders locally, or opts to migrate outward a bit, a palpable, connective infusion due to direct observation and experience awaits the seeker. You never know what's right around the corner, or in that next room. The power of WOW is yours for the taking!



Greg Vineyard is an artist and creative consultant in Asheville's River Arts District. Find him and his Ceramics For Contemplation &

Connectivity at Constance Williams Studio & Gallery, 9 Riverside Drive in Asheville. Open every day 11 to 4 p.m.

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noteworthy

Folk Art Center Focus Gallery Exhibition:

Susan Sorrell & Nancy Fleming

For an eclectic sampling of what happens when craft and creativity converge, visit the new exhibition in the Folk Art Center's Focus Gallery. The show features the work of Southern Highland Craft Guild members Susan Sorrell (fiber art) and Nancy Fleming (jewelry and sculpture), on display through April 20.

Susan Sorrell of Greenville SC, has been a member of the Southern Highland Craft Guild since 2004. The base fabric she uses for her textile art is a canvas for painting, stamping, stitching, beadwork, sketching and, most of all, her imagination. Each piece deserves reflection as there is so much to see, from a distance and up close. Whether studying the "Dancing Lizard" or "Voices in My Head," the playfulness with which Susan approaches her artwork is clear. Her work is filled with color and texture. When Susan is not creating art, she is empowering others to create on their own. She teaches several fiber art and mixed media courses online at www.creativechick.com.

Nancy Fleming of Weaverville, NC has been a member of the Southern Highland Craft Guild since 1996. Her jewelry is narrative art, as she expresses herself through the medium of metal. She is drawn to organic forms such as birds, faces, and the human figure, which she then weaves into

BY APRIL NANCE



"Eyeland" by Susan Sorrell



Bird pendant by Nancy Fleming

her jewelry and sculpture. Her designs expertly and instinctively convey strength and fragility, mystery and simplicity. Mixed media often juxtaposes materials not ordinarily considered working together. In the skilled hands of Nancy Fleming, the materials find a common language. Her award-winning work has been recognized by the American Craft Council and American Style's prestigious NICHE awards.



Folk Art Center Focus Gallery Exhibition: Susan Sorrell & Nancy Fleming on display through April 20, 2010.

The Folk Art Center is open from 9 a.m. to 6 p.m. daily and 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.

NC Premiere of *Chipola*

When the power goes out after a July storm in a small town in the Florida panhandle, Wanna June Duke is determined to enjoy a languid evening under the stars by the light of the full moon. But her son Roy Boy picks up (literally) their persnickety neighbor Miss Bailey and deposits her in a lawn chair in the yard; her eldest daughter Dot arrives after leaving her husband; and her younger daughter Jewel, fresh from a rendezvous at the river, has secrets to spill.

Asheville Community Theatre presents *Chipola*, written by Wayland Wood; directed by Jack Lindsay. Like the river for which it is named, this play meanders, revealing a family's history and the skeletons in their closets that could finally tear them apart.

BY WILLIAM TIERNAN

Wayland Wood, a local playwright, is the author of "Chipola."



Asheville Community Theatre – 35below, April 1-24. Thursdays-Saturdays at 7:30 p.m.

Tickets: \$15 adults; \$10 students. Available online at ashevilletheatre.org, by calling the box office at (828) 254-1320, or stop by 35 E. Walnut Street, in Asheville. Box office hours: Tuesday - Friday, 10 a.m. to 4 p.m.

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what to do guide™

Friday, April 2 1st Annual Old-Fashioned Wingding

Hosted by Mountain Made in the Grove Arcade. A lively and fun-packed party, featuring live music from renowned Southern Appalachian music expert and banjo player, Wayne Erbsen. Come partake of some wonderful food and beverages, and escape your cabin fever for good, from 5 to 8 p.m.

Friday, April 2 Larry Keel & Natural Bridge

Powerful, innovative and all-out exhilarating acoustic Americana ensemble performance. Jack Ass Flats opens at 8 p.m. \$10. Doors open at 7 p.m. Larry Keel performs at 9 p.m. The Pisgah Brewery, 150 Eastside Drive in Black Mountain, NC. (828) 669-0190 or visit www.pisgahbrewing.com

April 9-May 7 Gallery 86: Remarkable!



QuickDraw Artists and past QuickDraw works, Ann Vasilik, Gretchen Clasby, Sarah Sneed, Joyce Schlapkohl, Jo Ridge Kelley. Gallery 86, Main Street, Waynesville. Open 10-5 Mon-Sat. Free. Visit www.haywoodarts.org.

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. 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.

Friday & Saturday, April 9 & 10 Annual Book Sale

From 9 a.m. to 4 p.m. Thousands of good-condition used books. Unitarian Universalist Church of Asheville, 1 Edwin Place. More information: (828) 254-6001.

Saturday, April 10 Amelia's Mechanics

Amelia's Mechanics is an all-female, Americana music trio whose instrumentation and vocal harmonies traverse classical, country, and jazz genres resulting in a sound best described as vintage country with a moonshine concerto. The Pisgah Brewery, 150 Eastside Drive in Black Mountain, NC. (828) 669-0190 or visit www.pisgahbrewing.com

Sunday, April 11 ChiRunning Workshop

ChiRunning, a revolutionary running technique that combines the powerful movement principles of Tai Chi with the sport of running, will be taught here in Asheville. This all-day workshop will be taught by ChiRunning founder/Ultra-marathon runner, Danny Dreyer. From 9 a.m. to 4:30 p.m. (1-hr lunch break) at A-B Tech, 340 Victoria Road, in Asheville, NC.

Thursday, April 15 Nikki Talley Benefit Concert



Come attend a benefit concert at 7:30 p.m. to help support the People to People Student Ambassador program. No admission fee, donations accepted. Join us for an awesome time with one of Asheville's premier performers, Nikki Talley, playing an eclectic blend of folk/country/contemporary. Feed & Seed, 3715 Hendersonville Road, Fletcher, NC. For directions visit www.feedandseednc.com.



Thursday, April 15 Celtic Supergroup Lúnasa

With a brand new album, Lá Nua, Lúnasa comes to the Diana Wortham

Theatre on its U.S. tour. Diana Wortham Theatre at Pack Place, 8 p.m. Regular \$30; Senior \$28; Student \$25; Children 12 & under \$12; Student Rush day-of-the-show (with valid I.D.) \$10. Tickets/Info: (828) 257-4530 or online at www.dwtheatre.com



Saturday, April 17 Benefit Concert for Diana Wortham Theatre

Broadway, screen and television star Christine Ebersole graces the stage with a four-piece

combo for a special benefit concert at Pack Place. Reception at 7 p.m., performance at 8 p.m. VIP Tickets (Reception plus Orchestra-level Seating) \$75; Regular (Performance Only, Balcony Seating) \$50. Tickets/Info: (828) 257-4530 or online at www.dwtheatre.com.

Sunday, April 18 Asheville Area Piano Forum's Fifth Spring Benefit Concert

Concert by outstanding Asheville Pianists in concert to provide student assistance awards. Concert begins at 3 p.m. at North Asheville Seventh Day Adventist Church, 364 Broadway, Asheville. Tickets: Adult \$15, Patron Ticket \$50, Students free. Tickets available through AAPF members and at door. For more information call (828) 285-2441.

Sunday & Monday, April 18 & 19 Auditions for Noises Off

At Asheville Community Theatre - 35below, from 7 to 9 p.m. Seeking: 5 men, 4 women. Directed by Josh Batenhorst. Called the funniest farce ever written, *Noises Off* depicts the onstage and backstage antics of a fifth-rate acting troupe touring in an awful sex farce called *Nothing On*. Production dates: July 2-18, 2010.



Tuesday, April 20 Students Perform Pop and Jazz

A performance featuring West-

ern Carolina University's Catamount Singers and Electric Soul has been rescheduled for 7:30 p.m. "Don't Stop the Music," an hour-long program will feature popular music and jazz, including current hits. At WCU's Fine and Performing Arts Center at Western Carolina University. The program is free and the public is invited.

Thursday, April 22 Flat Rock Tailgate Market

From 3-6 p.m. in the parking area behind the Cherry Cottage and next to Hubba Hubba Smoke House along Little Rainbow Row in Flat Rock. The Market will continue every Thursday with the same hours through October 28 and is free and open to the public.

Friday, April 23 ACT's Diva*licious Golf Tournament

Funds are being raised to support Asheville Community Theatre. The event is part of ACT's annual Diva*licious fundraiser event in May. Tournament begins with 1 p.m. shotgun start at Reems Creek Golf Course. Contact LaNita Cloninger at (828) 210-3258 or lanita@beverly-hanks.com for details or to register.

April 23-25 Groewood Gallery's 11th Annual Charity Sale

April 23 - 24 (10 a.m. to 6 p.m.) and April 25 (11 a.m. to 5 p.m.) Save 10% off all regular priced crafts, including studio furniture and garden sculptures, and up to 75% off on sale items. A portion of all sales will go towards the development of Mission's new Cancer Center - a regional cancer center to bring together all Mission outpatient cancer services into one location. Groewood Gallery, 111 Groewood Rd. in Asheville. Phone (828) 253-7651 or visit www.groewood.com.



April 24 Traditional Heritage Walk

From 10 a.m. until 4 p.m. Catch the Spirit of Appalachia will host twelve booths where demonstrators

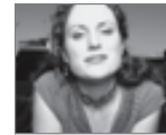
will share the talents and skills saved from generations of hand crafters. The crafters can be seen during The Greening Up the Mountains Festival, in the SunTrust parking lot between the Sylva Baptist Church and Signature Brew Coffee Company. For more information call Amy Ammons Garza at (828) 631-4587 or visit www.catchthespiritofappalachia.org.

Saturday, April 24 Spring Satsang

"A Spring Satsang" of meditation and personal consciousness development discussion will be held by UNCA meditation and consciousness teacher and consciousness columnist Bill Walz from 2:00-5:30 p.m. at the Friends Meeting House, 227 Edgewood, in Asheville. The session will be led off with gentle yoga warm-up and centering with Kirsten Walz, from 2 to 2:30 p.m. Bring your questions regarding personal, psychological and spiritual development and evolution. "Seeking enlightenment" will be a featured topic. E-mail them in advance to healing@billwalz.com. Contact at 258-3241 or e-mail. More at www.billwalz.com

Thursday, April 29 Chris Rosser & Beth Wood

Chris Rosser is a multi-instrumentalist,



singer-songwriter, composer and producer. Beth Wood (shown), soulful, organic, free-range, barefoot music

delivered through a high energy communicator of joy. At the Grey Eagle, 185 Clingman Avenue, in Asheville NC. (828) 232-5800. 8 p.m. Tickets \$10, visit www.thegreyeagle.com

Wednesday, April 28 Free Christ Meditation Teleconference Call

The Christ Meditation is being offered via free teleconference call from 8 to 9 p.m., to anyone who wishes to experience blessings for greater oneness with their Christ presence. To sign up contact Mary & Barry at (828) 338-0042 or visit www.TheChristSoul.com.

Through April 29 Motive

Painter Douglas Lail will be featured in the F.W. Front Gallery at Woolworth Walk for the month of April. Doug's work highlights the idea of weathered surfaces with an emphasis on the corrosive effects of air and water. Opening reception April 2, from 5 to 7 p.m. On display through April 29. Woolworth Walk, 25 Haywood Street in Asheville. Gallery Hours: Monday through Saturday 11 to 6 p.m., Sunday 11 to 5 p.m. Phone: (828) 254-9234.



Through April 30 Chasing the Light

The Asheville Gallery of Art presents pastel landscapes by Lorraine Plaxico. Lorraine's drawings have the immediacy and movement that come from drawing outdoors ("in plein air"). The gallery is located at 16 College Street in downtown Asheville. Regular gallery hours are Monday through Saturday, 10 a.m. to 5 p.m. For more information, call (828) 251-5796 or visit www.ashevillegallery-of-art.com.

Through April 30 Going Solo

Kathy Hemes presents an exhibition of her original abstract and abstracted landscape paintings at 310 ART Gallery, located at Riverview Station, 191 Lyman Street #310, Asheville, NC in the Historic River Arts District in Asheville. Opene Friday, Saturday and Sunay from 9:30-3:30 and most weekdays. Call (828) 776-2716 for more information. www.310art.com

APRIL EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

what to do guide™

Sunday, May 2

Pastyme

8 voices bring you songs from Renaissance to rock, and from Bach to Broadway. Hendersonville Chamber Music Concerts take place at the comfortable First Congregational Church on the corner of Fifth Avenue and White Pine in Hendersonville. Performance begins at 3 p.m. Tickets are \$17 and are available at Hendersonville Visitors Center, Opportunity House and at the door on day of performance. More information at (828) 697-0455 or (828) 890-4411, or on the web at hendersonvillechambermusic.org.

May 4-8

Asheville Wordfest

Asheville Wordfest 2010 will take place downtown. This year's visiting poets include Mark Doty, Natasha Trethewey, Nickole Brown, American Sign Language Poetry duo The Flying Words Project, Raul Zurita, Linda Hogan, and David Whyte. You can also hear your favorite local and regional poets including Holly Iglesias, Katherine Soniat, Kathryn Stripling Byer, John Hoppenthaler, Glenis Redmond, Laura Hope-Gill and Keith Flynn. Visit www.ashevillewordfest.org.

Friday, May 7

The Megan and Moe Show

Local artists Moe Donnelly and Megan Stone will be showcasing their work in the F.W. Front Gallery at Woolworth Walk for the month of May. Moe of Sew Moe Designs creates unique women's clothing. Megan uses collage, decorative papers, paint, colorful threads and more to decorate her handmade books. Meet the artists on May 7 from 5 to 7 p.m. Woolworth Walk, 25 Haywood Street in Asheville. Gallery Hours: Monday through Saturday 11 to 7 p.m., Sunday 11 to 5 p.m. Phone: (828) 254-9234.

May 7-29

River District Artists Exhibit

Henderson County Arts Council, 538 North Main Street, 2nd Floor, in downtown Hendersonville. Free and open to the public.

Saturday, May 8

Chuck Palahniuk Reading

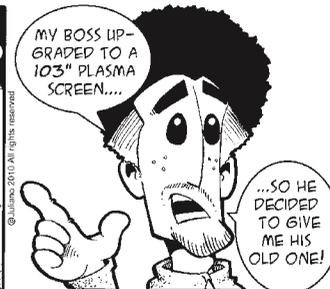
Chuck Palahniuk will be reading from and signing copies of his new book *Tell All* at 7 p.m. at the Asheville High School auditorium, 419 McDowell St. Tickets are \$30 plus tax and include a signed copy of *Tell All*. There are 100 Golden Tickets (also \$30) available. These 100 VIPS will get to meet Chuck and have their books personalized. Tickets available at Malaprop's Bookstore, or call 1-800-441-9829. Books and tickets must be picked up prior to the event and are available beginning Tuesday, May 4.

BioFlyer Productions presents RENT

A theatrical fundraiser for the Eblen Charitable Group and WNCAP. The characters in *RENT* are diverse and complex, leading far-from-perfect lives, yet their stories are engaging, moving, and, ultimately, uplifting. It's a fantastic night of musical theater. The production will feature an all local cast and crew, with costumes donated by The Costume Shoppe. BioFlyer Productions, LLC was created by Rock Eblen in 2004 as an artistic wing of his family's charity in Western North Carolina. **RENT**, at Diana Wortham Theatre, **April 22-24**. Tickets available at www.dwttheatre.com or by calling (828) 257-4530.

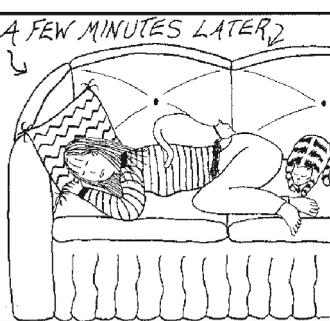


Best in Show



by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

Concerts at St. Matthias Church

Concerts start at 3 p.m. unless otherwise noted.

Sunday, April 4 (Easter) – There will be a concert by a choir of seven cellists. The program will include music from the Baroque to jazz and the Beatles. This will be part of the First Sunday Classical Chamber Music Series.

Sunday, April 11 – Brian Hedgepeth on the vibraphone and Mike Holstein on bass will present a concert. This will be part of the Second Sunday Jazz Series.

Sunday, April 18 – The UNC Asheville Flute Choir will perform under the direction of Rita Hayes.

Sunday, April 25 – The Sacred Times Singers will present a program of some original choral works as well as some spirituals and other sacred songs.

A free-will offering will be taken for the restoration of the beautiful and historic church. St. Matthias' Church is over 100 years old and is on the national historic register. In some cases the offering will be shared with the performing group. The church is located in Asheville just off South Charlotte Street at Max Street on the hill across from the Asheville Public Works Building (1 Dundee St.).

Call for Artists and Food Vendors

The Haywood County Arts Council is seeking artists and food vendors for its 25th Annual International Festival Day to be held Saturday, July 31 from 10 a.m. to 5 p.m. on Main Street in historic downtown Waynesville, NC.

Food vendors selling international cuisine and artists in all media are encouraged to apply. All art must be original work to be juried into the show. There will be over \$1,000 in prizes awarded. Booth spaces are 10 x 12 feet and all are corner spaces. Interested artists and food vendors can download an application at www.haywoodarts.org, or email info@haywoodarts.org, or call (828) 452-0593.

Haywood County Quilt Trails Project

Applications are now available for the Haywood County Quilt Trails project. If you would like to purchase a quilt block for your barn or building, applications may be requested via email at info@haywoodarts.org, by calling (828) 452-0593, by visiting the Haywood County Arts Council at 86 N. Main Street, Waynesville, or by downloading an application from www.haywoodarts.org.

Art Classes at River's Edge Studio

New beginnings in art start this April at River's Edge Studio with some fun classes for adult learners. Located at Riverview Station in the historic River Arts District of Asheville, 191 Lyman Street #310, the studio features 7 professional artists who share their love of art with you. Beginner to advanced. Call (828) 776-2716 or email fleta@fletamonaghan.com. Go to www.fletamonaghan.com for a complete class schedule.

noteworthy

Gretchen Lothrop:
REMARKING THE ELEMENTS

BY ASHLEY VAN MATRE

Remarking the Elements, an exhibition featuring mixed-metal sculptures by North Carolina artist Gretchen Lothrop, will open in Grovewood's Spotlight Gallery on April 10. Lothrop's award-winning sculptures can be found in public, corporate and private collections throughout the United States.

This exhibition will highlight some of Gretchen's smaller scaled pieces, suitable for the home and garden. An artist's reception, open to the public, will be held on April 10 from 2 p.m. to 5 p.m. Admission is free of charge.

Lothrop says, "My work has always been concerned with paradox and the ephemeral. I began with thoughts of music and dance as representations of the primordial rhythms of all life. I thought of my work as haiku. Lately, I've been moving to an interest in what we call elements. The word has a delightful number of layers and meanings.

For instance, we call the chemicals as listed in the periodic table 'elements' — very concrete items mostly. We also call the various representations of weather patterns 'elements' — often dramatic in their effect but only transitorily visible. Central or core thoughts and feelings are often called 'elemental' — powerful certainly but not particularly visible. This multiple entre of visible and not visible is what I seek to capture in permanent form in my sculpture."

"What any particular piece means to



"Four Corners" by Gretchen Lothrop.

me personally and what it may mean to someone else is not — and cannot be — necessarily the same. Art is suggestion, not dogma. For instance, the sculpture entitled Four Corners, in fact, has no corners but rather faces four directions. My personal narrative for this little sculpture concerns memories of a place called Four Corners which is the theoretical intersection of the boundaries of Colorado, Utah, Arizona and New Mexico."

"In fact, there are no corners there either, just glorious open space with silvery clear

air and golden sunlight on the desert. You can feel, see, and breathe for miles. There is a profound feeling of rootedness to the elemental earth and the weightlessness of endless sky. It is also Navajo land, a place and people which meant much to me as anchors to my youth. My hope is that the sculpture successfully essentializes feeling so that viewers will find consonance with their own elemental narratives."

IF
YOU
GO

Remarking the Elements, on display at Grovewood Gallery, 111 Grovewood Rd, in Asheville. Call (828) 253-7651 or visit www.grovewood.com for more information.

Contextures AT CRIMSON LAUREL GALLERY

BY JOHN LARA

Crimson Laurel Gallery in Bakersville, NC presents Contextures, the pottery of Ronan Kyle Peterson and Gillian Parke, with ceramics by Brooke Noble.

The vessels created by Ronan Kyle Peterson provide a ceramic comic book view of the natural world and its processes of growth and decay. Gillian Parke combines elements of manufactured porcelain and Japanese pottery to create unconventional works of art.

Brook Noble's work is a culmination



Brook Noble

of traditional craft methods, industrial processes, modern design and unconventional fabrication.

IF YOU GO: The pottery of Ronan Kyle Peterson and Gillian Parke, ceramics by Brooke Noble opens May 1. Exhibit on display through June 30, 2010. Artist's reception on

May 8 at 6 p.m. Crimson Laurel Gallery, 23 Crimson Laurel Way, Bakersville, NC. For more information call (828) 688-3599 or visit www.crimsonlaurelgallery.com.

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healthy lifestyles

Change the Oil; Rotate the Tires

BY MAX HAMMONDS, MD

Most people faithfully follow the car manufacturer's recommendations for maintaining their automobile: change the oil every 3000 miles, oil filter every 50,000 miles, rotate the tires and check their pressure, check the transmission fluid, inspect the brake pads, fill the windshield wiper fluid. This kind of maintenance adds years to the life of the car and prevents unwanted breakdowns at the most inconvenient times.

Unfortunately, many people do not do the same thing for the most important machine in their lives – their own body. Preventive maintenance of the body and regular checkups can add years of life and prevent unwanted breakdowns at the most inconvenient, sometimes disastrous times.

The following is an owner's manual of maintenance procedures and check-up schedules for the human body.

Preventive Maintenance

1. Maintain ideal body weight – this prevents and/or ameliorates multiple serious health problems, including heart disease, diabetes, hypertension and cancers of all kinds.

2. Maintain an exercise program – which includes weight training, stretching and balance as well as cardiovascular exercises. This effectively works on the same problems plus having preventative effects on depression

and social isolation and maintaining the muscles and bones.

3. Maintain a well-balanced, controlled calorie diet – high in omega-3 fatty acids, vitamins and minerals, and fiber and low in concentrated calories, cholesterol and saturated and trans fats. This tactic prevents 70% of all cancers as well as maintaining heart and brain health.

4. Maintain a regular schedule of sleep and wakefulness – which effectively prevents coronary disease and strokes and many accidental bodily injuries.

5. Maintain a no-smoking, no-alcohol regimen – which effects not only heart and lung health but also prevents 90% of accidents leading to death or serious injury.

Check-Ups According to the Calendar

1. If you are healthy – Cancer screens: yearly mammograms for women beginning at age 40 (age 50 for low risk females), colorectal screening for men and women starting at age 50 – repeated according to findings and family risk, cervical cancer (Pap test) for women beginning 3 years after becoming sexually active or age 21. Cancers are best treated when discovered early.

2. If you are diabetic – exam every three months – especially for poor-controlled diabetics – and a foot exam every year. The complications are best avoided by finding them and treating them early.

3. If you have had a heart attack – cardiovascular exam every six months, including taking one aspirin a day plus beta blockers – and ACE inhibitors if you have high blood pressure. All of these can reduce heart attack risks by up to 50%.

4. If you have high blood pressure – exam every six months to update lab work and monitor medication effectiveness. It is called the silent killer and can only be recognized by checking, plus the medicines have side effects – that can only be recognized by checking.

5. If you have chronic Kidney disease – exam every 3 to 4 months to check diabetic and blood pressure control and medication effectiveness and side effects. Kidney failure and dialysis can be avoided by discovering and treating problems early.

6. If you are pregnant – if the initial ultrasound detects any abnormalities, accept the Level II ultrasound. It is more expensive, but it will detect heart and other organ problems for early intervention.

7. Just like for your automobile, follow a regular maintenance and check-up schedule for your body. By doing so, you can prolong the useful life of this magnificent machine and prevent untimely, costly and disastrous breakdowns.

Cradle of Forestry Opening Includes Premiere of New Film

The Cradle of Forestry Historic Site will begin the 2010 season on April 10 with the premiere of a new film, *There's Magic at the Cradle*. The film is a fable about a twelve year old girl with no interest in nature who visits the site with her school class. She is magically whisked back in time into a sometimes frightening, sometimes heartwarming journey that teaches her to value the forest and being outdoors.

Also on April 10, the Burnett family from Haywood County will be on site with their work horses to share how they work their land the old way. Weather permitting they will plow the Cradle's vegetable garden, a task they do in the new film, and teach a skill that was once familiar to many. Living history volunteers will also be along

BY CINDY CARPENTER

the Biltmore Campus Trail to share their skills and knowledge, whittling wood, spinning yarn and spinning stories. Toward the end of the day fiddle tunes will fill the air by the garden. This Old Time Plowing and Folkways event is part of the Blue Ridge Parkway's 75th Anniversary celebration.

The Cradle of Forestry will be open daily 9 a.m. to 5 p.m. from April 10 to November 7. Living history volunteers are on site at various times throughout the season. In addition to wood craft, fiber arts, and basketry, volunteers often demonstrate open hearth cooking, candle making, doll making, and blacksmithing. The Giving Tree Gift Shop at the Cradle

offers many of their creations.

Admission to the Cradle of Forestry is \$5 for ages 16 and older. Youth 15 and under, and America the Beautiful and Golden Pass holders, are admitted free. Admission includes the new 30-minute film, the Forest Discovery Center with 15 hands-on exhibits, a scavenger hunt, a firefighting helicopter simulator, historic cabins and antique equipment on two paved trails, as well as the living history demonstrations. It also includes The Adventure Zone, designed to reach children with autism and engage young families.



The Cradle of Forestry is located on Hwy 276 in the Pisgah National Forest, six miles north of Looking Glass Falls and four miles south of the Blue Ridge Parkway at milepost 412. For more information call (828) 877-3130 or go to www.cradleofforestry.org.

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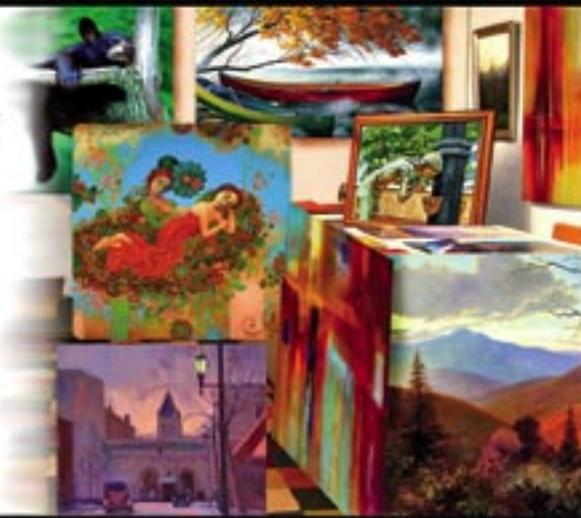
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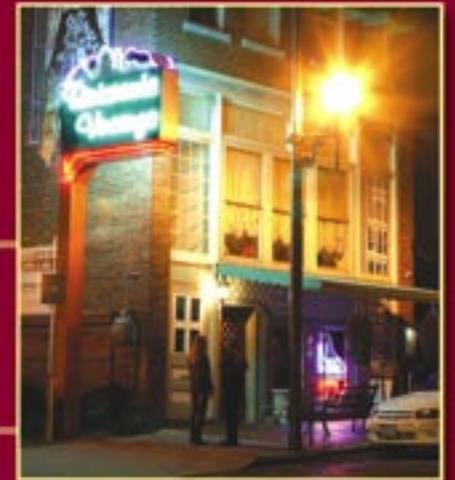
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