

RAPID RIVER MAGAZINE

Arts & Culture

June 2010 • Vol. 13 No. 10



Asheville's River Arts District artists open their studios for two days of festivities during the River Arts District Studio Stroll. **PAGE 19**



The Parker Quartet will perform during the Swannanoa Chamber Music

Festival. Kate Steinbeck and others will create beautiful music during the 10th Keowee Chamber Music Festival. **PAGE 7**



The ARCH, a unique showroom and gallery providing architectural products and art, now sells, services, and installs wood-fired ovens and accessories. **PAGE 2**



Asheville Bravo Concerts announces a diverse new season including the New

York Gilbert & Sullivan Players' hilarious rendition of The Mikado. **PAGE 9**



You'll find a wide selection of art from some of the top artists and craftspeople in America as you follow the crafts trail set out for the Toe River Studio Tour - June 11, 12, and 13. **PAGE 32**

PLUS

The NC Stage Company promises anarchy, amusement, and minstrelsy. **PAGE 11**

SART's 36TH Summer Season. **PAGE 10**

Asheville Lyric Opera presents an evening of food, wine, and music. **PAGE 30**

Explore the World of Arts and Crafts

During HandMade: The Western North Carolina Craft, Architecture & Design Expo **PAGE 5**



asheville shops

Bringing Old Europe Home with Wood-Fired Ovens

BY DENNIS RAY

Oven baked pizza is to Western North Carolina summer as turkey is to Thanksgiving or a hot cup of cocoa is to a winter's snowy afternoon. Pizza is fast becoming the entertainment food choice of Americans over the past decade and it's hard-pressed to find a single restaurant, home table or picnic blanket in the region without it this summer.

Instead of taking a trip to Europe you may want to instead invest the money in bringing old Europe to your home. Incorporating the wood-fired pizza oven into the design of your outdoor patio or backyard will add a centerpiece that adds warmth, atmosphere, old-world cooking ambience and culinary achievement. It's the perfect family get together and something that will be enjoyed again and again for many years.

The ARCH, a unique showroom and gallery located in North Asheville that provides architectural products and art now sells wood burning ovens by Forno Bravo a leader in authentic Italian wood-fired ovens.

Once used for upscale pizza and breads, the wood-fired ovens are now being used in a wide variety of settings for roasting, braising and grilling a wide variety of foods including seafood, chicken, pork, lamb, beef dishes, and vegetables.

The ARCH owner Catherine Silver says "The ovens makes it possible to cook pizza in two-three minutes and chicken and fish in eight. You can also bake bread, pastries and cakes in these ovens as they retain heat beautifully. This is what I call a cooking adventure."

A wood-fired oven gives that unique savory taste that cannot be reproduced in a normal kitchen oven. These ovens have been around for at least 3,000 years and quite likely since the early rise of civilization.

The shape of the oven evolved in Egypt and around the Mediterranean, and was independently developed by the Turkic peoples of the Balkans to become the standard shape in Europe. The wood burning brick oven has been discovered in the excavations of virtually every ancient civilization, with the wood-fired oven reaching its final modern form in ancient Rome.

In Italy, the ovens were owned by individual families and were smaller - which is the foundation for Italy's modern pizza oven industry. Round ovens built from brick, and even local stone, have been built in Italy seemingly forever. Virtually every Tuscan farmhouse has, or had, an original



brick or stone oven.

Wood-burning pizza ovens are becoming all the rage across the US and in Europe. Today, many celebrities own their own brick ovens include Oscar-winning actress Gwyneth Paltrow, Jamie Oliver and Sherlock Holmes director Guy Ritchie. Yet, the most humble

farmhouse, cottage, or urban patio can be a most fitting setting for those who simply would love to cook and entertain with a wood-fired oven.

"With such a fast paced society we live in people truly enjoy the opportunity to slow down and spend the evening with friends," Silver says. "Having a pizza oven is a great opportunity to enjoy those moments and the perfect reason to invite your friends together."

The ARCH provides residential Forno Bravo modular pizza oven kits constructed from both refractory material and brick. Each Forno Bravo oven kit features a circular dome, enclosed refractory cooking floor, vent, stainless steel chimney, door high temperature mortar, and complete dome and floor insulation. Everything you need to assemble a pizza oven at your house.

"We can help with ideas and installation of the ovens," Silver adds. "Jim Erskine, a mason with over thirty years of experience is available to discuss installations and services. We also can help with design ideas whether stonework is being considered, a natural lime plaster finish or select hand-made tiles. We can help with that."

Forno Bravo imports and produces the finest Italian wood-fired pizza ovens for the house and garden, caterers, bakeries and restaurants. Their pizza ovens are crafted by hand using traditional methods and the highest-quality refractory materials, and then shipped to your home or business.

The ARCH also sells oven accessories including hard to find long handle peels (a shovel-like tool used by bakers to slide loaves of bread, pizzas, pastries, and other baked goods into and out of an oven), brushes and high gluten flour which produces the best tasting pizza crust.



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Keowee Chamber Music Festival

June 8-21, 2010

Week 1

Thursday, June 10 • 7:30 p.m.

*Eastlan Baptist Church,
625 S. Pleasantburg, Greenville, SC*

Friday, June 11 • 7:30 p.m.

*St. James Episcopal Church,
766 N. Main St., Hendersonville, NC*

Sunday, June 13 • 3:00 p.m.

*First Presbyterian Church,
40 Church Street, Asheville NC*

Week 2

Thursday, June 17 • 7:30 p.m.

First Presbyterian Church, Asheville NC

Friday, June 18 • 7:30 p.m.

*The River Arts Council Gallery,
269 Oak Ave, Spruce Pine, NC*

Sunday, June 20 • 4 p.m.

*Pretty Place Chapel, YMCA Camp
Greenville, Cedar Mountain, NC.
Free Admission, donations encouraged.*

Monday, June 14 & 21, 12:00 noon
Live Radio Concerts on WCQS, 89.1



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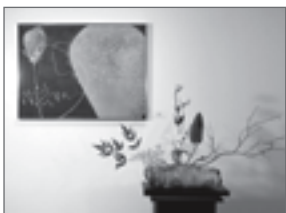
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The 4th Annual **Art in Bloom** takes place **June 17-20** at the Black Mountain (NC) Center for the Arts, located in the renovated original City Hall at 225 W. State Street. The theme this year is "Naturally Blue Ridge," as we celebrate the 75th anniversary of the Blue Ridge Parkway. On Thursday, June 17 floral designers spend the day creating their arrangements on site, the show opens that evening to ticket holders and floral designers at a Preview Party and Gala. On Friday and Saturday, June 18 and 19 from 10 a.m. to 5 p.m., and on Sunday, June 20 from noon to 4 p.m., the public can view the show for \$5. A tour of gardens in Black Mountain will also be offered on Friday and Saturday, with local artists painting en plain air. On Sunday, June 20 from noon to 4 p.m., these paintings will be offered for sale at the Black Mountain Center for the Arts. For more information, call (828) 669-0930 or visit www.blackmountainarts.org.

Sitting on her daddy's lap, **Sabrina Cabada** would bask in the smell of oil paint that drifted through the studio in their Arlington, Virginia home. Sabrina has been painting and selling art ever since. Curators, architects, congresswomen are among those who own a work by Cabada. Her work is palatable in a way that one exclaims "I have just the spot for that... I must have one!" Cabada's work will be featured at **Studio 103 Fine Art Gallery**, located at 103 West Street in Black Mountain, through June 23, 2010. Gallery hours are Wednesday-Saturday noon-6 p.m. Tuesday-Sunday by appointment. For more information please call (828) 357-8327 or visit www.Studio103fineartgallery.com.



Painting by Sabrina Cabada



Painting by Jim Morrison

The Western Region of the **Watercolor Society of NC** will host their **June Break** event at the Governor's Western Residence on **June 16**. The event begins with coffee at 10 a.m. and a tour of the residence, followed by a humorous discussion on entering juried shows by Ann Vasilik. Lunch is provided by the 'Fig' restaurant. The day will conclude with a watercolor demonstration by Hendersonville's well known artist, Jim Morrison. Artists are invited to bring a piece of their art to show. Cost to attend is \$20 for members and \$25 for non-members. Call Ann Vasilik at (828) 251-2997 or email annart@vasilik.com for further information and reservations.

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Publisher/Editor: Dennis Ray
Managing Editor: Beth Gossett
Marketing: Dennis Ray
Staff Photographer: Dennis Ray
Layout & Design: Simone Bouyer
Book Editor: Cauley Bennett
Poetry Editor: Ted Olson
Proofreader: Mary Wilson
Accounting: Sharon Cole
Distribution: Dennis Ray

CONTRIBUTING WRITERS:

Cauley Bennett, James Cassara,
Michael Cole, Amy Downs, John Ellis,
Jim Faucett, Beth Gossett, Chall Gray,
Max Hammonds, MD, Phil Hawkins,
Phil Juliano, Chip Kaufmann,
Michelle Keenan, Sarah Larson,
Peter Loewer, Rob Miller, April Nance,
Ted Olson, Michael Parker,
Joseph Rathbone, Dennis Ray,
Clara Sofia, Megan Stone,
William Tiernan, Rita Vermillion,
Greg Vineyard, Bill Walz,
Kristen Yarborough, Joe Zinich.

INFO

Rapid River Art Magazine is a free monthly publication. Address correspondence to:
info@rapidrivermagazine.com or write to:

Rapid River Art Magazine
85 N. Main St.
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June 2010 Vol. 13 No. 10

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Photo © 2008 Stewart Young courtesy of HandMade House at the Ramble.

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explore the world of arts & crafts

HandMade: The Western North Carolina Craft, Architecture & Design Expo

Designing your home begins simply with a dream, an idea forged from inspiration embellished from your own history. Perhaps you imagine fluted columns and arches throughout the house, pediments over the entry doors accented with acanthus leaves, gorgeous handcrafted cabinets finished with exotic veneers in the kitchen and baths; original works of art and crafts that complement the rooms, and the rooms are all filled with fine furniture, and the fine furniture is enhanced with intricate hand-carved detail.

The patio might have a stone water-fountain that makes a low trickling sound like a spring brook in the mountains, and surely there would be smells of wood oils and fresh cut flowers throughout. Everything mixes effortlessly with the architectural design of the house. Everything is in harmony. Everything works with a chorus of symphonic beauty for all the senses.

Anything is possible, on your own, or working with craft artists, architects, and

designers to realize your dream. If you're looking to remodel your home, add an addition, build a new house or simply decorate a single room, incorporating handmade components will not only improve your home's overall appearance but will create your own special living environment.

On June 25 and 26 Handmade in America presents what may be the craft/home event of the year with HandMade: The Western North Carolina Craft, Architecture & Design Expo. This event invites the public to join artists, architects, builders and designers to share and learn about successful collaborations between craft artists, homeowners and industry professionals. Model rooms, workshops, and tours of private homes will offer opportunities to see how craft can be used for both architectural and design elements in your home.

The event's project manager Barbara Benisch says "Working with artists, architects, builders and designers from the beginning stages of a project will ensure that what you really want will come together in a beautiful way in the end."

Drawing from the tremendous craft resources that are an unique and vital part of Western North Carolina, the event will emphasize craftsmanship in architectural elements and design for both high-end and mid-range home markets. "We invited 12 local artists, six architects and four landscape designers to put together groups that will demonstrate to the public what can be accomplished when these professions work together," Benisch says.

Group leader Suzanne Gernandt, textile artist and owner of Waynesville's gallery Textures headed up a group that created a master bedroom. "Different groups did different rooms, a library or kitchen, so it's going to be exciting to see what everyone's finished room will be," she says.

For her group she chose her husband John Gernandt a local fine furniture craftsman; artist Doug Lapham who has been crafting functional sculpture for 25 years, working in recycled materials from steel and aluminum to glass and wood; Amy Putansu, fiber instructor at Haywood College, and designer Dianne Joyce, owner of Dianne Joyce Design Company, a full service architecturally oriented interior planning, design and purchasing firm in Tryon, NC.

The artists and groups are not competing. There will be no best of show or trophies to be won. Those, more than 250, who are involved, are volunteering their time. "But the opportunity to work with other professionals in the art community," Gernandt says, "was very advantageous for me as an artist and business owner."

The HandMade Design Expo provides all you need to get started, or expand your existing skills. It is the only event of its kind, offering opportunities to see examples of craft integration, talk with experienced professionals, and meet artists.



The HandMade House at the Ramble. Photo Stewart Young

BY DENNIS RAY

Toni Sikes will be the keynote speaker during the Design Expo's Friday evening program, June 25 beginning at 5:30 p.m. at The North Carolina Arboretum.

HandMade in America is a non-profit organization founded in 1993. Visit www.handmadeinamerica.org for more information.

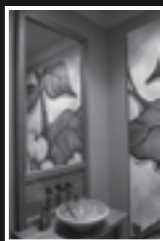


HandMade: The Western North Carolina Craft, Architecture & Design Expo, Friday, June 25 and Saturday, June 26 from 10 a.m. to 6 p.m. at the North Carolina Arboretum, 100 Frederick Law Olmstead Way, in Asheville.

Tickets: \$15 single day, \$25 for both days includes the Friday evening keynote and reception. Tours are \$25. Special Patron

tickets at \$150 include event admission both days, Friday evening keynote speaker and reception, and one tour.

All tickets purchased by June 21 include admission and parking at the Arboretum. Purchase tickets by calling HandMade in America at (828) 252-0121, or visit www.handmadeinamerica.org/designexpo. After June 21 tickets may only be purchased at the Arboretum and require an additional \$8 parking fee.



Home Tours

Join small group guided tours to visit private homes and experience first-hand how local residents have integrated craft into their living environments. Each tour will visit four locations, traveling in a 15-passenger van with a guide who provides background information on Asheville's unique Arts & Crafts and architectural history and the homes on the tour. Most of the homeowners will be on site to share their personal experiences and answer questions.

Morning Tour – 9:30 to 1:15 p.m.

Afternoon Tour – 2 to 5:45 p.m.

Each tour will run once both days, with additional runs added if necessary. Reservations are required and tickets are in addition to the Design Expo admission fee. All tours leave from the NC Arboretum.

IF YOU GO: \$25 ticket includes one tour. Tickets subject to availability. Tours are small and are expected to sell out. Spaces for the tours are filled on a first come, first serve basis as paid reservations are received. Purchase tickets at www.handmadeinamerica.org or by calling HandMade in America at (828) 252-0121.

Photo: Sink, Nick Friedman; Vanity and Mirror, Denise Grohs; Wallhanging, Laura Sims. Photo by Stewart Young

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Keowee Chamber Music Festival

Celebrating a Decade of Beautiful Music

Kewee Chamber Music Festival returns for its 10th year, June 8-21, in a tradition of the finest music and performances.

Featured professional musicians for the two-week festival include: Kate Steinbeck *artistic director/flute*; Alicia Chapman *English horn*; John Bryant *trumpet*; Fabio Parrini *piano*; Eric Wall *organ*; Simon Értz *viola*; Philip von Maltzahn *cello*; Amy Brucksch *guitar*; and special guest Rick Chess *poet*.



Kate Steinbeck, Fabio Parrini, Alicia Chapman.

Presenting some of the finest music over two weeks, the first week's program entitled "Love in the City" highlights music and poetry sure to stir up the love and life of the city. Week two, entitled "Celebrating the Global Village," is like nothing you have heard before. The program includes two brand new works written especially for KCM.

Pre-festival performances, "Generation Next", will feature students in two concerts June 4, 7:30 p.m. in Greenville, and June 6, 3 p.m. in Asheville.

The Swannanoa Chamber Music Festival

The Swannanoa Chamber Music Festival, one of the longest running chamber music festivals in the United States, proudly presents it's 41st season to the listeners of Western North Carolina.

The five week festival will perform concerts in Swannanoa in Kittredge Theater on the Warren Wilson College campus on June 22 and 29, July 6, 13, and 20. In Waynesville at the Waynesville Performing Arts Center on June 20 and 27, July 4, 11, and 18. All concerts begin at 7:30 except for the July 4th concert in Waynesville, which will begin at 3 p.m.



Tickets: \$15 each / 2 for \$25. Students free. Visit www.keoweechambermusic.org or call (828) 254-7123 for ticket venues and more information.



Peter deVries

Trio Terzetto returns for the first concert which should appeal to all fans of chamber music.

The season starts with perhaps the central composer of western music, Ludwig van Beethoven. It's somehow appropriate that we should start with his first opus. After a wonderful quartet for violin, cello, horn, and piano by Jack Gallagher, Trio Terzetto presents the B Major Trio by Brahms.

The Parker Quartet, who amazed last season's audiences with their combination of beauty and virtuosity, returns as string

KEOWEE FOR KIDS!

Fun and interactive mini-concerts. *Free admission, donations encouraged.*

Friday, June 18, 11 a.m. West Asheville Library, 942 Haywood Rd., Asheville.

Friday, June 18, 4 p.m. TRAC Gallery, 269 Oak Ave, Spruce Pine.

Saturday June 19, 12 p.m. The Hop Ice cream parlor, Asheville.

WEEK 1 CONCERTS

Thursday, June 10, 7:30 p.m. Eastlan Baptist Church, 625 S. Pleasantburg, Greenville SC.

Friday, June 11, 7:30 p.m. St. James Episcopal Church, 766 North Main St., Hendersonville NC.

Sunday, June 13, 3 p.m. First Presbyterian Church, 40 Church Street, Asheville NC.

Monday, June 14, 12:00 p.m. Live radio concert, WCQS, 88.1

WEEK 2 CONCERTS

Thursday, June 17, 7:30 p.m. First Presbyterian Church, Asheville NC.

Friday, June 18, 7:30 p.m. Toe River Arts Council Gallery, 269 Oak Ave, Spruce Pine, NC.

Sunday, June 20, 4 p.m. Pretty Place Chapel, YMCA Camp Greenville, Cedar Mountain, NC. *Free admission, donations encouraged.*

Monday, June 21, 12:00 p.m. Live radio concert, WCQS, 88.1

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quartet in residence for our second concert. They will begin the concert with a lovely short piece by Samuel Barber and end the concert with the lush, romantic Quartet in F Major by Robert Schumann. Inessa Zaretsky will be presenting her new composition for Piano, Flute, Oboe and Horn with George Pope and Cynthia Watson returning to join the ensemble. There will be also music of Dring and Villa-Lobos.

For the third concert, we welcome back David Bell on clarinet and new bassoonist Lynn Heilman. George Pope joins members of the Parker Quartet for the Quartet in D Major by Mozart. Next we offer a lovely wind quintet from the Danish composer, Carl Nielsen. Inessa joins with the Parker Quartet to present the titanic Shostakovich Quintet for Piano and Strings.

Program four is this year's Frank Ell Concert and we're delighted to welcome a special guest, internationally renowned violinist Peter deVries. We will open the concert with a Trio Sonata by the Baroque composer, Telemann. The wind quintet will next perform rarely heard music from the Renaissance in a wonderful arrangement by Noel Stevens entitled *Ars Nova Suite*. Peter will then be joined by pianist Paul Nitsch and hornist William Hoyt in one of the most popular chamber music pieces of all time, the Brahms Horn Trio.

We've decided to end the season pretty much the way we started it, with the music of Beethoven. This first piece will be an early work, a Trio for clarinet, bassoon, and piano. The Parker Quartet has decided to perform one of the greatest string quartets ever written, the opus 131 in C# minor. The season will then come to a rousing conclusion with Beethoven's famous Septet.



The Parker Quartet



Ticket are \$20 each for individual tickets and \$75 for a series ticket. For more information, visit www.warren-wilson.edu/

~chamber. If you would like to contact us in Swannanoa, call (828) 771-3050 or e-mail chamber@warren-wilson.edu. In Waynesville call (828) 452-0593.

performance

Summer at the Wortham

The Diana Wortham Theatre at Pack Place introduces *Summer at the*

Wortham — a full summer series of comedy, music, dance, and jazz performances presented by the theatre and various local arts groups and outside promoters.

“There has been a perception that the theatre is ‘dark’ in the summer, but the theatre has always had an array of events in the summer, just presented by many different groups,” says the theatre’s Managing Director, John Ellis. “Due to the great number of events this summer, we are coordinating them under the banner *Summer at the Wortham* and promoting them as a full summer season.”

THE 2010 SUMMER AT THE WORTHAM SERIES

June 6, 7:00 p.m.

WNC Jazz Society presents Rick Trolsen and The New Orleans Po Boys. Don’t miss this powerhouse sextet, the real deal in contemporary New Orleans traditional jazz.

June 11 & 12, 8:00 p.m.

Asheville Contemporary Dance Theatre presents *Jaque Mate* and *Frank’s Got The Blues*. Presented in collaboration with Alsuranza Compania Contemporanea of Mexico, this original dance theatre features an exciting collage of cultures and themes.

June 24 - 26, 8:00 p.m.

Terpsicorps Theatre of Dance presents *Rite of Spring*, and other works. This infamous ballet headlines an evening of contemporary dance honoring the late choreographic genius of Salvatore Aiello.

July 1 & 2, 8:00 p.m.

Asheville Skyline presents *Playing It Forward*, featuring Acoustic Syndicate and Col. Bruce Hampton. Experience legendary artists alongside acclaimed rising talents . . . one intimate venue, one stage, two unforgettable evenings.

July 9, 8:00 p.m.

Diana Wortham Theatre presents Alison Brown Quartet. This internationally recognized banjo virtuoso pushes her instrument out of its familiar Appalachian settings and into delightfully new musical territory.



Acoustic Syndicate perform July 1 & 2

July 15 - 17, 8:00 p.m.

Laugh Your Asheville Off presents The 4th Annual Laugh your Asheville Off Comedy Festival. Anchored by HBO and Comedy Central veteran Jake Johannsen, the three-day event showcases over 40 stand-up comedians.

July 30, 8:00 p.m.

Diana Wortham Theatre presents Christine Lavin

in *My 25th Anniversary Concert: What Was I (EVER!) Thinking?* This singer-songwriter-entertainer pulls out all the stops, combining her signature songs with hilarious, memorable stories.



Freddy Cole
Photo Clay Walker

July 31, 8:00 p.m.

WNC Jazz Society presents Freddy Cole Quartet. Renowned vocalist-pianist brings his signature elegance and authentic cool to the stage.

August 5 - 7, 7:00 p.m.

Folk Heritage Committee presents 83rd Annual Mountain Dance and Folk Festival. The nation’s longest running folk festival showcases the best of traditional and old-time musicians, ballad singers, mountain dance groups and cloggers.

August 12 - 14, 8:00 p.m.

Terpsicorps Theatre of Dance presents *The Dream Project*. An evening of contemporary ballets created from interviews with Asheville citizens about what dreams fill their nights.

August 27, 8:00 p.m.

Music City Artists presents James Gregory. Storytelling at its best! Rib-tickling reflections on life from the front porch.

August 29, 3:00 p.m.

Asheville Lyric Opera presents Marni Nixon: *The Voice of Hollywood*. Presenting a once-in-a-lifetime experience with the most famous singing voice in Hollywood.



Tickets for all events are available at www.dwththeatre.com as well as from the box office at (828) 257-4530.

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Aug. 14	New North Carolina Ramblers
Aug. 21	Jeff Little Trio
Aug. 28	The Farewell Drifters

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performance

Asheville Bravo Concerts Announces Diverse New Season

It's inevitable that any organization will have to develop and grow over time, and the upcoming season for Asheville Bravo Concerts is very much indicative of an evolution and development for one of the prominent members of the performing arts community in Asheville.

"In recent years our audience has, along with Asheville as a whole, become more diverse, and I think this season is a great example of outstanding arts programming that will appeal to a wide range of people and ages," Bravo Executive Director Tracey Johnston-Crum observed recently.

Bravo, an organization that for many years presented a strictly classical repertoire, has in recent seasons broadened the scope of their program offerings, bringing in shows that are classically based but which have been increasingly varied. These changes have yielded stellar results.



The New York Gilbert & Sullivan Players, from their production of *The Mikado*.

The evening will be conducted by Rachael Worby, the acclaimed musical director of the Pasadena Pops, and she will lead the West Virginia Festival Orchestra.

In late-October Bravo will present a superb touring version of the classic show that began Rodgers & Hammerstein's storied collaboration, *Oklahoma!* November will bring the New York Gilbert & Sullivan Players' hilarious rendition of *The Mikado*.

In January of 2011 an exciting young trio of musicians, Time For Three, whose works combines classical, jazz, bluegrass, blues and other idioms together to form a dynamic confluence, will visit Asheville for an evening. Then, in April 2011, the season will finish with a remarkable show by the Bill T. Jones/Arnie Zane Dance Company, who will

perform a much-lauded piece that Mr. Jones choreographed based on the life of President Lincoln, to celebrate the bicentennial of his birth.

As one can tell from these brief descriptions, Bravo's season will cover a lot of territory — breathtaking dance, operetta, musical theatre, and instrumental performance, and it will offer our community the opportunity to see definitively world-class performances, right here in Asheville.



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



The Bill T. Jones/Arnie Zane Dance Company

"Our 2008-2009 season concluded with more than 2,300 people attending a sold-out performance by the National Acrobats of China, in 2009-10 we had very enthusiastic and large crowds for all of the shows, especially Les Ballets Trockadero de Monte Carlo, and the Gershwin's *Porgy & Bess*, and the lineup for the 2010-2011 is, I think, one of our most exciting and best ever," Ms. Johnston-Crum said.

The season begins on September 10, with *Wall to Wall Williams*, an evening of the music of John Williams, by far the biggest name in movie score history. Mr. Williams composed the famous scores for *Star Wars*, *Jurassic Park*, the *Indiana Jones* and *Harry Potter* films, and dozens of others.

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

stage preview

SART presents *The Foreigner, Again!* FOLLOWED BY **SONDHEIM'S A LITTLE NIGHT MUSIC**

The Southern Appalachian Repertory Theatre's (SART) 36th summer of shows this year will actually open with all-seats-discounted for a special production of *The Foreigner*, a remount of SART's 2009 production with the same cast. Why? Well, last year *The Foreigner* was such a big hit, that many missed seeing it thanks to its popularity resulting in sold-out performances.

This southern comedy of manners was written by the late Larry Shue who is known for his equally hilarious comedy *The Nerd*.

Froggy LeSueur and his buddy Charlie are visiting a resort-style fishing lodge in rural Georgia for a few days and Charlie's severe shyness leads to a harmless plan to pretend that he is a non-English-speaking "foreigner" to the caretakers and other guests of the lodge. Their ruse quickly places Charlie in very interesting and comedic situations where the others begin to share otherwise secretive and sometimes scandalous information, assuming he knows no English.

Reprising their roles in *The Foreigner* from last summer are SART veterans and Actors Equity members Randy Noojin and Michael Mattison. Other returning cast members include Chris Allison, Bradshaw Call, Kay St. Clair, and her husband Neil St. Clair. Joining the cast this year is SART veteran actor Kelly Christianson.

Produced by Walter and Carole Currie, and Groce Funeral Home, *The Foreigner* is rated PG-13 and runs through June 6. Tickets for all seats/all performances are \$20; \$15 for 2010 Season Subscriber's.

On the year of Stephen Sondheim's 80th birthday, SART will bow to the famous composer and lyricist with the presentation of *A Little Night Music*. Sondheim wrote the music and lyrics. The book was written by Hugh Wheeler. Set in Sweden at the turn of the 20th century, the story focuses on the romantic lives of several couples as they spend a weekend in the country at a Swed-



A Little Night Music

BY ROB MILLER

ish estate. There is a current revival of the production on Broadway starring Angela Lansbury and Catherine Zeta-Jones. "Send in the Clowns" is its signature song.

A Little Night Music stars some of SART's most popular performers including Liz Aiello, Ben Starr Coates, Peter Tamm, and Jane Bushway. New

to SART in this performance is soprano Katherine Sandoval Taylor.

Produced by Weaverville Eye Associates, *A Little Night Music* is rated PG-13 and runs June 9-27, with an opening night reception on June 10.

This 36th SART summer season of shows also marks another anniversary, the 10th year that Bill Gregg, production director for the musical, has been Artistic Director with SART. Congratulations Bill!



Tickets are available by calling the SART box office at (828) 689-1239 or visiting www.SARTplays.org.

Additional group discounts are offered. Season subscriptions for the 2010 Season: *A Little Night Music* (June 9-27), *Tuesdays With Morrie* (July 7-18), *As You Like It* (July 21-August 1) and *Tradin' Paint* (August 4-22) are available for \$100/\$110. Individual tickets run \$10-30 depending on the performance.

Tickets for *The Foreigner* sold separately. All performances are held in the historic Owen Theatre on the campus of Mars Hill College, Mars Hill NC.

Asheville Community Theatre presents

NOISES OFF

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*. The curtain opens on the dress rehearsal of the first act of *Nothing On* the night before it opens and with things not going well. The second act shows us what's happening backstage during the first act of *Nothing On*. The

third act takes us back to the first act of *Nothing On* yet again, after two months of touring. It is, deliciously so, a disaster.

IF YOU GO: *Noises Off*, by Michael Frayn, directed by Josh Batenhorst. July 2-18. Fridays and Saturdays at 7:30 p.m.; Sundays at 2:30 p.m. No show July 4. Asheville Community Theatre, call (828) 254-2939 or visit www.ashevilletheatre.org for more details.

stage preview

NC Stage Extends "What The Butler Saw" through June 6

With just 101 seats, North Carolina Stage Company is known for the immediate and intimate nature of its performances. However, this asset can become a drawback when the company stages a hit comedy like *What the Butler Saw* by Joe Orton. The award-winning theatre has just announced five additional dates for this hilarious farce, June 2 - 6, 2010.

Dr. Prentice operates a successful psychiatry practice out of his London home, but when he attempts to seduce his attractive new secretary, it sets off a chain of seductions, cover-ups, mistaken identity and double-crosses.

Before Orton's untimely death, he shocked, amused, and outraged audiences with his scandalous (and sometimes macabre) comedies. It was only years later that *What the Butler Saw* became considered



a classic of 20th century comedy. Of a 1989 revival of the play, the *New York Times* wrote "to settle for calling Orton's comedy funny is not to do it justice. In this work, the author of "Entertaining Mr. Sloane" and "Loot" wrote that rare thing, a truly revolutionary play."

Ron Bashford directs a stellar cast in this comedy:

Matt Burke, Charlie Flynn-McIver, Casey Morris, Rebecca Morris, Graham Smith and Vivian Smith.



What the Butler Saw

Wednesdays - Saturdays at 7:30 p.m., Sundays at 2 p.m. June 2-6. At North Carolina Stage Company in downtown

Asheville. Regular tickets are \$16 - \$26, varying by day of the week. Call (828) 239-0263 or visit www.ncstage.org.

The Redundant Theatre Company presents Public Domain*

The Redundant Theatre Company presents *Public Domain**, a new play based on the trials of Sacco and Vanzetti, as part of North Carolina Stage Company's Catalyst Series. The show promises anarchy, amusement, and minstrelsy.

A full length play about two Italian anarchists executed in 1927 may seem like an odd choice for a company that has made its reputation by presenting evenings of interconnected short plays, but company members are typically cagey in their descriptions of the piece. "Our thinking about the name *Public Domain** has actually changed a lot," says TRTCT co-founder Todd Weakley, explaining that the name originally hinted at a show made up entirely of found text, but now means something more like "shared space."

But back to the central characters: "As the show developed over the past year, we became really drawn to the story of Sacco and Vanzetti and the whole atmosphere of America in the 1920's that helped commit them to death," says co-founder Rebecca Morris. "The show doesn't focus on whether they actually committed the murders they were charged with, but on how their



search for the American Dream got changed in so many ways once they arrived here."

But the show is not a tragedy, or, for that matter, particularly serious. "I don't want to sit in the theatre while somebody tells me this sad story and makes sure I get how relevant

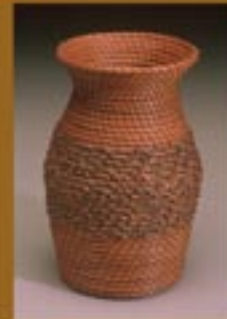
it is today," says Weakley. "I want to go to the theatre and have fun, be inspired, be delighted, be challenged."

With that in mind, *Public Domain** has the rough shape of early 20th century Vaudeville shows. Not just anyone would try and pull this off. But The Redundant Theatre Company Theatre has never pretended to play it safe. Anarchy, amusement, and minstrelsy indeed.



*Public Domain** runs June 17- 26 at North Carolina Stage Company in downtown Asheville. Tickets are \$15, show time is 7:30 p.m.

To purchase tickets in advance (recommended), please call the North Carolina Stage Company box office at (828) 239-0263 or visit www.ncstage.org.



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Jeff Daniel Marion

A Poetry of Wise Retrospection

BY TED OLSON

squawk as the green dial rakes across stations, the static of distance hissing before he fine-tunes the music from Nashville, the Grand Ole Opry. To the twang of banjo he strikes a match with his thumbnail, cups his hands around the flame, lights his Lucky. He pats his foot as voices flock round the cigarette's red glow, his little lantern swung back and forth through this faraway dark, signal calling over mountains to the blue valleys, curling smoke from the homefires, wings of song settled down there.

Readers charmed by *Father* will no doubt enjoy Marion's previous book, *Ebbing & Flowing Springs: New and Selected Poems and Prose, 1976-2001* (Celtic Cat Publishing, 2002). Whereas *Father* is an attractively designed paperback containing 41 Marion poems, *Ebbing & Flowing Springs* is a reasonably priced, striking hardcover offering 111 poems as well as 4 short stories and 3 creative nonfiction pieces. Indeed, the latter is more than likely the book upon which Marion's literary reputation will be based in future years.

One of the newer pieces in *Ebbing & Flowing Springs*, "78 RPM," is representative of one type of Marion poem: vivid, detailed descriptions of the things associated with everyday life rendered in precise, memorable language:

In the back of the junkhouse stacked on a cardtable covered by a ragged bedspread, they rest, black platters whose music once crackled, hissed with a static like shuffling feet, fox trot or

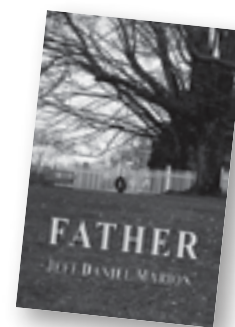
two-step, the slow dance of the needle riding its merry-go-round, my mother's head nestled on my father's shoulder as they turned, lost in the sway of sounds, summer nights and faraway places, the syncopation of time waltzing them to a world they never dreamed, dance of then to the dust of now.

Since his work was first published in the early 1970s, Marion has been a sensitive observer of rural scenes and of people living on and from the land. In many of his poems he has explored the past — not because he is especially nostalgic but because he believes that meaningful existence in the present is predicated upon understanding and appreciating the past. Marion's is a wise retrospection.



Ted Olson is the author of *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.



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April Is Still

The cruelest month, especially for Aging poets and young lovers on the Make

Sunset's bare, leafless trees resemble Crosses; so much is revealed and one can Ponder:

Why in the U.S.A. earthquakes Assassinations, and wars historically occur in April
Why baseball begins, robins lay eggs as well as Politicians

And did I mention the IRS?

A contrast of frosty mornings and sweaty Afternoons; intensified by Daylight Savings Time, April highlights the dark nooks and Landscapes of your soul

A warm searchlight brightens your Home turf; reminding you of Unfinished projects; dreams conveniently Forgotten

Making you want to go on the road or Clean your house

Depending on where you are in your Life path, so savor these 30 days of uncomfortable Grace that is so in your face

BY KENNON WEBBER

Some might scoff at an overtly sentimental holiday like Father's Day. Yet no one who has ever been moved by poetry could be unmoved by Jeff Daniel Marion's collection of poems entitled *Father* (Wind Publications, 2009), which honors Marion's late father, J. D. Marion, and, indirectly, all fathers.

My intention in reviewing *Father* this month is less to recommend it as a Father's Day present — though certainly that book would be a thoughtful gift for a poetry-reading dad — than to draw the attention of readers to the most recent collection by one of the finest poets from Appalachia. Featuring poems previously published in Marion's earlier books and in various periodicals, *Father* grew out of a 1993 conversation between Marion and his friend, former U.S. poet laureate Ted Kooser; the latter had recognized that many of Marion's strongest poems explored a father's profound influence upon his son.

The poems in *Father* — dating from different phases of Marion's 40-year career (the oldest poem dates from his 1976 book *Out in the Country, Back Home*) — all portray some aspect of that complex interrelationship. *Father* showcases the range of Marion's lyric voice, incorporating brief impressionistic sketches (such as "Oil Cans") as well as longer narrative poems (for instance, "The Gift").

The volume's most memorable poems convey a poet's complex feelings of respect, awe, and occasional ambivalence in a direct and unembellished language that is nonetheless subtly musical. Take, for instance, "A Saturday Night, 1944," which recreates the poet's early memory of his father:

My father fiddles the knobs
of our Philco, screech to



Stories on Asheville's Front Porch at Pack Square

Beginning June 19, you are sure to delight in fountains, green space, and streams in the heart of downtown Asheville at Reuters Terrace. More than 20 storytellers will perform in Pack Square this summer, many of

them nationally known. Their stories are appropriate for people of all ages and all stories are true, although not all of them happened. The storytelling begins at 10:30 a.m. and lasts an hour. The sessions are free and are held rain or shine outdoors in the park.

Opening for Stories on Asheville's Front Porch on June 19 is David Novak (pictured), who mystifies with magical twists and turns. With a scarf as his costume he moves in and out of character. Face painters and balloon sculptors will be present before the performance.

book reviews

Bloodroot, written by Amy Greene

A Haunting Debut Novel Set in the Hills of East Tennessee

So lyrical you feel like singing its beautiful mountain language, and so haunting you can't stop thinking about it, *Bloodroot* (Knopf, 2010), the first novel by young Tennessee writer Amy Greene, is an ideal book to be enjoyed on audio.

Other reviews of this book mentioned its unique language, incorporating old-timey Tennessee words and phrasing, so I wanted to "hear" it rather than see it on the page. In a 13.5 hour version, narrated by six wonderfully evocative different voices (Random House Audio), I found a perfectly produced audio version. It was so well done, and Greene's language is so full of visual imagery, that I actually felt I had watched a movie. I can still remember its close-ups — the wild horse that no one could tame, the glint of silver on a young man's clavicle, a baby bunny saved from the jaws of a snake, and a red ring that was stolen impetuously and later retrieved in horror.

Bloodroot is the tragic tale of madness and magic among four generations of a

family that lives on Bloodroot Mountain. Like the bloodroot itself, which drips a reddish sap, and can be both healing and poisonous, the family endures lives that are both ecstatic and miserable. Is there a curse on the Lamb family? And can the mothers in each generation save their children from it? Can anyone ever really find happiness away from the mountain that gave birth to them and their ancestors?

The story revolves around alluring blue-eyed Myra, and the people whose blood she bears and those she touches. Byrdie is Myra's granny, whom we meet as a 15-year-old bride, coming to Bloodroot Mountain with dreams of mothering a large family. Doug is Myra's childhood pal, burdened with a disfiguring broken tooth, who is so besotted with her that he thinks of nothing else. Seductive John is the handsome young man in town who becomes a monster after his passionate wooing of Myra. Myra's troubled twin children are Johnny, in and out of reform schools until he discovers the power of words, and Laura, left alone to find her way in life.

Like memories falling over one another

REVIEW BY CAULEY BENNETT

"Like memories falling over one another in a hurry to be told..."

in a hurry to be told, the book meanders back and forth in time, a literary device that may confuse some, but which I found thrilling. Greene writes so convincingly of Bloodroot Mountain that I felt as if I had actually walked along its streams and lain in its meadows of bloodroot. Each of the women in the family saga fall madly in love when they are barely out of childhood themselves. You want to throttle them to make them stay in school and postpone marriage. But under Greene's intense detailing of passion and the uncontrollable lust each woman feels for her beautiful man, you can't help but understand how powerful young love is, and how cursed it can become.

Ms. Greene's debut novel, although so sad you want to cry most of the time, is also so beautifully written, you feel elated just having the privilege of reading it. She's a local writer who, if she allows herself to expand beyond the story of one mountain, will soar to national prominence.

Author website: www.amygreeneauthor.com

JUNE BOOK REVIEWS

BOOK REVIEWS BY CAULEY BENNETT
ADDITIONAL REVIEWS BY BETH GOSSETT

Beatrice and Virgil

An Allegory of the Holocaust written by Yann Martel

It's been nine years since the fantasy adventure *Life of Pi* was first published, in Canada, and it became one of the biggest selling books of all time, catapulting author Yann Martel to fame beyond his dreams. Now comes *Beatrice and Virgil*, a novel that also features animals but in a much different way. It's written with Martel's characteristic attention to detail, charm and humor — and it's also immensely disturbing.

Henry, a famous author, gets the shock of his life when his agent and publisher rudely dismiss his latest project — a flip-flop book that combines a novel and a series

REVIEW BY CAULEY BENNETT

of essays about the Holocaust, a project Henry has labored on for ages. Devastated, Henry takes his wife and goes to a distant city and disappears into the life of an average person.

He is contacted by a strange, complicated man — a taxidermist who wants Henry's help on a play he has been writing all his life that features two of his stuffed animals, Beatrice, a donkey, and Virgil, a howler monkey. As Henry gets to know the

"...the oddest, perhaps most brilliant, fictional look at the Holocaust you could imagine."

taxidermist and delves into his creative endeavors, he grows more intrigued, puzzled, then horrified.

Beatrice and Virgil is a story within a story within a story. An allegory that tells an allegory. A contemporary tale that draws on the *Divine Comedy* and Flaubert and even the Bible. A story about family and exquisite looks at nature and animals, and the oddest, perhaps most brilliant, fictional look at the Holocaust you could imagine.

The audio version (Random House Audio, 2010) was absolutely compelling, read by Mark Branham, who gave every character a flawlessly different voice, making the novel, which might have been extremely complex on the page, easy to follow. I can't guarantee that *Life of Pi* fans will like *Beatrice and Virgil* — it's challenging and deep and I'm still puzzling out the ending — but you will definitely admire it. At only six hours on five CDs, the audio version is a short read, so short I'm going to listen to it again try to discover in the early pages of the novel foreshadowings Martel must have inserted to explain his shock ending.

For more information
visit www.beatriceandvirgil.com

TWO EVENTS FOR READERS AND WRITERS

The Book Club: Wednesday, June 9, 3:00 p.m.

In *Strength in What Remains*, bestselling author Tracy Kidder tells the

extraordinary tale of Deo, a refugee from Burundi who, with the help of strangers, goes from the streets of New York to medical school at Columbia and a life of helping others.

New Writers Group: Thursday, June 17, 6:00 p.m.

If you need a gentle kick in the butt to get your writing project on track, then the new once-a-month writers support group might be just your thing.

IF YOU GO: *Accent on Books*, 854 Merrimon Ave. Asheville. For more information call (828) 252-6255.



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JUNE 2010

PARTIAL LISTING

We host Saturday & Sunday Readings, Bookclubs, Poetry! More events posted online.

Thursday, June 3 at 7 p.m. MASHA HAMILTON presents her novel *31 Hours*.

Friday, June 4 at 7 p.m. JOSHILYN JACKSON reads from and signs *Backseat Saints*.

Tuesday, June 8 at 6 p.m. BELLE BOGGS reads from and signs *Mattaponi Queen*.

Wednesday, June 9 at 7 p.m. ANNA FARIELLO joins us to discuss *Cherokee Basketry: From the Hands of our Elders*.

Thursday, June 10 at 7 p.m. CHRISTINA BJERGO reads from and signs *The Tao of Tarot: The Way to Health, Happiness and Illumination Through Qigong Dreaming*.

Friday, June 11 at 7 p.m. CLAIRE COOK reads from and signs *Seven Year Switch*.

Monday, June 14 at 7 p.m. ASHLEY ENGLISH will present her "Homemade Living" books, *Keeping Chickens & Canning & Preserving*.

Tuesday, June 15 at 7 p.m. LOCAL FOOD COOK-OFF! Bring your vegetarian dish made with primarily (or all!) local ingredients, as well as a \$5 entry fee/dish.

Friday, June 18 at 7 p.m. NORMA PRICE presents her book *Crossing with the Virgin*.

Saturday, June 19 at 7 p.m. ELIZABETH ESLAMI reads from and signs *Bone Worship*.

Sunday, June 20 at 5 p.m. TREY MOORE reads from *Some Will Play the Cello*.

Monday, June 21 at 7 p.m. PATRICK GENE presents *On the Blue Ridge Line: A Collection of Country-folk-blues Lyrics*.

Thursday, June 24 at 7 p.m. DR. LAUREL CLARK presents *The Law of Attraction*.

Friday, June 25 at 7 p.m. STEPHAN MARTIN reads from and signs *Cosmic Conversations*.

Saturday, June 26 at 7 p.m. DAVID MADDEN performs scenes from his novel *Abducted by Circumstance*.

Monday, June 28 at 7 p.m. LAUREN ROSENFELD & JAMES MCMAHON present their book *Your To Be List*.

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book reviews



Aimee Bender Serves Up Magic Cake

If you love local author Sarah Addison's novels (*The Girl Who Chased the Moon*), you'll find equally delicious the work of Aimee Bender, another rising star in the universe of magic realism. Not only does her new novel win the award for the most intriguing title of the year, *The Particular Sadness of Lemon Cake*, but it's also charming, fanciful, funny and wise — and you'll never bite into a piece of cake again without wondering if it will give you more than a sugar rush.

IF YOU GO: Tuesday, June 22, 7:00 p.m. Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. For details call (828) 254-6734.

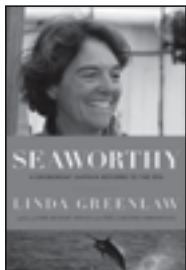


Wizard Lev Grossman Lands at Malaprop's

Lev Grossman's new novel, *The Magicians*, has been called "Harry

Potter for grownups." That's putting it mildly, because the book is much, much more, full of strange powers, angsty romance, secret societies and brilliant, flawed magicians — just the kind of people and predicaments you want to spend lots of pages with.

IF YOU GO: Sunday, June 6, 5:00 p.m. Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. For details call (828) 254-6734.



Sealovers' Heroine Comes to Dry Land Downtown

Linda Greenlaw, best-selling author of *All Fisherman Are Liars*

and *Hungry Ocean*, has written a fast-paced account of her return to swordfishing. Nature, persistence, facing yourself, and the mixed bag of triumph are a few of the waves in this marvelous memoir, *Seaworthy*.

IF YOU GO: Saturday, June 12, 7:00 p.m. Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. For details call (828) 254-6734.

Tinkers, written by Paul Harding

Winner of the 2010 Pulitzer Prize for Fiction

You might not have heard of Paul Harding's brilliant first novel, *Tinkers* (Bellevue Literary Press, 2009, 191 pp.). It's not on the best-seller list. There's no Hollywood deal. Oprah hasn't called him. All his novel did was win this year's Pulitzer Prize for Fiction.

George Washington Crosby is an old man in New England, dying in the house he built, surrounded by his grieving family members who wander in and out of his room. Once a clock repairman of obsessive precision, his mind, trapped in his dying body, no longer feels earthbound constraints. He hallucinates, imagining the walls and the ceiling collapsing as if he's caught in a movie of wild CGI effects, the house and the world around him both behaving like shooting stars. He loses all hold on real time and travels back to his childhood, to try to get to know the father who abandoned him 70-some years ago.

His father, Henry, was an itinerant tinker and salesman of low-cost notions, going out into the world every day with his mule-drawn wagon. Henry was an epileptic, whose seizures were so severe that he felt

like his brain was exploding, turning into shards of kaleidoscope glass that brought him into an ecstatic union with nature — and maybe with God? As frightening as his seizures were, they helped him soar to an existence far distant from his poverty stricken misery, so he treasures them. But his wife is sick of tending to him and has arranged to have Henry locked up in the local insane asylum.

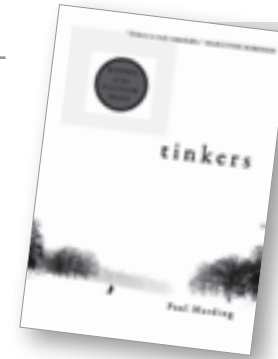
Before this happens, Henry leaves her and the children and is never heard of again.

That's the story. Two generations of men experience exploding brains that

bring about an ecstatic conjunction of nature and fleeting states of transcendence. A page-turning linear summer beach novel it's not. No mysteries, no murders, not even much sex. Women are fleeting figures and children seem like invisible sprites. There's so much shifting of point of view in *Tinkers* that many readers won't have the patience for it.

Ah, but the language, the language! Rarely does an American author put words together with such mesmerizing power as

"...an ecstatic conjunction of nature and fleeting states of transcendence..."



REVIEW BY CAULEY BENNETT

Paul Harding does. One moment you are soaring on the wings of angels, another you are rolling in the grass as if you can't wait to be one with the soil beneath. The ordinary becomes extraordinary, strings of words are like magic spells dismissing reality for the adventures of the soul.

If you can go along with *Tinkers* shifting sands, so to speak, with its wild and evocative imagery, with its courageous leaps and most especially if you can let yourself drown in 191 pages of exquisite poetic prose and not worry about finding a short sentence, you'll be rewarded with one of the most breathtaking reads in contemporary fiction.



Cauley Bennett is an Asheville writer. You can reach her by e-mailing books@cauleybennett.com

And She Said...

Poems by Barbie Dockstader Angell

I met Barbie Angell by chance at Starbucks. I found out she was a poet and within another few minutes I held in my hand a copy of her collected works, *And She Said...* I have to admit, I wasn't sure what I'd discover in Angell's written words, but I now I have to say that I am intrigued with what I found.

In her poetry Angell opens up her soul for all to see. She discusses her shortcomings, her views on life, lessons learned and a host of other topics. You can definitely read strength in what she is saying and like all good writers she speaks not only for herself but of life in general and of the status quo. Her poems are sometimes gentle but they can also have teeth and it is these harder edged poems where Angell is at her best.

She captures a world of lonely passionate people and fills their lives with hopes and longings that will never come true. She knows failed dreams. "And

REVIEW BY BETH GOSSETT

my van's still half-packed/Old regrets in the back/And mementoes of all I called home," from her poem "Current Situation," about a woman who realizes life has moved too quickly and she will never accomplish what she had at younger times felt she would do.

Angell holds the reader near, not like a lover, but like a seductress who lures the reader to the dismal realization that seldom anything works as planned or even for the better. Angell often performs live in the Asheville area. Check her schedule on her website, www.barbieangell.com, which also shows her eclectic artwork.



Barbie Dockstader Angell



Illustration by Barbie Dockstader Angell

~ Beth Gossett is an Asheville writer

Eat Your Yard!

Edible Trees, Shrubs, Vines, Herbs and Flowers for Your Landscape

Written by Nan K. Chase

If you're a gardener who's both practical — you want to eat what you grow — and artful — you want your yard to look beautiful, too — then *Eat Your Yard!* (Gibbs Smith 2010) is your ideal gardening book. In stunningly illustrated 160-pages, author Nan K. Chase narrows down the list of plants that are both edible and lovely: certain fruit



trees, nuts and berries, herbs and vines, and wildflowers.

In addition, there's an inspiring chapter on how to preserve your harvest and share your bounty with others. *Eat Your Yard!* is a perfect gift for new homeowners or anyone wanting to enhance their yard's growing space. Highly recommended.

Author website: www.eatyouryardbook.com

book reviews

Life Sentences

A Mystery Based on Memories
Written by Laura Lippman

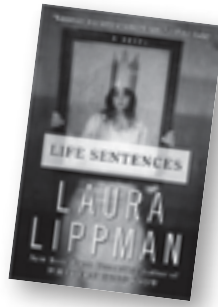
Laura Lippman, winner of every mystery award possible, is my favorite contemporary American mystery writer, so it was with great anticipation that I started her latest novel, *Life Sentences* (Morrow, 2009). Alas, although thoughtful and layered, as all Lippman novels are, this one doesn't have a riveting, detour-filled, must-turn-the-pages story.

It's about a famous white memoirist, Cassandra Fallows, who returns to her Baltimore home to uncover the secrets of an African American childhood friend who spent seven years in prison refusing to reveal the fate of her missing baby. During her investigation Fallows tries to reignite the friendships she had with three other African American girls. She is met with the harsh realization that all their memories differ

significantly, partially on a racial divide she never admitted. Nor can memory stand as the truth in the pained mythology of her own family. Interesting, thoughtful, sometimes poignant, the story nevertheless doesn't have the famous Lippman punch. It ends, as does Fallows search, on a tepid tale that is more a look into the deception of memory than on powerful mistakes that need justice.

For readers who want to venture into Lippman territory, I suggest you start with her masterpieces, *What the Dead Know* and *The Power of Three*.

Author website: www.lauralippman.com



Ford County: Stories

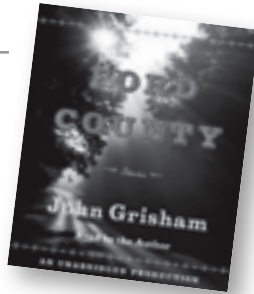
Short Story Collection
Written and Read by John Grisham

The good news about *Ford County: Stories* is that the seven stories set in Mississippi were written by master storyteller, 22-time novelist John Grisham. The bad news about the audio version is that Grisham also reads the stories (Random House Audio, 8.5 hours 7 CDs). Grisham is not an actor who knows how to relish the ups and downs of emotions, and create different voices and rhythms. He narrates as if he's reading a legal brief.

As a writer, I could listen to these stories and admire the skill it took to write them, the memorable characters, the flawless construction and the lean, punchy style.

Sometimes, a story, such as the last one, "Funny Boy," about a young white man returning home to the town of Clanton to die of AIDS in the care of a kindly black spinster lady, actually becomes redemptive. But for me as the reader, Grisham's dry, monotone delivery, especially on a story that should have been hilarious, such as "Blood Drive," made me long for the good old-fashioned version on the printed page.

Author website: www.jgrisham.com



Asheville's River Arts District

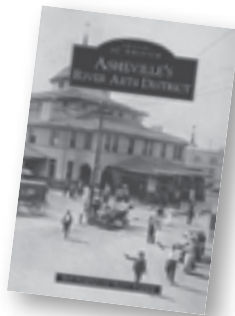
A Photo History of the Area
Written by Rob Neufeld and Henry Neufeld

Last month, Asheville's River Arts District glowed in its 15 minutes of fame nationwide when vacationing President and First Lady, Barack and Michelle Obama, made a surprise visit to the barbecue eatery, 12 Bones Smokehouse. If you realized all the media hoopla didn't really offer much information about this unique district in Asheville, then you need to check out a great little book that does.

The 128 pages of *Asheville's River Arts District* (Images of America series, Arcadia Publishing, 2008), written by Asheville *Citizen-Times* author Rob Neufeld and his

son Henry, is jam-packed with photos, both historical and present, and lots of "I didn't know that!" information. Throughout the area's history of industry and factories, frequent destruction by fire, and then creative revitalization is the sturdy thread of strong community ties.

Former *Rapid River Magazine* contributor, Byron Ballard, gives the book a unique sense of continuity in the West End/Clingman section of the book with fascinating photos of her own family.



Mrs. Darcy and the Blue-Eyed Stranger

A Collection of Southern Short Stories written by Lee Smith

Lee Smith, acclaimed author of such spectacular novels as *On Agate Hill*, *Fair and Tender Ladies* and *Oral History*, has again brought greatness forward in her latest collection of short stories, *Mrs. Darcy and the Blue-Eyed Stranger*. It includes 14 stories — seven are brand spankin' new and seven have been previously published.

As always, Smith captures the essence of being southern. Whether Smith uses a colloquialism or delves deep into the southern psyche, she pegs all of us in one way or another. In some ways it's refreshing and in other ways it's uncanny. In "Bob, a Dog," Cheryl deals with a divorce, unruly kids, a screwy mother — and a dog who has some kind of psychological damage and is even

more needy than she is. It's one of those stories that's like a train wreck — you don't want it to happen, but when it does, you can't help but watch to see what the fallout is.

Smith often takes some of the most depressing situations and shows us the almost unseeable bright side. "Toastmaster" introduces us to a quirky, introverted and highly intelligent 11-year old named Jeffrey who, finally, in one spectacular show of humor silences his overbearing mother and finds his own voice thanks to a blustering group of drunken Toastmasters.

Mrs. Darcy and the Blue-Eyed Stranger is highly recommended, especially as a book to read outside in a comfortable place on a warm southern-like day.

~ Beth Gossett is an Asheville writer.



Dave Tompkins Dazzles with Brilliant Tech History

NPR Music Critic Oliver Wang calls author David Tompkins, "One of the most bugged, brilliant guys I

know." Tompkins latest work, *How to Wreck a Nice Beach: The Vocoder from World War II to Hip-Hop, The Machine Speaks* is as fascinating for scientists as it is for musicians

and historians. What's a vocoder? Invented in the 1920s, the vocoder began life as a way to encrypt human speech, meaning a cool spy tool, and ended up being essential technology in film and music.

IF YOU GO: Thursday, June 17, 7 p.m., Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. For more details call (828) 254-6734.



Fancy Nancy Tea Party for Children

Enjoy a real sit-down tea party, like the one described in the favorite children's book by Jane O'Connor.

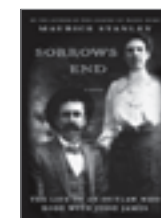


IF YOU GO: Saturday, June 19, 3:00 p.m. Blue Ridge

Osondu Books & Café, 152. S. Main St., Waynesville. Cost: \$10. Call for reservations: (828) 456-6000. See www.fancynancybooks.com for games and other fun related to the series.

Author Maurice Stanley Reads from New Novel

Sorrow's End is Maurice Stanley's new novel, based on the real life of his grandfather, Henry Baker, an outlaw who rode with Jesse James.



IF YOU GO: Saturday, June 26, 6:30 p.m. Blue Ridge Osondu Books & Café, 152. S. Main St., Waynesville. For more information call (828) 456-6000.

BOOK REVIEWS BY CAULEY BENNETT

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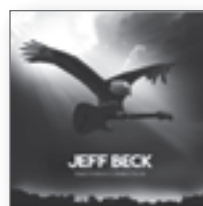


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CD Reviews

by James Cassara



**Jeff Beck
Emotion and
Commotion
Rhino Records**

It's a given that Jeff Beck is among the universe's elite guitarist's, able to extract sounds from his beloved Stratocaster that seem both outer worldly and intensely personal. Yet in many ways Beck has never been satisfied with being a "mere" rock guitarist; having long ago forsaken that mantle he's spent the better part of four decades venturing into jazz, cabaret, and orchestral pop while never quite letting go of the blues.

His last studio effort (2003's *Jeff*) was steeped in post modern electronica, making this effort's roots return even more deliberate. Teamed with producers Steve Lipson and Trevor Horn, Beck has fashioned a solid collection of blues, rock, and even prog, balanced against the sonic sweep of slick jazz funk and a 64-piece orchestra. The range of material Beck chooses to translate is typically impressive. A Screeching Jay Hawkins tune sits comfortably aside a pair of Jeff Buckley songs while a temperate rendering of "Somewhere over the Rainbow" showcases the more restrained side of Beck.

Guest vocalists such as Joss Stone (who sits in for a pair of songs), jazz vocalist Imelda May, and opera singer Olivia Safe add a dash of contemporary coolness but the focus rightfully remains on Beck and his guitar. When he does ratchet up the proceedings, such as the riff rocker "Hammerhead" the effect is startling: You're suddenly reminded how amazing a player Beck can so casually be. The production values – crisp and voluminous – are pure 1990's but the warmth and grace found herein perfectly suites the album's title. *Emotion and Commotion* may not be the most adventurous of his albums, but Beck has rarely sounded so consistently graceful and assured.

His playing is so sublime, so richly impeccable that it demands your attention, even when he seems deliberately trying to avoid the spotlight. That is the mark of brilliance. ★★★

**Graham Parker
Imaginary Television
Bloodshot Records**

Quickly approaching his seventh decade GP is hardly the angry young man we knew and love but he's deftly managed to stay relevant without sounding cranky. His innate cynicism hasn't



spinning discs

First off, thanks to an astute Rapid River reader who corrected my previous month's reference to Edith Piaf as English born. She was of course French, a fact my brain knew but my typing fingers missed! Glad to know folks are willing to keep me on my toes. Feel free to email your comments to me at jjcassara@aol.com. I'd be delighted to know what you're thinking and what discs are spinning in your world.

diminished one bit, nor has his lyrical rapier and knack for catchy hooks that worm their way into your subconscious.

Imaginary Television finds Parker in a decidedly contemplative mood – the incendiary sparks of his earliest records have been replaced by quiet indignation – but as the ten songs here attest his writing skills are as strong as ever. "1st Responder" is as snappy (not to mention uncharacteristically optimistic) as Parker gets, while "It's My Party (But I Won't Cry)" gives a friendly nod and a wink to both the Lesley Gore hit, and the era from which it sprang. Imaginary Television may be modest in its intent but there isn't a darn thing wrong with that.

As an artist Parker doesn't need to prove anything to anyone but himself, and if he deliberately keeps his reach within his grasp than more power to him. Thirty five years distanced from Squeezing out Sparks makes it unlikely that GP will attract any new converts. Instead this is the sound of an artist who still has plenty of good stories to tell and the talent and heart to know how best to say them. ★★★1/2



**Moby Grape
Historic Live
Moby Grape
Performances
1966-1969
Sun Dazed
Records**

Moby Grape is one of this nation's two greatest, unjustly forgotten, bands of the psychedelic era (the other being the Beau Brummels), a talented collection of rag tag musicians who were never quite able to sustain the promise of their seminal efforts. Given that the group is more fondly remembered by fellow musicians than fans, the release of these performances is cause for celebration. That the material reveals a side of MG not found on the studio songs makes them even more vital.

Showcasing material from a quintet of shows – spanning the years from the first album through the fourth – *Historic Live Moby Grape* nimbly captures the energy and spirit of the band, and in some instances better than the original albums. It kicks off with seven songs from a 1967 show at San Francisco's Avalon Ballroom, and while the performances don't match the precision of what came out of the studio, the fireworks between guitarists Peter Lewis, Jerry Miller, and Skip Spence, more than compensate in excitement and imaginative improvisation.

The band's trademark five-part harmonies have never sounded better – made even more impressive with the knowledge

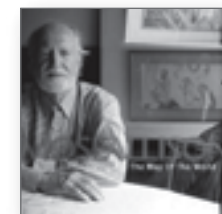
that they'd been together less than four months – while the between song banter is a charming time capsule of the psychedelic era. Next up is the better late than never, authorized release of Moby Grape's short set at the 1967 Monterey International Pop Festival. The actual performance leaves much to be desired – the pacing of the set list was a bit quirky, and the boys take a few songs to hit their stride, but once they do, look out! The closing version of "Omaha" rocks the house like there's no tomorrow.

The remaining tracks, culled from the bands last years, are no less fascinating. By this time Spence had left the group, and while the fireworks may be a bit lessened, the passion and harmonies stayed strong. "Trucking Man" still sounds great and the extended version of "Omaha" demonstrates Moby Grape's skill in finding new pleasures in old gems.

Finally, a 1966 Avalon Ballroom tape unearths the otherwise unrecorded "Dark Magic," a seventeen minute workout that hints at one direction the band might have gone. It may meander a bit (okay, more than a bit!) but what delightful meandering it is.

While the band's studio work reminds us of the strength of their songs, *Historic Live Moby Grape* gives a more complete picture of them as a true band. It is abundant evidence for Moby Grape's lofty status in the annals of American rock is so well deserved. ★★★★★

**Mose Allison
The Way of The
World
Anti Records**



Credit producer and musician Joe Henry for coaxing the reclusive Allison out of his twelve year retirement and getting the man back into the studio where he belongs. After the undeserved lukewarm reception to 1998's *Gimcracks and Gewgaws* – an album that many connoisseurs consider among his best – Allison retreated to a life of leisure and endless royalties. That is until Henry met him in 2008 and coaxed him back to work. The resultant seven originals and five covers that comprise *The Way of the World* – recorded in a scant five days with Allison's usual entourage of players – shows that at 82 the man is as resourceful, witty, and inventive as ever, with an endless ear for melody that most composers would kill for.

Showcasing his craggy but still delightful baritone voice, one that exudes a certain staccato drip drop phrasing, the album glides easily from smoking blues (the open-

'CD's' continued on next page

what's happening

'CD's' continued from page 14

ing "My Brain" is a unashamed rewrite of Willie Dixon's "My Babe") to barroom sung contemplations on the meaning of God ("Modest Proposal") and beyond.

"Crush", the lone instrumental track, is built around Allison's resilient harmonic instincts as his fingers glide across the piano's middle register with frightening ease. Producer Joe Henry underscores the subtle nuances that make Allison what he is. The strummed Gypsy swing mandola on "I Know You Didn't Mean It" and the odd waltz cadence of "Everybody Thinks You're an Angel" are but two examples of his simpatico understanding of Allison's song structure.

Other standouts include the simply gorgeous ballad "Once in a While" and the resilient blues of "I'm Alright." On the closing track, Buddy Johnson's WWII-era pop tune "This New Situation," Allison duets with daughter Amy and the results are nothing less than lovely.

It would be a misnomer to call *The Way of the World* a comeback album. Allison might have tried slipping quietly into retirement, but his muse never abandoned him. Henry simply knew that Allison had some gas left in the tank. The resultant effort proves them both right, and we're all the better and more blessed for it. ****



Merle Haggard I Am What I Am Vanguard Records

There's a certain naked defiance in Haggard's persona, an in your face resistance to whatever trends rule the day. Nowhere is this more evident than in the title track of his latest album. He is what he is and after fifty years of making music nobody is going to change that.

And who would want to? He's clearly comfortable in his own dust bowl creviced skin, and while his later albums are guilty of being too easy on the ears. What is most surprising about *I Am What I Am* is how easy Haggard makes such informal mastery seem. Sure, he's been mining the same vein for decades – lazy in the saddle ballads tinged with western swing and an affection for Mexicali – but he's not too self aware to toss in a bit of New Orleans jazz and Depression era oomph.

While *I Am What I Am* doesn't often reach such lofty heights, when it does, as in the worn down by time "Down at the End of The Road," or the wistful "Pretty When It's New," the effect can be chilling. It is intentionally understated. Unlike Johnny Cash, Haggard seems to have little need to end things with a bang. This is the work of a man, who, at 83, is no more interested in following trends now than he was a half century ago. Why bother when you can just as readily set them? ***1/2

Ol' Hooty

BY JAMES CASSARA

Give a spin to *Under the Mat*, the debut CD of Asheville funk band Ol' Hooty and you'll immediately feel a sense of familiarity, not in a "I've heard all this before" sort of fashion, but rather in the way the band effortlessly weaves various musical threads into something new and comfortable. The band members themselves like to think of it as "a prized old quilt that's been in the family for generations."

Reflective of the long history of crafts so vital to this region, Ol' Hooty has assembled the record with patience, love, and an abiding respect for the music that preceded them. The band is anchored by keyboard player George Scott and guitarist Bill Norlin, both veterans of the Asheville scene. The pair met at a school recital where their children were performing and quickly hit it off.

Scott is a native of western North Carolina with a retired music teacher/singer mom and a professor dad who dabbled in opera. He'd begun his lessons on piano and trombone early on, uncertain as to what his musical path might be. His interests included the likes of Pinetop Smith and Dave Brubeck. Norlin started early as well, playing guitar and singing Tom Dooley to his fourth grade music school class. Though he played in rock bands as a teen, he grew to love jump blues, R&B and blues above all else. He rambled around the country and somewhere along the way became a professional carpenter.

Following a few informal jam sessions, during which they naturally gravitated toward music by the likes of Jimmy Smith, Booker T. and the MGs, and Louis Jordan, Scott called his friend Mike Berlin to sit in on drums. Berlin was a product of Baton Rouge who'd spent much of his youth hanging around juke joints and soaking in the sounds.

The band was rounded out when bass player Steve Cohen answered a classified ad; the nucleus was in place and Ol' Hooty was about to be born. Cohen, a New Yorker through and through had recently relocated to Asheville, bringing his music management business with him. For years he'd alternated between pursuing his business career, managing artists like Bobby McFerrin, David Byrne, and Laurie Anderson. He'd made records and videos, and played concert halls and clubs, always seeming to be about a week away from making 'the big time'.

The quartet immediately gelled. They would make music in the style they loved – Wilson Pickett, and Ray Charles – music with substance and grit, sounds that would let them stretch out and grow. They began writing songs, jamming, and getting to know each other. With Cohen's industry experience Ol' Hooty was soon making inroads.

"All of a sudden we were doing really well in regional polls and we found ourselves playing on big outdoor stages," recalls Berlin. "The strong sense of purpose we've developed together has turned out to be a lot more rewarding and a lot more fun than any of us could have predicted." By and by they built Juicebox Studios in Scott's house and learned how to make a record. "Recording was always a big, expensive undertaking," says Norlin. "Computers have made it so anyone can make a record. We put the songs through several demo stages, refined the parts and the structures."

Ol' Hooty was on the way to making a record on their terms. But things have a way of changing. Halfway through the recording Scott ventured out to catch some music at the White Horse in Black Mountain. He was nearly knocked off his



seat by a young woman who got up to sing a Leonard Cohen song. Crystal Bray had just moved to Asheville after bouncing around the Northeast, London and the Virgin Islands. She had grown up in a musical family, with an opera singer/music teacher mom. As soon as they discovered shared musical interests it was as if "the stars all seemed to line up."

One rehearsal later Bray was on board and the band was trying to figure how best to fit the songs to a new voice. Bray speaks for everyone when she says, "I love creating and tracking parts and filling out a song, watching it take shape and change." As the liner notes to the CD say, "We didn't even know her until pretty well into the process... Next time she won't surprise us like that, and you'll hear a lot more from her."

In the meantime Ol' Hooty is working at getting better and better. They all continue working day jobs and making music for love rather than money. If *Under the Mat* is any indication, it won't be long before one follows the other.



Ol' Hooty will be playing at the Lexington Avenue Brewery on Saturday, June 19. Show starts at 8 p.m. For additional information go to www.myspace.com/olhooty.



Professor Louie and the Crowmatix Whispering Pines Woodstock Records

The collective spirits of Robertson, Danko, Manual, Helm, and Hudson rest comfortably in the music of Professor Louie and his entourage. Not quite a tribute band per se – they perform equal amounts original songs and material from the source – Professor Louie and company could more rightly be labeled carriers of the torch.

They're fronted by singer/keyboard player Aaron Louis Hurwitz (aka Professor Louie) who worked with the Band in the latter stages of its tangled history. The other band members all have connections with the Woodstock region made famous by Robertson and company, and clearly share a love of the music that sprung from thereabouts.

Whispering Pines consists of a selection of Band favorites, a smattering of other cover tunes performed in a similar country/blues/rock vein, and a handful of originals written for this project. Hurwitz's soulful and wounded tenor echoes (but could never match) the twin voices of Rick Danko and Richard Manuel but that's a

comparison no one could win.

Co-vocalist Marie Spinosa is more of a blues wailer, powerfully showing her stuff on ferocious interpretations of Leonard Cohen's "In My Secret Life," and Bob Dylan's "Gotta Serve Somebody." Hurwitz and Spinosa cap things off by pairing with the Czech Radio Symphony on the ambitious closer "Melody of Peace" proving that the essence of Big Pink knows no geographic boundaries.

Toss in a lively take of the Band's signature song "The Weight" and you've got a package that not only upholds the Bands legacy but even manages to add something to it. ***1/2

FROM FIELD to FOLLY

New Paintings by Karen Weihs
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Clay Day at the Folk Art Center

Celebrate Clay Day at the Blue Ridge Parkway's Folk Art Center on June 5 from 10 a.m. to 4 p.m. This free event features craft demonstrations and hands-on activities for children and adults.

Clay Day has been a favorite happening at the Blue Ridge Parkway's Folk Art Center for more than 20 years. Members of the Southern Highland Craft Guild demonstrate throwing on the potter's wheel, hand building, and surface design on clay, among other techniques.

A highlight of the day is the Make and Take Raku Firing. Buy a \$10 pot, glaze it and watch as expert potters raku fire it for you. Raku is a ceramic firing process which uses fire and smoke to create unique patterns and designs.

While at the Folk Art Center, visitors will have the opportunity to visit Allanstand



BY APRIL NANCE

Pots thrown by SHCG members, ready to be glazed and raku-fired.

Craft Shop, the Eastern National bookstore and Blue Ridge Parkway information desk, as well as three exhibition

galleries. Outside the Folk Art Center, there are hiking trails, picnic tables, grassy areas for a picnic and plenty of free parking.

**IF
YOU
GO**

For more information, including a list of participating craftspeople, call (828) 298-7928 or visit www.craftguild.org. The Folk Art Center is located at Milepost 382 of the Blue Ridge Parkway, just north of the Hwy 70 entrance in east Asheville, NC.



2010
36TH SEASON

THE FOREIGNER

By Larry Shue. A Special Event Production

May 27 - June 6

Back by Popular Demand! This southern comedy of manners takes the stage again with the same cast from SART's August 2009 production!

At a fishing lodge in rural Georgia, things are not what they seem in this hilarious farce of absurd situations and homespun American characters! Special discount tickets \$20. Rated PG-13

A LITTLE NIGHT MUSIC

Music and lyrics by Stephen Sondheim.

Book by Hugh Wheeler.

Produced by Weaverville Eye Associates

June 9 - 27

A musical suggested by the film "Smiles of a Summer Night" by Ingmar Bergman.

"Isn't it bliss?" Affairs of the heart spend a weekend in the country at a Swedish estate, early 20th-century, where style and sophistication mix with romance, wit and charm. Send in the clowns. Rated PG-13

May 27 - June 6



June 9 - 27



July 7 - 18



July 21 - August 1



August 4 - 22



828.689.1239

SARTplays.org

44 College Street

Mars Hill, NC

explore asheville's river arts district

River Arts District Studio Stroll

Saturday & Sunday, June 12-13, 2010

Twice a year, every second weekend in June and November, Asheville's River Arts District artists open their studios to the public for two days of festivities known as the Studio Stroll. The next Studio Stroll will be held November 13-14, 2010.

The River Arts District Studio Stroll, begun in 1994, is the biggest and easiest to navigate tour of working artist studios in the region. More than 120 studios are open, including painting, pottery, glass, photography, drawing, jewelry, quilts, encaustic, ironwork, sculpture, clothing, book arts, weaving, woodworking and more!

Explore studios inside the revitalized old factories and warehouses along the French Broad River, just minutes from downtown. Local artist/entrepreneurs welcome everyone into their studios to learn more about their process and their art.

Open from 10 a.m. to 6 p.m. both Saturday and Sunday! Ride free on the Asheville Historic Trolley between studio buildings. Board at the Asheville Visitor Center on Montford Ave. or hop on anywhere along the route.

IF YOU GO: An information booth will be located at the five-way stop where Clingman Ave. meets Lyman St. For more details visit www.riverartsdistrict.com or call (828) 280-7709.

RIVER ARTS STUDIO BUILDINGS

- * 240 Clingman
- * 347 Depot
- * Cotton Mill Studios
- * CURVE studios
- * Fine Arts League
- * Odyssey Center
- * Phil Mechanic
- * Riverside Studios
- * Riverview Station
- * Roberts St. Studios
- * Roots
- * Studio 375
- * The Wedge
- * Warehouse Studios



John Mac Kah



Studio Stroll photos by Laurie McCarriar.



ROOTS CAFÉ AND STUDIOS

Roots Café is the new destination in the River Arts District for fast, fresh and delicious organic food and coffee. Breakfast and lunch menus are unique and imaginative. The expanded outdoor patio is perfect for a leisurely lunch in a day of studio and gallery hopping. The café will be open from 10 to 5 both days of the Studio Stroll. Current regular hours are 7 to 3 weekdays, and new summer hours will be announced soon.

Upstairs in the light-filled studios, Barbara Frohmader of Abbi's Brush fills her studio with color and excitement in her oil paintings; at Silverpoem Studio, Lynn Stanley creates dramatic Asian brush paintings with Chinese ink and watercolor on rice paper; and Molly Rose Freeman's drawings delight the eye and



engage the imagination with intricate patterns and intense color. You will also find portraiture and fine art photography displayed.

The Roots building is at 166 W. Haywood St., tucked away behind Riverside Studios on the corner of W. Haywood and Riverside Dr., just up Riverside from 12 Bones and around the corner from the Cotton Mill Studios.

Visit www.rootsfood.com, or call (828) 232-2828 for more information.



CONSTANCE WILLIAMS GALLERY

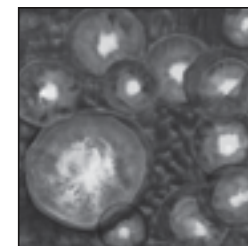


Visitors have a unique visual and tactile experience in Constance William's large working encaustic studio and gallery, which features

her engaging landscapes and abstracts, as well as ceramics, sculptures, paintings, jewelry, furniture and metal works by several notable local artisans whose creative intentions complement the spirit of her paintings. Constance has set up her gallery space to be an enjoyable, explore-around-the-corners type of adventure for art lovers. Even when she is away from the studio – which is rarely – her open working space provides an educational and aesthetic look at work in progress and what it takes to paint encaustics.

Constance continually explores technique and color in this ancient Greek process. Upon cradled birch and clay-coated boards she applies pure beeswax, damar tree resin and wax paint colors in dozens and dozens of luminous layers. Use of a hand-held blow torch keeps the surface heated and fluid so that she can add and subtract layers of color and apply surface techniques. She also uses liquid washes, stains and three-dimensional materials in her work.

Constance is also a clay sculptor.



A trek upstairs in this historic building reveals her clay studio, as well as the studios of companions Jenny Mastin, Cassie Ryalls, Fran Welch, and Greg Vineyard. Their work is downstairs in the gallery along with local artists Lucile Stephens, Patty Bilbro, Mystery Masiello, Kelly Prestwood and Cynthia Wynn. Additionally, Constance is featuring guest artist Phil De Angelo for an extended period.

Ever-involved in community service, Constance Williams is the current President of the River Arts District Artists, a 130+ member strong group in over a dozen historic buildings. Just down the hill from Patton Ave., the District is abuzz with not only a stunning breadth and

depth of amazing art, but also with planning and coordinating all their marketing, promotions and events so that the public has a great time when they visit. More and more studios are open more and more often, with several open seven days a week! One can find food, art and friendly

artists every day in the District, and Constance is proud to be a part of that.

Open every day from 11 to 4, and often later, Constance Williams Gallery is located at 9 Riverside Drive, in CURVE studios and garden, across from 12 Bones Smokehouse.

www.constancewilliams.net
(828) 333-3286



GREG VINEYARD

Greg Vineyard is an artist, creative consultant, and writer in Asheville's River Arts District who

trusts that all artistic expression has a purpose. His colorful, tactile and out-of-round meditation/tea bowls, carved keepsake boxes and animal/word tile assemblages are about contemplation,

connectivity and communication in a spiritual procession of awareness, service, esteem, healing, humility, peace, joy, serenity, light and love.

His studio and his work can be found at Constance Williams Gallery, 9 Riverside Drive, in CURVE studios and garden, across from 12 Bones. Open every day 11 a.m. to 4 p.m. Visit www.CURVEstudiosNC.com



Asheville's Historic RIVER ARTS DISTRICT

STUDIO STROLL

Saturday & Sunday

JUNE 12-13

10am-6pm



Jonas Paints LIVE!

Sat - June 12 & Sun - June 13

2pm

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RIVER ARTS DISTRICT:
Constance Williams Gallery

9 Riverside Dr., Asheville, NC 28801

in CURVE studios & garden, across from 12 Bones

OPEN SEVEN DAYS A WEEK 11 - 4

Studio Stroll: June 12-13, 10 - 6

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Roots Studios

Oils ~ Sumi-e ~ Drawing

Portraits ~ Photography

Stroll

Hours:

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Sumi-e

Demos:

11 and 3

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Cafe Hours

for the Stroll

Saturday ~ Sunday

10 am to 5 pm



JANTONART.COM

PORTRAITS AND PAINTINGS BY
STEPHEN JANTON



RIVERVIEW STATION #211
191 LYMAN ST. ASHEVILLE, NC
305-588-4564

studio stroll

JONAS GERARD FINE ART

Spring is here and June's next door. I get a boost of creative energy during these times. The thing about spontaneous painting is that it allows the aliveness, energy and vulnerability of the work to be felt by the viewer and the pulse of transformation has begun. The heart is caught open by surprise and bliss occurs.

That aliveness permeates the atmosphere in the gallery. Art is alive. Therapists on occasion bring their clients in for inspiration and healing. Also many art classes come to partake of the creative juices served daily.

In my continuous search to find new outer forms to express that spontaneous process I became a student next door at the Odyssey Center under the guidance of Alex Irvine. The self discovery began all over again – I was like a child playing with the clay, using all my fingers and every part of my hand. It was a fabulous experience. After

the firing of the clay I chose to paint the newly found art form, instead of glazing it. I rediscovered a new presence of expression and vulnerability that was fresh and intoxicating.

Again looking for new ways to go deeper into this mystery of discovery, I revisited doing small paintings from 4x4 inch to about 8x10. Painting them fast allows the mind to be quiet and by-pass any mental judgments. The results are little gems, one after the other.

After going so small I'm now exploding onto a large metal surface, painting a car. Starting with my van, I find the shape and undulating form of the car's body to be very exciting which opens up a new approach of expression because the medium is so different. Thus, art on cars is born. It's a fascinating new journey.

People who come to see what this spontaneous action looks like are mesmerized, as I am every time it happens, by its simplicity and appealing daringness.



During the Studio Stroll I will put my creativity on the line on Saturday and Sunday, June 12 and 13 at 2 p.m. This time I will paint to the improvisational music of the River Guerrierian Project band, an outstanding group of very talented improvisational musicians. You can experience the magic of hearing the colors and seeing the music as if the music and the painting were having a conversation.

Come and enjoy watching the spontaneous process of making art in the studio of my gallery, and now on the van, at 240 Clingman Ave. in the heart of the River Arts District.

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Located in Riverview Station

191 Lyman St. #222
Asheville, NC

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thelaughingmermaid.com

CONSTANCE WILLIAMS GALLERY

River Arts District
Studio Stroll
June 12 - 13, 10A - 6P



paintings, functional clay, decorative ceramics
jewelry, metal works, steel furniture



River Arts District, 9 Riverside Drive, Asheville, NC, In CURVE studios & garden, across from 12 Bones Smokehouse
OPEN EVERY DAY 11 - 4 WWW.CONSTANCEWILLIAMS.NET 828 333 3286

studio stroll

The Art of Community

MUSING ON WHAT IT TAKES TO BE (IN) ONE

BY GREG VINEYARD



Photo: Greg Vineyard

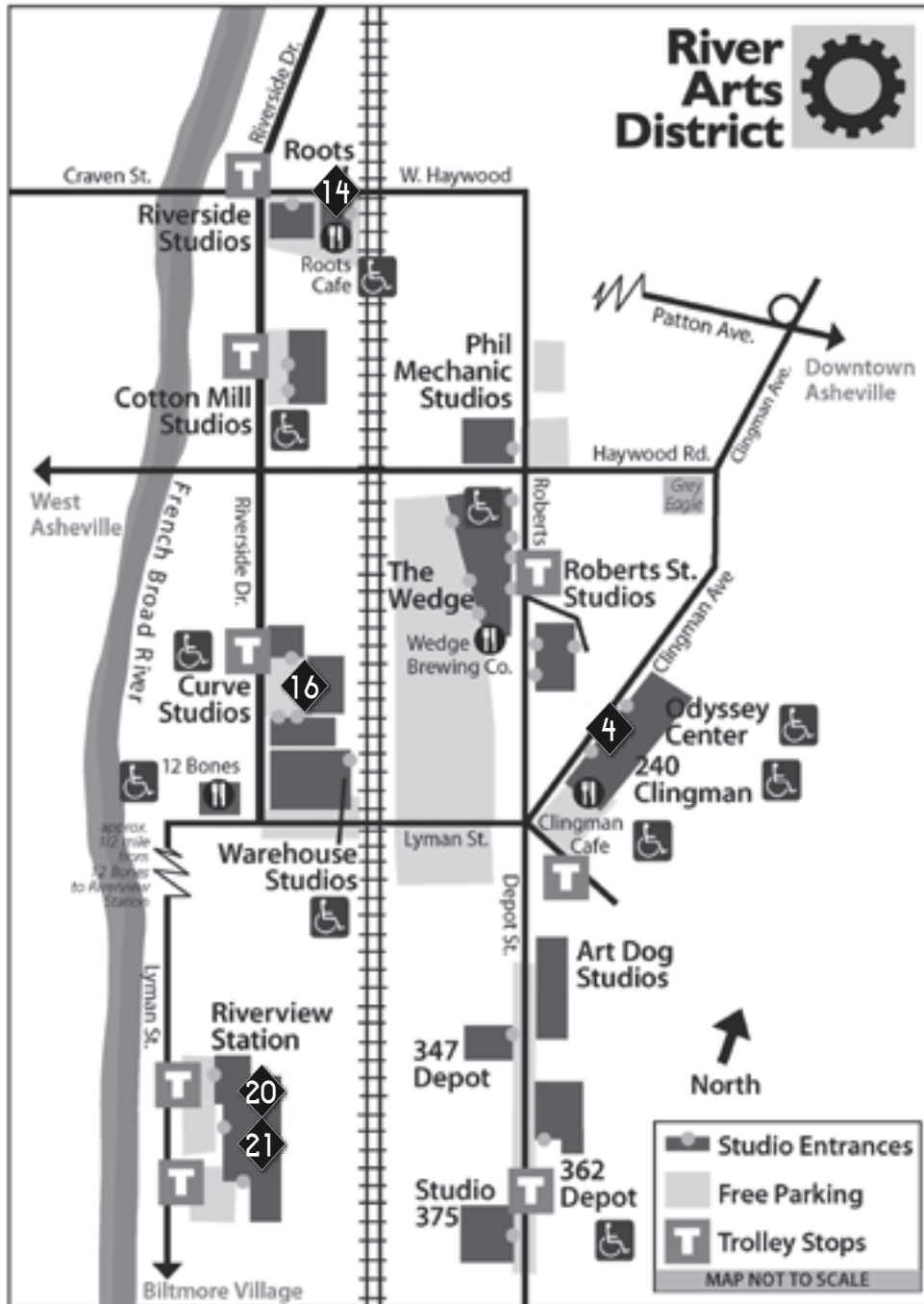
According to The American Heritage College Dictionary, “community” means: “A group of people having common interests.” The term is also used to reference where said group hangs out. The word’s Latin roots are obvious (“communis”), but it also relates to the warm-fuzzy concept of “fellowship.”

In May’s column (where the photo of me with a bag over my head was rated “model-worthy” by my friends – uh, thanks?), I suggested that joining an art group was beneficial. As a fairly recent transplant to the area, getting on the River Arts District’s roster was a good way to bridge the gap from broad categories (“Artist”) to specific ones (“River Arts District Artist”), thus providing me the opportunity to self-define, as well as allowing others to know who I am, what I do and where to find me.

But there is more to the art of community than just being on a list. I soon observed that I had joined a group that marches steadily forward with activities such as producing a yearly brochure and hosting events and shows. Plus putting on the twice-annual gargantuan Studio Stroll, where some lead, some follow and all toil -- it takes a village to pull all that together, so everyone pitches in and the result is 120+ artists letting the public into their studio and gallery environments at the same time. The extra energy is palpable, people love it and they show up in droves. The artists make it look easy as pie, but I can tell you that it’s a highly-logistical affair.

What makes a community like this tick? After creativity, the breadth and depth of

‘Community’ continued on page 28



Trolley stops during Studio Stroll weekends only

THE LAUGHING MERMAID SOAP COMPANY

21

I can make you feel good all over! My name is Mary Novak and I own The Laughing Mermaid Soap Company, currently located in Riverview Station. I have created a unique line of soaps, lotions and perfumes that are a fusion of “Funky” Asheville and “Sizzling” South Beach. You’ll just have to experience it for yourself!

The mission of The Laughing Mermaid Soap Company is to make you feel good all over. It is our pleasure to bring you pleasure. Through the artful combination of decadent oils, exotic butters, vibrant colors and splashy

scents we have created some of the most original and outrageous soaps, lotions and perfumes Asheville has ever seen.

I have been handcrafting soap for more than 11 years. I started my business in South Florida and took a two-year hiatus while preparing to move to Western North Carolina.

I realized that I really missed soap making and decided to start a business here in Asheville. As much as I love the coolness and funkiness of Asheville I still miss the ocean. I wanted to somehow incorporate these two elements into my business, hence, The Laughing Mermaid.

Visit my website to place orders and view my line of products, www.thelaughingmermaid.com. Or call (828) 713-5190 for more information.

JANTON ART STUDIO

American born Stephen R. Janton (b.1959) states, “I am a realist painter who enjoys the challenge of painting the human form. I have been so influenced and impressed by the Old Masters, the Dutch “Little Masters” and the best of the French academic painters of the nineteenth century. They carried oil painting to its highest pinnacle of technical perfection.”

In addition, having grown up in Wilmington Delaware, Janton was exposed to the Brandywine School and the artists Pyle, the entire Wyeth family and his friend and guide George Weymouth. Portraiture and the human form have always been Janton’s main interest and he has developed a good sense of form during his many years studying and working as a Physical Therapist. His works in still life and landscapes tend to be more experimental with a sense of realism.

“I attempt painting what is real to me... what I see. In doing a portrait, I enjoy finding the composition that best describes the individual’s personality and I include the person being painted in that process which makes for a more successful outcome. I frequently utilize the technique of a single light source in my portraits as it helps create greater



King Penquins, 18" x 24" Oil on gesso panel by Stephen Janton

depth. I rely primarily on the techniques of traditional oil painting but have tested my deepest level of patience by painting in egg tempera and appreciate the quality of skin tones created by the unique process.”

“Artwork should stand on its own merits — or fail on its own shortcomings if it does not succeed in registering favorably upon the viewer’s sensibilities. Quality is the central issue, as it must be where art is concerned. I am doing my best and enjoying the process in my attempts at creating quality in my artwork.”

Janton Art Studio
Riverview Station, 191 Lyman St.,
Studio #211, Asheville, NC 28801
www.jantonart.com

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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.



Illustration of Michelle & Chip by Brent Brown.

BRENT BROWN is a graphic designer and illustrator. View more of his work at www.brentbrown.com.



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

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

Questions/Comments?

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

The Girl With The Dragon Tattoo 🎬🎬🎬

Short Take: Stylish Swedish film with strong content and even stronger performances.

REEL TAKE: *The Girl with the Dragon Tattoo* is the first of three films based on the *Millenium* trilogy by Swedish novelist Stieg Larsson.

The actual title of the book and film when translated from the Swedish is *Men Who Hate Women* but that title wouldn't appeal to American audiences so the distributors changed it. Nevertheless there are already plans for an American remake to be directed by David Fincher (*The Fight Club*).

On the surface the film is a mystery thriller. A wrongly disgraced journalist (Michael Nyqvist) is hired to find out what happened to a young girl who disappeared 40 years ago. It involves investigating a powerful family with many dark secrets, secrets that prove to be much darker than the journalist ever imagined. Assisting him in this search is a gifted but emotionally scarred young Goth woman (Noomi Rapace) who is a top notch computer hacker.

It doesn't take long before the film delves deep below this surface story into the various psychologies and motivations of its characters and it is here that *Girl with the Dragon Tattoo* reveals its strong content and lives up to its original title. In looking for the missing girl, the journalist discovers a series of brutal torture murders stretching back over several years. In each case the murders seemed to be fueled by anti-Semitism. They also lead back to the aforementioned powerful family.

A parallel story involves the title character and why she has become emotionally scarred. She spent time in a psychiatric hospital for a horrendous crime committed in her youth. Now that she has been released, even though she is of age, her inheritance is legally controlled by a parole officer who demands sexual favors in exchange for doling out her money. If she complains, one word from him and back she goes. She ultimately gets her revenge in a "turnabout is fair play" sort of way, which I won't reveal



Noomi Rapace is the Girl with the Dragon Tattoo.

here but it is very graphic and appropriate.

Scandinavian cinema (and the Swedes in particular) has never shied away from making films about complex psychological issues (see the movies of Ingmar Bergman). While this film lives up to that tradition,

it also has action and suspense to liven things up a bit. It does however remain a difficult movie to watch in places, especially the girl's revenge and the revelation of what she did to get hospitalized and why.

Although I haven't read the book, I'm pretty sure there aren't any significant changes between the two (one can only imagine what the American version will be like). The *Girl with the Dragon Tattoo* is ultimately about a woman who overcomes her horrific background and emerges triumphant in the end, at least in this part. As I mentioned earlier, this is the first part of a trilogy to correspond with the books. Parts 2 and 3 have already been filmed and shown on Swedish television. Whether they arrive in the U.S. will depend on how this one does. It's a very good film, but if you go, be prepared for a rough ride.

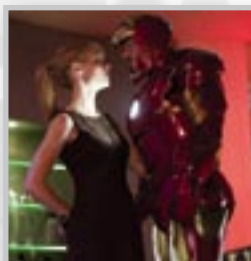
Not Rated but it contains graphic violence of a sexual nature and some language.

REVIEW BY CHIP KAUFMANN

Iron Man 2 🎬🎬🎬 1/2

Short Take: Loud and bloated sequel is everything I expected it to be and is not as good as the original.

REEL TAKE: During the first half hour of *Iron Man 2*, I was pleasantly surprised at how the film was going. The opening credits sequence, involving Mickey Rourke's bad guy character, was a model of how to introduce a villain. We know all we need to know about him in just a few minutes so that when he



Gwyneth Paltrow and Robert Downey Jr. in Iron Man 2.

shows up on the racetrack at Monaco and wreaks havoc, we've already had quite a ride. But then the film changes speed and tone and proceeds to go steadily downhill, with only a few bright spots, until the protracted credits at the end.

Part of the problem is that we are given a secondary corporate villain in the person of Justin Hammer (Sam Rockwell), a Tony Stark wannabe who personifies the wimpy geek to the nth degree. As a dig at unethical corporate executives, it is way too obvious and he gets far too much screen time (more than Mickey Rourke's Ivan Vanko). Rockwell is a fine actor but there's not a lot he can do with his material.

In addition to a weak and uninteresting secondary villain there's the replacement of Terrence Howard by Don Cheadle as Stark's military friend Col. Rhodes. Cheadle is another fine actor but he brings a sense of gravitas that seems out of place compared to Howard's take on the character. As the *Ocean's 11* franchise proved, Cheadle is more than capable of comic sensibility and it's just a shame that he didn't do it here.

The middle portion of the film then bogs down in the obligatory angst that our superhero must endure to show us his human side. If he were just like us, then he wouldn't

be a superhero, so let's just get over it and leave the angst to contemporary dramas. Maybe it's my age showing, but I prefer my superheroes to be archetypes.

The finale of the film gives us the expected pyrotechnics that the Marvel fanboys pay to see. I don't have a problem with that. I like a big finale as well as anyone, but in this case it goes on way too long and lacks variety, rather like a second rate fireworks display. It then commits the cardinal sin of being anti-climatic.

However, all is not gloom and doom and frustrated expectations. Writer Justin Theroux is smart enough to fashion the exchanges between Tony Stark and Pepper Potts as if they were in a screwball comedy of yesteryear. Gwyneth Paltrow is right at home with this material and old time movie lovers can easily detect the spirits of Katherine Hepburn and especially Carole Lombard in her performance and delivery. Unfortunately, there just aren't enough of these scenes. Scarlett Johansson is woefully underused, but when she's there she gives the film a much needed burst of electricity. When she switches into her Emma Peel mode, watch out!

Of course there will be an *Iron Man 3*. Let's hope that they learn from this sophomore effort (which hasn't been as boffo as expected) and next time around give us a movie more worthy of this character.

Rated PG-13 for sci-fi action and violence and some language.

REVIEW BY CHIP KAUFMANN

Just Wright 🎬🎬🎬 1/2

Short Take: A formulaic but very likeable romance with the most genuinely likeable lady in Hollywood, Queen Latifah.

REEL TAKE: I liked director Sanaa

Hamri's *Something New* and *Sisterhood of the Traveling Pants*. Moreover, I really like Queen Latifah, a seemingly genuine and talented actress and singer. With both theses ladies at the helm, I was looking forward to *Just Wright*. While it's not a slam dunk, it is pretty darn enjoyable.

The story is totally formulaic – average girl meets hot guy, better looking girl gets in the way, but will Prince Charming pick the trophy wife or his happily ever after? Leslie Wright (Queen Latifah) is a physical therapist, Jersey girl and huge Knicks fan. When she meets Knicks star player and



Paula Patton, Queen Latifah and rapper Common in Just Wright.

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NBA all-star Scott McKnight (rapper 'Common') she's actually surprised to learn what a nice guy he is. But before she can get her flirt on, her gold-digging cousin (Paula Patton, *Precious*) hones in on her turf. In male lug nut fashion, Scott falls for the hot bod instead of the real deal. However, when a knee injury threatens to sideline his career, it is Leslie who stands by him, believes in him and whips him into shape.

Just Wright is unpretentious, down to Earth and just plain likeable. Latifah, as usual, solidifies her box office appeal. The scenes between she and Common are good and they have some chemistry, but the scenes that I found utterly real and heart warming were the ones with Latifah and James Pickens, Jr. (TV's *Grey's Anatomy*) who plays her adoring but handy-man challenged father. Aside from the capable cast and an affable story, the camera work and editing were especially good during the basketball sequences.

In fact, the NBA scenes elevate this film from chick flick territory to date night safe bet. Ladies, if you make your guy take you to *Letters to Juliet*, you probably won't get to pick the movie for a while (and deservedly so). Guys, if you take your girl to *Just Wright*, you'll score points in the romance department, but you won't feel like you've just sat through an estrogen-fest on Lifetime. *Just Wright* is decent take for a wide ranging audience.

Rated PG for some suggestive material and brief language.

REVIEW BY MICHELLE KEENAN

Letters to Juliet

Short Take: An innocuous but perfectly pleasant story of love lost and found.

REEL TAKE:

While it is incredibly good fun to slice and dice something truly dreadful, I think the typical snarky, self indulgent film critic take themselves altogether too seriously and don't review movies based on what the film is intended to be. At *Reel Takes*, my colleague Chip Kaufmann and I are dedicated to giving you just that – a real take for real people. Even so, we do still occasionally have to remind ourselves to retract our critic's claws and enjoy the show. One such recent movie was *Letters to Juliet*.

This innocuous little rom-com could easily be sliced and diced; it is utterly predictable and worse yet, it could have been better than it is. On the other hand, it's sweet, ear-



Franco Nero and Vanessa Redgrave are reunited lovers in *Letters to Juliet*.

nest and downright refreshing. Best of all, it features real life loves Vanessa Redgrave and Franco Nero and it takes place in the Tuscan countryside. Need we say more?

The story of lost true love is not original, but to place it in this particular context is. Sofie (Amanda Seyfried) is a young American on a pre-honeymoon in Verona, Italy with her fiancé Victor (Gael Garcia Bernal). Victor is about to open a restaurant in Manhattan and is singularly obsessed with everything food & wine. Left to sightsee alone, Sofie discovers Juliet's wall – a place inspired by Juliet Capulet of Shakespeare's *Romeo & Juliet*, where lonely hearts, broken hearts and anguished hearts leave letters seeking Juliet's advice.

Fascinated, Sofie joins the "Secretaries of Juliet" – a league of women who answer the letters. It is then that she accidentally discovers a letter written 50 years earlier. Her response to the letter prompts the writer of the letter, Claire Smith (Vanessa Redgrave), to return to Verona to see if she can make amends for leaving her Lorenzo all those many years ago. She is accompanied by Charlie (Christopher Egan), her haughty, British (with a stick up his butt) grandson who takes umbrage with Sofie for meddling in his grandmother's life. The three embark on a wild goose chase across the Italian countryside in search of Claire's Lorenzo, the results of which will of course change the course of their lives.

You obviously don't need me to tell you where all of this is heading. Yes – it's a complete, and I mean *complete* chick flick, and when the real Lorenzo (Franco Nero) gives a toast to 'Destino,' women's hearts – young and old alike – will palpitate. Unfortunately an over abundant use of Taylor

Shrek Forever After

Shrek Forever After is the fourth segment of the well-known *Shrek* enterprise. When Shrek grows tired of domestic home life with his wife

Fiona and their three children, a trickster named Rumpelstiltskin convinces Shrek to sign a contract that creates an alternate universe where Rumpelstiltskin is King and Shrek never met Fiona. The rest of the movie involves Shrek trying to get his old life back and bring an end to Rumpelstiltskin's reign.

I must say that after the last *Shrek* movie, which I do not think anyone liked, I was not particularly excited to see *Shrek Forever After*. I felt like the



Donkey no longer recognizes Shrek in *Shrek Forever After*.

It was not the epic animated masterpiece that the first *Shrek* is, but it was not dreadful like *Shrek the Third*. All the old cast are in it: Mike Myers as Shrek, Cameron Diaz as Fiona, Eddie Murphy as Donkey, and Antonio Banderas as Puss in Boots. Walt Dohrn, who is a newcomer to doing voiceovers, did a very good job as Rumpelstiltskin. The plot is fairly

Shrek films had been getting progressively worse, and therefore this one must be the most terrible of all. However, I was pleasantly surprised by *Shrek Forever After*, merely because I found it mediocre.

TEEN REVIEW

by Clara Sofia



engaging, and it has its funny moments. There were also some clever bits that worked in other fairytales, such as the Pied Piper, and the writing also was not as bad as the prior film.

Shrek Forever After is a fine family movie, and I do recommend it to anyone who wants to see a movie with their kid or who is a fan of fairytales. I saw the movie in 3D, and while there were no dazzling effects, it definitely enhanced the experience, though I'm not sure if it's worth the extra two bucks. *Shrek Forever After* may not be an amazing movie, but

it's a good way to get away from the worries of life for a few hours, and it has good messages in it for kids.

Rated PG for mild action, rude humor, and brief language.

Swift's sh#t kickery, recent hit *Romeo and Juliet* and other such twangy tunes pretty much obscure the climatic moments of the movie. I found this element so annoying and distracting I actually reduced my rating by a half a star (sorry, my inner critic just couldn't leave it alone).

Hopeless romantics (especially those who are old enough to remember Vanessa Redgrave and Franco Nero from *Camelot*) can while away a couple of pleasant hours at *Letters to Juliet*. Redgrave is luminous. Nero is mahuninah-huminah. Seyfried, Egan and Bernal are fine. Significant – no. A light & fairly enjoyable bit of entertainment – yes. *Letters to Juliet* is exactly what it is intended to be.

Rated PG for brief rude behavior, some language and incidental smoking.

REVIEW BY MICHELLE KEENAN

MacGruber

Short Take: R rated movie version of the *Saturday Night Live* sketch confirms the old adage that "less is more."

REEL TAKE: Say what you will about television but the jump from the small screen to the big one isn't always an improvement and this movie is a prime example. Even people who weren't around when Richard Dean Anderson's ABC show *MacGruber* originally aired from 1985-1992 are familiar with it through reruns and constant references on *The Simpsons* otherwise *Saturday Night Live* and Will Forte wouldn't be parodying it. I have never seen one of the SNL skits but it's easy to



Will Forte brings his SNL Mac Gruber character to the big screen.

tell from the movie what they're doing with the character.

The original *MacGruber* was renowned for using a Swiss Army knife instead of a gun and for his resourcefulness in using whatever materials were at hand. True to TV action series of the time, there were lots of explosions and everything worked out in the end. That part of the TV series (minus the Swiss Army knife) has been retained here. It also gives writer-star Will Forte plenty to parody such as when MacGruber opens a sewing kit and smiles.

SNL compatriot Kristen Wiig plays the required love interest (not in the original series) and she has a number of very funny scenes especially one in which she is dressed as and has to act like MacGruber. Ryan Phillippe plays the straight arrow military guy who has to bail out MacGruber time and again because he is a complete putz. Some of the gags are truly clever and the writing in places resembles vintage *Mad Magazine*. This part of the film was highly entertaining and made me chuckle throughout. Unfortunately there is more to the movie than that.

It seems that there are two reasons for making a big screen version of TV material. One is to recycle proven material that cashes in on baby boomer nostalgia and the other is to be able to do things that you can't do on network TV. It is this that lowers *Mac Gruber* in my estimation. The name of the principal villain is van Cunth, a name you can't mispronounce on TV. The rest of the R

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rated material ranging from over the top sexual situations to unnecessarily crude language reminded me of Saturday night at the frat house not *Saturday Night Live*.

Easing my disappointment was a remarkably funny turn by Val Kilmer as the bad guy who has clever one-liners and paints 70 year old women, nude! Kilmer has this and Werner Herzog's *Bad Lieutenant* in the last year so it's good to see him back. It was also great to see Powers Boothe again. He was a mainstay of 80s movies, including *The Emerald Forest*, *Southern Comfort*, and a truly frightening Jim Jones in *Guyana*. Here he plays the role of MacGruber's boss who is an Army colonel. The TV *MacGyver* distrusted the military.

MacGruber sums up the problem with too many contemporary comedies in my opinion. There's a lot of really clever gags and dialogue which then morphs into too many F words and crude sexual displays. I call them Jekyll & Hyde comedies. Some people love the latter, I prefer the former and it doesn't sit well to see both styles in the same movie.

Rated R for crude sexual content, nudity, language, and graphic violence.

REVIEW BY CHIP KAUFMANN

Mid-August Lunch

Short Take: An unemployed, middle-aged man in Rome, living with his demanding elderly mother and a mounting debt, finds himself surrounded by some surprising house guests.

REEL TAKE: Unfortunately by the time this issue of *Rapid River* is out, *Mid-August Lunch* will no longer be playing at the Fine Arts Theatre. This is a shame, for very few people saw it during its brief run and it is well worth a view. We hope that you'll recall this review when you come across it at the video store (probably not a Blockbuster, but more along the lines of Rosebud or Orbit).

Mid-August Lunch is a vignette. Clocking in at about 70 minutes, it's the story of just a short moment in man's life. Gianni is a middle-aged, unemployed man living in Rome with his demanding elderly mother and mounting debt. He suddenly has an opportunity to wipe his financial slate clean when he is called upon by his building's superintendent and his physician. Both leave their mothers in Gianni's care while they take off for their mid-summer holiday, one of them even throws in an extra aunt to boot. The result is a humorous chain of events that keep Gianni on his toes.

When the old ladies first gather, everyone is gracious and on their best lady like behavior. Soon however, cattiness, pettiness and stubborn ways prevail and it's every man for himself. Stuck in the middle, Gianni tries to make each of them happy.



Eventually peace is restored and the ladies decide they want to have a celebratory luncheon in honor of the Ferragosto holiday.

Throughout the goings on, Gianni dons his apron, plays host, cooks to suit, cleans, shops and

smoothes ruffled feathers – all in fairly good [if not slightly stressed] humor. It helps of course that he keeps a glass of wine or cigarette in hand throughout and who can blame him. By the time he serves the Ferragosto feast, he no longer seems a down and out middle-aged man, but a man who is enjoying giving a little happiness to a few old ladies. None of them want the holiday to end. They want to go on eating what they like, drinking what they like and living how they like, not being micro-managed by well-meaning but restrictive families. The story is as simple as that.

The film was shot in color but is shown in black & white. It was clearly done on a very modest budget, and it is written and directed by its star Gianni Di Gregorio. *Mid-August Lunch* is a huge departure from his other writing credit, last year's gritty Italian mob drama, *Gomorra*. Given the two, I'm interested to see what DiGregorio does next.

Mid-August Lunch is a film festival treasure, but as is often the case with such little films, no one sees them. If you love your mother, have ever had to care for an older person or just love all things Italian, seek this one out when it is released on DVD.

This movie is not rated by includes smoking, drinking and mild sexual innuendo.

REVIEW BY MICHELLE KEENAN

The North Face

Short Take: This gripping drama based on a real life incident, revives an old German movie tradition.

REEL TAKE: Once upon a time back in the 1920s, there was an entire genre of German films devoted to mountain climbing. Most of these films were directed by a man named Arnold Fanck and they starred a woman who would go on to become a famous (and infamous) director. Her name was Leni Riefenstahl (*Triumph of the Will*, *Olympia*). Films such as *The Holy Mountain*, *The White Hell of Pitz-Palu*, and *The Blue Light* were shot on location on some of Germany's most dangerous mountains. How the cameramen managed to get some of the photography with 1920s cameras and how the actors survived would make a challenging film in and of itself.



Florian Lukas (L) and Benno Furrmann attempt to conquer the Eiger in North Face.

The North Face refers to a dangerous section of a famous mountain in Switzerland known as the Eiger (remember Clint Eastwood's *The Eiger Sanction* from 1975?). Translated from the German, the word means 'Ogre' and as late as 1936 no one had successfully made it to the top. With the Berlin Olympics just a few months away, it became a matter of Nazi pride to have a German team be the first to do it. Climbers from all over Europe were invited to a climbing contest to see who could finally conquer the mountain.

The film focuses on two German men, friends from childhood who take on the challenge. Their progress is followed by another childhood friend now working for a Berlin newspaper who is in love with one of the men. After a slow beginning of exposition setting everything up, the film really takes off once the climb begins. Everything is going well for our protagonists until another climber is seriously injured and they decide to help his team get back down the mountain.

The climbing scenes are ultra realistic and you can feel the wind and the cold while watching them. In this day and age there must be clever angles and some CGI involved but you really feel as if you are there. The leading performances by Benno Furrmann, Florian Lukas, and Johanna Wokalek are all excellent and really convey the emotional intensity of the characters especially as things begin to go horribly wrong.

20th Century Fox had secured the rights to this film for American distribution then decided at the last minute not to release it. Perhaps they didn't want to go to the trouble of dubbing it into English (we all know how Americans love subtitled movies) or per-

haps the downbeat nature of the story made them consider it a risky venture (but then why secure the rights in the first place). Even though the proper place to see this would be up on the big screen, it will still play quite well on a DVD.

If you have any interest in mountain climbing then you should check out *North Face*, but you should also check out the titles I mentioned at the top of the review which are available for rental. They are equally exciting and were done without the benefit of any special effects.

This movie is currently unrated but contains scenes of mountain climbing violence.

REVIEW BY CHIP KAUFMANN

Robin Hood

Short Take: Instead of the umpteenth re-telling of the legendary archer, outlaw & do-gooding thief, Ridley Scott and Russell Crowe give us an action adventure tale of the origin of Robin Hood.



Russell Crowe as the legendary Robin Hood.

REEL TAKE: It was definitely a bit of a stretch when Kevin Costner ventured into Sherwood Forrest territory. In the latest version Russell Crowe dons the tights. Or rather, he's cloaked in

about 35 lbs of chain mail. Crowe as the legendary archer & do-gooding thief is not particularly a stretch, but it is a wonder as to why he and Ridley Scott thought the story needed yet another re-telling. They too took this into consideration and instead, we are given a prequel – the story of Robin before the Hood.

This has been done in the course of just a few background sequences in other versions, but for this tale, they stay entirely in his life before the legend. In fact, he only becomes the Robin that we know in the final frames of the film (does anyone else smell a sequel?). Much is being said about this *Robin Hood* and while I understand some of the criticism, I am not eager to share in it.

Yes – it's a little long, but I've watched shorter things that felt eons longer. Yes, it's cluttered by too many sub-stories and thematic elements running through it, but it's a fun, keep-you-on-your-toes plot. Yes – it takes a bit of liberty with history, but not as much as some people say; as a history major I was fine with how they bridged history and legend and how they interpreted it for our entertainment (remember folks – at the end of a day is just a movie). The final major criticism I've heard is that it takes itself too seriously. I didn't find that to be the case. It treads too closely to it here and there, but there is enough levity and wit throughout to keep it in good balance. After all – this is Russell Crowe and Ridley Scott – if you were you expecting Robin and his merry men in tights and a wilting damsel in distress think again.

It's 2010 and this is an action adventure film befitting our time, complete with a strong willed, strong minded, independent Marion played by the always sublime Cate Blanchett. In this rendition Crowe is Robin Longstride, a man who deserts the 3rd Crusade, after Richard the Lionheart is killed, and inadvertently ends up posing as Robert Loxley. Marion is Loxley's wife and though she is not keen to go along with the farce, she and Crowe have great chemistry from the get go. Max von Sydow is a treat as

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Lord Loxley. In fact the entire cast, including Mark Strong and Oscar Isaac (who both appeared in Scott's *Body of Lies* last year) and William Hurt, seem like they are having a great time. Brian Helgeland, who has written scripts such as *LA Confidential* and this year's *Green Zone*, gives us the aforementioned story that tries to do too much, but is good nonetheless. Finally, the action sequences are tremendous – the kind that only Ridley Scott can do.

This *Robin Hood* may not conquer the box office, but I hope it does well enough that we may see what Scott, Helgeland and Crowe do with Robin Longstride, now that he is Robin Hood.

Rated PG-13 for violence including intense sequences of warfare, and some sexual content.

REVIEW BY MICHELLE KEENAN

Vincere

Short Take: A look at the woman who was Benito Mussolini's mistress, possible first wife and mother of his first son.

REEL TAKE: Marco Bellocchio's *Vincere* is one of the most cinematically striking and stylistic films to come down the proverbial pike in a long time. Bellocchio wrote and directed the little known story of Benito Mussolini's mistress and possible first wife, Ida Dalser. It is a powerful story of a woman scorned, discarded and her dissent into madness. It is powerfully moving in a most lonely and devastating way.

As the story goes, Ida Dasler was a well to do young salon owner in Milan in the early 1900's. When she meets a young socialist upstart named Benito Mussolini, she falls instantly, madly and passionately in love with

him. In 1914 she becomes his lover. She sells her business, real estate and possessions to fund his newspaper (Il Popolo d'Italia) and political career. They have a son together and, according to Dalser, they also married.

Shortly after she learns she is pregnant, she also learns that Mussolini seems to already have a wife and family, but it doesn't seem to fully register. For whatever reason, she remains devoted to, presumably as his mistress. During the war she hears nothing from him. When she learns he has been wounded she goes to him in hospital.

The scene is a powerful array of images, symbolism and archetypes. It is there however that it seems she is officially abandoned; Mussolini's lawful (or acknowledged) wife is there and threatens to kill her and Mussolini and for all practical



Does Il Duce say 'I do' to Ida Dalser? Filippo Timi and Giovanni Mezzogiorno star in *Vincere*.

purposes he turns his back on Dalser and their son. Now a Fascist and rising in political power, Dalser is kept under surveillance. From there the rest of the story painfully depicts her obsession with Mussolini, her rage and her life in a downward spiral. She remained steadfast in her claims until her death in 1937.

Bellocchio uses muted colors through most of the film, dotted only occasionally with something more luscious or vibrant. He interweaves the action of the film with fantasy sequences, news reels and other films (the silent films *Christus* and Chaplin's *The Kid* become an active part of the goings on). The result is stylistically impressive and emotionally effective. In fact, after a certain point we no longer see Mussolini portrayed by Filippo Timi, but rather only

in news reel footage – the Fascist propaganda machine of Il Duce. Timi and Giovanni Mezzogiorno, as Dalser, give captivating performances. The cinematography and the score also contribute greatly to the striking impact of the film.

It is surprising then that I felt little empathy for Dalser. While the fate she suffers is terrible, it seems partly of her own making. We see passion early on, but we never see Mussolini express any love to her or for her. Her obsession and devotion to him contributed to her and her son's sad fates. Mussolini was Socialist-turned-Fascist egomaniac who had few redemptive qualities. *Vincere*, while beautifully done, did nothing to help dispel my opinion or understand the devotion of his long abandoned lover, but it is a fascinating film worth seeing.

This film is not rated by contains nudity, sexuality, anger, violence and some images of war.

REVIEW BY MICHELLE KEENAN

Chip Kaufmann's Pick: "The Sentinel"

June DVD Picks

Michelle Keenan's Pick: "Camelot"

The Sentinel (1977)

The Thursday Night Horror Picture Show over at the Carolina Cinemas Lounge has turned out to be more successful than co-hosts Mountain Xpress critics Ken Hanke and Justin Souther expected. As a result it has opened up the possibility of other types of movies being shown in this venue (witness the newly formed Asheville Film Society). The last film scheduled in the opening round of horror films is Michael Winner's *The Sentinel* which deserves a closer look.

I have long been a fan of British director Winner (see *Rapid River* July 2008) who hasn't made a movie since 1999's *Parting Shots*. During the 1970s he had a successful run of well made, highly entertaining movies that featured older Hollywood stars in strong character roles. Films like *The Nightcomers* (1971), *Chato's Land* (1972), *Death Wish* (1974) and the updated remake of *The Big Sleep* (1978) were controversial and successful. Although there were horrific elements in these films, Winner had never made a flat out horror film. That would change with *The Sentinel* and its initial failure would bring about a reversal of fortune in Winner's career as a top flight director.

Based on a bestselling book and coming 4 years after *The Exorcist*, *The Sentinel* tells the story of a fashion model (Christina Raines) who moves into a vintage New York apartment where (naturally) strange things began to occur.



Her fellow tenants are an odd lot headed up by kindly old neighbor Burgess Meredith (in one of his best performances) and an intense gay couple (Sylvia Miles and Beverly D'Angelo). Chris Sarandon plays her concerned boyfriend who harbors a dark secret.

The supporting cast is staggering. John Carradine, Ava Gardner, Christopher Walken, Jeff Goldblum, Eli Wallach just to name some of the better known ones although there are plenty of other familiar faces to spot. Half the fun of a Michael Winner movie is watching the incredible casts he was always able to commandeer.

While there is nothing new here, the old clichés are given a new set of outfits and put on quite a fashion show thanks to effective photography and crisp editing. The outrageous ending remains so even after 30 years. If you enjoy 70s style horror and watching a veteran cast go through their paces, then you can't go wrong with *The Sentinel*. It's also an easy film to find.



Camelot (1967)

After seeing Vanessa Redgrave and Franco Nero in *Letters to Juliet* this month, I decided the perfect DVD pick would be their first theatrical teaming in 1967's *Camelot*. Dubbed, 'the most beautiful love story ever told,' *Camelot* was a Broadway phenomenon in 1960's and the film was successful as well.

For some it will be a nostalgic walk down Memory Lane. For others it will be a new adventure. Young or old, it's hard not to fall for the magic of *Camelot*. It is, of course, the story of King Arthur, Guinevere and the Knights of the Round Table, in particular Sir Lancelot, who makes the third corner of one of the most famous love triangles in legend, literature and film.

The inimitable Richard Harris plays King Arthur and an auburn tressed Vanessa Redgrave is a radiant Guinevere. Franco Nero is her gallant Lancelot, and the rest of the supporting cast plays like a who's who of British Film of the 20th century, including David Hemmings, Lionel Jeffries and Laurence Naismith.

The film and the Broadway show were an iconic part of the 1960s. While the pageantry and idealism of a 'Camelot' really doesn't hold today, the film stands the test of time. As most know Arthur's perfect kingdom – his utopia of Camelot – can't last forever, but the performances do, as does the love affair between Vanessa Redgrave and Franco Nero. Check it out on DVD.

Theatre Directory

Beaucatcher Cinemas (Asheville)

Movieline (828) 298-1234

Biltmore Grande

1-800-FANDANGO #4010

Carmike 10 (Asheville)

Movieline (828) 298-4452

Carolina Cinemas

(828) 274-9500

The Falls Theatre (Brevard)

Movieline (828) 883-2200

Fine Arts Theatre (Asheville)

Movieline (828) 232-1536

Flat Rock Theatre (Flat Rock)

Movieline (828) 697-2463

Four Seasons (Hendersonville)

Movieline (828) 693-8989

Smoky Mountain Cinema (Waynesville)

Movieline (828) 452-9091

Life as Foreground

"Listen. Listen. This wonderful sound brings me back to my true self." ~ THICH NHAT HANH

The central premise of Gestalt psychology and Zen are nearly the same. In Gestalt psychology, it is understood that we live our lives paying attention to only those aspects of the totality of what is present and happening that resonates with our personal conditioning and our motivation in the moment. It uses language that talks about the "figure" experience, that which is in the foreground of our awareness, and the "ground" or background of the total possibility of the moment.

Our personal reality, our subjective experience, is made up of what we have brought out of the background and into the foreground of our awareness, and it is the maintenance of this subjective experience, our conditioned personality, the who-that-I-experience-to-be-me, that is our primary motivation. It is the way I walk and talk and think and feel. It is what I see and hear and interact with out of the everything that is to be seen and heard and interacted with, and for each person this is different.

So, who is this "me?" This is the central question of both Gestalt psychology and Zen, although they answer it slightly differently. Gestalt, emerging out of Western psychology, is primarily concerned with personality development, and defines this me by its neurotic contours, the ego, the who-I-experience-to-be-me. Zen, emerging out of Buddhist psychology, is primarily concerned with enlightenment, the state of absolute mental health and human potential. So the question, "who is this me?" has two answers. There is the neurotic me and then there is the enlightened or "true," "original," "natural" me, all terms that Buddhism uses to point to the enlightened Being that resides within each of us buried under neurotic conditioning.

Gestalt seeks, through bringing into present moment awareness by various techniques and therapist interactions, that which is happening in the subjective experience below the threshold of awareness, to expand the contours of the "figure," thus bringing insight to the person. As is said in Gestalt, "the contours of the neurosis are the same as the contours of awareness." We are primarily aware of that which conforms to the personality that is conditioned into us.

In example, an angry person is experiencing out of the everything in the world more reasons to be angry, and the anxious person, is experiencing out of the everything in the world more reasons to be anxious. This is a simplification, but it is mostly true. The foreground of a person's experience is made up of not only healthy functional aspects of their personality, but also the limitations in percep-

tion that make for their craziness. The genius of Gestalt is that by expanding the contours of a person's awareness, to experience more possibilities, and to see where the possibilities are being cut off, the contours of the neurotic personality begin to expand, becoming less limiting, less neurotic, eventually completely healthy, even enlightened.

Now the simple truth is that the everything in the world that Gestalt calls "background" is Life. It is Nature, the Universe, and this is where Buddhism picks up. Buddhism is a psychology that looks to bypass the neurosis completely by directing a person to get in touch with the dimension of themselves that is not neurotic. "Show me your original face!" exhorts the Zen master seeking to awaken in the person an insight, a direct experience, a Satori, into the realization of their deepest nature — which is what? Of course, the only thing it can be: Nature.

Zen seeks to awaken the realization that the same harmony and balance that is Nature is the core of every human. What else could it be? It is only that humans have allowed that which is their natural core, their essential ground of Being, to be the un-noticed background of their lives, just like they dismiss the external world of Nature to be the blur in the background of their personal strivings. Humans give their attention primarily to the neurotic story of their egoic self, conditioned into them by the neurotic egoic forces that dominate others and society. Nature, both in the world and in themselves, is hardly noticed at all, a generally ignored background.

A famous Zen story has the student trailing after the Master as they walk through the woods asking questions about enlightenment, querying, "How do I enter into Zen?" Finally the Master instructed the student to sit down and be quiet. The Master then asked, "Do you hear that mountain stream?" At first, the student, absorbed in his own noisy thoughts, heard no mountain stream, and so the Master instructed, "listen harder." As the student became quieter, and redirected his awareness from his own noisy mind into the world around him, as he allowed stillness and silence as the underlying fabric of the moment to fill his consciousness, he heard the faint sound of the stream emerging out of the silence. To which the Master instructed, "Enter into Zen from there." The Master is saying, in effect, "find your true self in that level of attending to the background that is Life."

Zen challenges us over and over: "Who is this 'me'?" And the answer is never simple. And it is profoundly simple. Always with Zen, it is the paradox. We are born into this world with a consciousness that is pure

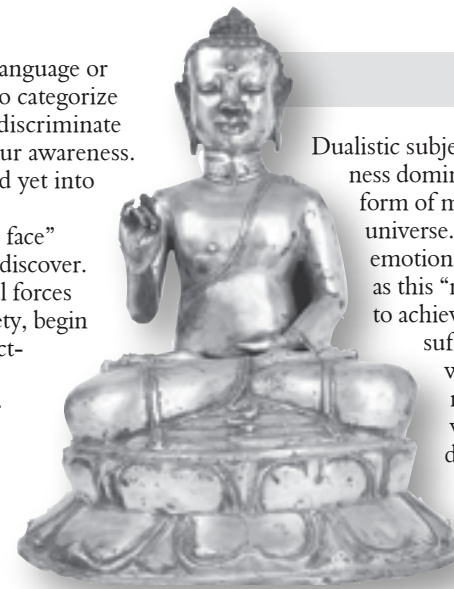
awareness. There is no language or experience with which to categorize and separate, judge and discriminate that which comes into our awareness. We have not been shaped yet into our particular neurosis.

This is the "original face" that Zen exhorts us to rediscover. Immediately, the cultural forces of family, and later, society, begin creating a dualistic subject-object orientation, and the conditioned recognition and interpretation of separate phenomenon in the environment begins to take over the foreground of mental experience. A personality and a cognitive map of the world begin to form. For the rest of our lives this cognitive map of "me-in-the-world" and subject-object orientation is reinforced, becoming stronger and more pervasive, until that original pure receptive consciousness is nearly completely buried, forgotten, inaccessible. But it is not gone.

There are moments when the dualism evaporates in a pure and direct experience. As small children we had these "satori" moments all the time, such as when we became completely absorbed in an ant trail winding through the grass on a sunny day and we became the ant trail winding through the grass on a sunny day — no me separate from the experience. Or we were running and laughing with a playmate and there was no me and there was no playmate, there was only running and laughing. Or we curl up in our mother's lap and there is no me, no mother, only the warmth and safety of the lap.

As adults, in moments of sports, arts, love, Nature and sometimes, simply spontaneous openings, the original mind comes forward, subject-object experience dissolves into pure and direct experience of the moment, and time stops. This is Satori. The background of Life directly, non-dualistically experienced comes forward to fill the foreground of awareness and there is no separate me with my thoughts, emotions and proprioceptive separateness filling the foreground anymore. There is only the moment. Psychologists call these, "peak experiences" or "flow." What they are is your "original face" coming forward as the little ego-bound self falls into the background. The subjective you is still there, but the object has merged with the subject. There is only the moment in experience with all self-directed orientation receded. The egoic self is nowhere to be found. "Out there" and "in here" become one. Non-dualism. Satori. Life directly experienced.

Mostly, however, we live with Life as a barely noticed background to our subjective strivings and cravings and aversions that fill our mental field. Our thoughts about our life situations and circumstances dominate us.



BY BILL WALZ

Dualistic subjective-objective consciousness dominates, with the thought form of me at the center of my universe. There is a great deal of emotional reactivity in this universe as this "me" is under many stressors to achieve its agenda of safety, sufficiency and success in the world "out there." Incessant mental activity "in here" with nearly always some degree of anxiety driving it like a whip, becomes our "normal" consciousness. Only when the anxiety erupts into fear, anger, compulsion, depression, and addictions do we discern

something is wrong. What is really wrong is that this craziness has become "normal" from the perspective of contemporary life.

Remember the background? Remember Life? "Show me your original face." Who are you? Well, on one level, you are this body and the jumble of thoughts, emotions, perceptions, behaviors, beliefs, prejudices, fears, ambitions and subject-object relationships that dominate your life circumstances. You experience yourself as the center of this subjective universe. On another level, the primary level, the Zen level, you are this moment in awareness that has a body, that has a cognitive mind, that has circumstances, but "you" are these things only secondarily to being pure consciousness in Life.

Life is the foreground experience. The situations and circumstances are just background stuff that needs attending to; and you can attend to them, now skillfully, peacefully and with wisdom. A radical shift in gestalt has occurred. The Universe has become the center of you. It is what I call, "reversing the gestalt." It is, like the faint sound of a mountain stream, the entry into Zen — it is what "brings me back to my true self."



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 speak on "Awakening our Deepest Nature" on Sunday, June 20 from 2-5 p.m. at JUBILEE Community Church, 46 Wall Street, downtown Asheville.

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

arts & music

'Community' continued from page 22

which is a must, I'd say organized planning and communications, division of labor and duties, cooperation, volunteering and perseverance. And Friends! Restaurants and businesses are part of the membership, which is important for a well-rounded, visitable community. Tourists, locals and artists all benefit from Clingman Café, Roots Café, Wedge Brewery and 12 Bones Smokehouse. Imagine the District without them. You can't! (And NOW you're hungry and thirsty, aren't you?!)

Another key aspect is marketing. The community works hard to keep the website updated and informative, to brand itself consistently and appropriately and to let the public know when and how to find us – and that many of us are now open seven days a week. Specialists make sure certain advertising hits certain publications at certain times. Artists continually update their Facebook pages with current events. We collaborate, share thoughts, discuss and compromise.

And the concept of giving is a big deal. More than ticking, we're talking Hemi V8 here. I have seen some beautiful examples of granting recognition to each other. When you walk into any of the bigger spaces, you

will find that we display each other's brochures and artwork. We're constantly sending visitors to each other's studios to help them find what they need. Jonas Gerard has an entire hallway dedicated to showing off the rest of the artists in the District.

There's also the giving of time. Each bit the artists give is a precious commodity, and whenever it happens, it benefits the group as a whole. I marvel at this artistic gang that celebrates each other's successes, knowing that it's not just about sales, but also very much about collective joy. It's a fellowship that keeps us all connected, growing and creatively flowing, so come visit!



Greg Vineyard is an artist and creative consultant in Asheville's River Arts District, where he and his Ceramics For Contemplation & Creativity can be found in Constance Williams Gallery (Open Every Day 11-4).

Visit www.CURVEstudiosNC.com

Tending to the Plants and Animals

BY JAMES CASSARA



at the Treatment Room, and at Studio La Frette outside of Paris. "It was like a wine tasting" Woodley says. "The Paris stuff is like nice Bordeaux and the Montreal stuff is more like a baked potato. The sessions in Paris ended by 10 p.m., the sessions in Montreal by 6 a.m. We left the sessions nearly delirious. It gave us killer smiles and made our enemies wither."

Ultimately it's this sense of hilarious confidence that currently characterizes Plants and Animals, the assurance of a band that knows the best is yet to come. "It's a good feeling" adds Woodley.

IF YOU GO

Plants and Animals at the Grey Eagle on Sunday, June 6. The show starts at 8:30 p.m., \$8 advance / \$10 day of show. Advance tickets available online and at our local outlets for this standing room only show.

Since then the three have continued to tour at a fervent pace, prepping songs for the just released *La La Land*, their loudest and toughest effort yet. It's also their most seamless and cohesive, inspired by a rediscovery of electric guitars, amplification and fuzz pedals. The album was recorded in Montreal

Geoff Achison Plays the Blues

BY JAMES CASSARA



radio play in the US, England, France, Belgium and Australia. It hit #2 on the Australian Blues and Roots Chart as well as garnering album of Year nods in this country, including #1 Blues CD on WNCW for 2009.

Opening for Randall Bramblett affords Achison both the opportunity to stretch his own musical

muscles while being introduced to an ever growing audience. For local Blues lovers it presents to us a pair of consummate musicians in an up close and intimate setting, an occasion not to be missed.

IF YOU GO

Geoff Achison and Randall Bramblett at the Grey Eagle in Asheville, Tuesday, June 9. This acoustic show starts at 8 p.m.

On June 11 the pair will play an electric show at the Blue Ridge BBQ and Blues Festival, Tyron, NC, 7:30 p.m.

Since moving from his native Australia to the states, Geoff Achison has steadily increased his reputation as one of the more acclaimed young guitarists in blues. In 1995 he was awarded the Albert King Award for most promising guitarist – a distinction that lead to his earning an endorsement deal with Gibson Guitar – and helped open the doors for him to gain wider exposure for his music: After all, as an Oz born Southern raised Blues purist, Achison occupies a sub genre of one.

After receiving the Albert King Award, Achison released the solo acoustic album *Mystery Train*, earning him more critical accolades. *Gettin' Evil* (1999) featured his U.S. touring band the Soul Diggers backing him. *Live at St. Andrews and Souldiggin'* in the U.K. were both issued over the next two years. Keeping a relentless touring schedule – often topping 200 shows per year, Achison spent a portion of 2000 on the road in the States with Hot Tuna.

His latest CD *One Ticket, One Ride* has gathered strong reviews from many major blues/roots magazines and much

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CRAFT BEER, A LOOK INTO THE FUTURE

PART 3

Cooking with Beer: Interviews with Local Chefs

joe's brew notes

Beer Recipe

Judd Lohof of Café Azelea share's the Beer Cheese Soup recipe he used for a recent beer dinner held with Craggie Brewing (craggiebrewingco.com). The recipe features Craggie's Dubbelicious, a Belgian-style double ale.

Ingredients:

½ cup of a fat (bacon grease, butter, canola oil, etc.)
½ cup of flour
1 large onion – diced
3 cloves of garlic – minced
1 quart of half and half
2 cups of Craggie's Dubbelicious (if not available, a brown ale or porter)
2 cups chicken broth
1 tbl. each of brown mustard, worcester sauce and paprika
1 tsp. of sugar
½ to ¾ lbs of cheese (gouda, smoked gouda, or a sharp cheddar)

Directions:

Sweat onions in fat; cook at low heat until translucent. Add flour to onions; stir vigorously for a few minutes.
Add the 3 liquids (half and half, beer, broth). Bring mixture to a boil; stir frequently.
Turn down to a simmer. Add everything else. Simmer for about an hour.
Shred cheese, then melt it into the mixture. Salt and pepper to taste.
Serve with well toasted rye or pumpernickel bread: good for dipping.

This is the third installment of the four-part series which takes a look into the future of craft beer. While the first article demonstrated the phenomenal growth of the industry and the second focused on the exploration of beer flavors, this chapter discusses the use of beer as a food ingredient. And what better way to learn more about using beer in a recipe than to talk with some local experts.

I spoke with chefs from three of Asheville's independently owned restaurants — Adam Bannasch of Zambra Wine and Tapas, Judd Lohof of Café Azelea; and Polly Harding of the Village Wayside Bar & Grille. Each not only shared suggestions on cooking with beer but offered insights on a chef's responsibilities. I learned a chef manages the kitchen from the employees (dishwashers, prep cooks, sous chefs), food purchase, menu development, quality of the food served through to profitability. They, much like brewmasters, work long, hard hours and are driven to create and cook for the sheer pleasure of having people enjoy their creations.

Most chefs learn to cook in the classic French tradition which uses wine in many dishes. With the explosive growth of craft brew's availability over the past 5-10 years, beer has become more prevalent in food recipes. Beer's variety of flavors provides the chef more tools in their flavor toolbox. Its versatility can enhance, contrast, or add a subtle nuance or layer (more noticeable in its absence) of flavor to any dish.

So, what suggestions did they have?

Keep the initial amount of beer low, more can always be added. Almost all beer can bitter a recipe if it is cooked too long.

BY JOE ZINICH

2. With light colored food use light colored beer; and vice versa. Use a lager (example, pilsner or kolsch styles) in recipes with flaky white fish. Use an ale (example, brown ale, porter, or stout) in recipes with meatier or strongly flavored fish.

3. Target flavor balance in the recipe. Take care to not allow the beer flavor to dominate.

4. Cook with the beers you enjoy drinking.

5. Because a beer pairs well with a food does not mean it will cook well in that recipe.

6. Be careful, two pale ales or two of any style of craft beer will have different flavors. Cooking with two types of wine will normally yield about the same flavor result. This is not true with beer.

7. Belgian beers and IPA's can be difficult to use in a recipe because they "bitter" very quickly. The sheer variety of flavors and aromas are harder to pair with other recipe ingredients.

8. Don't get discouraged. If the recipe doesn't work out, order a pizza, drink the beer, and try again.

If you're not an experienced cook or a risk taker, there is a treasure-trove of recipes and tips on line. For those with experience or who are risk takers, forget the rules and experiment. The reward is worth the effort.

Craft beer's explosive growth is driven by people that are excited by new taste experiences, in a beverage, a cooking ingredient, and in combination. Challenge yourself and find out why.

BREW NEWS

Craggie Brewing Company in partnership with Asheville's own instrumental quintet, Toubab Krewe, released (mid May) its newly crafted, Toubab Brewe – a crisp, malty, and slightly hoppy Bavarian Zwickel beer (lager).

For each keg of Toubab Brewe sold, Craggie will donate \$5 to Instruments 4Africa, a non-profit selected by Toubab Krewe.

The Thirsty Monk (downtown location) hosts "Perfect Pint Night" with pints of Sam Adams Lager served in their "perfect pint glass" on June 2.

That will be Followed on June 4 by "Firkin Friday" which features four local casks, one each from Craggie, Green Man, French Broad and Highland. A first for a bar in Asheville and a fun warm-up for the Beer City Festival on June 5.

Visit the Monk on June 10 for "Hatter Day" – a chance to taste five rare beers from New Holland Brewery's (Michigan) Hatter Collection.

Pisgah Brewery hosts the WNC Highlands Celtic Festival the week-end of June 21. They are also brewing a new, as yet un-named, hoppy beer to celebrate their 5th anniversary. Check their website for a big event planned for the July 4th weekend.

Green Man Brewery unleashed.

With new ownership and increased capacity planned, Green Man beers will become more widely available and brewmaster John Stuart will gain more room to flex his creative brewing muscle and provide a greater variety of specialty beers.

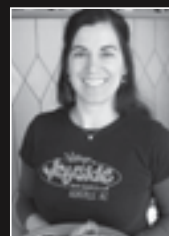
New owner Dennis Thies, a former Green Man employee with a long history in the beer industry, intends to keep the standard line up of Green Man ales intact, and, as well, retain Dirty Jack's (the tasting room) eclectic, comfortable, and relaxed atmosphere.



Adam Bannasch, chef at Zambra Wine and Tapas, began his career while in high school when he worked as a dish washer for a Florida restaurant. He progressed through

busser, server, prep, and then line cook and knew this was his future. After high school, he attended culinary school (New England Culinary Institute) and continued to work at various restaurants as cook, sous-chef, and chef. After a 3-year stint in New Orleans restaurants, he moved to Asheville and soon became the chef at Zambra's.

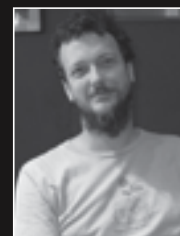
www.zambratapas.com



Polly Harding, chef and co-owner of the Village Wayside Bar & Grille, was born and raised in the food industry. Her father, a cook and baker, owned and operated a catering business

and a pastry shop with a commercial kitchen on their property. She helped in both businesses and loved cooking but never considered it as a career. After graduation she worked in the restaurant industry where she met her future husband Mark, and, shortly after marrying, they opened the Village Wayside Grill.

www.villagewayside.com



Judd Lohof, chef and owner of Café Azelea and also a Florida native, worked in restaurants in high school and college for

extra money. After college, he discovered what he learned and experienced in various restaurants excited him far more than anything he learned in college. He wanted to be a chef and, after working in diverse restaurants across the country, he moved to Asheville and opened Café Azelea.

www.cafeazeleaasheville.com



For eight years, Joe Zinich has been taking a self-guided, high-intensity tour of the Asheville beer scene. Contact him at: zzinich@bellsouth.net.

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At Pack's Tavern, you'll experience the restored beauty of a downtown landmark in an atmosphere that's uniquely Asheville. Please visit our website at www.packstavern.com or call (828) 225-6944 for more information.

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taste of asheville

Asheville Lyric Opera Teams Up with Local Restaurants for Cultural Food and Wine Fest

BY KRISTEN YARBOROUGH

Continuing an effort to present the richness of the Asheville cultural community and give patrons a totally unique experience, Asheville Lyric Opera will team up again with local restaurants to present an evening of food, wine, and music. "Taste of Opera" will take place June 5 at 6 p.m. in Pack Place and Diana Wortham Theatre.

"Restaurant dining and Opera truly go hand in hand," says Asheville Lyric Opera General Director, David Craig Starkey, "since both share the goal of enhancing the quality of life for individuals and entire communities." Sponsors for the evening are Volvo Construction Equipment, Merrill Lynch and Bruce Strum, and The Grand Bohemian Hotel.

A major feature of the event will be the announcement of Asheville Lyric Opera's upcoming fall and spring seasons, which will feature many of the regional opera stars of the ALO who will also perform at the event. "Our audience loves the operatic talent of the area and surrounding regions. This event showcases them and allows audience members to hear operatic works they have never heard before on the DWT stage in previous ALO seasons," says ALO Company Manager, Kristen Yarbrough.

For forty or fifty dollars (depending on seating for the concert), guests will be entitled to a complete dinner sampling and treated to a concert of operatic works sung by Asheville Lyric Opera's singers. Starkey explains, "We want to expose our opera audience to all of these great dining experiences while introducing the restaurant owners to our wonderful patrons."

Dwight Butner, owner of Vincenzo's Ristorante on Market Street and vice-president of the ALO Board of Directors helped to develop the dining and wine concept. Another contributor, Michel Baudouin, Chef-Owner of Bouchon, President of the Asheville Independent Restaurant Association and award-winning chef has been, according to Starkey, "an important voice on the Asheville restaurant scene and a key addition to the Taste of Opera group."

Executive Chef Peter Pollay of Posana Café shared, "My wife and I were honored to be invited to participate in this event. We can't wait to share our exciting ideas with the Asheville community." Altogether, around ten restaurants will present their cuisine at the event.

Participating restaurants include The Red Stage Grill of the Grand Bohemian Hotel, Chief Mo's, The Jackson Underground Café, Pack's Tavern, Phi bar and Bistro, Bouchon, Posana Café, Curra's, Filo Pastries, and the Lexington Avenue Brewery (LAB). Additionally, French Broad Brewing will provide a seasonal summer brew. A variety of fine wines will also be available to all who attend the event.



The event will take place on June 5, beginning at 6 p.m., with the concert at 7:30 p.m. Tickets can be purchased by calling the Asheville Lyric Opera box office at (828) 257-4530.

LATE NIGHT HOURS AT RISE 'N SHINE CAFE

There is a new after-hours dining option in north Asheville. The Rise 'n Shine Cafe is now serving healthy homestyle breakfast and lunch, Thursday through Saturday from 10:00 p.m. until 3:00 a.m. These new late night hours are in addition to their regular hours of operation, Monday through Saturday, 7:30 a.m. to 2:00 p.m., and Sunday, 9 a.m. to 2 p.m.

The Rise 'n Shine is a locally owned and operated small business who use local and organic products to make a wide selection of breakfast dishes, sandwiches, fresh juices, and smoothies. Free range eggs and chicken, organic carrots, organic greens, organic milk and organic yogurt are all featured on the menu. Asheville Coffee Roasters supply shade-raised and fair-trade pure bean organic Nicaraguan

coffee. Humanely harvested meats and eggs are delivered by Far Side Farms, with local honey provided by Haw Creek Honey.

The Rise 'n Shine Cafe supports sustainable, ethical and environmental practices in food production. We purchase from regional producers and seek to be an outlet for locals to support other locals. We strive to offer a fresh tasting, creative menu, and to employ staff who are educated and enthusiastic about the food we serve.

The Rise 'n Shine Cafe is located at 640 Merrimon Avenue. Driving directions and a full menu can be found at www.risenshinecafe.com. For more information call (828) 254-4122.

restaurants & wine

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The WNC Chefs Challenge takes place every Tuesday evening. Local/regional chefs from various restaurants and institutions will pair off in head-to-head competitions at the Flying Frog Café. Each chef will have access to the same pantry, but will be given a secret ingredient the day of the event that must be featured in every dish.

Diners' scores decide the winner as they use the same guidelines as professional food critics. Attendees will enjoy three creations from each chef, but they will not know which chef has created each dish. Reservations are required. \$39 per guest. Drinks, tax, and gratuity cost extra. Call (828) 254-9411.

Chef/Owner Vijay Shastri of the Flying Frog Café (the venue where each challenge takes place) will offer wine specials at these events, from which percentages will benefit Manna Food Bank.

Wine for Art's Sake

The Asheville Art Museum will host the Seventh Asheville Wine Auction + Gala Dinner on Saturday, June 12, 2010 at 6:30 p.m., featuring a live auction (with expert auctioneer Andrew Brunk) of fine wines, art, fantastic trips and more. There will be a formal dinner with paired wines, held at an extraordinary facility donated by Togar Rugs. Call (828) 253-3227 to purchase your tickets now and reserve. Tickets are \$125 per person (\$55 tax deductible). All proceeds benefit the Asheville Art Museum.

Don't sweat the details, enjoy the variety!

Every year at this time, wine columnists and wine shop newsletter writers give us their réchauffé reminders about the warm weather and the appropriateness of white wine, about our imminent thirst and the need to quench it. This annual round of announcements may seem cliché, but it must be admitted that the implied rule makes good sense. In general, wine drinkers are comfortably guided by it. For wine sellers, this is an opportunity.

For those of us who share or sell wine, this is an annual reminder to exercise our knowledge and lead wine drinkers into a wider, more enjoyable world of white wine. The variety is huge (too much to explore in one mere summer) and potentially good news to the customers who think the only

BY MICHAEL PARKER

whites are Chardonnay, Sauvignon Blanc, Pinot Grigio, and Riesling.

To less experienced wine drinkers, stepping beyond the whites listed above and toward more variety can be like going to a party and having to learn a lot of new names, including many foreign ones. "Verdicchio? Vernaccia? I'm sorry your last name is Castelli di Jesi? No. Oh, excuse me. Hello, Chardonnay! It's good to see you!"

Experiencing new whites should and can be a pleasure, not a task.

In addition to those who feel overwhelmed by the vast selection, there are too many customers out there who think that red wine drinking is a higher plane of existence. They actually think that choosing white wine is something of a step down.

Others find white wine boring, due to limited experience with cloying styles of Chardonnay and meaningless, mass-produced Pinot Grigio. These drinkers do not know about the better white wines they are missing, and need to be taken there.

Good wine knowledge, passed on in manageable doses, can help reverse those perceptions, especially since people take pride in what they know. Care and

patience simply need to be practiced as others learn. Keep that party analogy in mind – how many names can you learn in one evening?

An exploration of this year's countless

new releases of pleasing, crisp whites can be done a country or region at a time, quenching one bout of thirst at a time:

Austria – Gruner Veltliner could easily be everyone's favorite white. The acidity and refreshing flavor, with light citrus notes and some cool minerals, are just right for a lunch out in the sun. Austria's Berger Winery supplies their 2009 vintage in a generous one-liter bottle.

Australia – Sometimes bottled by itself, and sometimes blended, Verdelho is another fast-track favorite. It can smell like little honeyed white flowers and offer hints of lime and pineapple on the tongue. Native to Portugal, Verdelho flourishes in Australia, the 2009 label from Woop Woop is loaded with nuances of tropical fruit.

Italy – Near Naples, they grow and bottle Falanghina, a mineral-rich, crisp white that can sometimes break the rules and age long-term. The 2008 Falanghina from Terredora Winery has a very appetizing nuance of apricots. While there is an enormous variety of great whites from this ancient country, the Italians must still fight some white wine stereotypes left over from the 1970's (thanks to cheap bottles of Soave, and more recently to a glut of cheap Pinot Grigio).

New Zealand – Sauvignon Blanc, one of the classic whites of Bordeaux, found new life – exciting life – in the Marlborough region of New Zealand. Typically loaded with flavors of grapefruit, or otherwise known for a grassy, herbaceous character, Marlborough Sauvignon Blanc can be sold with the word "zing" in the sales pitch. The 2009 from Villa Maria is layered with flavors, even a hint of orange, and wouldn't just complement an indulgent summer lunch, it would steal the show.

Spain – from the Rueda region in north-central Spain, Verdejo is not to be confused with Spain's white Viura. Verdejo is fuller-bodied than Viura, a little more in the direction of Chardonnay, but certainly not



the same. The 2008 Ovation Verdejo from Viña Bajoz is 100% Verdejo and a delightful choice for a warm weather dinner of grilled white meats and fish.

Just a few steps away from the usual whites and into the world's wider variety is a move toward increased enjoyment and bounty in the summer wine glass. Yes, it is time for the cool, crisp whites of summer, and time to share the pleasures.

June at the Weinhaus

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

Monday, June 7

Sinbad Restaurant in Hendersonville with their fine classical and middle eastern food will prepare a four course wine dinner with appetizers on the deck. The time is 7:00 p.m. The cost is \$55 all inclusive.

Tuesday, June 29

A beer dinner will be held at Jack of the Wood featuring chef Jason Brian's tasty "pub grub" combined with a sampling of local beers. The time is 7:00 p.m. The cost is \$35 all inclusive.

Friday, June 25

Friday night flights at the Weinhaus will feature I Saw the Light, a tasting of lighter red wines for the summer heat. The cost is \$10 for a tasting and light hors d'ouvres. From 5:00 to 7:00 p.m. Held at the Weinhaus, 86 Patton, Ave. Asheville.

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fine art

Toe River Studio Tour

The mountains of Mitchell and Yancey Counties of Western North Carolina are home to some of the top artists and craftspeople in America. Whether you want contemporary or traditional, two- or three-dimensional, to look at or to use, you'll find a wide selection, as, map in hand, you follow the crafts trail set out for the Toe River Studio Tour.

This annual event, sponsored by the Toe River Arts Council (TRAC), is held twice a year: on the second week-end in June, and the first weekend in December. Studio visits in June take place Friday, June 11 from 12 to 4 p.m. with the Spruce Pine TRAC Gallery reception held on Friday, June 11 from 5 to 8 p.m. On both Saturday, June 12 and Sunday, June 13, studio visiting hours are from 10 a.m. to 6 p.m.

These self-guided free tours offer the visitor an opportunity to search out the professional artists and craftspeople working in the coves and hollows of the two rural mountain counties. Many stops on the map will showcase more than one artist.

The TRAC Studio Map-Guide shows the locations of the studios and galleries on the tour along with pictures of artwork from each participant, and a special section that lists a few local lodging places, restaurants, and other special events. The Studio Map-Guide, along with arrowed Tour signs aid travelers in finding their destinations.

More than 100 artisans open their studio doors and welcome the public to see their workplaces. It is a rare opportunity to visit many of these studios. From world-

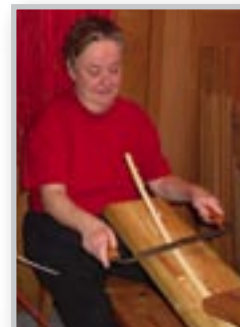
class to emerging . . . glass blowers, potters of every description, wood turners, basket



Glass by William and Katherine Bernstein



Mike Henshaw



Billy Ruth Sudduth



**"Fisherman on Lake Chapala"
by Jerry Newton**



Lucas House



Sarah House

makers, printers, painters, fiber artists, photographers, sculptors, jewelers, metal workers, and more can be found.

The Spruce Pine TRAC Gallery at 269 Oak Avenue will be open during the tour and will have Studio Map-Guides, additional directions and information, and an exhibition of participants' work that is displayed in a geographical fashion. The staff and volunteers there are eager to help visitors decide where to go or to find their way. An exhibition of participants' work is on display at the Spruce Pine TRAC Gallery through June 13.

The Burnsville TRAC Gallery, at 102 West Main Street, will also have Studio Map-Guides, and a special exhibit by Artistree, that features artwork in a home setting. Both galleries are open Mondays through Saturdays from 10 a.m. to 5 p.m., with expanded hours for the tour weekend.

Susan Hayden



**IF
YOU
GO**

An interactive map can be viewed at www.toeriverarts.org or picked up at any of the participating studios, galleries, and local businesses. For more information contact the Toe River Arts Council at (828) 682-7215 or 765-0520 or trac@toeriverarts.org.

fine art

Local Artist Creates Beautiful Hand-Woven Baskets

BY DENNIS RAY

An old Appalachian adage is “Let your craft follow your heart.” This is something Sandra Bowling takes, well, to heart. Her love is to make coiled pine straw baskets even though they require a great deal of patience and are very time consuming. It is the final product that makes the entire process worthwhile. Her bowls, vases or platters are remarkable in both their style and craftsmanship.

Basket weaving is one of the oldest known North American crafts — there are baskets from the Southwest that have been identified by archaeologists as nearly 5,000 years old. As with most Native American art, there were originally multiple distinct basketry traditions in North America. Different tribes used different materials, weaving techniques, basket shapes, and characteristic patterns. Northeast Indian baskets, for example, are traditionally made out of pounded ash splints or braided sweet grass. Cherokee and other Southeast Native American baskets are traditionally from bundled pine needles or river cane wicker. This is where Bowling draws her inspiration.

“Some of the most beautiful baskets I’ve ever seen,” she says, “were made here by the Cherokee. Their use of pattern and colors are remarkable. I don’t try and imitate their baskets but I am heavily influenced.”

Many Native American tribes preferred straw to pottery because of its lightweight, ruggedness and storage capabilities.

Bowling began basket weaving in 2000 when she stumbled across a book on the craft and thought “it sounded like something fun to try.” She labored over her first bowl and honestly believed she would never do it again, but the finished product gave her confidence and she continued on and did another and then another. Soon, friends and family “begged” her to make for them one of her baskets. Since then she has never slowed down.

Although the hours are long, spending easily over 20 hours on one basket, Bowling enjoys the weaving process saying that it is very “therapeutic and calming.” She adds, “After a hard day I look forward to getting back to weaving.”

In the autumn she gathers the fallen needles from the long leaf pine tree on her grandmother’s farm. “I clean the straw and then pour boiling water over it bringing out the natural shine and making it pliable.” After the straw cools but is still damp she begins to stitch the basket.

“I create my baskets using a coiling technique that has been used for count-



Sandra Bowling creates baskets set in tradition of Appalachian history.

Photo by Tara Melton-Miller



less generations, stitching together one continuous coil to shape the desired style or size. When I’m finished with the basket I coat it with beeswax to give it a nice finished look as well as preserve it.”

The prestigious Southern Highlands Craft Guild, one of the strongest craft organizations in the country, accepted Bowling in 2004 as a member. Her work sells faster than she can possibly produce but with basket weaving there are no short cuts. “You just have to do it and keep doing it until it’s done,” she says. “When I start I never seem to know what shape will develop. Each piece seems to have a life of its own.”

She explains she designs all of her pieces to be both functional as well as aesthetic. “Baskets wear very well and can be handed down for generations,” she says. Other benefits are they don’t break or fade and are lightweight which makes for easy shipping.

Bowling’s work is on sale at Twigs and Leaves in historic downtown Waynesville. She will be doing a demonstration on basket weaving there for the Art After Dark event on Friday, June 4.

Twigs and Leaves Gallery features nature-related art and fine crafts primarily from Southern Appalachia but includes a select number of American handcrafting artists from other regions, with the works of more than 160 emerging and established artists.

Twigs and Leaves

98 North Main St., Waynesville, NC

(828) 456-1940

www.twigsandleaves.com

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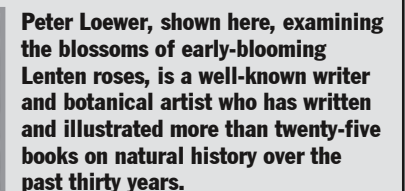
Fired Up! Everyone can become artists at this pottery studio. No creativity? No problem! They offer tools, idea books, stamps, stencils, a little coaching and a lot of encouragement. You will have a relaxing, pleasurable experience while making those special presents or souvenirs. And, they now have a second store in Hendersonville, where you can create mosaics, clay and work on a pottery wheel.

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come share in the FUN

BY PETER LOEWER

known to add to a gardener's reputation. So be prepared to divide these plants when asked. In order to fill requests I suggest you keep two or three plants in the nursery bed to divide, three to five in the garden for show, and one to practice bonsai techniques upon.



Gardens on the tour have been clustered to encourage bicycling or walking between stops.





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youth culture

JOSEPH RATHBONE RECOMMENDS

This month I will be reviewing Wonderworks in Pigeon Forge, TN and the new hit movie *Iron Man 2*. If you're looking for something fun to do this summer with the entire family let me suggest spending the day at Wonderworks, which is a different and somewhat awesome kind of amusement park. It is the number one indoor attraction at Pigeon Forge, and boasts of having more than 120 interactive adventures that will challenge your mind and body.

Inside were several small rides, some games/activities that were really fun, and a lot of optical illusions (images that look differently from how they actually look). Mainly all of the optical illusions were in the gallery though. Most of them were pictures but some others were interactive, physically moving illusions. There also was a bed of nails that you could lay on, which was immensely cool.

However, not everything there is as good as it could be. The laser tag wasn't fun, the arcade wasn't fun, and the gift shop was over priced. Well, almost everything in Wonderworks was cool and that is really all I can say about it. 100 Music Rd. Pigeon

BY JOSEPH RATHBONE, AGE 11

Forge, TN. For more information call (865) 868-1800 or visit www.wonderworkstn.com for ticket and special engagement information.

Overall *Iron Man 2* (I give it 4 stars) is a great movie and basically just as good as the first one. This film had tons of action, a lot of humor (which lately superhero movies seem to forget) and loads of mind-blowing technology. This movie took many surprising turns such as when Colonel Rhodes (now played by Don Cheadle) stole the Iron Man Mark 2 suit, and Tony Stark (Robert Downey Jr.) has problems with his chest plate.

The plot remains focused as far as what happens between Stark and Whiplash (Mikey Rourke), but does stray with a few too many storylines running throughout the film. I will not tell you what happens at the end of the film but I highly suggest you stay for an after-the-credits-clip. This film is now showing at the Beaucatcher Cinemas in Asheville.



Bubble Lab, Illusion Gallery, and Lazer Tag at Wonderworks in Pigeon Forge, TN

Children Take Center Stage at Waynesville Library

Haywood County Libraries go all out in the summer with programs for adults and children at all the branch libraries. For more details visit www.haywoodlibrary.org. Here are two of the children's events planned at the Waynesville library in June.

Saturday, June 12, from 1 to 4 p.m.

Erik Dobell, magician and mentalist, promises to boggle your mind at the Kick-Off



Erik Dobell

Party of the library's Summer Reading Program. Will he make the rabbit disappear? Will he read your mind? Will he predict how many books you'll read this summer?

Free popcorn and snowcones!

Inside and outside — plenty of space. For more information contact Carole Dennis (828) 452-5169 x 2511 or Lisa Hartzell (828) 648-2924.



Thursday, June 24, from 7 to 8:30 p.m.

Pajama Story Time: *Where the Wild Things Are*. Based on the classic book by Maurice

Sendak, *Where the Wild Things Are*, the auditorium will be transformed into Max's room. We'll read the famous book, make wild things crafts, and best of all, have a warm supper when the adventures are over. Space is limited, so call for reservations (828) 452-5169 x 2511.

IF YOU GO: Waynesville Library, 678 South Haywood Street, Waynesville, NC 28786. Free and open to the public. Children of all ages and abilities.

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what to do guide™

Wednesday, June 2 National Running Day

Join us at the ChiLiving World Headquarters for an hour long event to celebrate National Running Day. The event will include a brief introduction to ChiRunning and ChiWalking, followed by a short run and walk around the neighborhood – you pick your group. You will be guided by members of the ChiLiving team. 30 Orchard Street, in Asheville. For more information visit www.ChiRunning.com.

Friday, June 4 Big Night Fundraiser

The Western Carolinians for Criminal Justice's annual fundraising party. This year's event will be held at Lioncrest on the Biltmore Estate. Festivities will begin at 7:00 p.m. and include a silent and a live auction. Biltmore will cater the affair with a low country menu, music provided by Bayou Diesel. Tickets are \$55 each or \$100 for a couple. For more details call (828) 252-2485 or email eclarke@wccj.org.

Saturday, June 5 Jump, Jivin' Children's Festival

A fun-filled children's street festival (rain or shine) featuring shows by Ro-Bone the clown, Sassy's Marionette Puppet Theater, along with exhibitions

of jump ropin', dancin', and hoola-hoopin'. Lots of activities, fun prizes, a ton of Ultimate Ice Cream and lots of good eats. Great fun in a kid and dog friendly environment from 10 a.m. to 5 p.m.! Free parking at the Downtown Market, 45 S. French Broad Ave. in downtown Asheville. More details at www.DowntownMarketAsheville.com

Sunday, June 6 Joseph and the Amazing Technicolor Dreamcoat

The Youth Choir from First Baptist Church of Asheville will present *Joseph and the Amazing Technicolor Dreamcoat* in a 4 p.m. matinee performance and a 7 p.m. evening performance. Directed by Rev. Clark Sorrells. First Baptist Church of Asheville, 5 Oak Street. For more information contact Clark Sorrells at (828) 252-4781.

Wednesday, June 9 Satsang with Paramanand Maharaj

Unravel ancient esoteric teachings easily and rediscover experiential universal oneness with renown Vedant teacher. 158 books have been written on his techniques. Music by Chaitanya. At Jubilee, 7-9 p.m. For more details call (828) 215-3194 or email spiritfound@gmail.com.



June 11-12 Contemporary Dance Theatre

Power, pain, joy, love and promises kept are themes well represented in both ballets presented by ALSUR Danza Compania de Danza

Contemporanea del Estado de Yucatan. Asheville Contemporary Dance Theatre and White Dog ProjectX present Frank's Got the Blues and Jaque Mate (Check Mate), at 8 p.m. at Diana Wortham Theatre. \$25 general admission, \$20 students and seniors. For more information call (828) 257-4530 or visit www.acdt.org.

Saturday, June 12 Twilight Firefly Tour

From 7:30 to 9:30 p.m. at the Cradle of Forestry. Admission is \$5 for adults, free for youth under age 16. Phone (828) 877-3130, or visit www.cradleofforestry.org for more details.

Saturday, June 12 Mystic India Feast & Satsang

New Moon Satsang with Paramanand Maharaj, 7 p.m. Indian organic feast and Kirtan by Chaitanya. Overnight available. By donation. RSVP by calling (828) 215-3194 or visit www.pramainstitute.org.

Saturday, June 12 Asheville Civitan Pancake Breakfast

Tickets are available for the pancake breakfast which will be held in the cafeteria at the Irene Wortham Center, 916 West Chapel Road, in Asheville. Tickets will be \$5 in advance and \$6 at the door. Children 12 and under are always \$3. Call John Reed at (828) 348-4222, or any Civitan member, to purchase tickets. For more information contact the Irene Wortham Center (828) 274-6051.

Saturday, June 19 She Sings For Womansong

Benefit concert for Womansong and the New Start program. Guest artists: Laura Hope-Gill, The Boom Chix, Honey Holler, Tongue and Groove. Tickets: \$15 in advance, \$18 at the door, \$7 for students. 7:30 p.m., Lipinsky Auditorium, UNCA. For tickets and more information go to www.womansong.org.

Sunday, June 20 Bill Walz at Jubilee

Bill Walz will present a program entitled, *Awakening Our Deepest Nature*, an exploration of bringing forward into our experience our innate capacity for sanity and spirituality within a crazy materialistic world. From 2 to 5 p.m. at Jubilee Community Church, 46 Wall Street, downtown Asheville. \$10. Call (828) 258-3241 or visit www.billwalz.com for more information.

Sunday, June 20 Love Makes The World Go Around

Free concert by the Haywood Community Band beginning at 6:30 p.m. Held at the pavilion next to the Maggie Valley Town Hall. Bring a picnic dinner and enjoy a beautiful sunset as the



"band plays on." Our concerts are always on the third Sunday of each month, May through October. Visit us online at www.haywoodcommunityband.org, or call John Barrett at (828) 452-5553, or Bob Hill at (828) 452-7530 for more information.

Sunday, June 20 An Aiello Evening

Join Heather Maloy, director of the Terpsicorps Theatre of Dance, and a panel of the original cast of choreographer Salvatore Aiello's *The Rite of Spring*, 7:00 p.m., BoBo Gallery, 22 Lexington Avenue. The evening includes two short documentaries and a discussion. Free of charge.

June 24-26 The Rite of Spring

Terpsicorps Theatre of Dance presents *The Rite of Spring & other works*, 8 p.m., Diana Wortham Theatre, Pack Place, Asheville. \$32.50/27.50 students and seniors. \$2 goes to support the WNC Aids Project. To purchase tickets, call (828) 257-4530 or visit dwtheatre.com.

Friday, June 25 Fred Feldman Reception



Functional wood pieces by Fred Feldman on display June 25 - July 21 with a reception for the artist on Friday, June 25 from 5 to 8 p.m. Studio 103 Fine Art Gallery, 103 West St., Black Mountain, NC. Call (828) 357-8327 or visit www.studio103fineartgallery.com

Saturday, June 26 Free Mystic Heart-Mystic Christ-Mystic Universe

The Mystic Heart Universe Meditation is being offered via free teleconference call from 8 to 9 p.m. est, to celebrate the mystical union of our outer divine consciousness and our inner mystical heart. Join us in this opportunity to deepen our conscious awareness of our oneness with the God-Presence that lives and breathes each of us. To sign up contact Mary and Barry at (828) 338-0042 or visit www.MysticHeartUniverse.com.

June 27 - July 1 Bringing Dreams and Community Together

With more than 150 presentations, including the Dream Art Show, the diverse panels, workshops and presentations offered during the International Association for the Study of Dreams 27th annual interdisciplinary conference will cover clinical, theoretical, research, cross-cultural, artistic and spiritual approaches to understanding dreams and nightmares. At the Crowne Plaza Hotel. For more information or to register for this event visit www.IASDreams.org.

June 28 - July 2 Crossfire Basketball Camp

This is a half-day camp offered for boys and girls ages six to 12 years. The camp will be held at the Waynesville



Recreation Center from 1 to 4:30 p.m. and will provide teaching and fundamentals such as shooting, passing, ball handling, and defense. Fun competition games will be played. Five on five competition and game fundamentals will also be taught. There will also be testimonies and share time dealing with age-appropriate issues.

The cost for the camp is \$90 per person. For more information call (828) 456-2030 or email recathletics@townofwaynesville.org

through June Shamanic Journey: Three Women's Perspectives

Exhibition by Lynn August, Blue Fire Macmahon, and Tina Powell at the Clingman Café, 242 Clingman Ave. in Asheville's River Arts District.

Friday, July 2 Weathered and Feathered

Opening reception for local painter Justin West from 5 to 7 p.m. On display through July 30, 2010 at Woolworth Walk, 25 Haywood St. (828) 254-9234.



Friday, July 2 Chrysalis Exhibition

Beginning with an opening reception on Friday, July 2, from 6 to 8 p.m., Chrysalis will exhibit the collective works of ten women artists from the Southeast in a month-long show at the Black Mountain Center for the Arts, located in the original City Hall at 225 W. State Street. The public is invited to attend and meet the artists. The show will end on July 30. To find hours for the Center, call (828) 669-0930 or visit www.blackmountainarts.org.

July - September Shindig on the Green

A joyously spontaneous celebration of traditional and old-time string bands, bluegrass, ballad singers, big circle mountain dancers and cloggers on Saturday evenings in downtown Asheville. Stage show and informal jam sessions. Bring a lawn chair or blanket, family and friends. July 3, 10, 17, and 31; August 14, 21, and 28; and September 4. Free, Pack Square Park. Details (828) 258-6101 x345 or visit www.folkheritage.org.



Green Grass Cloggers.
Photo: Tony Martin

How to place an event/ classified listing with Rapid River Arts & Culture 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.

JUNE EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

what to do guide™

Concerts at St. Matthias Church

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

Sunday, June 6 – the Signature Winds woodwind quintet based in Cullowhee. This will be part of the First Sunday Classical Chamber Music Series.

Sunday, June 13 – the Asheville Jazz Orchestra. Part of the Second Sunday Jazz Series.

Sunday, June 20 – the 40+ piece Land of Sky Symphonic Band.

Sunday, June 27 – David Starkey, Sr. will present a recital of art songs and arias.

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. 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.).

Asheville Community Theatre's June Events

Auditions

Oliver! Onstage at the Asheville Community Theatre Mainstage, September 17-October 3, 2010.

Saturday June 19: Youth Auditions from 10 to 5 p.m. on the ACT Mainstage and 35below.

Sunday June 20: Adult Auditions from 1 to 5 p.m. on the ACT Mainstage and 35below.

Wednesday June 23: Callbacks, 5 to 7 p.m. in 35below at ACT.

Leading Role Auditions

The Sunshine Boys, presented by the Autumn Players of Asheville Community Theatre, July 9-11.

Tuesday, June 22, 11-3 p.m. in ACT's 35below. Seeking four men, one woman, and a narrator of either sex.

Tanglewood Summer Camp

Information Session: June 4 from 4 to 6 p.m., ACT Lobby

Camp Session I: July 19-30
Advanced Camp: July 26-August 6
Camp Session II: August 2-13

Full details on all ACT performances, auditions, events, and education opportunities at www.ashevilletheatre.org.



Contrast at the FW Front Gallery at Woolworth Walk

Glass artist Kyle Keeler and fiber artist Brenda McVey will be featured in the F.W. Front Gallery

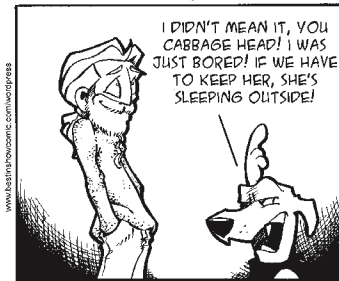
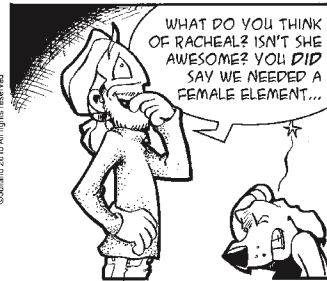
at Woolworth Walk for the month of June. Kyle creates gorgeous functional and decorative glass pieces including but not limited to jewelry, vases, perfume bottles, and sculptures.

Providing a delightful juxtaposition to Kyle's glass works are Brenda McVey's soft fiber pieces.

Brenda uses variegated yarns to help expand the color palette and to create movement in her work. She strives to create hand woven articles which are artful in design and elegant in function.

An opening reception will be held on June 4 from 5 to 7 p.m. The coinciding Art Walk runs from 5 to 8 p.m. Woolworth Walk, 25 Haywood Street Asheville. Gallery Hours: Monday through Thursday 11-6 p.m., Friday & Saturday 11-7 p.m., Sunday 11-5 p.m. Phone (828) 254-9234 for more details.

Best in Show



by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

Theatre Under the Stars

Every Friday through Sunday at 7:30 p.m. from June 4 through the first weekend in October at the Hazel Robinson Amphitheatre, 100 Gay St., in Asheville. Free and open to the public.

The Asheville Shakesperience – June 4-13, July 16-25, and August 27 through September 5. Directed by Scott Keel. Opening weekend will feature a special performance by the TOPHAT Children's Theatre.

King Lear – June 18 through July 11. Directed by Dr. Robert A. White.

Troilus & Cressida – July 30 through August 27. A story of the Trojan War, directed by Jason Williams.

Twelfth Night – September 10 through October 3. Directed by Dusty McKeelan.

For more information visit www.montfordparkplayers.org or call (828) 254-5146.

Pisgah Forest in Plain Air

June 1-28

Artists from the Transylvania County Arts Guild and the Art League of Henderson County display paintings inspired by the Cradle of Forestry and the Pisgah Ranger District. On display in the Cradle of Forestry Forest Discovery Center. Call (828) 877-3130 or visit www.cradleofforestry.org for details.

Workshops Offered at NC Center for Creative Retirement

The NC Center for Creative Retirement will offer a series of hands-on summer workshops. The courses are open to students of all ages and skills and take place at UNC Asheville's Reuter Center.

June 4-6 – Photographer Bob Walther will teach "Photography, Your Travel Companion". The workshop will introduce students to tools, techniques and tips for taking spectacular snapshot photos while traveling. Cost for the workshop is \$205.

Saturday, June 12 – Susie Wilde, a veteran children's book reviewer, will lead "Getting Beyond It Was a Good Book: Two Ways to Open Books, Minds and Communications" from 10 a.m. to noon. This reading workshop is designed for children ages 5-10 and their parents. Cost is \$25 per family.

Saturday, July 10 – Life Master bridge player Rory Novell will teach "Mastering Transfer Bids" from 11 a.m. to 3:30 p.m. Participants will learn all the nuances of the Stayman and Jacoby Transfers in the game of bridge. These skills make it easier to describe one's hand accurately and end up in the correct final contract. Cost is \$40.

July 16-18 – Painter Jane Snyder will lead "Loosen Up – A Fast and Fun Watercolor Workshop." In this course, students will try their hand at a variety of watercolor applications, including wet wash and fast paint techniques. Cost is \$160.

Space is limited; early registration is required. To register for the workshops, call the Center for Creative Retirement at (828) 251-6140.

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fine art

The Southern Highland Craft Guild will host the Haywood Community College Graduate Show

Graduates of Haywood's Professional Crafts Program will showcase their talents in wood, clay, fiber, metal and jewelry. This exhibition continues the historical relationship between the Folk Art Center and Haywood, an Educational Center Member of the Southern Highland Craft Guild.

Haywood Community College is located in Clyde, North Carolina, just west of Asheville. The college's Professional Crafts Program began in recognition of the region's strong craft heritage. It was envisioned that students would learn the basics of craft media and how to transform that craft into a business. The clay studio was the first to open in 1974. With the addition of jewelry, wood and fiber studios, a comprehensive curriculum was in place by 1977.

The program's total enrollment is about 60 students; classes are, therefore, small which allows for one-on-one student to teacher attention. Students come from the area, the nation and abroad. They may or may not have prior experience of their craft and many are pursuing crafts as a second or third career. The course of study is challenging, combining craft concentrations with supplemental classes in design, drawing, craft history, business, marketing and photography. Students spend the majority of their time in



Buckle by Julie Merrill

the studio making their work. At the end of the two-year program, graduates are awarded either a diploma or an Associate of Applied Science degree. The teaching of professional practices has set Haywood's program apart. The college has worked closely with NC REAL Enterprises (Rural Entrepreneurship through Action Learning) to develop a hands-on approach to the business and marketing of crafts. This practical training has proven far more successful than academic business classes in the development of entrepreneurial skills. For more information about the Professional Crafts Program, call (828) 627-4674 or visit www.haywood.edu.

Haywood Community College and the Southern Highland Craft Guild share a history that documents the role of craft education in preserving traditional culture, creating economic opportunity and fostering professional practice. All of the artists represent the vitality and creativity of craft practice today, which is the ultimate purpose of both institutions.

Many Haywood graduates have become individual members of the Southern Highland Craft Guild and have served the Guild in various capacities.



The Graduate Exhibition will be on display in the Folk Art Center's Main Gallery through September 5. The Folk Art Center is located on the Blue Ridge Parkway at milepost 382, just north of the Hwy 70 entrance in east Asheville. For more information, call (828) 298-7928 or visit www.craftguild.org

BY APRIL NANCE



Vase by Lindy Erwin

Wood! Exhibition at the Arts Council of Henderson County

WOOD! features local and regional artists and craftspeople exhibiting carved, turned, constructed, and paintings or two-dimensional wall art with trees or similar wood-related subjects. Prizes will be awarded in each category.

WOOD! runs June 4 through July 3, 2010 in the D. Samuel Neill Gallery at the Arts Council, 538 N. Main St. in downtown Hendersonville. The opening reception and awards ceremony will be Friday, June 4 from 5:30 to 8:00 p.m. The exhibition and reception are free and open to the public. For more information contact the Arts Council at (828) 693.8504 or visit www.acofhc.org.

healthy lifestyles

Stroke

BY MAX HAMMONDS, MD

It has gone by many names – apoplexy, apoplectic seizure, cerebrovascular accident. It's Greek name means – a "striking down with violence." It is the second leading cause of death world-wide. In the English-speaking world it is known as a stroke.

A stroke is usually thought of as a disease of older people; however, it has gained recent notoriety as it occurred in Vice President Joe Biden's 41-year-old son, Beau Biden, attorney-general for the State of Delaware. Imagining how Beau might have been cared for can help outline the important points concerning this "brain attack" that is similar in cause, treatment and prevention to a heart attack.

Imagine the first minutes of the onset of the stroke. Beau probably noticed a slowing of his usual muscular function on one side. Others around him would have noticed slurred speech and a sagging of one sided of his face. These are the first symptoms of a stroke are the only signs one gets that something is wrong. Although Beau is trying to shake off the funny feelings in his leg and hand, his friends rightly insist that he must go to the hospital. One of his friends knows that he has only three hours to get treatment before the effects of the stroke become permanent.

On arriving at the hospital, the medical people quickly check the function of his nerves – the nerves to his face, the nerves to his hands and arms, the nerves to his legs and feet. They ask Beau to hold up both arms and notice that one

arm is slow to rise and gradually falls down. He can't keep it up. They also notice his sagging face and slurred speech. Even as the lab people are drawing his blood

He must get treatment before the effects of the stroke become permanent.

for tests, the medical people quickly ask about significant medical problems: high blood pressure, diabetes, alcohol use, trauma, previous history of a stroke, irregular heart rhythms, high cholesterol, drug use. Others are checking him physically, running an EKG, and getting an IV started. They can see he is not overweight and that his blood pressure and pulse are normal. They are in a hurry. The three hour clock has already ticked away 30 minutes.

Because he does not have a headache and has not passed out, they think that he has had a clot and not a bleed in his head. But they can't be sure. They must do a CT scan to make sure he isn't bleeding in his head before they can give medicines to break up a clot in his brain circulation. Giving him "clot busting" medicines when he has a bleed can be fatal. He is sent off with an escort to the CT scanner with orders to do it "stat." Another ten minutes has gone by.

Within half an hour the CT scan is done and is read by the radiologist. There is no evidence for a bleed in his head. Back he goes to the ER where tPA, the "clot buster," is ready to be infused into his IV. He is hooked up to the EKG monitor again. The infusion of medicine is begun with only one hour to go.

The brain can burn only sugar and oxygen. Any other fuel is not sufficient. If the brain is without blood flow of these vital nutrients for greater than three hours, it begins to die. Time is of the essence.

While the medicine flows in and the nurses monitor his vital signs, the physician is finding out about the lab results. Breaking up the clot is only the beginning of Beau's treatment. The doctor must know the cause of the clot and begin to address that issue to avoid a repeat of today's events. This will take several days but it begins now even as the medicine begins to break up the clot. Beau notices that his arm is get-

ting feeling back in it. The nurses notice that the sag in his face is going away.

As in 30% of strokes, the doctors can't find a cause for Beau Biden's stroke. They will begin him on blood thinners and continue to monitor him for the next several months. The second stroke can follow on the heels of the first easily and quickly if not prevented. But Beau Biden has recovered all of his normal nerve functions – this time – thanks to the quick actions of his friends to get him to the hospital in that magical first three hours.

If it happens to you, if the symptoms of drifting arm, sagging face, slurred speech begin, don't deny it is happening to you. Don't wait. Go as quickly as is safe to the nearest full service ER where they can care for you within that golden three hour period. Your brain and your life could depend on it.

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