

RAPID RIVER MAGAZINE

June 2011 • Vol. 14 No. 10

Arts & Culture



Jonas Gerard paints live to music by the River Guerguerian Project during the River Arts District Studio Stroll. PAGE 21



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The Enso Quartet performs during the annual Swannanoa Chamber Music Festival. PAGE 8

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Encaustic Artist **CONSTANCE WILLIAMS**

Heats up the River District Arts Scene. PAGE 4

Explore Asheville's River Arts District



Artists open their studios June 11 & 12 for two days of festivities during the bi-annual Studio Stroll. Map on PAGE 20



Jasper String Quartet



Enso String Quartet

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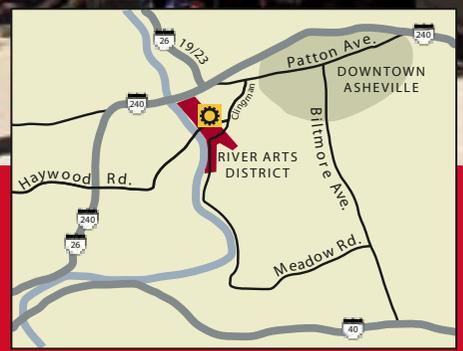
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River Arts District

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river arts

INTERVIEW WITH

Pattiy Torno

Pattiy Torno is one of the founding members of the River Arts District and currently serves as an Asheville Area Riverfront Redevelopment Commissioner.

Rapid River Magazine: What new businesses are now open in the River Arts District?

Pattiy Torno: There has been a lot of growth in this area over the past couple years.

★ The Magnetic Field Café & Performance House, (lunch, dinner, bar, plus all original productions in a black box theatre.

★ The Glen Rock Depot – 60 new affordable housing units.

★ Pink Dog Creative – home to 15 new studios as well as the Artery, the Asheville Area Arts Council, and the Junction restaurant and bar.

★ Nourish & Flourish – juice bar, Nia & Network Care Studio.

★ Hatchery Studios – 5 new studios will open June 1 with White Duck Taco Shop, which is already open.

★ Roots Foods bought what was Railside Studios and changed the name to Roots Studios. Roots Foods is a company that wholesales organic hummus and other products, as well as running Roots Café in the Grey Eagle.

★ The Old Wood Company is a new furniture manufacturer at 99 Riverside Drive.

★ Wendy Whitson just purchased 357 Depot Street, now called Northlight Studios. Asheville Greenworks remains on the first floor, with 3 new artist studios upstairs.

RRM: The studio stroll, which happens twice each year, is of course always a huge event, but what else is going on during the rest of the year?

PT: The Asheville RAD is open everyday to visitors. There are performances, theatre, classes and workshops, lectures, movies and music, as well as a full gamut of any type of fine art or fine craft being created every day. In addition, you can now eat breakfast, lunch and dinner here, as well as drink great beer, or get really yummy mixed drinks.

RRM: From an economic perspective, are you seeing a rise in tourism again?

PT: The funny part is that we never saw a dip in tourism. The past two years have been abundant down this way. It has been suggested that our visitors were perhaps staying closer to home by coming to Asheville. Honestly, we have stayed quite busy — so the answer is no, it has been good all along and continues to be so.

INTERVIEWED BY DENNIS RAY



Pattiy Torno, one of the founding members of the River Arts District.

RRM: Does the River Arts District offer any programs for students (K-12) this summer?

PT: Odyssey Center for Ceramic Arts does Kids Clay Camps all summer long. Phil Mechanic Studios does a kids art camp as well. I believe that Roots & Wings out of Pink Dog Creative may also offer some programs. You can find all these on www.ashevilleRAD.com. Under business, please scroll down to teaching facilities.

RRM: How did the River Arts District first come about?

PT: I recognized through my work on the COA River District Design Review Committee that the “River District” is a zoning code designation. So, in order to locate the area artists were calling home on the 14 mile stretch of riverfront, we needed to name our geographic location. “River Arts District” just seemed a natural, so in 2005 we started a push to get that set of words to mean to everyone else what it meant to us — a really great enclave/community of artists making amazing work, sandwiched between the railroad tracks and the French Broad River.

RRM: Are there any plans for summer weekend mini-strolls?

PT: Not that I know of.

RRM: Where can we learn more about the River Arts District?

PT: Visit www.ashevilleRAD.com or www.riverartsdistrict.com for more information.

Pattiy Torno, Hedy Fischer, and Constance Williams are embarking on a project to broaden support for the arts – visit their new website www.collectARTasheville.com for details.

At Pattiy Torno @ CURVE you'll find extraordinary quilts, eclectic clothing, and her line of Fun Fleece hats, scarves, and blankets. CURVE studios & garden is open everyday from 11 a.m. to 4 p.m.

www.ashevilleRAD.com

Asheville's Historic RIVER ARTS DISTRICT

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river arts



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INTERVIEW WITH

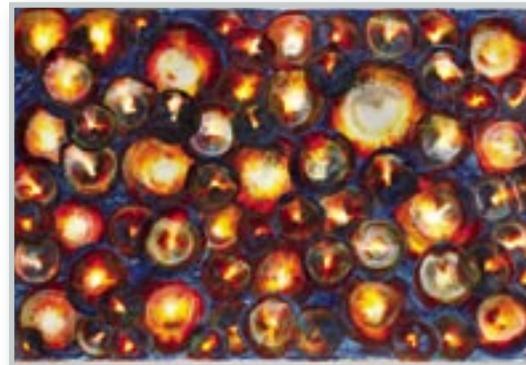
Constance
Williams

Rapid River Magazine: When you first started your career as an artist, what were your goals and how have they changed, or grown, over the years?

Constance Williams: The creative process has been fluid throughout my life. As with many artists, I too, found professions along the way to financially survive and use my artistic skills. I do believe that all the things that I have done makes me appreciate what I do currently, with a sense of urgency and passionate force that flows through me 24/7.

RRM: Can you describe for us the process involved in creating one of your pieces?

CW: I paint thin translucent hues of a molten paint medium of damar tree resin, beeswax and pigment, heated in a multitude of electric skillets with a brush and fuse each layer with a blow torch, which I wield with precision to create all the effects through all the layers I build and sculpt.

P Series, encaustic painting by Constance Williams,
private collection.

I paint full color encaustic; for the most part, most encaustic work done today is as mixed-media. Even the famous Jasper Johns did mixed-media encaustic, which enables the artist to incorporate using mediums they already know how to use without the long learning curve of manipulating a molten paint medium, which acts more like molten glass.

RRM: How did you begin working in encaustics?

CW: This is an ancient paint medium developed by the Greeks about 3000 years ago, is mostly a forgotten medium, more than likely because there are easier ways to paint a painting. I knew the art history story, but fell in love with the way it felt on the sculptures of my friend and fellow artist Jenny Mastin, who was applying clear encaustic to

INTERVIEWED BY DENNIS RAY



Constance working on a commission.

the surface of her under glazed clay surfaces. I just knew I needed to paint with it.

RRM: What does the encaustic medium mean to you and what do you love most about it?

CW: The clarity, depth and transparency of color, and the sculptural and dimensional effects that I can achieve are like no paint medium.

RRM: Do you plan your pieces before you start?

CW: I always have a plan, this is an expensive paint medium and the process is fluid and complex. I need to build up the 25-75+ translucent layers one at a time so it is important to know where you want to go, for the most part these days, I have already worked it out in my head, so the painting effortlessly flows out on to my surface.

RRM: Tell us a bit about your studio and the atmosphere when you create. Do you have a ritual or something you do before you begin or while you are creating?

CW: I have a spacious daylight filled studio and gallery of my work, open to the public seven days a week, in Asheville's River Arts District, where you will find me painting most days. I am surrounded by steel tables, piles of electric skillets, sculpting tools, and blow-torches. My only ritual is to only start a painting that is complete in my head. The fluid nature of this paint medium never fails to amaze me, even though I have a plan, the beauty is in the nuances of the layers and complexity of depth that mean I can never truly duplicate a painting.

RRM: In a world saturated by images and with the speed of communications now, is two dimensional painting still relevant?

CW: This is a sculptural, dimensional paint medium than can be touched, I know that I

Continued on next page

fine art

Clay Day at the Folk Art Center

Clay Day has been a favorite happening at the Blue Ridge Parkway's Folk Art Center for over 20 years. This free event features craft demonstrations and hands-on activities for children and adults.

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



BY APRIL NANCE

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 Allstand 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 free parking.



Clay Day at the Blue Ridge Parkway's Folk Art Center. June 4 from 10 a.m. to 4 p.m. Folk Art Center, Milepost 382 Blue Ridge Parkway, Asheville, NC. Free parking.

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

'Constance Williams' continued from page 4

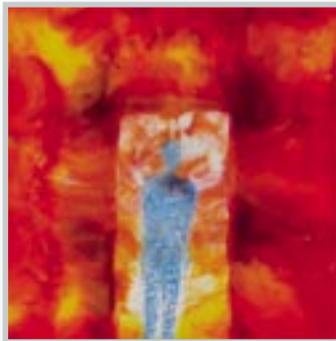
cannot truly capture the true essence with a photograph, though Tim Barnwell does it better than anyone else I have used, and my website does not do my paintings justice, though it does not stop people buying them from my website who have seen them in person.

RRM: What causes artistic blocks? What do you do to solve them?

CW: I do not experience blocks, maybe because I paint and sell every day. I need to paint at least 20 paintings a month to keep up with demand. I usually have three to four commissions on my table every month and occasionally I have time to hand build clay sculptures in my studio above my painting studio/gallery.

RRM: Where did you grow up and how has that helped to form the artist you now are?

CW: I was born and schooled just outside of the City of Bath in the South of England. I have lived the best part of my life, in many ways, in the US, and am fortunate to have traveled the world. I married my amazing husband, Miller, in Linville NC, and now reside in Asheville and have a residence in Bermuda. All of the places I have lived add another complex layer to how I paint and sculpt.



Blue Person by Constance Williams, available at the gallery.

RRM: Talk about working in and being a part of the River Arts District.

CW: I have been in the district since 2005; it has changed much since then. My first introduction to the River Arts District was a serendipitous sidewalk conversation with Brian McCarthy, who owns Highwater Clays and Odyssey, where I rented studio space, and our friendship is a good source of conversation when we find time. It was at Odyssey where I met Jenny Mastin, who is now one of my best friends, a fellow artist and source of all things yummy, good and positive.

I am fortunate to have many fellow artists as neighbors and friends, such as Michael Hofman of Michael Hofman Studio, who nourishes me with food he makes and serves in his hand made porcelain in his studio, and Phil DeAngelo, a painter in the Wedge whose kind nature is infectious. They fuel me with conversation, inspiration and great happiness.

Constance Williams Gallery is open 7 days a week, and is located at 9 Riverside Drive in Asheville's River Arts District.

**www.constancewilliamsgallery.com
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stage preview

TENNESSEE WILLIAMS' MASTERPIECE
The Glass Menagerie

BY AMANDA LESLIE

North Carolina Stage Company is proud to present Tennessee Williams' heart-breaking, semi-autobiographical play *The Glass Menagerie*, June 1-19, 2011. The play is directed by Hans Meyer, and co-produced with Immediate Theatre Project, the acclaimed local theatre company.

The story of a young man and his shy, crippled sister and their faded southern-belle mother, *The Glass Menagerie* is one of Williams' best known works. *The Glass Menagerie* is set in St. Louis, Missouri in 1937 at the tail end of the Great Depression. The action focuses on the Wingfield family – the main character, Tom, and his mother, Amanda, and sister, Laura, as well as a “gentleman caller” who offers a glimpse of hope for the family.

The Glass Menagerie stars several local actors. Willie Repoley (as Williams' alter ego Tom) has appeared in dozens of plays at NC Stage and Flat Rock Playhouse. Andrew Hampton Livingston (Jim O'Conner) is a Hendersonville native who has worked across the country and Europe, and recently returned to Asheville. This season, Repoley and Livingston appeared together in Flat Rock Playhouse's sold-out hit *12 Angry Men* at the Hendersonville Courthouse, as well as NC Stage's acclaimed *Angels in America: Millennium Approaches*.

They are joined by Callan White (Amanda) and Alaska Reece Vance (Laura). White relocated to Asheville from LA, where she appeared in dozens of films, TV shows and plays. Vance is the Artistic Director of The Drifting Theatre in Elizabethton, TN. She is also a playwright whose musical play



Photo by Jen Lepkowski



“The Disorientation of Butterflies” was selected for the 2011 New York International Fringe Festival.

Invitation to Area Teachers

As a gesture of gratitude, NC Stage has invited local full-time, K through 12 teachers to come see the production free of charge during the opening week of the run, Wednesday, June 1 through Sunday, June 5.

Quantities are limited, so early reservations are encouraged. This is a relatively rare opportunity for teachers and students to see a live, professional production of a play that is often taught in schools.

Accordingly, in addition to the free teacher tickets, NC

Stage is offering student tickets for just \$10 each throughout the run of the production.

The Glass Menagerie will be performed in the intimate downtown theatre at 15 Stage Lane – just off Walnut Street by the Rankin Parking Garage. Performances are at 7:30 p.m. Wednesdays through Saturdays, and at 2 p.m. on Sunday afternoons.



Tickets are available from the NC Stage box office, 15 Stage Lane in Asheville, or by calling (828) 239-0263. Box office hours: Monday through Friday from 10 a.m. to 5 p.m. You may also order tickets online at www.ncstage.org.

For more information and a full calendar of exciting events, visit www.ncstage.org, www.immediatetheatre.org.

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www.constancewilliamsgallery.com
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we love this place

Join a global effort to crochet a coral reef, check out the **Hyperbolic Crochet Coral Reef** exhibit, on display through August 12. The exhibit features crochet models of healthy coral, and coral stressed by environmental threats. Five area crochet groups, open to the public, are creating the Asheville Reef. UNC Asheville's Center for Craft, Creativity & Design, 1181 Broyles Rd., Hendersonville. Gallery hours: 10 a.m. to 5 p.m. weekdays. Free and open to the public. For more information on crochet groups and the exhibit visit www.craftcreativitydesign.org or (828) 890-2050.



The Benefit of Culture takes place **Saturday, June 25** at the Highland Brewing Company Tasting Room from 7 to 11 p.m. Expect a full line-up of events including a collaborative fashion tribute by Wink and Ship to Shore, Image 420, and Lisa Zahiya. Entertainment by River Guerguerian Project, DJ Panther God, LEAF in Schools and Streets youth; Burton St. Dancers with Lisa Zahiya, and the Shiloh Youth Drummers with Kenya Webster. Proceeds will benefit LEAF in Schools & Streets, and LEAF International programs. Tickets are \$25 or \$50 for VIP. Visit www.theleaf.com/benefitculture for more details or call (828) 686-8742.



Terpsicorps' Zombie Bowl. Put a team of your favorite undead friends together and help raise funds for Terpsicorps at their annual bowlathon! **Sunday, June 26** beginning at 2 p.m. Star Lanes, 491 Kenilworth Rd. in Asheville. Sign up and find more information at bowl.terpsicorps.org.

The 5th Annual **Laugh Your Asheville Off Comedy Festival** returns **July 12-16**. This year's festival has more comedians and performance venues than previous years. The five-day event begins Tuesday, July 12 with a "Local Laughs for Brother Wolf Animal Rescue" showcase at the Magnetic Field that will include local Asheville comedians with all door proceeds benefiting Brother Wolf Animal Rescue. For the full lineup visit www.laughyourashevilleoff.com.

- **Friday, June 10**
- **Salute to America Concert**, with the Air National Guard Band of the South, 7 p.m. in Pack Square Park, Asheville.
- **Saturday-Sunday, June 11-12**
- **River Arts District Studio Stroll**, from 10 a.m. to 6 p.m. both days. More information at www.riverartsdistrict.com.
- **Saturday, June 11, 18, & 25**
- **Asheville Art in the Park** Art market in Pack Square from 10 a.m. to 5 p.m. Visit www.ashevilleartinthepark.com for details.
- **Thursday, June 16**
- **Appalachian Pastel Society Opening Reception**, from 5:30 to 7:30 p.m. at Studio B, 171 Weaverville Hwy., Exit 23 (Merrimon Ave./Woodfin) off I-26. For details contact Patti Bell, (828) 225-5200, or visit www.galleryatstudiob.com.
- **Saturday, June 25**
- **Stories on Asheville's Front Porch** from 10:30 to 11:30 a.m. in the Rhino Courtyard of Pack Place.



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performance

Swannanoa Chamber Music Festival

The Swannanoa Chamber Music Festival will perform concerts in Swannanoa in Kittredge Theater on the Warren Wilson College campus, and in Waynesville at the Waynesville Performing Arts Center.

For the first concert we welcome the Grammy nominated Enso String Quartet. The Enso Quartet will be joined by Inessa Zaretsky on piano and William Hoyt on horn. After whetting the audience's appetite with a delightful Boccherini quartet and the dynamic but rarely heard Trio for Violin, Horn and Piano by the British composer, Lennox Berkeley, the Enso Quartet will culminate the concert with one of the great late string quartets by Beethoven, the Opus 130 in B flat.

We welcome back flutist George Pope, oboist Cynthia Watson, clarinetist David Bell and bassoonist Lynn Hileman for the second concert featuring a lovely quartet for winds and strings by Stamitz and an exotic duo for the oboe and flute by the great Argentinean composer Ginestera.

This year is unique in the festival's history as we have two string



The Enso Quartet

quartets. For the third concert we are looking forward to hearing one of the best young and upcoming quartets in the country, the Jasper String Quartet. They will join Inessa for a wonderful Keyboard Concerto by Bach and end the concert with the famous "Death and the Maiden" quartet by Schubert.

Program four is perhaps the most eclectic of the summer. Members of the Jasper Quartet will open with a string trio by Dohnányi. Then there is the lush, romantic Quintet for Winds by the English composer, Holst, who wrote The Planets.

Paul Nitsch joins the Jasper Quartet for the final concert with one of the greatest pieces of chamber music ever written, the Piano Quartet in c minor by Fauré.



Jasper String Quartet

IF YOU GO Single tickets \$20. Season tickets \$75. Visit swannanoachambermusic.com, call (828) 771-3050, or e-mail chamber@warren-wilson.edu.

Festival Programs

Program 1

Music of Boccherini, Beethoven, and Beethoven

Kittredge Theater, Warren Wilson College – June 21 at 7:30 p.m.

Waynesville Performing Arts Center – June 19 at 7:30 p.m.

Program 2

Music of Stamitz, Ginestera, Ravel, and Brahms

Kittredge Theater, Warren Wilson College – June 28 at 7:30 p.m.

Waynesville Performing Arts Center – June 26 at 3 p.m.

Program 3

Music of Bach, Brahms, and Schubert

Kittredge Theater, Warren Wilson College – July 5 at 7:30 p.m.

Waynesville Performing Arts Center – July 3 at 3 p.m.

Program 4

Music of Dohnányi, Holst, Libermann, Dukelsky, and Strauss

Kittredge Theater, Warren Wilson College – July 10 at 7:30 p.m.

Waynesville Performing Arts Center – July 12 at 7:30 p.m.

Program 5

Music of Haydn, Beethoven, and Fauré

Kittredge Theater, Warren Wilson College – July 19 at 7:30 p.m.

Waynesville Performing Arts Center – July 17 at 7:30 p.m.



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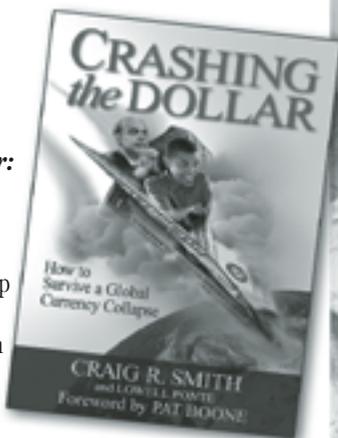
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Pan Harmonia Concert Series

Pan Harmonia will present a series of concerts at UNC Asheville – one for children, one for adults, and one featuring adult students who have spent a week studying with Pan Harmonia.

The highlight of the concert series, "A Mixed Bag of Winds," will take place at 7:30 p.m. Thursday, June 16 at UNC Asheville's Lipinsky Auditorium. The program, featuring flute, trumpet, French horn, bassoon and cello, and spanning six centuries of music, embodies music director Kate Steinbeck's desire to branch beyond typical chamber music.

The musicians will be Steinbeck, flute; Elizabeth Austin, cello; Eric Dircksen, bassoon; John Bryant, trumpet; and Jennifer Merrell, French horn. Tickets for the June 16 concert are \$20. The free children's concert takes place at 2 p.m. on Wednesday, June 15, in the Grotto at UNC Asheville's Highsmith University Union.

IF YOU GO For more information call the UNC Asheville Office of Cultural Events at (828) 251-6991, or visit pan-harmonia.org. For tickets call (828) 232-5000.



Catch Kate Steinbeck, along with other participants in the Asheville Chamber Music Institute, for a free recital on Saturday, June 18 at 2 p.m. at UNC Asheville's Reuter Center.

noteworthy



Stories of the African Continent Come Alive

IN BRIGHT STAR'S AFRICAN FOLKTALES, ACT'S MAINSTAGE, SATURDAY, JUNE 18

The next installment of the "Saturdays at ACT," family theatre series is the Bright Star production, African Folktales.

The performance, best for ages 3-10, will take place Saturday, June 18 at 10 a.m. Immediately following the performance of African Folktales, audience members are invited to meet the actors in the ACT lobby. Light snacks will be provided free of charge.

In African Folktales, Akili and Jabari share the folktales they've gathered from across the African continent. From Ghana, Liberia, and Nigeria in West Africa, to Kenya in East Africa to Zimbabwe and South Africa, their stories come from a variety of different people and tribes. The show brings to life the vastness of the African landscape and a variety of clever animals, and includes valuable character-education themes. African folktales were passed down orally through generations and tend to be very interactive – and this production offers some fun opportunities for audience participation.

"African Folktales is touring across five states this summer," said David Ostergaard, Co-Founder of Bright Star Touring Theatre. "We're excited it will make a stop in Asheville!"

BY JENNY BUNN

"We're also eager to let parents know that we offer study guides for our shows, available for download on our website. These guides suggest additional reading from local libraries and have activities that families could do after seeing the show," adds Ostergaard.

Information about Bright Star Touring Theatre, including production videos, photos, study guides and more is available online at www.brightstartheatre.com.



Bright Star Touring Theatre and Asheville Community Theatre present African Folktales on the ACT Mainstage. June 18 at 10 a.m. All tickets are \$5, available at the door. The Box Office will open an hour prior to the show. Asheville Community Theatre, 35 East Walnut Street in Asheville. For questions regarding ticketing, please call the ACT Box Office at (828) 254-1320 or visit www.ashevilletheatre.org.

Hello. Yes, I'm back. I had intended to write a review last month but due to the complete shortage of things to write about, I didn't. This month I went and saw *Fast Five* (an incredible movie). I rate *Fast Five* with five stars due to the awesome cars, great action scenes, and well put together story line.

Fast Five starts off exactly where *Fast and Furious* (not to be confused with *The Fast and the Furious*) left off. This movie incorporates all of the main characters from the other movies in the series. Basically, they all get together in an attempt to rob a man of \$100 million.

If you are a car guy you will love this movie because just about any car you could imagine is included. Other than that, the CGI is great, the action fantastic, and the story line, too, is fantastic. Due to quite frequently used bad language and intense sequences of violence I recommend this film for those age 11 and up.

I would also like to thank the Beaucatcher cinemas in



Paul Walker and Vin Diesel in *Fast Five*.

Asheville for allowing me to review this movie.

Video gaming: One more thing that I would like to mention is E3 which will be coming out very soon. E3 will be the official release of Call of Duty: Modern Warfare 3.

Next month I will be reviewing *Pirates of the Caribbean: On Stranger Tides* or another huge summer blockbuster.



JOSEPH RATHBONE RECOMMENDS

BY JOSEPH RATHBONE, AGE 12



ASAP's Family Farm Tour

BY MAGGIE CRAMER

On June 25 and 26, the gates and barns of 41 Western North Carolina farms will open to the public for Appalachian Sustainable Agriculture Project's annual Family Farm Tour. The self-guided tour is your chance to learn how food grows, taste farm-fresh treats, interact with farm animals, and meet the community's food producers—many of whom don't regularly open their farm to visitors.

Says Chris Owen, who owns and operates Spinning Spider Creamery, a farmstead goat dairy in Madison County, "The tour lets us give our customers a chance to see our farm in operation, in all its different aspects." Over the weekend, Spinning Spider sets up stations dedicated to activities like hand-milking goats and, new for 2011, border collie herding demonstrations.

This year, 18 new farm stops join the Owen family and other past participants. Newcomer Jordan Blackley Farm grows a variety of berries; raises bees for honey, as well as chickens; and offers on-farm guest-house rentals. "We're thrilled to be a part of

this year's tour," says farmer Laura Blackley. "Because we're a relatively new farm, we want to introduce the community to what we do out here!"

The tour runs from 1 to 6 p.m. Saturday and Sunday, June 25 and 26. To partici-

pate in the tour, purchase a tour button at select area businesses and tailgate markets, or online at www.familyfarmtour.com. Buttons are \$25 in advance. One button admits an entire carload. Your Family Farm Tour button also gets you into the Polk County Farm Tour, June 25 from 9 a.m. to 5 p.m. Details at polkcountyfarms.org.



Download a tour guide at www.familyfarmtour.com. The guide includes a map and directions, tour tips, and other details. For more information, including a list of button vendors, visit www.familyfarmtour.com or call (828) 236-1282 ext. 114.

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BY TENNESSEE WILLIAMS

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CD Reviews

by James Cassara

There is again an abundance of great music being released so, in order to cover as much of it as possible, I'll try and keep my comments brief. Be sure to support the many excellent independent record stores our area has. They're the ones who keep the music alive!



Steve Miller Band
Let Your Hair Down
Road Runner Records

Essentially a follow-up to last year's *Bingo!*, Steve Miller's latest was in fact recorded at the same sessions that produced his first album in 17 years. With Andy Johns again on board as engineer and co-producer, the two albums are differing sides of the same coin.

In that regard, *Let Your Hair Down* still finds Miller re-exploring his Chicago blues roots while presumably providing him and his band a reason for hitting the summer tour circuit. Given that he's long included a few old blues numbers in their set it should come as no surprise how comfortably the band is in tackling these road-tested gems. Included here are the last recordings of Miller's longtime collaborator Norton Buffalo, whose harmonica playing was long a staple of his sound. Buffalo died shortly after these sessions were completed and it is to him that they're suitably dedicated.

Miller has always had a knack for melding radio friendly songs.

As to the music itself Miller has always had a knack for melding radio friendly pop songs and the blues and, like its predecessor, *Let Your Hair Down* leans towards the bluesy edge of his work, showcasing his oft under-appreciated guitar playing. And while Miller enlists Sonny Charles to sing lead on a few tracks, his own voice — which has gained a bit of a growl with age — is surprisingly well suited for the material at hand.

All that adds up to an effort which is even more fully realized than was *Bingo*, as if Miller needed to get the very notion of again making records out of his system before completely getting down to business. Muddy Water's "I Can't Be Satisfied" is given an edgy workout while Rosco Gordon's "Just A Little Bit" walks that fine line between lust and obsession.

It may not be "pure" blues, but it's the Blues he loves, performed with gusto, reverence (but not too much so) and love. *Let Your Hair Down* is another strong comeback from the original Space Cowboy, one whose voice was sorely absent for far too many years. ★★★1/2



Tracy Nelson
Victim of the Blues
Delta Groove Records

From her earliest days as vocalist for Mother Earth, up through her solo years, Tracy Nelson has always shown an amazing knack for both resiliency and the skill and determination to chart her own singular course. She's never achieved the fame of those whom she's obviously influenced — the Indigo Girls probably sell ten times as many albums as she does — but for my money there are few artists who have stayed true to their roots while consistently making records that stand the test of time.

Her latest again shows the versatility of her phrasing, her ability to make the songs of others her own, and the love of straightforward Blues. Again surrounding herself with a core of excellent musicians, augmented by better known names such as John Cowan and Marcia Ball-Nelson, she storms her way through such delights as Percy Mayfield's "Stranger In My Own Home" and Joe Tex's "The Love You Save (May Be Your Own)".

None of this material is particularly groundbreaking. Over her long career she has recorded different versions of many of these tracks, but her voice has only gotten better with age and the professionalism she brings to the table leaves no doubt that while her name may not be familiar to some, the reputation Tracy Nelson has procured for more than four decades is well deserved. And, as an interesting footnote, Nelson gives special thanks to the men and women of the Burns, Tennessee Volunteer Fire Department.

As this recording was being completed her home was destroyed by a fire. At her insistence the firefighters saved her studio, and all the music and history contained therein, before attempting to salvage the rest of her belongings. That's a tough loss for anyone but Nelson has always been a survivor. And out of those literal ashes has arisen another fine effort from one of Blues music's most original voices. ★★★★

Robyn Hitchcock
Tromso, Kaptein
Hype City Recordings

While the career of Robyn Hitchcock has always been laden with stylistic mystery and intrigue, careening from one band

and direction to the next, the big question remains this: Does the man ever sleep? Between his solo efforts, his records made with The Venus Three, his frequent contributions to tribute albums, and his on screen and behind the scenes collaborations with film maker Jonathon Demme, Hitchcock is a non-stop whirlwind of creativity.

Tromso, Kaptein follows closely on the heels of *Goodnight Oslo* and is largely made up of outtakes from recent album sessions (including the title track) and an exceedingly odd remake of "Raining Twilight Coast" from Hitchcock's 1990 acoustic masterpiece *EYE*.

Given its incongruent origins it is a surprisingly seamless effort, dominated by the artist's ongoing fascination with reptilian life ("Dismal City") and seasonal afflictions ("August in Hammersmith"). It's also an unusually chipper affair — Hitchcock seems to be in rather sunny spirits these days — replete with engaging choruses and lovely singalongs all strummed to a lilting Mersey beat that rounds back towards the British invasion.

"The Abyss" is as endearing a love song AS Hitchcock, who remains a true romantic at heart, has ever write. And while the closing "Goodnightt Oslo" drones perilously close to annoying, as long as Hitchcock keeps putting out records as satisfying as this he'll remain a vital force in music. ★★★1/2



Bowling for Soup
Fishin' for Woos
MRI Music

Based on the success of their hit single "1985", certainly one of the most delicious pop songs of the past quarter century, this Austin-based band has been unfairly relegated to one-hit-wonder status.

The truth is, Bowling for Soup has consistently crafted a series of albums that are as meticulous and infectious as those from any of their peers, and if they'll be forever remembered for THAT song they'll likely sing all the way to the bank.

Fishin' for Woos may hearken back to the sound of their earliest records (a formula they've rarely strayed from) but there's nothing wrong with that. There are plenty of catchy hooks, off kilter humor, tossed

'CD's' continued on next page

what's happening

Lloyd Cole's Perfect Fit

BY JAMES CASSARA

As one of the most eloquent and thoughtful songwriters of the Post Punk era Lloyd Cole occupies a unique place in modern pop.

Originally hoping for a career in academia – with an especially strong interest in philosophy – the creative spirit won out, and the itinerant artist opted instead for music.

Born in 1961 in Buxton, England, Cole eschewed the traditional path of numerous garage bands along the way while moving directly into the limelight. The Commotions, which he formed in 1982, were the first proper band he ever belonged to. Their immediate success, a result of timing, trends, and Cole's own out-of-the-gate fully developed songwriting, was in direct contrast to the "years of practice and endless gigs" model that had existed since the earliest days of rock and roll.

Originally a large soul band, with the obligatory backup singers and horn section, the Commotions eventually trimmed themselves down to the quintet of keyboardist Blair Cowan, guitarist Neil Clark, bassist Lawrence Donegan, and drummer Stephen Irvine.

Rattlesnakes, the band's 1984 debut, was an uncommonly wry and heartfelt record of jangling guitar pop replete with cultural references to the likes of Simone

de Beauvoir, Norman Mailer, and On the Waterfront. "Perfect Skin," the shimmering first single, reached the top 30 charts on both sides of the Atlantic while the album generated respectable if modest sales. It was followed in short order by *Easy Pieces*, a more slickly arranged effort (produced by the hit making team of Alan Winstanley and Clive Langer) that included the singles "Lost Weekend" and "Brand New Friend," both of which earned significant airplay on alternative radio outlets.

After the release of 1987's *Mainstream*, Cole, intent to establish himself as a solo artist, inexplicably disbanded the Commotions and moved to New York City. There he quickly joined forces with noted session drummer Fred Maher, guitarist Robert Quine, and a then up-and-coming singer/songwriter/bass player named Matthew Sweet for Cole's self-titled 1990 solo debut.

In truth the record sounded much like his previous efforts, a move which temporarily confounded his fans. However 1999's *Don't Get Weird on Me, Babe* (named for a Raymond Carver short story) marked a dramatic stylistic shift. The first half sounded like a typical Cole record while the second half, besides giving the CD the feel of a double sided album, exploded into a



Lloyd Cole in concert June 16. Photo by Paul Shoul

lush, string-sweetened cabaret courtesy of arranger Paul Buckmaster, best known for his work with Elton John and the Rolling Stones. However, commercial success continued to prove elusive. 1993's *Bad Vibes* delved deeply into psychedelic and electronica but its poor sales led to the label dropping Cole.

By the next year he'd come full circle, returning to a more minimalist, folk-rock-inspired sound with *Love Story*, but that album also failed to regenerate his commercial fortunes. After a five year hiatus from recording Lloyd formed a new band (The Negatives) and settled into a comfortable groove of an album every couple of years, interspersed with modest touring. It's not exactly the stuff of rock and roll riches but it seems to suit him well. The only downside

is so few people have experienced the quiet pleasures of his most recent albums (2006's *Anti-Depressant* and last year's *Broken Record*).

I've done my part by continually giving them the glowing reviews they deserve but by and large Cole remains one of pop music's most underexposed talents, the sort of pleasures you're tempted

to keep secret while acknowledging the selfishness of doing so. Which is I why I am so thrilled to see he's playing our town: I write about many shows, attend even more, but the prospect of finally seeing the indefinable Cole in so intimate a setting as The Grey Eagle truly excites the music lover in me. I can only hope your reading of these words does the same for you!



Lloyd Cole at the Grey Eagle on Thursday, June 16, 8 p.m. \$12 advance / \$15 day of show for this fully seated performance. Advance tickets available online (www.thegreyeagle.com) and at Harvest Records.

'CD's' continued from page 10

aside pop culture references, and the sort of weekend anthems that sound best when enjoyed with your dearest buddies and a six pack of beer.

The digital mixing may diminish some of the band's pivotal oomph but what the heck; anyone who is familiar with Crash Test Dummies knows just what to expect, and in that regards *Fishin' for Woos* delivers the goods in very fine fashion. ★★★



Dennis Coffey Strut Records

The name may not be overly familiar but anyone who listened closely to the great Motown sides of

the 1960's has been regaled by the supreme playing of Funk Brother Dennis Coffey.

For the better part of two decades, lending his talents to more sessions than even he might imagine, Coffey was the go to man. His appearance in the 2002 film

Coffey's autobiography Guitars, Bars and Motown Superstars, is a must read.

Standin' in the Shadows of Motown, allowed him to toot his own horn a bit (and no doubt surprised everyone who assumed this cat just *had* to be Black), while his autobiography *Guitars, Bars and Motown Superstars*, is a must read for anyone serious about their music history.

A trio of compilations over the past decade has helped introduce him to a younger audience but this, his first album of new material in twenty years, is enough to make anyone get up and shake their groove thing. Laden with his trademark lightning-blur strum, wah-wah-warble and fuzz guitar tone, these eleven tracks, roughly half new and half covers, are sheer magic.

From the opening ultra-bad instrumental feast "7th Galaxy" and moving into the mind bending groove of "Space Traveler" there's nothing here that doesn't rival such legendary Coffey tracks as "Scorpio" and his trend setting Black Belt Jones soundtrack.

The guitar artistry is a given, but what might surprise you are the vocal tracks. A pair of stellar P-Funk covers, "All Your Goodies Are Gone" and "I'll Bet You", add a genuine vibrancy to the originals, while Wilson Pickett's smoldering "Don't Knock My Love" is highlighted by the sultry voicing of Fanny Franklin.

Along for the ride are some of the top names in contemporary funk (members of the Detroit Cobras, the Dirtbombs, and Or-gone can be heard here), paying their respect to a master musician. Now at age 70, Dennis Coffey remains at the very top of his game, a guitarist and composer in a class of one. He not only proves he can hold his own with the young studs, but he pushes them in directions they likely never considered.

As I write this review it's only mid-May, but this marvelous disc is already my contender for album of the year. ★★★★★

Emmylou Harris Hard Bargain Nonesuch Records

Emmylou Harris spent the first two decades of her illustrious career as one of



the finest interpretive singers in American music, recasting material from a variety of composers with a grace and beauty seemingly

unmatched. She broke new ground with 1995's *Wrecking Ball*, an artistic statement that surprised even her most ardent fans, before charting a new creative course that has taken her music into new and unexpected directions.

While she has always written a few of her own songs, over the past fifteen years Harris has blossomed as a songwriter, revealing a depth of understanding and a knack for arrangement that few might have guessed. For her latest she's had a hand in writing the bulk of the material, gifting us with a collection of songs detailing the struggles of the everyday with genuine compassion and an ear for detail.

In the tradition of Woody Guthrie there are tales of those struggling to keep it together, from the homeless ("Home Sweet

'CD's' continued on page 12

music

Salute to America

Welcome the Air National Guard Band of the South to Asheville on Friday, June 10 at 7 p.m. in a Salute to America concert on the stage in Pack Square Park.

The Air National Guard Band of the South is the official musical performing ensemble of the Georgia Air National Guard and plays a variety of popular classics, jazz and even rock'n'roll. The concert, sponsored by Pack Square Park Conservancy is free and open to the public.

All members of the band are traditional guardsmen, serving one weekend a month, two weeks during the year and at other times when called to duty. The Band of the South strives to musically exemplify the Air Force values of excellence, integrity, and service above self.

Under the direction of Captain Alan B. McConnell, the Band of the South averages fifty performances a year, and performs regularly throughout its primary area of responsibility (Georgia, Alabama, Florida, North Carolina, and South Caro-

lina) as "Goodwill Ambassadors" for the Georgia Air National Guard.

Throughout the years, the band's reputation has led to requests to perform in all over America, the Azores Islands, Norway, and the Dominican Republic. The band has played for many notable figures, including President Harry S Truman and the president of Tanzania, honored generals from one star to four, and serenaded dignitaries from mayors and congressmen, to governors and presidents.

In addition to the concert band, the Air National Guard Band of the South contains several ensemble groups, including a ceremonial band, Eagles' Flight jazz ensemble, a rock/pop ensemble known as Sound Barrier, and more.



The Air National Guard Band of the South.



For more information about the concert please call Pack Square Park Conservancy at (828) 252-2300. To learn more about what Pack Square Park Conservancy is all about check our website www.packsquarepark.org.

'CD's' continued from page 11

Home") to the tragic ("New Orleans") to the love lost ("The Road"). There's even a Dylan-like bit of social protest ("My Name Is Emmett Till"), but while Harris swims in waters previously explored by others her own take is never derivative.

Hard Bargain may be a sad album, but it is my no means a depressing one. Its sound is clear and uncluttered, and Harris is too smart and talented to allow melodrama to get in the way of a powerful story. These songs may not be as immediately affective as those on Wrecking Ball or even Red Dirt Girl but I suspect they'll worm their way into my consciousness with deliberation and intensity.

Now in her mid 60s Harris remains one of our most vital musical treasures, an artist with a knack for giving us one pleasant surprise after another. Hard Bargain is yet another such honest and moving delight. ****

WNC Jazz Profiles: David Wilken & the Asheville Jazz Orchestra

BY EDDIE LESHURE

"David Wilken is one of the best young Big Band composers in our country. He writes tunes the players and the people like to play and listen to. His music is playable, but yet challenging. We are so very lucky to have Dave Wilken in Asheville."

~ trumpeter Dr. John A. Entzi, Mars Hill College

Asheville, did you know we have actually a bona fide, full-fledged jazz band - something many much larger cities lack? Look no further than the Asheville Jazz Orchestra and thank Dave Wilkin!

Dave Wilken created the Asheville Jazz Orchestra (AJO) in 2006 after a couple of years of talking with other musicians about how much fun it is to play in a big band and wondering why someone hadn't put one together yet around here.

Born and raised in the Chicago area, Dave became interested in jazz at a young age while playing in the high school band. Initially trained on the trumpet and baritone horn, at one point the director invited him to try out the difficult trombone, since the band was lacking one. "I was reluctant at first, because I'd have to give up most of my lunch period, but ended up loving it."

Dave earned a B.M in Composition from Illinois Wesleyan University, a M.M. in Jazz Studies from DePaul University and a D.A. in Trombone Performance from Ball State University. He has since taught music at Indiana

Wesleyan University, Adams State College, and UNCA. Having evolved into a premier trombonist, composer, arranger and music educator, Dr. Wilken currently teaches music at Western Carolina University.

Dave's interest in composition extends to teaching and presenting performances of student and faculty works through founding UNCA's bi-annual Contemporary Music Recital and presenting concerts of music by local composers and arrangers with the AJO. A versatile trombonist, Dr. Wilken also performs regularly with a variety of ensembles besides the AJO (where he is Music Director), such as salsa bands, symphony orchestras and a trombone choir. Known as a versatile trombonist, he's in demand as a session player and has recorded for a variety of artists, also composing for numerous albums by a wide range of groups and artists.

I asked Dave if there's a particular composer/arranger who's most influenced him and why? "Duke Ellington for his



The versatile Dave Wilken.

artful variety of sounds and the way he used his band's abilities so effectively. Sammy Nestico for writing great swinging charts. Thad Jones for also swinging hard, but also for his quirky lines and unusual voicings. Gil Evans, Bob Brookmeyer, Jim McNeely, Wayne Shorter, Charles Mingus."

Regarding the AJO, "We're a full 17 piece big band, with a pool of about 25 or so musicians that play with us according to availability. We use the standard instrumentation that evolved during the Swing Era and the music we play ranges from charts of the big bands from that time, to brand new music, as a couple of regular players in the band are also composers and arrangers.

I asked, "Duke wrote pieces with particular musicians in his group in mind, do you?"

"It depends on what I'm after and what I hope to do with the chart later. I usually write more for a particular band's ability level and normally have a particular band in

mind to perform it. Charts I'm writing for the AJO also take into account our lead trumpet players, what sort of grooves our rhythm section plays particularly well and particular soloists that I want to feature on that chart. On the other hand, sometimes I write a less specific sort of chart specifically because I want it to be useable by different bands."

"Dave Wilken is a fine trombonist and teacher, but I feel that possibly his best strength is in writing and arranging. As a member of the Asheville Jazz Orchestra, I have had the distinct pleasure of playing much of Dave's music over the past several years. He is capable of emulating the writing styles of many other composers and arrangers from the past, but he also has a very distinct writing style of his own. We are very lucky to have someone of Dave's caliber here in Western North Carolina."

~ local jazz drummer Justin Watt

www.ashevillejazz.org



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in concert

The Endless Dust Roads of Dave Alvin

As much as anyone, the mercurial artist born David Alvin helped to revitalize the American roots rock scene that is now entering into its third decade. His first step was in the early '80s with the Blasters, a band he co-founded with his older brother Phil, and since that time in a number of varying ensembles and as a solo artist.

Blessed (or cursed) with an incessant desire to explore new ventures, a musical "family tree" of Alvin's career would have nary a straight limb. He's rarely stayed in one sonic space for long. Born in Downey, CA, in 1955, Alvin was raised by a family of music fans. By his early teens he and Phil had immersed themselves in blues, rockabilly, and vintage country sounds. They both became "your typical music junkies, collecting rare records and attending nightclub performances by the likes of T-Bone Walker, Big Joe Turner, and Lee Allen."

Like many such fans the brothers wanted to play music influenced by the sounds they loved. Unlike the rest of us they were gifted with unrelenting musi-

BY JAMES CASSARA

Dave Alvin's new studio album Eleven Eleven will be released June 21.

cal talent and the drive to accomplish their goals. In 1979 they formed the Blasters with fellow Downey residents Bill Bateman and John Bazz.

Combining the revved-up energy of punk rock, which at that time continued to dominate the musical landscape, with an enthusiastic embrace of classic American sounds, the Blasters became a sensation in Los Angeles while winning an enthusiastic cult-following across the United States and Europe. But in an all too familiar story, critical respect failed to translate into sales; in 1986 Dave left the band while Phil Alvin continued to front various lineups. Dave would return from time to time but things were never quite the same, a situation that

led to a long and well documented feud between the two brothers.

While still with the Blasters, Alvin had already begun exploring new ideas with a pair of projects, both indicative of the near schizophrenic nature of his music. The Flesh Eaters ventured into Goth terrain while the Knitters, an acoustic ensemble in which Alvin performed vintage country and folk numbers with John Doe and Exene Cervenka of X, turned down the volume considerably. Shortly after leaving the Blasters, Alvin joined X as a fully fledged member, replacing Billy Zoom on guitar. But that didn't last long as the restless Alvin amicably left the group to work on a solo project shortly after the recording sessions for the *See How We Are* album.

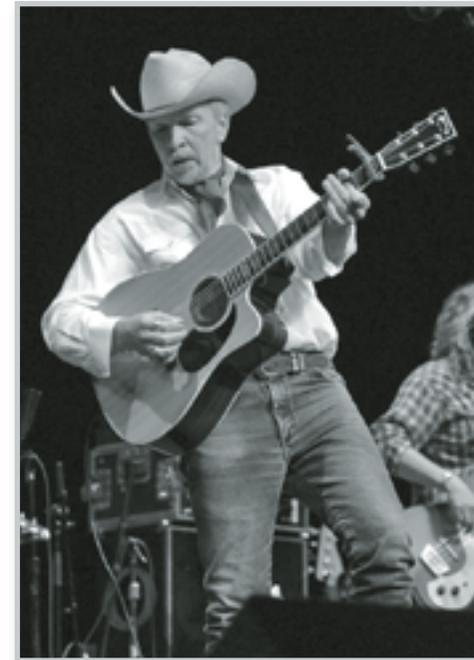
Alvin's first solo album, *Romeo's Escape*, added a purer country influence along with a larger side portion of the blues. While the album was critically well received, it didn't fare well in the marketplace, and Alvin was dropped by his American record label. In addition he suffered health problems which sidelined him for a while. Except for a wild tour and subsequent live album with yet another band (The Pleasure Barons, featuring longtime friends Mojo Nixon and Country Dick Montana) Alvin remained relatively quiet.

In 1989, Dwight Yoakam scored a hit on the country charts with Alvin's song "Long White Cadillac," and Alvin used the royalties to start work on his second solo set, *Blue Blvd.* Released on Hightone Records, it received enthusiastic reviews and sold surprisingly well, allowing Alvin to reestablish himself as a significant artist in the roots rock scene.

After 1993's *Museum of Heart*, Alvin began to turn his attention to acoustic music with 1994's *King of California*. Over the next several years he moved back and forth between hard-edged roots rock and more introspective acoustic material that still honored his influences and allowed him to display a greater range as a vocalist.

In 2000, Alvin recorded a collection of traditional folk and blues classics, *Public Domain: Songs from the Wild Land*, which earned him a Grammy award for Best Contemporary Folk Album. In 2004, he signed with the then fledgling Yep Roc Records. *Ashgrove*, his first release for his new label, was a low-key but hard-edged set of blues and rock. It was followed in 2006 by *West of the West* and a year later by *Live from Austin TX*.

Sensing the need to again shake things up Alvin disbanded The Guilty Men, with whom he'd toured for the better part of a decade, and assembled the Guilty Women, an all female ensemble anchored by the indomitable Cindy Cashdollar on Dobro and pedal steel. The change of scenery seemed



Dave Alvin in concert June 14.

to revitalize Alvin. Another *Guilty Women* album, coupled with an extended tour and live DVD, soon followed.

When not busy recording his own material (and it should be obvious Alvin records a lot of music!) he's also worked as a producer for several other roots-oriented acts, including Tom Russell, the Derailers, and Big Sandy & His Fly-Rite Boys, as well as collaborating with rockabilly legend Sonny Burgess.

As a sideman, Alvin has recorded sessions with the likes of Ramblin' Jack Elliott, Little Milton, Katy Moffatt, Bob Dylan, and Syd Straw. In short he is a modern day renaissance man, albeit one who chain smokes, swears as if there is no tomorrow, and speaks with an unmistakable Bakersfield drawl. At the age of 55 he's back out with yet another new band.

Having spent a remarkable amount of those years on the road he's certainly earned a few scars and learned some important lessons along the way, but even with all the detours and unexpected landings Dave Alvin has never veered too far from his chosen path. His shows are as energetic and unpredictable as ever and his musicianship has only gotten better with time. Which is why this show should be something special for those of us who, like Dave and Phil, still love our music.

IF YOU GO Dave Alvin and the Guilty Ones with special guests Los Straitjackets at the Grey Eagle on Tuesday, June 14, 8 p.m. \$15 advance / \$18 day of show. Advance tickets available online (www.thegreyeagle.com) and at our local outlets for this standing room only performance.

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Joshua Bell, violinist

BY BRIAN CLAFLIN

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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

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Questions/Comments?
You can email Chip or Michelle at reeltakes@hotmail.com

Bloodworth 1/2

Short Take: A southern gothic tale of an old country western singer who returns home after a 40 year absence to find the remnants of what he left behind.

REEL TAKE: *Bloodworth* will have come and gone with nary a notice by the time this issue comes out. While I would have loved to have included *The Hangover Part II* in this section, it wasn't out before press time and that worked out well for the inclusion of this film. *Bloodworth* is one of those little films that my colleague, Chip Kaufmann, and I like to celebrate and promote. (It reminded us both of movies we've screened



Reece Morgan and Hilary Duff talk about escaping their lowlife Tennessee roots in the low budget indie film *Bloodworth*.

for various film festivals in the region). *Bloodworth* is filmmaking at it's simplest – a good story, a solid cast and people who want to work, not to make a blockbuster, but just to make a good little film.

Based on the novel by William Gay and adapted by W. Earl Brown (who also appears in the film) *Bloodworth* tells the story of an old singer, E.F. Bloodworth (Kris Kristofferson), who returns home to rural Tennessee after leaving his wife and three sons more than forty years earlier. His wife (Frances Conroy) is forlorn and a little dotty but still devoted to E.F.; only she and E.F. know the real reason he left. The three sons have issues stemming from their father's disappearance and there is not a particularly good or kind bone in any of them.

The story is told from the perspective of E.F.'s grandson, Fleming (Reece Thompson). In spite of his upbringing he is a young man with good heart and a poet's soul. He is an aspiring writer and his family will eventually prove good source material. While getting to know his granddaddy (whose presence he helps shield from his granny), Fleming is the central figure between a wing nut of an uncle (W. Earl Brown), a whoring scumbag of another uncle (Val Kilmer), his emotionally distant, angry, ex-wife stalking father (Dwight Yoakam) and his newfound love Raven (Hilary Duff).

All the elements are here for a meaty southern gothic tale (it made me want to read the book) and while I liked *Blood-*

worth, something fell short. It is filmed well, the music (T-Bone Burnett) is perfect and the casting couldn't be better. The performances are not where the film fails, nor is it in the parts of the story told. The fault lies in the parts of the story not told. Something tells me we get more – a whole lot more – in the novel. We are introduced to these complicated and flawed people and then just as things get really interesting with the character development, that's it. This happens particularly with Dwight Yoakam's character. His is a tragic storyline, but it is diminished so greatly, either by adaptation or editing, that it merely laces the story with more bad news for the Bloodworths.

This failing is unfortunate because in all other respects *Bloodworth* is a fine little movie. To me it was a bit like *Get Low* meets *Winter's Bone*. Like last year's *Winter's Bone*, it depicts a world, a life and a culture that most of us have not experienced, but a world that makes for some fine storytelling. It may have come and gone before you even knew it existed, but *Bloodworth* is worth a rent.

Rated R for language, some violence and drug content

REVIEWED BY MICHELLE KEENAN

Everything Must Go

Short Take: Will Farrell makes a significant departure from his usual comic vehicles in a drama about an alcoholic whose relapse leaves him with only what's left on his front lawn.

REEL TAKE: Will Farrell made an interesting choice in his latest film *Everything Must Go*. It's a distinct departure from his usual fare, and he rises to the occasion. During the press junket there was some speculation that Farrell would receive good notices but that his fan base would not respond well. I disagree with this. While the subject matter is more som-

ber and his character not entirely likeable, his performance is imbued with a brand of humor all his own. It's a grown up Will Farrell movie and it is good.

Farrell stars as Nick Halsey, a man who loses his job and his wife after a drunken escapade on a business trip. He returns home to find the locks changed and all of his belongings on the front lawn. Nick is a recovering alcoholic, and seeing as he's just hit bottom, he camps out on his front lawn and goes on an all out bender. Along the way he is befriended by Kenny (newcomer Christopher Jordan Wallace), a lonely teenage boy as well as a new neighbor, Samantha (Rebecca Hall). The conversations reflect the awkwardness that sometimes accompanies new relationships. Nick's life may be a train wreck for the time being, but his new friends are fragile in their own ways and this makes for a nuanced layering as the story unfolds.

As we learn more about Nick's corporate and personal rise and fall by the hand of the bottle, we also see two different versions of a man – a good, thoughtful and observant man and an angrier, flawed man with father issues (also a drunkard). The contrast is palpable and it conjures empathy. Farrell plays both sides unapologetically.

Jordan and Farrell have great chemistry. One gets the feeling they must have had some fun outtakes. The dynamics between Nick and his neighbor are more deliberately



Alcoholic Will Farrell gets evicted by his family in the change-of-pace comedy/drama *Everything Must Go*.

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Theatre Directory

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

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

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

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

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

Cinebarre (Asheville)
www.cinebarre.com

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

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

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

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

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

film reviews

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uncomfortable, but there is still something really nice and genuine there. The key to *Everything Must Go* is vulnerability. Whether it's our piteous hero or the other characters, it's their vulnerability, awareness, and honesty that make the difference. This is demonstrated in a couple of brief side stories featuring Stephen Root and Laura Dern. Obviously Nick can't live on his front lawn forever; everything must go and everyone must move forward.

If you get Will Farrell, you'll likely take to the film. If you're not a fan or find him utterly obnoxious and juvenile, you will certainly be more impressed by him in this outing, though you may still not really like him. If Farrell continues to do films in the comedic and dramatic realms, he will rise to even greater popularity and certainly to more acclaim.

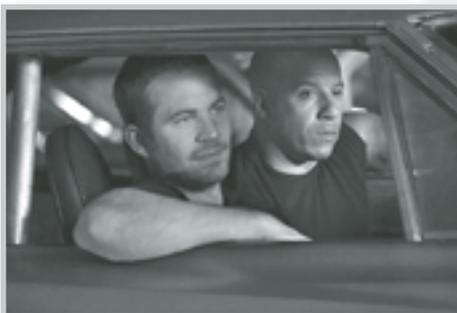
Rated R for language and some sexual content.

REVIEWED BY MICHELLE KEENAN

Fast Five 1/2

Short Take: Number 5 in the *Fast and Furious* franchise is an above average heist film but it has a lot less car action than the previous four which will disappoint fans of the series.

REEL TAKE: *Fast Five* continues the franchise that began in 2001 with *The Fast and the Furious* and continued with *Too Fast, Too Furious* (2003), *Tokyo Drift* (2006), and *Fast and Furious* (2009). Although there is action-a-plenty, fans of the series may be disappointed with this outing as it focuses more on plot and characterization than on car racing.



O'Conner (Paul Walker) and Dominic (Vin Diesel) check out the hot local action in *Fast Five*.

The exotic setting this time around is Rio de Janeiro where Dominic (Vin Diesel) and O'Conner (Paul Walker) are there to pull off a monumental heist and thwart the local drug lord (Joaquim de Almeida) who has every official, police and otherwise, in his pocket. It's more about the challenge than revenge at first but over the course of the film that changes as things begin to happen to members of Dom and O'Conner's team.

Bridesmaids

Finally—a Judd Apatow-style comedy targeted for women. *Bridesmaids* is a combination of quintessential chick flick values and crude humor. The comedy starts when Annie (Kristin Wiig) finds out that her best friend, Lillian (Maya Rudolph) is engaged and is asked to be the maid of honor. However, between personal problems and a series of unfortunate, though hilarious, wedding-planning mishaps, she is horrified to find Lillian moving closer to a new friend, Helen (Rose Byrne), as Annie's life continues to spiral out of control. With the help of a handsome cop (Chris O'Dowd), Annie must try to get a handle on the situation and create a great wedding.

I found *Bridesmaids* exceptionally entertaining. It contains plenty of gross-out jokes—such as when the bridesmaids get food poisoning before a dress fitting—but also promotes



Annie (Kristin Wiig) discovers her best friend Lillian (Maya Rudolph) is getting married in *Bridesmaids*.

decent values. The most refreshing part of the movie is that the female characters actually seem real.

Annie is certainly endearing, but she also has multiple flaws and behaves like an average person. Kristin Wiig does a fine job of carrying the movie, and other actors—

TEEN
REVIEW

by Clara Sofia



such as Melissa McCarthy, who plays an eccentric bridesmaid named Megan—keep the story from getting dull. Chris O'Dowd also gives a fun performance as the nice-guy Officer Rhodes.

In my opinion, not all of the jokes work, but there are enough laugh out loud moments to ensure entertainment. My one veritable complaint with *Bridesmaids* is that it is a little too long. The plot drags in some places but not enough to make it truly boring.

I recommend this film to anyone looking for a unique comedy that is certain to provide some laughs. *Bridesmaids* may be geared more toward females, but there are enough crass jokes that I am sure many men can enjoy it too. Furthermore, I think it's a movie that teenagers as well as an older audience will appreciate. If you've been waiting for a comedy worth your ten dollars, this is it.

Rated R for some sexuality and strong language.

Added to the mix this time around is Hobbs (Dwayne "no longer The Rock" Johnson), a ruthless federal agent who always get his man (or men in this case). Hobbs is not a bad guy, he is just a badass with a bad attitude. Hobbs is brought in by the corrupt Rio police to take Dom and O'Conner down. He is there to harass our heroes and then come face to face with them in the end.

Essentially *Fast Five* is a classic heist film in the vein of *Rififi* or *The Italian Job* with the cars playing as important a part in the proceedings as the humans. This does allow the fans of the series to have one get together scene in the auto underground where you get to see lots of hot cars and hot babes with thongs and a climatic chase scene with a huge safe that has to be seen to be believed.

There's nothing new here other than a scale back on the racing scenes. I'm not sure why the filmmakers chose to do this as it annoyed the audience that I saw the film with. While watching *Fast Five*, I realized what a long, long shadow Brian De Palma's *Scarface* has. Several times I saw setups and camera movement and angles that were clearly De Palma inspired. At 130 minutes the movie is way too long and despite the subject material, too slow in places. It's not a bad movie but it comes under the heading of completely disposable entertainment. In fact I've already forgotten the opening and I saw it shortly before writing this review.

Rated PG-13 for sexual content, sequences of violence, language, and intense action.

REVIEWED BY CHIP KAUFMANN

Pirates of the Caribbean: On Stranger Tides

Short Take: Captain Jack Sparrow is back for a 4th pirate adventure – argh!

REEL TAKE: The box office phenomenon and beloved Captain Jack Sparrow is back for yet another pirate adventure and hijinx on the high seas. Is *Pirates of the Caribbean: On Stranger Tides* a been-there-done-that? Sure it is. Is it as good as the first *Pirates of the Caribbean* movie that captured the hearts of moviegoers the world over? No. However it is far and away better than the third installment and far better than I thought it would be. While still a bit overblown in parts, it is filled with solidly funny dialogue and brilliantly choreographed action sequences. Most importantly, Johnny Depp revels fully as everyone's favorite swaggering and palavering pirate.

Joining Depp for this adventure are Penelope Cruz and Ian McShane; Orlando Bloom and Keira Knightly are neither mentioned nor missed much, as this adventure stands on its own. Geoffrey Rush returns as the ever present Captain Barbossa, as does Kevin McNally as Gibbs, and – much to everyone's delight – Keith Richards as Jack



Johnny Depp and Geoffrey Rush are up to their old pirating tricks once again in *Pirates of the Caribbean: On Stranger Tides*.

Sparrow's dad. (Given the fact that this tale focuses around finding the elusive Fountain of Youth, you can imagine the conversation between Depp and Richards.) There is also an incredibly brief (blink and you'll miss it) cameo with Dame Judi Dench that evokes a good laugh.

This adventure begins in jolly old London. Captain Jack Sparrow is there to rescue Gibbs from the gallows and to find out who is going around London looking for a crew, claiming to be the infamous Captain Jack Sparrow. Along the way he learns that Barbossa is now working for the crown and that King George II (Richard Griffiths) wants to beat the Spanish to the Fountain of Youth. Just as he is figuring out what's going

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on, Sparrow is shanghaied onto the *Queen Anne's Revenge*, the ship of another rather well known pirate. Ian McShane is spot on as the legendary and fearsome Blackbeard. Giving new definition to 'pirate's booty' is Penelope Cruz as Angelica Malon, Blackbeard's alleged long-lost daughter and one of Sparrow's scorned lovers.

With the race on to find the fountain, the stage is already set for a comic pirate adventure, but throw in some black magic and some seriously badass mermaids and you've got a convoluted, big budget swash-buckler on your hands. Don't get me wrong, it's a lot of fun, but overly long CGI action sequences tend to bore me and detract from the story and the rest of the fun. Fortunately the cast and script is strong enough to withstand the CGI fest and director

Rob Marshall (taking the reins from Gore Verbinski) is a master choreographer who works wonders here, making the non-CGI action sequences come together like a game of Mousetrap. Personally I thought a couple of darker moments of violence were slightly out of place with the *Pirates of the Caribbean* franchise (cursed pirates that turn into skeletons are one thing, but slitting a man's throat – that's not quite fitting).

You don't need me or any other reviewer to tell you to see or not see *Pirates of the Caribbean: On Stranger Tides*. I can't think of one person that doesn't like Captain Jack Sparrow. In the end it is disposable entertainment, but it's also "yo ho ho and a bottle of rum" fun!

Rated PG-13 for sequences of action/adventure violence, frightening images, sensuality and innuendo.

REVIEWED BY MICHELLE KEENAN

Potiche 🍷🍷🍷 1/2

Short Take: Catherine Deneuve delights in this comedy about a middle aged trophy wife in 1970s France who takes over the running of the umbrella factory that her father started and her husband mismanaged.

REEL TAKE: Catherine Deneuve and Gerard Depardieu shine in the light French comedy *Potiche*. The time is 1977. Catherine Deneuve is Suzanne Pujol, a middle aged, upper class trophy wife with a kind demeanor despite a complete lack of respect from her loathsome and unpleasant husband Robert (Fabrice Luchini). He runs the umbrella factory that her father started many years prior. One day Robert, a dreadful manager and human being, and his secretary are held hostage by the workers on the eve of a strike. When a heart attack renders him temporarily unable to run the company,



Catherine Deneuve and Gerard Depardieu show they still have what it takes in the French labor farce *Potiche*.

someone must step in, and it's none other than Suzanne. Turns out that after years of raising children, looking pretty and wanting for nothing, Suzanne has a head for business and for people.

With the help of Maurice Babin (Gerard Depardieu), a liberal Labor party type union organizer turned politician, the strike is settled, everyone is happy, and she turns the company around and poises it for growth. She is dazzling and she is respected. She even brings her two grown children into the fold. Her son, an artsy type whom her husband would never have employed, turns out to be great in the design department. Her daughter, who takes after the father, is not quite as useful nor supportive of her mother's efforts but serves more as a dupe and a pawn for her father and her own loathsome husband.

The costuming and set design for 1977 are perfect, quite the time capsule. The casting is spot on in *Potiche*. Deneuve is as gorgeous as ever and the role seemed effortless for her. She and Depardieu have great chemistry, and even though he is an actor of some depth, he possesses a charm that serves him well in this genre. The supporting cast, including Karin Viard as the husband's secretary/mistress and Judith Godreche and Jeremie Renier as the younger Pujols, are all exactly what they are supposed to be. Much like a French farce for the stage, it's an ensemble piece, but as a moviegoer I was glad that Deneuve and Depardieu really make the show.

Potiche is a light comedy with classic French farce characteristics. Serious real-world issues, politics and women's rights are a back drop that only the French could make such use of in comedy. We forget that only a mere 30 some years ago women were still second class citizens. It is amazing to think how far we've come and in a sense this movie celebrates that social shift with a joie de vivre.

Potiche is light enough to be classified as a French chick-flick, but balanced enough to be entertaining to men and women. This film will likely disappear from The Fine Arts Theatre right about the time this issue hits

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Chip Kaufmann's Pick: "Hunchback of Notre Dame"

June DVD Picks

Michelle Keenan's Pick: "Pride and Prejudice"

The Hunchback of Notre Dame (1956)

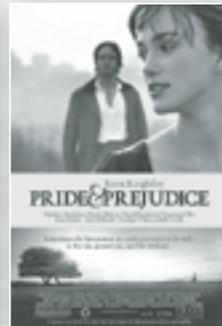
According to IMDB (internet movie data base) there are no less than 12 different versions of Victor Hugo's *The Hunchback of Notre Dame*, starting with a short French version in 1911 and ending up with the Disney animated version in 1996.

The two most famous are the 1923 silent version with Lon Chaney and the 1939 version with Charles Laughton, which is usually considered the finest of the lot. While I concur with that and would place the Chaney version second, the 1956 version with Anthony Quinn and Gina Lollobrigida has been sadly overlooked.

I first saw it as a child as was not overly impressed at the time. Of course I saw it on a small black and white portable TV in what was obviously a pan and scan copy. I have since seen the Laughton and Chaney versions many times, but it wasn't until just recently that I rented this version to check it out after so many years, and it was a revelation.

First of all the film was in color and in the vibrant hues of 1950s Technicolor. Secondly, the film was shot in widescreen Cinemascope so that most of it was missing on my old TV set. Although obviously shot on a set, the cinematography gives the film an added depth and that makes for a completely different viewing experience.

Anthony Quinn's Quasimodo makeup is not nearly as heavy as is usu-



ally the case and this enables him to give a moving performance that relies very little on pathos. In fact he is very similar here to his Zampano the strongman which he did two years earlier in *La Strada* for Fellini.

Gina Lollobrigida is all but forgotten today, but she was as big a star as Sophia Loren back then. She gives a very strong performance as Esmeralda, even if she is a little too old for the role. In fact I would rate her as my favorite Esmeralda of all time.

Another selling point is that, of all the versions out there, this version is the closest to the original novel, which is called *Notre Dame of Paris*. The focus is on multiple characters and the cathedral, not just Quasimodo. It also contains the most moving ending of the story that I have ever seen.

Miramax has prepared a 45th anniversary edition that looks and sounds gorgeous. The original version was in French and this is English, dubbed, but they do a good job. If you would like to see what Victor Hugo's novel is really all about, then check out this stylish version which is readily available.

Pride and Prejudice (2005)

The 2005 version of *Pride and Prejudice* is XX in an uber chick flick kind of way. Directed by Joe Wright (*Atonement*), the almost 200 year-old Jane Austen classic got a makeover and a reduction befitting 21st Century film goers.

Screenwriter Deborah Moggach, (with the help of an uncredited Emma Thompson), whittled Austen's work down to a beautiful 2-hour adaptation, which still manages to stay true to its scribe. Joe Wright gives the story a cinematic luminosity with breathtaking photography and a lusciously romantic score.

Kiera Knightley and Matthew MacFadyen play two of literature's most beloved characters, Elizabeth Bennet and Mr. Darcy. An all star cast including Brenda Blethyn and Donald Sutherland and Mr. and Mrs. Bennet as well as Dame Judi Dench as Lady Catherine de Bourg are nothing short of delightful.

While the English societal woes of the early 1800's don't have much bearing today, the bonds of family, friendship and love still resonate, most especially in this version. With Sutherland at the helm, the Bennets seem like a real family. Most importantly however Knightley and MacFadyen give Elizabeth and Mr. Darcy electricity, lust and a romantic heart that makes every girl's stomach do that funny flip ...

So ladies, skip book club this month, break out the merlot and enjoy the heralding of summer, Austen style, Jane Austen style.

film reviews

'Movies' continued from pg. 16

the newsstands. On the off chance it makes it to any other theatres in our region, see it quickly as it won't last long. However this is a film that will lose nothing on DVD and will certainly be worth a rent.

Rated R for some sexuality

REVIEWED BY MICHELLE KEENAN

Priest 🍷🍷🍷 1/2

Short Take: A real mess of a movie that tries to cram too much into too little but it still manages to be entertaining thanks to committed performances and a spectacular finale.

REEL TAKE: I'll say it right from the start, *Priest* is a real train wreck of a movie and that's not because it actually contains one. It's because the filmmakers tried to insert everything except for the kitchen sink into the screenplay which is based on a series of Korean graphic novels. Having not read the source material, I cannot say how much was borrowed or invented for the film but there's absolutely an amazing amount of stuff here.



Paul Bettany comforts a dying victim in the post-apocalyptic thriller *Priest*.

The story, as such, is set in a post apocalyptic future where humans live inside massive walled cities to protect them from hordes of super vampires who have supposedly been vanquished. The Church (corrupt of course) controls everything and has disbanded its warrior priests since there are no more vampires to fight inside the cities. When a member of his family (Lilly Collins) is kidnapped by a renegade vampire-human hybrid (Karl Urban) then one of the priests (Paul Bettany) must try and get her back before she is corrupted, or "familiarized".

If the plot sounds vaguely familiar that's because it's a weird mixture of *Blade Runner* and the classic John Ford western *The Searchers*. Add the fact that the villain is called Black Hat and dresses as if he were a leftover from a Spaghetti Western (most of the characters have names like Priest, Priestess, Salesman, Familiar) with vampires similar to those in *Lifeforce* and you have a totally wiggled out enterprise that scores points for referencing classic older movies and for sheer chutzpah.

On hand to lend the movie a little dignity (and to collect a hefty paycheck no doubt) is the 82 year old Christopher Plummer who just gets better with age even if his movies don't. He spends most of his time on a throne as the head of the Church, refusing to believe that the vampires are regrouping because if he did then there wouldn't be a movie. Paul Bettany gives his usual committed performance, although this type of role is starting to get to be a habit with him (*Legion*, *Da Vinci Code*). Karl Urban has the most fun as the bad guy Black Hat (subtle!) because the script allows him too.

While watching *Priest*, I was reminded of the low budget apocalyptic thrillers, *A Boy and his Dog*, *The Road Warrior*, and *Death Race 2000*, that graced drive-in screens in the 1970s and 80s, movies that weren't good by certain critical standards but that managed to be entertaining without wearing out their welcome. I'll close by saying that although *Priest* may not be a good movie, I enjoyed it the most of the movies that I reviewed this month.

Rated PG-13 for sequences of violence and action, disturbing images, and brief strong language.

REVIEWED BY CHIP KAUFMANN

The Greatest Movie Ever Sold 🍷🍷🍷 1/2

Short Take: Morgan Spurlock's follow-up to his highly successful previous effort *Super Size Me* is clever, insightful, and fascinating but it runs out of steam before reaching the finish line.

REEL TAKE: Once upon a time back during my first semester in college, I was briefly a Business Administration major with plans to go into advertising. I did this primarily to please my father who did not consider a major in drama and speech to be of any real value. One semester was all that I could stand, not being temperamentally suited to the task ("You mean that I'm not supposed to tell the truth about this product?") so I switched over to a theatre major, to my father's everlasting disdain. And the rest, as they say, is history. If I had only known that *Mad Men* would have been such a hit 40 years later. Oh well.

Where was I? Oh yeah, I'm reviewing Morgan Spurlock's possible documentary *Pom Wonderful Presents The Greatest Movie Ever Sold* (to give it its full and complete title) so here it is. For those of you who don't recognize Morgan Spurlock's name, he was the guy who, a few years back, took on McDonald's with his self sacrificial documentary *Super Size Me*, in which he ate only fast food and totally wrecked his health (he has since recovered).

This time around he's come up with the novel idea of funding and creating a movie totally based on product placement. Not a bad idea considering how prevalent that has become in movies (during this re-



Morgan Spurlock checks in with Ralph Nader in *The Greatest Movie Ever Sold*.

view session I saw a preview for *Zookeeper* where a trip to T.G.I. FRIDAYS figures prominently in the trailer), so Spurlock sets out to visit top companies and their ad agencies in an attempt to get his movie made. Surprise! None of the big boys are interested in Spurlock's concept. One agency tells him that if he includes some female nudity (actually a lot) then something could be worked out. Spurlock's response is to show us a series of 19th century nude photographs.

I won't mention any names of companies, as that would be product placement in my review and I can't have that. There are some companies who were willing to cooperate (shoppers at upscale supermarkets and health food venues might recognize something in the film's title) and there's an amusing sequence with consumer advocate Ralph Nader and shoes, but overall *Greatest Movie* wears out its welcome before it's done. Worth seeing for what Spurlock is attempting but ultimately this is a gimmick film that would have made a great one hour episode of Michael Moore's old *TV Nation* program.

Rated PG-13 for some language and sexual material.

REVIEWED BY CHIP KAUFMANN

Thor 🍷🍷🍷 1/2

Short Take: Kenneth Branagh's take on a mega-million dollar comic book movie is not half bad (once you get past the wholly derivative first half hour) thanks to winning performances and an archetypal script.

REEL TAKE: For the first 30 minutes of *Thor* I was reminded of the advice given to director Frank Capra at the preview showing of *Lost Horizon*, "burn the first two reels." He didn't burn them, of course, but he did cut them and the movie became a classic. *Thor* will never become a classic but *The Lord of the Rings* derivative battle scenes that open the film could easily be dispensed with and the movie would be greatly improved.

Director Kenneth Branagh (*Hamlet*) knows a thing or two about Shakespeare and about how to bring gravitas to a larger than life dysfunctional family saga. And with Sir

Anthony Hopkins as no less than Odin, the king of the gods, he has a powerful enough actor to make these scenes the best part of the first half of the picture. Once Thor defies his father and is banished to Earth, stripped of all his powers, then the movie really hits its stride. I was fully engaged the rest of the way.

I got so caught up in Thor's plight and the machinations against him above and below that it was over halfway through the film before I realized that the love interest was Natalie Portman. That's a tribute to her skill as an actress and to Branagh's storytelling abilities. I also enjoyed seeing Stellan Skarsgard in a good guy role (he's this generation's Max von Sydow), although as a true Scandinavian he would have been perfect to play one of the gods.

Now that I have taken care of the big name players, let's take a look at the relative unknowns who play antagonists Thor and Loki. Chris Hemsworth as the title character is suitably rash in the beginning, appropriately befuddled when he comes to Earth and loses his powers, and pleasantly engaging as he adapts to his new status as a mortal. Tom



Chris Hemsworth as the title character, tries to recover his magic hammer in *Thor*.

Hiddleston as his half brother Loki successfully conveys his burning ambition while displaying the anguish of the less favored child who seeks his father's favor.

Although it clocks in at under two hours (115 minutes to be exact), *Thor* still seems a little too long. Trimming the opening battle scenes would have tightened up the beginning of the film and made the final confrontation that much more exciting. For all its CGI millions, *Thor* is essentially a B movie with a pedigree, the Steve Reeves *Hercules* with people who know how to act. The cardinal rules of B movies are to not overstay their welcome, and to say and do everything as simply and directly as they can. *Thor* almost achieves this but the multi-million dollar budget just keeps getting in the way.

Rated PG-13 for intense sci-fi action and violence.

REVIEWED BY CHIP KAUFMANN

river arts

The Enriched Experience
DISCOVERIES IN THE RIVER ARTS DISTRICT

BY GREG VINEYARD

As I pondered my June column about hidden things one can find in the River Arts District, I thought to myself: "Well, if they're secret, how will I look for them?"

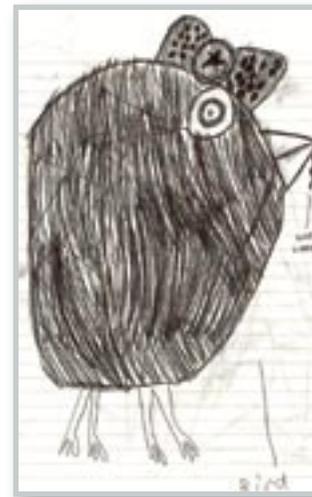
It's sorta like trying to look up "pteradactyl" in the dictionary if you don't already know how to spell it. Or "knight". Or "herb". Or "Klingon". (Although admittedly with "Klingon" you have a 50-50 chance of guessing it begins with either a "k" or a "c". But Klingons have their own dictionary, further complicating the matter.)

First to my mind were logical discoveries, like History. The old buildings are fascinating, each with its own story. Brick and mortar art businesses are the current tenants in structures from the era of tanneries, ice houses and cotton mills. I sometimes wonder what Constance Williams Gallery, built in 1916 by Standard Oil, looked like back then as I sit at night carving tiles while the rumbling train's headlights cast eerie yet comforting shadows across our working studio.

I also thought about Stuff. The variety of artistic offerings is nearly limitless -- people are often surprised to find they can, as I often say, "Decorate Your Life". Each stop reveals something new as they follow the map and explore.

And one can certainly find Information, and sometimes that is new, too. Like how the artists and their food-venue friends are just four or so minutes from downtown, depending on red lights en route. And that even on Sundays one can find work by over 50 artists, because several buildings are open seven days a week. Another pleasant surprise is that it's OK to ask the artists how they do what they do, as questions are welcome.

Looking deeper, it's evident that artists and visitors alike have Wonderful Moments. Like peace while wandering through an inspiring gallery. And the pleasure of journaling with a cup of tea in a favorite coffee house. Or perhaps processing a thought



Black Bird by an inspired and inspiring visitor.

while walking in a meditation circle or garden. Enjoyable Connections are to be found, too. Due to that "Field Of Dreams"-instilled vision we have here, I've had interactive conversations with folks from all over about art, community and life in general. People's earnest, energetic descriptions about their lives, what drew them to Asheville and how much they like the working studios are stimulating. A serious talk about art therapy with friends

from Mississippi sparked my little gray cells. A meeting with folks from Chapel Hill fueled forward thinking; not just because we enjoyed each other's company, but also because I was given a fantastic drawing by one of their kids. Some of the best gifts are exchanges of information and ideas, and as simple as an inspired image on lined notebook paper.

I suggest here to you that the biggest hidden surprise is right in front of us: PEOPLE. It is us. It's our visitors. It's the feelings we feel, the art we ingest and the yet-to-be-discovered things we find ourselves reacting to and sharing about.

The Studio Stroll is a great way to meet all 150+ artists at the same time, get the lay of the land, and enjoy art and friends. Coming back time and again is a great way to keep enriching the experience and to unfold more secrets.

See you at Studio Stroll!



Greg Vineyard is an artist and creative consultant in Asheville's River Arts District. He and his Ceramics for Contemplation & Connectivity can be found at Constance Williams Gallery (the middle building in CURVE), 9 Riverside Dr. Open seven days 11-4. Visit creativewayfinding.byregion.net

22

Take time to visit a few of the River Arts District's wonderful, independently owned, "Asheville Grown" businesses.

From the 2010 Studio Stroll. Photo by Lynne Harty

Celebrating Local Art

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GAYLE PAUL

TODD FOWLER

JERRY CRAM

BLACK BIRD
FRAME & ART



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Join us
Friday, June 3
at Art After Dark

PG. 39
B

and see our featured artist,
wood carver *Mark Strom*,
demonstrate his authentic
Appalachian craft

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June 10 • 11 • 12
Friday 12-4
Saturday 10-6
Sunday 10-6

Reception • Friday 5-7
Spruce Pine TRAC Gallery

2011
Toe River
Studio Tour

Mitchell • Yancey Counties
Western North Carolina



From left: Kathleen Turczyn, Lisa Gluckin, Simona Rosasco



river arts district studio stroll

River Arts District Studio Stroll

Saturday & Sunday, June 11-12, 2011

If you haven't visited the River Arts District in Asheville recently, you are in for a HUGE SURPRISE. Over 150 artists now have their studios in the District. Many of them are open every day, but the best time to see all of them is during the Studio Stroll on Saturday and Sunday, June 11 and 12.

The first, largest, and most walkable tour of working artists' studios in the region, the River Arts District Studio Stroll takes place in 19 historic buildings along the French Broad River. There will be artists' demonstrations and hands-on activities throughout the weekend.

Sprinkled throughout the District are lots of new places to eat, drink, see a performance or just hang out. Try some nationally renowned barbeque, organic juices and teas, tacos, or great-tasting local food. Try



Catch the trolley at Riverview Station.

BY JENNY MOORE

Asheville's famous microbrews at The Wedge.

Getting to and around in the River Arts District is a breeze. Accessible by car from Downtown, West Asheville, and Biltmore Village, there is

plenty of parking. Catch the trolley at Riverview Station or any of the stops listed on the map. An Information Booth is located at the 5-points intersection of Depot St. across from the Clingman Café.



River Arts District Studio Stroll, Saturday, June 11 and Sunday, June 12 from 10 a.m. to 6 p.m. both days. Check www.riverartsdistrict.com for hours, directions, more information, or to download a map of the District.



From the 2010 Studio Stroll. Photos by Lynne Harty



Encaustic Demonstration



November 2010

RIVER ARTS STUDIO BUILDINGS

- * 240 Clingman
- * 347 Depot
- * 97 Roberts Street
- * Cotton Mill Studios
- * CURVE studios
- * Galaxy Studios
- * Hatchery Studios
- * Northlight Studios
- * Odyssey Center
- * The Old Wood Co
- * Phil Mechanic
- * Pink Dog Creative
- * Riverside Studios
- * Riverview Station
- * Roberts St. Studios
- * Roots Studios
- * Studio 375 Depot
- * The Wedge
- * Warehouse Studios

River Arts District | Asheville, NC

CONSTANCE WILLIAMS GALLERY & WORKING ARTIST STUDIOS



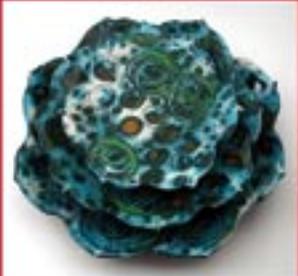
Jenny Mastin



Constance Williams



Cassie Ryalls



Angelique Tassistro



Greg Vineyard

**Our Working Studios
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Encaustic & Acrylic Paintings | Sculptural, Functional & Conceptual Clay | Jewelry | Metal Works | Steel Furniture | Mixed-Media
And More by a Dozen Local Artists | Monthly Show Openings | Workshops | Special Events

9 Riverside Drive, Asheville, NC 28801 The middle building in CURVE studios & garden, across from 12 Bones Smokehouse
www.ConstanceWilliamsGallery.com info@ConstanceWilliamsGallery.com 828 225 1762

river arts district studio stroll

Constance Williams Gallery & Working Studios

When you enter Constance Williams Gallery & Working Studios, you are immersed in the sensory, creative world of a dozen local artists. Constance's encaustics -- painted using a heat-fused mixture of pure beeswax, damar tree resin and wax paint colors -- are created right before your eyes in her in-the-round studio right on the main show floor, and her abstracts, landscapes and tree scenes simply



Constance Williams

glow on the walls, luminous and welcoming.

Constance is also a hand-built clay sculptor, and her ceramic studio is upstairs above the gallery alongside on-site studio artists Jenny Mastin, Cassie Ryalls, Angelique Tassistro and Greg Vineyard. Jenny's clay sculptures bridge a sacred dialogue between the

physical and spiritual worlds, referencing cultural myth, folklore, legend and observation. Cassie's "Souls" and clay sculptures

explore human relationships and interactions, connection through anonymity and the very nature of existence.

Angelique's functional wares break the rules of fashion, whimsically combining colors, patterns and figures with glaze and decals, evoking the magic times of favorite childhood memories. Greg's out-of-round meditation bowls and communication animal series, along with tactile tile designs, are about connecting with self, each other and spirit.

You will also find work for sale by local artists Phil DeAngelo (acrylics), Mary Farmer (encaustics), Patty Bilbro (functional illustrated clay), Lucile Stephens (paintings,

clay and mixed-media), Mystery Masiello (crystal and silver jewelry), Kelly Prestwood (metal works for home and garden) and Cynthia Wynn (industrial steel furniture).

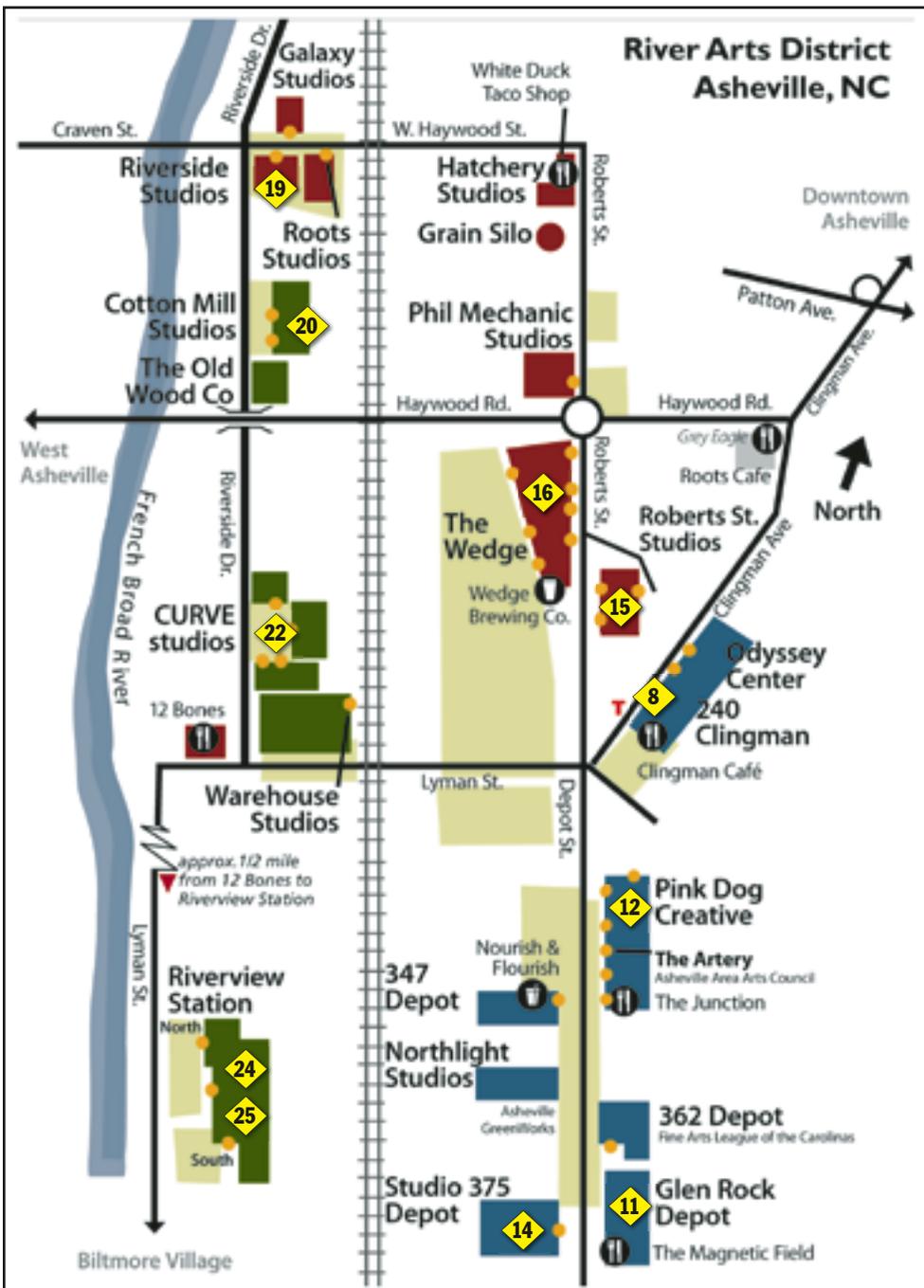
Constance Williams Gallery also hosts encaustic painting workshops, events and opens a new show the second Saturday of every month in their "gallery-within-a-gallery".

Come meet the artists, ask questions and share a story or two. Constance Williams Gallery is open to the public seven days a week, and is located at 9 Riverside Drive, across the street from 12 Bones Smokehouse.



Upstairs studios.

www.constancewilliamsgallery.com
info@constancewilliamsgallery.com
 (828) 225-1762



HISTORY OF ASHEVILLE'S RIVER ARTS DISTRICT

Asheville's River Arts District has been evolving for the past 25 years. A group of dedicated artists, landowners and businesses have laid claim to a neglected section of Asheville's riverfront and are calling it home. The first arts based business to locate in what is now the River Arts District was Highwater Clays. They moved from Biltmore Village in 1985, to the current home of Gennett Lumber.

In 1987, Porge & Lewis Buck were the first artists to actually buy a building in the Asheville RAD, which they named Warehouse Studios. In 1989, Patti Torno bought what is now CURVE studios & garden to make a punk rock club called Squashpile. The club lived in #6 CURVE for two years, after which all three CURVE studios & garden buildings were renovated to make the first live/work studio spaces in the River Arts District.

The early 1990's saw a migration of artists out of downtown into what was the Chesterfield Mill. The first Studio Stroll took place in 1994 and included such notable artists as Kevin Hogan and Cathy

Triplett. In 1995, the Chesterfield Mill was consumed by fire, as was most of the old Cotton Mill. Some of the remnants of the Cotton Mill were renovated into more live/work studio spaces in 1996. The building was purchased by Marty and Eileen Black in 2003 and renamed Cotton Mill Studios.

1995 was also the year that Highwater Clays purchased 238-242 Clingman Ave., now home to Odyssey Center for the Ceramic Arts, Odyssey Gallery & Studios, Jonas Gerard Fine Art (2007) and the Clingman Cafe (2004). The Grey Eagle Music Hall re-located to Clingman Avenue in 1999, becoming the first music venue in the River Arts District. The flood in 2004 destroyed the Home Cooking Cafe, which inadvertently made room for 12 Bones Smokehouse (2005).

The unique aspect of Asheville's River Arts District is ownership. Most of the buildings that house artist studios in the ARAD are owned by artists. The Asheville Area Riverfront Redevelopment Commission, formed in 2010, has worked to encourage an organic, homegrown approach to our riverfront that has served the area well.

WWW.RIVERARTSDISTRICT.COM

river arts district studio stroll

Jonas Gerard Paints Live DURING THE BI-ANNUAL STUDIO STROLL

Come join us during the bi-annual studio stroll on Saturday and Sunday, starting at 2 p.m. each day, as artist Jonas Gerard paints live! Saturday he will paint along with the River Guerguerian Project and Sunday he will offer his own compilation of musical tunes and harmony.

These improvisational musical painting performances are the perfect setting for all true music and art lovers.

Jonas' gestural energy and theatrical style of painting combined with the River Guerguerian Project's ecstatic and engaging



Jonas paints while the River Guerguerian Project performs.

energetic vocalist and spunk that cannot be missed. And, the Mark Guest Quartet will play on Sunday, June 12, offering a more laid back groove for easy afternoon listening. Both are superb!

As part of a fun-filled event full of music, dancing, painting, and connecting, the gallery will provide light refreshments, wine, and non-alcoholic beverages throughout the day.

So come witness this uplifting exchange of energy between all of these incredible performers as this transformation of music, painting, and the experience itself comes to life – right here in the heart of Asheville's River Arts District. This amazing compilation of artists is

something for everyone to enjoy!



Jonas' energy engages the audience.

interpretation of music make for an experience worth seeing!

Jonas' spontaneous style of painting, based on abstract expressionism, infuses his paintings with life, movement, and color, reflecting his passionate outlook on life. With his Brazilian/Parisian ancestry and an extensive 50 years of experience behind him, he has developed a wide variety of mediums, allowing him to flow effortlessly with fresh ideas that emerge and inspire all.

River Guerguerian is also joined by an incredible group of talented artists/musicians: improv vocalist Sage Sansone, (who is also part of the gallery family), multi instrumentalist Chris Rosser, and Jake Wolf on the fusion bass guitar.

In addition, the gallery will also be featuring two other bands. 42nd Street will play on Saturday, June 11, with a vivacious and



The Jonas Gerard gallery and studio.

IF YOU GO Jonas Gerard's gallery and studio are located at 240 Clingman Avenue. Phone (828) 350-7711. The Stroll hours are from 10 a.m. to 6 p.m., Monday through Saturday, and 1 p.m. to 6 p.m. on Sunday.

For more information, please visit us at www.jonasgerard.com

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River Arts District Studio Stroll DEMONSTRATIONS & ACTIVITIES



Glass Blowing 2010
Photo by Lynne Harty

8 240 Clingman Avenue

Jonas Gerard – 42nd Street Jazz Band, Sat. 12-2 and 3:30-4:30 p.m.

Jonas Gerard – Live Painting Demo with River Guerguerian Project, Sat. 2-3:30 p.m.

Mark Guest Trio, Sun, 12-2 and 3:30-4:30 p.m. Jonas Painting Demo w/ Music, Sun. 2-3:30 p.m.

20 Cotton Mill Studios

The Potter's Mark Studio – Wheel Demos, Sat. & Sun. all day.

Margaret Cogswell – Tiny Mailbox Exhibition, Sat. & Sun. from 10-6 p.m.

Sutherland Handweaving Studio – Hands-on Weaving Demos, Sat. & Sun. all day.

The Hop – Selling Ice Cream, Sat. & Sun. all day.

22 CURVE Studios

Akira Satake – Handles for Teapots Demo, Sat. & Sun. all day.

Music. Sat. & Sun. on and off.

Constance Williams Gallery – Clay & Encaustic Demos, Sat. & Sun., all day.

Odyssey Center – Wheel and Handbuilding Demos, Sat. & Sun. all day.

12 Pink Dog Creative

Holly de Saillan – Mosaic Art Demo, Sat. 11-4 p.m.

19 Riverside Studios

Sherrod Barnes-Ginifer – Handbuilding Clay Head Demo, Sat. & Sun. 3 p.m.

24 Riverview Station

Village Potters – Potters Wheel Demos, Sat. & Sun. 12-4 p.m. Children of all ages can try the wheel, Sat. & Sun. 1-3 p.m.

19 Roots Studios

Lynn Stanley – Sumi-e Asian Brush Painting Demo, Sat. & Sun. 1-2 p.m. Hands-on for adults and children accompanied by adults.

14 Studio 375 Depot

Jewelry Making Demos, Sat. & Sun. from 12-4 p.m.

Brandy & Dave/Planet Art – Chair Caning, Sat. & Sun. all day.

MacKensie King – Enameling Demo, Sat. & Sun. 1:30 & 3:30 p.m.

Dawn Dalto – Clay Handbuilding Demo, Sat. all day.

Les Powell – Wheel Throwing Demos, Sun. all day.

11 The Glen Rock

Magnetic Field – Open Special Hours Sat. 10-2 p.m., and Sun. 10-5 p.m. *The Witches Quorum* (play) Sat., 7:30 p.m. and 10 p.m.

Faces of Asheville – Exhibition & Meet the Artist, Sat. & Sun. 10-4 p.m.

16 The Wedge

Perez Art Studio – Clay Sculpture Demo, Sat. & Sun. at 12, 2, and 4 p.m.

What is The Witches' Quorum?
Either what you've always wanted theatre to be, or have always been afraid theatre could be.

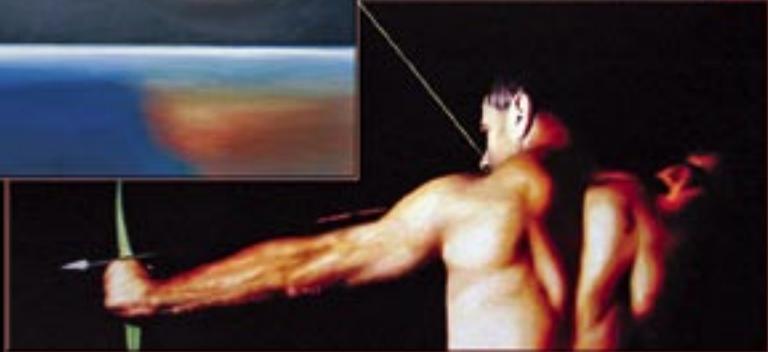
JUNE 2-25 AT THE MAGNETIC FIELD
372 Depot Street, Asheville

828-668-2154
www.themagneticfield.com



JANTONART.COM

PORTRAITS AND PAINTINGS BY
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river arts

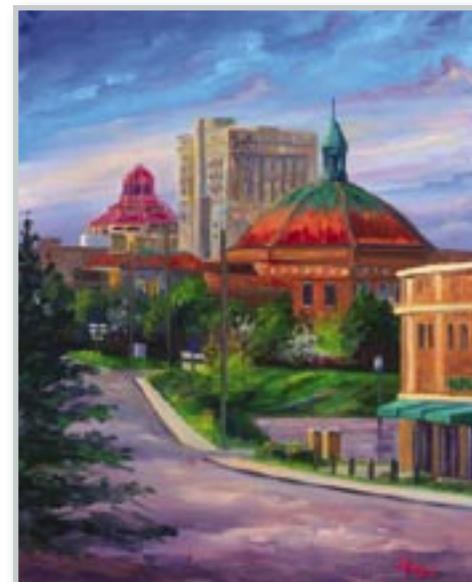
Jeff Pittman

Residing in the beautiful mountains of Asheville North Carolina, Jeff Pittman is never short on inspiration for his colorful oil paintings.

He is primarily known for his dramatic skies, panoramic mountain vistas, and small town street scenes of Western NC.

Born in Greenville, NC, Jeff grew up observing his father paint rural scenes of eastern and coastal North Carolina. He has taken the artistic impressions he learned early on and applied them to his colorful landscapes, seascapes, and cityscapes.

"I strive to capture the scene in bold, expressive colors that represent the different views of North Carolina as I see it and particularly enjoy the play of light against the



Downtown Charlotte Street, oil painting
by Jeff Pittman

downtown buildings, and the ever changing color in the skies and mountain ridges that surround us here. My goals is not to present my art as realistic, but rather to cast a unique light on my subject as I commit it to canvas to share with others."



Red Barn Cane Creek,
oil painting by Jeff Pittman

Jeff Pittman
140-D Roberts Street Studios
www.jeffpittman.com
(828) 242-8014

15

MAGNETIC THEATRE'S LATEST OUTRAGEOUS WORLD PREMIERE

The Witches' Quorum

11

The Magnetic Theatre, Asheville's newest professional stage company, and the only theatre in the Southeast dedicated exclusively to new works, continues its series of world premieres with an explosive new play, *The Witches' Quorum*, by David Eshelman. Eshelman calls his play "a quasi-historical spectacle, an abuse of great literature, an aspiring political tract, a comedy that ought not to be."

Set in 1617 Jamestown, on the eve of Pocahontas's fictitious North American tour, *The Witches' Quorum* follows the struggles of Mistress Hibbins (the witch-lady from *The Scarlet Letter*) and Cassy (the slave-woman from *Uncle Tom's Cabin*) as they attempt to flee their oppressive surroundings and arrive in the mythical land of Croatoan, where they believe they will find freedom for all witches.

The play's director, and The Magnetic Theatre's artistic director, Steven Samuels, cautions that *The Witches' Quorum* is not

BY CHALL GRAY



Stephanie and Tracey Johnston-Crum in
The Witches' Quorum.

for the easily offended or the faint of heart. "This play is beautifully written, utterly accessible in spite of its literary roots, incredibly inventive, and wonderfully funny," he declares. "It traffics in adult language, overt

Continued on next page

river arts district studio stroll

Bizarre Bazaar

An International Gallery Space featuring Sandee Shaffer Johnson

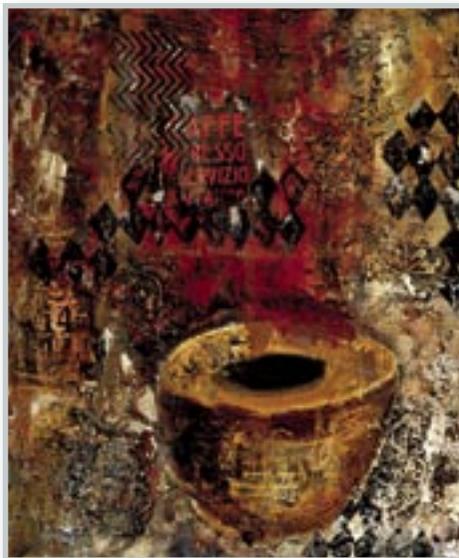
After 35 years of living on four continents, Sandee Shaffer Johnson recently chose Asheville as home. This restless gypsy spirit and prolific artist, photographer and journalist has traveled or worked in 83 countries.

Her artwork has been shown in over 200 group, corporate or solo exhibitions, including Paris, Moscow, Rome, Berlin, Geneva, Shanghai, Seoul, Tokyo, NYC, Amsterdam, Brussels, Tel Aviv, Budapest, London and Stockholm.

Surprises await you at every nook and niche upstairs at Space 320, North River-



Wallflowers, photographic mixed medium, 20 x 16 by Sandee Shaffer Johnson



Bowl of Life, acrylic mixed medium, 30 x 20 by Sandee Shaffer Johnson

view Station. Her sprawling “Bizarre Bazaar” is piled high with curiosities, ephemera and artifacts from around the world along with an inexhaustible inventory of artwork.

Sandee’s versatile work ranges from acrylics, collage, papermaking and encaustic to watercolor, oils, printmaking, assemblages, pen & ink, and photography. Visit her website at www.sandee-art.eu and don’t miss exploring this captivating space!

The Bizarre Bazaar - TriArts Global Studio
Riverview Station North, Studio 320
191 Lyman Street, Asheville, NC
(828) 989-3359
artwoman6@gmail.com



Janton Art Studio

Stephen R. Janton grew up in Wilmington Delaware, where he 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 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



‘Witches’ Quorum’ continued from page 22

sexual situations, lesbianism, cross-dressing, skewed views of religion, murder, and a song in French. In other words, it’s intended for mature audiences only, and those audiences should anticipate a rollicking good time. Late shows of *The Witches’ Quorum* should be especially engaging.”

The show features some of the best acting talents in Western North Carolina. Stephanie and Tracey Johnston-Crum, both lauded for their performances in the hit

When Jekyll Met Hyde earlier this year, star as Cassy and Mistress Hibbins, respectively. The cast is rounded out by Kathryn Temple, who earned rave reviews for her portrayal of the title role of



Ruth; Lucia Del Vecchio, most recently seen in the underground sensation *Rock Saber*; Sara Fields, familiar from *Divalicious* and *Noises Off!*; and Scott Fisher, who plays the witch-burning Reverend Mr. Camden, who strives ruthlessly to block Cassy & Mistress Hibbins’ escape to Croatoan.

The Witches’ Quorum further establishes The Magnetic Theatre, in its home base at The Magnetic Field, as one of America’s most inventive and audacious theatrical troupes, and a groundbreaking leader in the development and production of the nation’s new plays.



The Witches’ Quorum opens June 4, after preview performances June 2-3. Tickets \$12/14, previews \$8. For tickets or reservations, please visit www.themagneticfield.com, call (828) 668-2154, or stop by The Magnetic Field, 372 Depot St. in Asheville’s River Arts District.

JEFF PITTMAN

140-D Roberts Street Studios
 (828) 242-8014

www.jeffpittman.com

joe's brew notes



Adam Reinke – Winner of the “Just Brew It” Celebrity-Judge Award

BY JOE ZINICH



Adam Reinke, Celebrity-Judge Award Winner

light lagers to ambers and from his “I hate hops” conviction to full appreciation of the complete flavor palate craft beers offer. His now avid enthusiasm for all-things beer prompted beer gifts from friends and family. On one occasion he received two Mr. Beer kits as gifts.

This potentially awkward start to his home-brewing career was avoided by brewing two successful batches at the same time. His first brew was a tasty Mr. Beer pale ale fermented in four large growlers. Hops were added to the malt boil in a clean sock (the kit did not have a hop-addition bag), a creative and successful innovation. Encouraged, he continued to brew and over time began to share beer and ideas with fellow homebrewers. With the positive feedback and knowledge gained, he ventured from “Mr. Beer”-style, malt-extract brewing to all-grain.

Adam bought and borrowed equipment to make his first all-grain batch and never looked back. He now owns and shares equipment, continues to exchange beer and ideas (his “beer fridge” is typically filled with 4-7 different selections on tap and more in bottles), has won numerous awards, and is a very active member of Mountain Ale and Lager Tasters (MALT) with a focus on education. To increase his knowledge of flavor, aroma, and styles, he completed the Beer Judge Certification Program (BJCP) recommended by fellow MALT members. This made it easier to reproduce beers that intrigued him.

He tends to brew for the season, IPA and Pale ales in the spring, light lagers and Wit's in the summer, and darker, richer beers in the fall and winter. The specific beer brewed is chosen based on whatever piques his interest. It could be a specific flavor or color or aroma or brewing technique or a desire to add a style twist.

“Hop Salad” developed after Adam sampled a commercial IPA made with a new “hop bursting” technique - the addition of massive amounts of hops late in the wort boil and prior to fermentation. The beer had the flavors and aroma he liked but not enough bitterness. He decided to brew a version with a new (commercially available) hop-blend, which had a distinctive, citrusy, piney flavor and aroma, and to use the hop bursting method for late hop addition (3 separate additions in the last 30 minutes). The result was a delicious IPA with a tasty balance of hop flavor, aroma, and bitterness.

The most difficult styles for Adam to make with the flavor and aroma profiles he likes are imperial and light-lager types. It's no surprise that lagers (like pilsner) are hard to make. Mistakes in brewing techniques will stand out on first sip. But imperial styles are different; mistakes can be hidden in the savory richness of the beer. Adam contends imperials demand a solid base-recipe combined with precise brewing techniques to achieve the most flavorful and balanced beer. Done properly an imperial is transformed from savory to deliciously nuanced.

Adam offers these secrets for successful brewing - continue to learn about flavors, ingredients and brewing techniques; share your knowledge and the beer you make; become an expert at sanitation, fermentation-temperature control, and yeast addition; and taste, analyze, and enjoy. Judging by his “Hop Salad”, very good advice.

Just Brew It

Just Brew It (JBI) is a home-brew festival and low-key competition designed to highlight our area's talented home brewers. It is organized and presented by Just Economics in part to increase awareness of their activities and membership.

This is a fun event for the brewers and attendees. Most home brew competitions are formal affairs with trained judges that use BJCP (Beer Judge Certification Program, bjcp.org) style sheets to select winners. At this festival decisions are based on beer flavor, not style sheets, with trained and untrained beer enthusiasts selecting the winners. With 13 awards (Celebrity Judge, People's choice, Best Beer Name, 5 brewery awards, etc.) the brewer has the opportunity to receive recognition for their beer, brewing skills, and creativity.



Fun at the Festival

Most festivals beer fans attend involve professional brewers. Arguably the US craft beer industry is brewing the best beer in the world. Our professional brewers are not bound by tradition but they are constrained by a need for profitability. Homebrewers are not bound by tradition nor profitability; their constraints are imagination and skill. Also where else can you meet King Gambrinus (David Maida) and sample his “Aggravated Fairy Milk” or try Rebekah French's “Downtown Chili Brown” made with four different chilies (it smelled like chilies and had definite chili bite and at the same time was very drinkable), and 100 additional creative and traditional styles?

JBI blends a festival with a competition in a way that makes it as unique as the beers served. Didn't go this year? Good thing there will be another one next year. Kudos to the brewers and to Just Economics.

JUST ECONOMICS OF WESTERN NORTH CAROLINA

Just Economics (JE) of Western North Carolina is a regional organization based in Asheville, NC. Their mission is to educate, advocate, and organize for a just and sustainable economy that works for all. JE was born out of the Asheville-Buncombe Living Wage Campaign; an effort that initially began in 2000 took root in 2006.

In 2007 Just Economics became the organizational home for the Asheville-Buncombe Living Wage Campaign.

A Living Wage is the minimum amount a worker must earn to afford the necessities without public or private assistance. It is calculated using HUD'S



Just Economics Executive Director Vicki Meath (left) with Living Wage Certification Coordinator Mark Hebbard.

(US Housing and Urban Development agency) current year fair-market rent for a 1-bedroom apartment in the Asheville Area. A Living Wage is what the minimum wage should be and varies in different areas of the state and the country.

JE has succeeded in getting the first-living-wage ordinance passed within our

region which guarantees Asheville City employees receive a Living Wage. They have also certified over 200 private-sector employers in Buncombe County.

To find out more, to join, or to donate, go to www.justeconomicswnc.org



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

restaurants & wine

Good for the Prez, Bad for the Press

- PLUS, PINK WINE FOR HE-MEN

On May 24, a headline got passed around and posted on Drudge-like websites, perhaps to make hay, perhaps not, announcing the President and First Lady having sipped a \$1000 wine at Buckingham Palace.

Paul Bedard, writing for U.S. News and World Report, gave the following rather tacky report while at the same time arousing suspicion that he wrote under (or his editor was under) the influence of wine:

"Finally, after two straight presidents who didn't appreciate the taste of a fine French burgundy [sic], Buckingham Palace tonight had a chance to put on the Ritz for a first family who enjoy a long dinner and luscious wine.

"Most notable from the wine cellars of the famous palace: A [sic] Echezeaux Grand Cru 1990, Domaine de la Romanée-Conti, that goes for \$1,000 - \$1,700 per bottle in the United States.

"There were a bunch of other wines, like Veuve Clicquot Ponsardin champagne [sic] and a very nice \$170, 1963 port [sic] President and first lady [sic] Michelle Obama, who are noted for dinner dates at Washington's finest restaurants have probably had before."

Politics don't matter here. He is the President, and the Windsors had damn well better open the best for him. Michelle, looking better than a movie star in Tom Ford white, evidently had no drinking problem. This column has before expressed pleasure in the Obamas and their appreciation for restaurants. A headache it may be for the stopped-in-traffic, I'm glad they go out.

The would-be story of the royal menu and matching wines is a missed opportunity to inform readers. What is the big deal here? There are reasons such things are served at such occasions, nods to nations, respect to

rank, not so the masses can be wowed by reports of presumed price tags or entertained by the lifestyles of the royal and famous.

The lands held and cultivated by the Domaine de la Romanée-Conti are considered — have been for centuries — some of the very best vineyards in the whole world. The wine served was a Grands-Echezeaux, not just an (or "A") Echezeaux; there is a difference. Finishing a dinner with Vintage Port, while ever-increasingly popular in America, is a British thing, usually served with Stilton, but in this case with a charlotte à la vanille.

A Chablis Grand Cru (Les Clos 2004) was also served, and including this in the report would have informed many readers that Chablis is not the cheap white with the hijacked name on the lower shelves of the wine aisle in the grocery store. This one, served at six and a half years, underscores an exception to the rule that whites generally are not meant for long-term ageing.

This moves us to the next topic: pink wine. We have laughed at people who drink the so-called White Zinfandel and the wineries who produce it. Not so fair anymore — rosé, blush, pink — the color has been turning noses upward for a long time, but one of the bigger secrets in the wine world is the supply and selection of good quality rosé, produced by numerous makers who give a damn.

(Memo to Bedard: notice how here I refrain from reminding the reader of the season's description and from suggesting where the reader can sit and drink the wine.)

Gaga Rosé, California 2009 (under \$15) This quality pink wine has nothing to do with what's-her-name, and has certainly been around (and will be around) longer. Delicious, with a silky texture and a light red

BY MICHAEL PARKER

color that's very pretty. You will taste berries and a touch of tangerine. He-men will not be comfortable with the packaging, but this wine is worth the money.

Domaine de Triennes Rosé, Vin de Pays de Provence 2008 (under \$15) This is an impressive dry and mineraly oh-so-lightly colored pink wine. There is even an appetizing whiff of cantaloupe. Crisp, steely, thirst quenching... but don't gulp this. Made from Cinsault grapes, which love the hot, dry, Mediterranean climate of Europe and North Africa. He-men will be as comfortable with the stark package as well as its ability to stand with a heartier summer meal. In line with this column, the Domaine de Triennes is co-owned by a co-owner of the Domaine de la Romanée-Conti. Like the pricey rosés of Domaines Ott (Chateau Romassin Bandol Rosé Clair de Noirs 2009 woo-hoo!), this is rosé for serious wine drinkers.

Monmousseau Rosé d'Anjou, Loire Valley, France 2009 (under \$15) This is pink wine for serious wine drinkers. Made from the obscure and no-good-for-red Grolleau and the slightly tannic Cabernet Franc, it has a touch of sweetness and should be served chilled but not cold.

Crios de Susana Balbo, Rosé of Malbec, Argentina 2010 (under \$12) WOW! Lovely color, great body. The flavors of strawberries — wild, ripe ones — and cherries steal the show. Plus, there are spices that I cannot pinpoint. I thought I got an atom of anise but - ?? - it just dances around. The finish is dry and nice.

Campus Oaks, White Zinfandel, California 2009 (under \$10) Yes, I'm listing this.



June 2011 Events at the Weinhaus

Tuesday, June 21

Wine Dinner at the Posana Cafe-. Educated at the Culinary Institute of America, Executive Chef and owner Peter Pollay brings years of restaurant experience to downtown Asheville's Pack Square. Posana Café utilizes local farmers and purveyors for items such as organic milk, goat cheese, fruits, vegetables, trout, lamb, and pork. We look forward to your joining us in their private dining room for a four course meal, paired with biodynamic wines from the Weinhaus. The time is 7:30 p.m. The cost is \$60 all inclusive. Please call the Weinhaus for reservations at (828) 254-6453.

Friday, June 24

Friday night flights at the Weinhaus will feature California Dreaming with wines from the golden state. The tasting will have the classic wine varietals that we all associate with California. As usual, we will endeavor to throw in a little twist to liven up the evening and the wines will be accompanied by light hors d'ouvres. The price is \$10. Time is 5:30-7:30 p.m. Held at the Weinhaus.

**The Weinhaus, 86 Patton Avenue
Asheville, NC (828) 254-6453**

.....
Fermentation was arrested so natural sugars remain, but this is not a bottle of candy. It's simply for those who are loyal to White Zin and want to keep it a little sweet.

Summer Skies Raffle

Great art. Great experiences. Great raffle. Seven fabulous packages! Fine art, luxury travel, local adventure and more! \$100 per ticket, only 100 tickets per package.

Winners selected at the Summer Skies Party, Thursday, June 30, Pack Plaza Parking Deck, 6 to 8 p.m. A luau-style soiree to support the Asheville Art Museum.

Tickets available: in person at the Museum front desk, 2 South Pack Square; by calling (828) 253-3227; online at www.ashevilleart.org.

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poetry & poets

Mistral and Verdaguer: “REGIONAL” POETS, ROLE MODELS

BY TED OLSON

GROUPS & DISCUSSIONS AT MALAPROP'S



Poetrio

Sunday, June 5
at 3 p.m.

Featured poets are Ronald Moran (*The Jane Poems*), Lou Lipsitz (*If This World Falls Apart*), and one other poet.

Women On Words

Thursday, June 16 at 5 p.m.

Women on Words is a women's poetry circle where the members inspire each other and critique the presented poems. New members always welcome.

Comix Club

Monday, June 20 at 7 p.m.

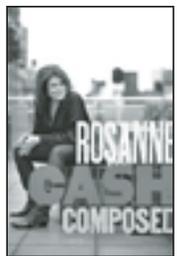
Join our bookseller host for a discussion of the latest selection by the graphic novel club!

E-books: The Whats and the Hows

Tuesday, June 28 at 7 p.m.

Meet Matt Kane from Charlotte Street Computers as he discusses e-books. He'll talk about what they are and how to get them for your computer, e-reader, or mobile device.

GET TICKETS NOW!



Rosanne Cash Visits Asheville!

Tuesday, August 2 at
7 p.m.

Malaprop's Bookstore & Cafe is honored to present Rosanne Cash, Grammy Award

Winner and Johnny Cash's eldest daughter. Ms. Cash will be interviewed on stage by local musician and WNCW DJ Laura Blackley. Ms. Cash will answer questions from the audience, and sign copies of her memoir, *Composed*.

Tickets are \$23 and include a paperback copy of her book. Tickets must be purchased in advance at Malaprop's. Event takes place at Diana Wortham Theatre, 2 South Pack Square, Downtown Asheville. Seating is general admission. Doors open at 6:30 p.m.



Malaprop's Bookstore/
Café, 55 Haywood Street,
downtown Asheville. For
more information call (828) 254-
6734, or visit www.malaprops.com.

In a port town in southern France, standing on a pier beside the Mediterranean, I saw an intriguing modernist statue of a fisherman. It turned out to be a contemporary depiction of Calendau, a character in a nineteenth-century narrative poem by Frédéric Mistral (1830-1914).

I had read somewhere that Mistral's work celebrated France's Provence region, but when I encountered the statue I did not know much about that poet or the extent of his influence.

In further travel across Provence I noticed references to Mistral in countless places. As I learned more about him and his work, it became clear to me the power of poetry in building a real and enduring sense of pride among the people of a region whose regional identity had often been portrayed as deficient by others living outside their region. Journeying subsequently to Spain's Catalonia region, I noted a similar phenomenon there — numerous references to poet Jacint Verdaguer i Santaló (1845-1902) across that region suggested that Verdaguer obviously played a significant role in strengthening regional pride in Catalonia.

As I observed in these two southern European regions, poets can literally and figuratively change the face of the regional landscapes that they celebrate in their poems. While technically Mistral was from France and Verdaguer was from Spain, and while both are widely considered important poets from their respective nations, it is indisputable that Mistral and Verdaguer should be considered primarily as “regional” rather than national (that is, French or Spanish) poets.

These poets were not merely of their regions, they changed them forever, working tirelessly throughout their lives to rescue their regional cultures from near-oblivion. The resulting revivals of Provence's and Catalonia's regional cultures and their growing political autonomy (particularly in Catalonia) led later leaders within the two regions to commemorate both poets as heroes; statues, honorary museums, subway stations, street names, and other formal tributes reflect the lasting legacy of their poetical contributions. Most significantly, the poetry of Mistral and Verdaguer remain in the hearts and minds of many people living in their respective regions.

Mistral was born and died in the small town of Maillaine, yet his poetry and scholarship reinvigorated the cultural life of virtually every community in Provence. While he wrote his earliest poems in French, Mistral soon began composing poems in Occitan, a Romance language historically spoken and written across Provence but suppressed by

French officials as early as the 15th century.

Realizing that there was need for a revival of his home region's language and culture, Mistral spent twenty years on his major scholarly work *Lou Tresor Dou Félibres* (*The Treasury of Félibres*), published in two volumes during the 1880s. This was ostensibly a dictionary, though it also included material on Provençal folklore as well as biblical translations into Occitan.

Mistral's best-known poetry books featured narrative poems set in Provence and written in Occitan: *Mirèio* (1859), *Calendau* (1867), and *Lou Pouèmo dóu Rose* (1897). For his efforts toward revitalizing the regional culture of Provence, Mistral was awarded the Nobel Prize for Literature in 1904; with his prize money he founded an ethnographic museum in Arles that interpreted Provence's traditional culture.

In 1854 Mistral served as co-founder of Félibres, a cultural association dedicated to promoting Provence's language and customs. One of the goals of Félibres was to strengthen ties between France's Provence and Spain's Catalonia, which bordered one another and possessed many historical connections. Just as the poets of Provence were attempting to wrest their regional identity from the grip of a dominant national culture, the poets of Catalonia sought to reclaim their region's culture and language (Catalan) from obscurity in the wake of Spanish nationalization.

Beginning in the 1860s, Félibres formed an alliance with the several poets then writing poems in Catalan, including Verdaguer. Mistral thereafter served as an influence on and mentor of the younger poet.

Verdaguer was an acclaimed Catalan poet and a leader of the Renaixença, a literary movement in Catalonia that sought to revive Catalan culture; he was also a priest. Indeed, some of his lyric poetry reflects unorthodox use of religious themes (Spanish church officials occasionally took issue with him for his religious views).

His poems celebrating Catalonia were quite popular in the region; for instance, an estimated 100,000 copies of Verdaguer's 1883 poem “Oda a Barcelona” (“Ode to Barcelona”) were circulated among the citizens of that city by local governmental officials. As Mistral had done in Occitan, Verdaguer wrote lengthy narrative poems in Catalan, including *L'Atlàntida* (*Atlantis*, 1876) and *Canigó* (1886).

The recipient of numerous awards for his poetry, Verdaguer in 1878 met the Pope (Leo XIII), who lauded the poet's efforts to write in Catalan about religious matters. In 1886 Verdaguer was named “Poet of Catalonia” by a leading bishop based in

the region. The later years of Verdaguer's relatively short life were turbulent, as he was forced out of the priesthood for questioning the religious and cultural conventions in late nineteenth century Spain.

Verdaguer wanted his “country” — namely his region — freed from the authoritarian rule of an unsympathetic national state. And granted that Catalonia has since secured a considerable measure of cultural autonomy (if not gaining as much ground toward claiming political or economic autonomy) from Spain, Verdaguer's words and his personal example have clearly encouraged several generations of Catalonians.

Having witnessed the importance of poetry in shaping the cultural life of two regions in southern Europe, I began to ponder past and present roles of poetry in strengthening cultural identity across the Appalachian region. Since within the U.S. Appalachia remains a culturally misunderstood region as a result of media stereotyping and political and economic marginalization, the poets of Appalachia might find in the work of such acclaimed “regional” poets as Mistral and Verdaguer inspiring examples of poetry that not only served regions but also helped save them.



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

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.

Art and Poetry Exhibit



Randy Siegel and Laura Hope-Gill present a collaboration of poems and paintings, *Reunion: and the Two Shall Become One*. A reading and reception will be held Thursday, June 16 from 5:30 to 7:30 p.m. On display through the month of June.

IF YOU GO: Grateful Steps Publishing House and Bookshop, 159 S. Lexington in Asheville. Phone (828) 277-0998.

IF YOU GO: Grateful Steps Publishing House and Bookshop, 159 S. Lexington in Asheville. Phone (828) 277-0998.

authors ~ books ~ readings

John Prendergast AT ASHEVILLE BOOK SIGNING

John Prendergast, international humanitarian, came to Malaprop's in Asheville on May 24 for the book signing of his newly released *Unlikely Brothers*. As co-founder of the nonprofit Enough Project, he has devoted his life to ending genocide and crimes against humanity.

He last visited Asheville in September, 2009, to co-host the opening night of "The Greatest Silence: Rape in the Congo" at the Fine Arts Theatre. The documentary film was presented to bring attention to the sexual violence in the African country where Prendergast works to eliminate inhumane treatment.



John Prendergast (left) signed *Unlikely Brothers*, as he talked with an Asheville resident and Sia Sanneh (center). Photo by Cherry Hart.



Prendergast has co-authored two books with actor Don Cheadle, helped start the Satellite Sentinel Project with George Clooney, and worked

on films with Ryan Gosling. His trips to Africa with *60 Minutes* have aired on four different episodes.

Prendergast has been a Big Brother since 1983, reaching out to a total of nine Little Brothers. In *Unlikely Brothers*, he chronicles his 27 year relationship with Michael Mattocks, an at-risk youth in

Washington, D.C. The story is told in duet with Prendergast and Mattocks taking turns relating events in their lives over the years.

As Prendergast spent more and more time traveling to Africa, Mattocks slipped into drug dealing in his poverty-stricken community. It became easier for Prendergast to interact with Mattocks' younger siblings who were as yet unaffected by drugs.

As Mattocks became a man and removed himself from the world of drugs, he and Prendergast rekindled their relationship. Mattocks married the mother of his five children and worked hard to build a good life for his family. Prendergast said, "Michael actually taught me lessons about being a husband and father." He continued, "Growing up, I had a difficult relationship with my father. I never thought I could experience love and companionship until she came along." He pointed in the audience to his fiancée, Sia Sanneh, attorney for the Equal Justice Initiative.

To read more about Prendergast and *Unlikely Brothers*, go to enoughproject.org or unlikelybrothers.com.

BY CHERRY HART



Sharyn McCrumb's "THE BALLAD OF TOM DOOLEY"

Sharyn McCrumb, award-winning Appalachian writer and author of the riveting *The Devil*

Amongst the Lawyers, will discuss her upcoming novel based on the true story behind the most famous mountain ballad

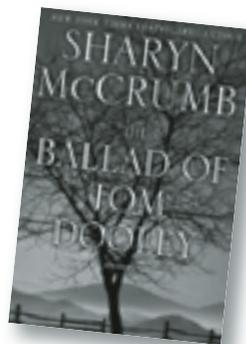
of all: the legend of Tom Dooley.

The *New York Times* Bestselling Author has published more than two dozen novels of critical acclaim. She will be speaking at the annual Montreat College Friends of the Library Luncheon on Saturday, June 18 at 12 noon. The luncheon will be held in the college's Gaither Fellowship Hall, with the program taking place in the adjacent Gaither Chapel.

In *The Ballad of Tom Dooley*, what began as a fictional re-telling of the historical account became an astonishing revelation of the real motives and the real culprit in the murder of Laura Foster. With the help of Wilkes County historians, lawyers, and researchers, Sharyn McCrumb visited the actual sites, studied the legal evidence, and uncovered a missing piece of the story that will shock those who think they already know what happened.

The Ballad of Tom Dooley brings to life the star-crossed lovers of this mountain tragedy with understanding and compassion. The new information unearthed by her research may also bring belated justice to an innocent man.

McCrumb is best known for her Appalachian "Ballad" novels, set in the North Carolina/Tennessee mountains. Her novels



include *New York Times* Best Sellers *She Walks These Hills* and *The Rosewood Casket*, which deal with the issue of the vanishing wilderness, and *The Ballad of Frankie Silver*, the story of the first woman hanged for murder in the state of North Carolina; *The Songcatcher*,

a genealogy in music; and *Ghost Riders*, an account of the Civil War in the Appalachians. A film of her novel *The Rosewood Casket* is currently in production, directed by British Academy Award nominee Roberto Schaefer.

Copies of her books will be available for purchase and signing following the presentation. The Friends of the Library will be accepting new and renewing memberships (\$15) for 2011.



Sharyn McCrumb at Montreat College, Saturday, June 18.

Tickets for the Friends of the Library Luncheon and Program are \$15. Luncheon begins at 12 noon.

Tickets for just the presentation and signing are \$10. Program begins at 1 p.m. To make reservations please call (828) 669-8012 ext. 3504 or 3502.

JAN KARON DISCUSSION AND BOOK SIGNING

Monday, June 6 at 7 p.m.

A benefit appearance for The Writers' Workshop, a non-profit literary center at the Grove Park Inn. The event will take place in the Wilson Room. Copies of her books will be sold at the event,



including her latest best-seller, *In the Company of Others*. Tickets are \$15, or \$20 at the door. To order tickets, email writersw@gmail.com, or call (828) 254-8111.



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PARTIAL LISTING More events posted online.

READINGS & BOOKSIGNINGS

Saturday, June 4 at 7 p.m. – Theodore Richards reads from and signs his book *Cosmosophia: Cosmology, Mysticism, and the Birth of a New Myth*.

Wednesday, June 8 at 7 p.m. – Rebecca Rasmussen reading and signing for her debut novel, *The Bird Sisters*.

Thursday, June 9 at 7 p.m. – Timothy Spira will discuss his new *Southern Gateways Guide, Wildflowers and Plant Communities of the Southern Appalachian Mountains and Piedmont*.

Saturday, June 11 at 7 p.m. – Kelly O'Connor Mcneese reading and signing for *The Lost Summer of Louisa May Alcott*.

Sunday, June 11 at 3 p.m. – Chuck Werle presents his new golfing guidebook, *From Tee to Green in the Carolina Mountains*.

Friday, June 17 at 7 p.m. – Rick McDaniel reading and signing for *An Irresistible History of Southern Food*.

Saturday, June 18 at 3 p.m. – Linda Stout reading and signing for *Collective Visioning: How Groups Can Work Together for a Just and Sustainable Future*.

Sunday, June 19 – Father's Day cards, gifts, and ideas in stock!

Tuesday, June 21 at 7 p.m. – Irmanayah Effendi reading and signing for *Smile to Your Heart Meditations*.

Wednesday, June 22 at 7 p.m. – Rameshwar talks about *Be Love Now*, then he will skype Ram Dass in Maui for Q & A.

Thursday, June 23 at 7 p.m. – Warren Grossman, energy healer and author of *To Be Healed by the Earth*.

Wednesday, June 29 at 7 p.m. – Master Zhongxian Wu will discuss *The 12 Chinese Animals and Chinese Shamanic Cosmic Orbit Qigong*. Born in China and currently residing in Virginia, Master Wu recently founded the Blue Willow Health Center.

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Sunday 9AM to 7PM

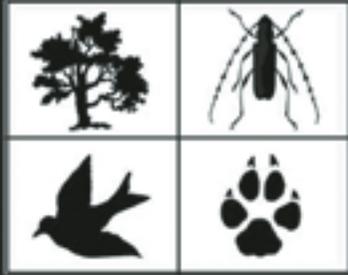
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thoreau's garden

Walking Through Kenilworth

Usually walking through history can be beneficial but more often such tours become a pain, either physically or psychically. Not so when Quality Forward is at the head and their planned pedestrian tour of Kenilworth scheduled for Father's Day 2011 is no exception. After all, Susan Roderrick and her annual garden tours first seeing the light of day in 1995 when they began in Biltmore Village as part of the Preservation Society Heritage Week.

"Here's your chance," said Susan, "to gain admission into those secret gardens where you can stroll to your heart's content and garner inspiration from some of Asheville's most talented gardeners along with some

BY PETER LOEWER



The developers of Kenilworth riding across the old Patton Farm. The field in the background is now the site of Kenilworth Lake. At the lead is Jake Chiles, the man who dreamed of the development and turned it into a town.



Kenilworth Dam in the process of being constructed. Some 80 years later, it's still there, holding back the lake. For its day, this was an engineering marvel.

novices who are just starting to burn with horticultural bursts of energy.

"There are artists' gardens, bed and breakfast gardens secret gardens and even wild gardens."

The Kenilworth Community, located in the city of Asheville, North Carolina, has a long and colorful history going back to the beginning of the 1900s. They're proud to have elected the first woman mayor in the state of North Carolina, happy that their original jail house is still standing (only now it's a private residence), and delighted to be the usually peaceful home of 800 some residents who live within a twenty-minute walk of downtown Asheville, but still revel in rural charm, walkable streets, a

marvelous collection of trees, a fascinating mix of housing styles (from totally grand to early-American bungalow), and an 18-acre lake.

If you want to know exactly where you are walking, Kenilworth's Zip's are 28803 and 28805, the area bounded on the east by Tunnel Road, on the west by Biltmore Avenue, on the south by the Swannanoa River Road, and to the north by the crest of the mountain looking over the city, where the old reservoir once stood.

Like many folks of his day, Jake Chiles had romantic notions about England, specifically Scotland, and he dreamed a dream development based on the wonders of Kenilworth, as featured in the novel of Sir Walter Scott (1771-1832). "Kenilworth" published in 1821, is the improbable story of Amy Robsart, the wife of Robert Dudley, the earl of Leicester (as immortalized in Leices-

By "Peaceful Waters"



THERE'S a certain something about a shaded lake that serves to soothe the senses and to create a feeling of utmost peace—that is why the placing of a lake in Kenilworth has attracted so much interest. People everywhere long ago realized that the only thing Kenilworth needed to make it the Home place ideal was a fair-sized body of water, and with that need taken care of, you may come to Kenilworth and—

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Kenilworth Development Company

Offices on Biltmore Avenue, at Kenilworth Entrance
Telephone 200

The Kenilworth Development Company ran advertisements in local newspapers highlighting the marvelous refinements available to buyers who built on lake property.



On Father's Day, Sunday, June 19, in a tour of a dozen private gardens in the historic Kenilworth neighborhood, the lake will be on view. And you can chat with the gardeners, and take home a free plant.

Dads receive a complimentary boutonniere. But the garden tour is not just for Dads — everyone is welcome! The tour takes place from 1 to 5 p.m., rain or shine. And don't forget, wear comfortable shoes.

IF YOU GO For an entrance badge and map showing garden locations, first stop at the Kenilworth Presbyterian Church, at 124 Kenilworth Road. You may tour the gardens as you please but you will need to know just where to go.

For more information, call (828) 254-1776. Or contact Jenny Moore at jenniferwmoore@gmail.com.

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ter, just outside of Asheville), who suffers neglect, insult, and eventually dies at her husband's hands. Kenilworth was a magnificent castle near Stratford, now on the final stages of decay.

And because Kenilworth Castle had a lake, a grand and glorious lake, Mr. Chiles decreed that his Kenilworth would also have a grand body of water to reflect the noble houses and trees that would one day spring up on its shores.



Peter Loewer, shown here, examining the blossoms of early-blooming Lenten roses, is a well-known writer

and botanical artist who has written and illustrated more than twenty-five books on natural history over the past thirty years.

artful living

Evolving Consciousness

*"The light of consciousness is all that is necessary.
You are that light."*

~ ECKHART TOLLE

Humanity is seeking only one thing. That one thing is lasting happiness. We seek it in everything we do. Yet, happiness eludes us. It would seem pretty simple. We only want this one happiness thing. How hard can that be?

Well – look at human history. Look at your own life. Look at the lives of the people around you. Sometimes there is something we call happiness. We have smiles on our faces. There is laughter and fun. There are meaningful and fulfilling moments. And then – it's gone. Smiles turn to frowns, sometimes to tears, to screams. And then — after a while — happiness again stops by for a visit. And the roller coaster rolls on. To borrow a phrase from Mindfulness therapy guru, Jon Kabat-Zinn, the "Full Catastrophe" happens.

What is wrong here? To borrow another phrase, as the saying goes, in this hunt for happiness, "we're looking in all the wrong places." We think we will find happiness by looking for it in the circumstances of our lives, and the circumstances of our lives have no stability, no reliability, no certainty to them. Buddhism describes this as having no center, empty. No lasting happiness there.

We try to pull to us what we think will give us happiness, and push away what we think will take away our happiness.

So perhaps Buddhism can offer us something with its teaching about the nature, cause and resolution of human suffering. It teaches us that the problem of happiness is a problem of consciousness. It tells us that our problem is that we are practically unconscious, believing stories about ourselves, others and society, always worried about what will give or take away our happiness.

We try to pull to us what we think will give us happiness and push away what we think will take away our happiness, and we are all left off balance, careening out of control. And this is the basic plan humanity follows – on the individual, family, institutional, community, national, religious and finally, species level of our experience. A catastrophe.

In the book of Matthew, Jesus said,

"Unless you turn and become like children you will never enter the Kingdom of Heaven." Now, this "Kingdom of Heaven" is the happiness we seek, a world of security, peace and kindness, of compassion and understanding. It is where we have the eyes to see the miracles of Life all around us, and we don't feel lost in a sea of troubles. It is where this moment Now is lived as the gateway to Eternity, and even misfortune can be held – as Zen awkwardly describes – in its pure "as it is-ness," – *Shikan-taza*, in Japanese.

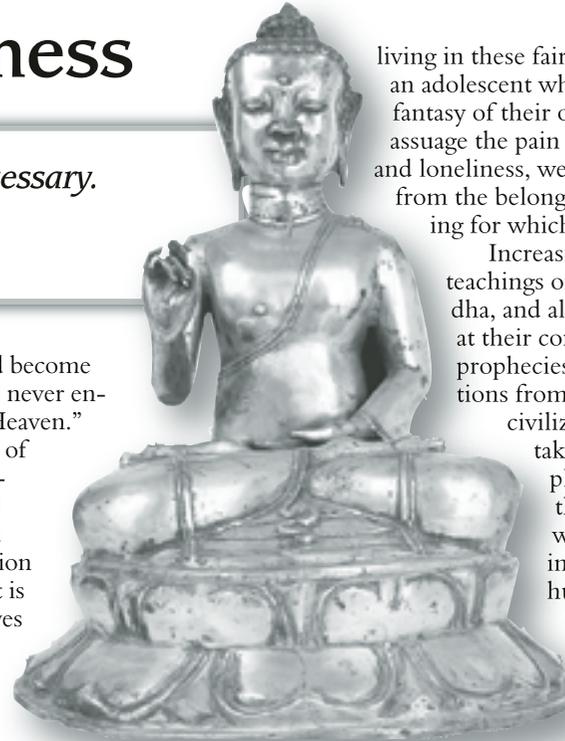
Unfortunately we live not child-like, but rather childish – in that self-absorbed adolescent sort of way. We think by being greedy and petty, cruel and selfish we will find happiness, that by getting more for ourselves than others have, by scorning simple things for ever-more elaborate and expensive possessions, we will get for ourselves this happiness thing. Well Jesus may have been a Jew, but he was clearly also a Buddha. He saw where our suffering was coming from.

Yes, Humanity is childish. But perhaps the good news is that it is only an evolutionary phase. We have come out of our infancy and simple goodness in the

forests where we walked in Eden.

We abandoned our primordial world and made proud cities and civilizations with our growing cleverness, places to hoard our shiny toys and make argument with each other. Vaguely we remembered Eden, and so we created religions to tell us stories and fairy-tales about how Heaven awaits us, where Eden will be reclaimed if we are good members of our secret clubs, and happiness will be ours as long as we follow the club's rules. And here is where the unconscious part comes in, for we are

There is an urgent need for humanity to grow up.



living in these fairy tales, and like an adolescent who creates a cruel fantasy of their own privilege to assuage the pain of their neglect and loneliness, we only drift further from the belonging and well-being for which we hunger.

Increasingly I see in the teachings of Jesus and Buddha, and all the religions at their core, time-capsule prophecies and instructions from a time when civilizations were first taking sway of this planet. I see in them warnings of what would be lost in the great age of human ego, and, at least in the case of Buddhism, I see them offering us a vision of what humanity as true

grown-ups could be.

And there is an urgent need for humanity to grow up, as our sciences, psychologies and religions fail to cure our existential illness, for an evolving into full mature human consciousness. Remember, "The light of consciousness is all that is necessary." Can we open our eyes to see we will never have lasting happiness unless we realize we are one people on one planet, shared with all the living creatures – just as it was in Eden? Can we wake up – as the very word "Buddhism" means in its ancient tongue – can we evolve?

What is clear is that consciousness is the evolutionary lynchpin of this universe. Every step of evolution is marked by complexifying consciousness moving inexorably toward a Universe conscious of itself, its own unity and miraculous diversity, all held in a perfect balance – perhaps the mythic "Kingdom of Heaven."

Buddhism asks us to realize, to stop, to meditate, to contemplate what an illusion it is to believe that this selfish egocentric childishness will ever be the provider of the happiness we seek. Buddhism asks us to wake up and to realize the light that we are.

The modern day Zen Master Sek-kei Harada instructs us, "*In the course of our lifetime, there is one person we must meet... This person is in this world. Who is this person? It is the true self. You must meet the true self. As long as you don't, it will not be possible to be truly satisfied in the depths of your heart. You will never lose the sense that something is lacking. Nor will you be able to clarify the way things are. This is the objective of life ...It is because we think there is a center to something that essentially doesn't exist that all delusion and suffering arises. So truly accept that... there is no ego-self, the only thing we can do is to become a Buddha.*"

BY BILL WALZ

This "Kingdom of Heaven" is the happiness we seek, a world of security, peace and kindness, of compassion and understanding.

This true-self, this Buddha-self is the evolved human that carries the light of consciousness, and as Eckhart Tolle reminds us: "You are that light." And when humanity shines that light of awakened compassion and caring on all its members, on our fellow creatures and on this planet, our home, we will be like the children who naturally carry these true human values — and we will find Jesus' "Kingdom of Heaven" — and the happiness we seek.



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 at 7 p.m., at the Friends Meeting House, 227 Edgewood in Asheville.

"Evolving Consciousness, Healing Ourselves and the Planet," Sunday, June 26 from 2 to 4:30 p.m. Lecture, meditation and discussion, by donation, at Asheville Unitarian Universalist Church, 1 Edwin Place in Asheville.

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

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healthy lifestyles & workshops

BY MAX HAMMONDS, MD

Before It's Too Late

Recently a woman in her late sixties was told by her physician that she could not have her total knee replacement until she lost at least 100 pounds. He said that her morbidly obese weight would make her surgery more risky, would make her recovery more hazardous, and would likely destroy any good effect the surgeon had created with the new knee joint replacement.

The problem? She can barely walk with a cane so calorie-burning exercise of any type is unlikely. She has no conscious control of or rational guidelines for her eating habits. At her age and body size and mental attitude, she is not likely to be able to lose the weight. Is it too late for her?

A 55-year old man attended a lifestyle workshop where he learned various strategies for – among other things – keeping his arteries cleaned out so that he would have better blood flow to his heart, kidneys, and brain. He has decided to change from a sedentary life with high fat, high calorie, high salt foods and no treatment for his high blood pressure to a lifestyle of moderate, regular exercise, low-salt Mediterranean diet and regular physician visits.

The problem? He has had two strokes which have paralyzed him on his right side – both arm and leg. As a

result, he is confined to a wheel chair. The physical therapy people are trying to invent pool exercises and exercises that he can do at home. But the basic consequences of his stroke are irreversible. Is it too late for him?

A 48-year old female went through cardiac lifestyle workshop. She had her lipid profile, blood sugar levels, blood pressure, height and weight measured. She received excellent counsel on the changes that she needed to make to help her heart and vascular system become more healthy.

The problem? She had a heart attack last year which left her heart able to function at about 18% of normal capacity. Even wearing her oxygen and taking her medications, she is only able to walk across her living room before she must stop and catch her breath. She can change her diet as counseled but the exercise portion of her counseling is not possible. Is it too late for her?

A 43-year old, obese male was diagnosed with Type II diabetes eight years ago. Only in the last three months has his wife been able to convince him to see the diabetes counselor. The counselor helped him and his wife to create a meal plan that they could maintain on their limited income. The counselor showed him how to check his blood sugars with a glucometer (which he had refused to

use before) and what to do for high or low readings. The counselor suggested several other lifestyle changes that would help him lose weight and help get his diabetes under control.

The problem? He has lost 80% of his vision and has renal failure. The doctor will not put him on a waiting list for a kidney transplant until his loses weight and demonstrates that he can get his diabetes under control. Is it too late for him?

It is never too late to make lifestyle changes; the worst of medical conditions can be made better with improved lifestyle habits. BUT – when permanent damage has been done to an organ system, it is now too late to prevent that damage. The best one can hope for is further improving recovery, maximizing the use of what is left of that organ system, and preventing further damage.

Every health educator prays for people – young people before they develop problems, people who have a family history of chronic illnesses, people who know they have the early stages of a chronic, life-threatening, life-altering disease entity, people who have had an earlier warning that their medical condition is advancing – to make the changes and avoid the catastrophes that are coming. They pray that these people will do it today – before it's too late.

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Monday Night Workshop Series

The Stella Adler Studio of Acting invites you to join us for the summer season of our Monday Night Workshop Series!

Running from June 6 to August 29 (no class on July 4), the Series will include classes in Movement, Improvisation, and Shakespeare.

June Workshops

Monday, June 6, from 8-10: MOVEMENT with instructor Richard Handy

Monday, June 13 from 7-9: IMPROVISATION with instructors Richard Handy and Dusty McKeelan

Monday, June 20 from 7-10: SHAKESPEARE with instructors

Monika Gross and Dusty McKeelan Monday, June 27 from 7-10: SHAKESPEARE with instructors Monika Gross and Dusty McKeelan

Movement Workshops will meet in Asheville Contemporary Dance Theatre's BeBe Theater (20 Commerce Street in Asheville). All other classes will meet in Asheville Community Theatre's 35below (35 East Walnut Street).

Course Descriptions

MOVEMENT: This class explores the Williamson Technique and a Laban-based approach to movement for actors, focusing on connecting the actor with their environment and other people.

IMPROVISATION: The class will play a series of improvisation games and exercises in order to free the mind and body of habitual choices and to discover the joy and truth of

living in the moment.

SHAKESPEARE: Participants will explore the universality and versatility of Shakespeare's language through a relaxed, improvisatory format. No preparation is necessary, although any amount of memorized text adds to the overall fun.

Registration & Cost

One class, in advance: \$30 (current students: \$25). One class, at door: \$35 (current students: \$30). FlexPass (4+ classes), in advance: \$25/class (current students: \$20/class). 12-Week Season, in advance: \$275 (current students: \$225). Please call ACT at (828) 254-1320 for more information.

Stella Adler Studio of Acting, c/o Asheville Community Theatre
35 E. Walnut St. in Asheville.

(828) 254-1320,
www.stellaadler-asheville.com

southern comfort

A JOURNAL OF SHORT STORIES BY JUDY AUSLEY

Just A Sweet Southern Love Story

Every writer should have a goose story to write in order to become an experienced feature writer. Feature writers have to seek constantly to find odd stories to write about. It was my cup of tea for many years and still is with *Southern Comfort*.

Each of the stories I write in this column is not only healing for me, but reading pleasure for those who read and hopefully garner some inspiration.

One of the last stories I wrote was in 2004 for *South Carolina Magazine* in Greenville, South Carolina. My goose story was chosen as winner in the feature story (magazine) bracket recognition by the 2005 Association for Women in Communications in South Carolina. I was very proud.

The story is about Louise Best, who lived in Great Falls, South Carolina with her five-year-old pet Japanese goose. Named "Big Bird" by his owner, the goose was very intelligent and caused a ruckus of some kind several times a week in this small town near Columbia.

Big Bird had a busy morning most days. He followed her to the mailbox on the road in front of her home. In the afternoon Louise prepared the water in the backyard to give him his daily bath with cool water. He relished in the pleasure when the heat poured down too hot to estimate on South Carolina afternoons in summer.

Best, a funny slight woman with a kind voice and calm demeanor, also had conversations with her talented fine-feathered friend each day, especially when she and the bird wandered down the backyard to a pond on her property.

She told a story that she kidnapped Big Bird from a pond in Charlotte. Whatever happened, she bragged "it was love at first sight." She said she knew at the time that she would give him a home for rest of his life. Over the years, Best said he has allowed her to pick him up in her arms and love on him as if cuddling a baby. They bonded incidentally, she added.

If Ms. Best is still living she would be in her 90s by now. I hope Big Bird is still aging her. When I met her in 2004, she had four dogs, nine cats, a cockatoo and a parrot called "Bill". Big Bird fit right into that family from the start, she said, and eventually became the ruler of the roost in this country home. Some folks have come up against Big Bird and found they had

better treat everyone there equally. In 2004, the fine feathered critter had run off the mailman and several meter readers, she told me with a big laugh.

Best's daughter, Jackie, said her mom doesn't think he would bite or attack anyone. But, those guys can tell you they were snipped on the ankle or pants leg. Jackie also said that the naughty gander chased the cats all over the backyard. Best said, "Well, those cats are way too fast for him to catch; he's just playing with them like a dog would."

Laughing Best said, "He acts like a jealous husband and he is just too possessive of me."

Shortly after that, Best feared that her Big Bird might play too close to the highway so she made him a home near the pond with her other ducks. She went down every day to feed and play with him in the backyard and talk to Big Bird about local and world events.

"He listens to me, like he knows everything I am saying," Bird said, smiling.

So as Big Bird thrived in that summer afternoon in August, Best said she thought he might need a mate, so she was in search of a "frisky female" to come and live with them on the farm.

At the time, Best was an energetic and healthy senior still mowing her yard each week. She also never missed a Sunday in church.

"I don't let nothing get the best of

BY JUDY AUSLEY

me," she said, winking. "I hope me and my boy down on the edge of the pond have lots more time for more conversations under the pine trees that line the fence," she added.

As late afternoon approached, she gathered her bird food and his favorite treat and headed out back and down to the pond to spend some quality time with Big Bird. She said, "I pray he lives as long as I do so we can enjoy life."

I surely hope that came true for this sweet woman, Louise Best.

This story was one of the sweetest stories I ever wrote. Read it carefully and you will learn a little life lesson on the innocent and simple love that grows for them during an average day on a farm in the Carolinas.



Writer Judy Ausley has been a reporter with newspapers in NC for 40 years. She retired in 2005 and continues

to freelance at her home in Asheville. She can be contacted by e-mail at JudyAusley@aol.com. If you know a character in Asheville who has not had a conventional life, put them in touch with Judy for an article in this column, *Southern Comfort*.

BOOK SIGNING/FUNDRAISER FOR ACN

Jeanne Webster, author of *Strays*, is hosting a book signing/fundraiser for Animal Compassion Network (ACN) on Saturday, June 11 from 2 to 4 p.m. at Accent on Books in Asheville.

Ms. Webster is a local author whose books have garnered several national awards and are reprinted internationally. *Strays* is her third book and debut fiction.

Pet owners, wildlife advocates, protectors of the environment, spiritual seekers, and those interested in ancient paths of the human question



Jeanne Webster, author of *Strays*.

for knowledge will be particularly enamored with *Strays*, but it promises smiles, nudges of awareness and an insightful journey for any reader.

Visit the author's website and read an excerpt from the book. It's the story of how dog became man's best friend and it's sure to touch your heart.

Go to www.straysthebook.com



Meet the author Saturday, June 11 from 2 p.m. and 4 p.m. at Accent on Books, Merrimon Ave. in Asheville.

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what to do guide™

Saturday, June 4

Marijo Moore Reading

1 p.m. at Crystal Visions. Moore reads from her new book *A Book of Spiritual Wisdom* – for all days. This will be her first reading from the book! 5426 Asheville Highway, Hendersonville, NC 28791, (828) 687-1193. Visit www.marijomoore.com

Sunday, June 5

Cynthia Decker Reception

From 3 to 5 p.m., lobby of the Hilton Asheville Biltmore Park. 2-dimensional

Concerts at St. Matthias Church

June 5 – The Signature Winds, a woodwind Quintet will perform.

June 12 – The Jason DiChristifaro Jazz Ensemble will perform.

June 19 – Soprano Amanda Horton will present a vocal recital.

June 26 – The Land of the Sky Symphonic Band will perform.

Concerts are held on Sundays at 3 p.m. A free-will offering will be taken for the restoration fund and for the musicians. The historic church is located just off South Charlotte Street at Max Street, on the hill across from the Public Works Building (1 Dundee St.).

Odyssey Center for Ceramic Arts Lectures

Lectures are free and open to the public.

Tuesday, June 7 – Leah Leitson

Tuesday, June 14 – Alice Ballard

Tuesday, June 21 – David Gamble

Thursday, June 23 – Alex Irvine

Tuesday, June 28 – Liz Zlot Summerfield



Alice Ballard

Lectures begin at 12:15 p.m. and are held at Odyssey Center for Ceramic Arts, 236 Clingman Ave.

still images rendered from 3-dimensional digital environments. Refreshments will be served. On display through June 27. The hotel is located at 42 Town Square Blvd., just off Long Shoals Road (I-26, Exit 37). For more details call (828) 231-5355.



Thursday, June 9 The Found Footage Festival

A showcase of odd and hilarious found videos. Hosts Nick Prueher and Joe Pickett present found video clips and live comedy beginning at 8 p.m. at the Grey Eagle, 185 Clingman Ave. in Asheville. Preceded by a screening of the legendary music documentary, "Heavy Metal Parking Lot." Tickets are \$10, available at Orbit DVD, 783 1/2 Haywood Rd., or 108 N. Lexington Ave, or at www.foundfootagefest.com.

June 11, 18, and 25 Asheville Art in the Park

This high quality art market takes place in Pack Square in the heart of downtown Asheville from 10 a.m. to 5 p.m. Participating artists will donate 10% of their sales to a local non profit each Saturday. Donations from the June 11 event will go to the Artist Resource Center, a new program of Arts2People. Visit www.ashevilleartinthepark.com for more information.



Saturday, June 11 Retrospective of Faces

Artist reception 6 to 8 p.m. for works by Joyce Thornburg. On display June 1-30, 2011. Atelier Gallery, 24 Lexington Ave. in Asheville. Phone (828) 505-3663, www.atelier24lexington.com

Saturday, June 11

The Bluff Mountain Festival

This free, family-friendly festival features old-time and bluegrass music, ballad singing and clogging. Silent auction includes fine art, local crafts, vacation packages and more. Enjoy delicious food and stay for the evening square dance. Bring a lawn chair or blanket. Please no dogs or alcohol.

Hot Springs Resort & Spa, off Hwy 25/70, Hot Springs, NC. For more details visit www.madisoncountyarts.com, www.main.nc.us/bluff, or phone (828) 649-1301.

Saturday & Sunday, June 11 & 12 Auditions for Julius Caesar

The Montford Park Players will hold auditions at the Hazel Robinson Amphitheatre, 99 Jersey St. in Asheville. Audition times are: Saturday, June 11 from 10 a.m. to 2 p.m., and Sunday, June 12 from 1 to 5 p.m. Bring headshots and resumes if available – if not, don't worry, they're not required.

Julius Caesar will be directed by C. J. Breland and will be performed Fridays through Sundays, August 12 through September 4, 2011. For more information call (828) 254-5146 or email info@montfordparkplayers.org.

Saturday & Sunday, June 11 & 12

The Gang's All Here
Celebrating the River Arts District Studio Stroll. Art by twelve gallery artists. Opening reception 10 a.m. to 6 p.m. both days. On display through July 7, 2011. Constance Williams Gallery & Studios, 9 Riverside Dr., Asheville. Open every day 11-4 p.m. (828) 225-1762.

June 11-12 She Sings, She Drums, She Dances For Womansong



Local women performers lift their voices, dance in beauty, and beat their drums! Concerts take place on Saturday, June 11 at 7:30 p.m., and Sunday, June 12 at 3 p.m. in the UNCA Lipinsky Auditorium. Tickets are \$12 in advance/ \$15 at the door. Child/Student tickets are \$7. Available online at www.womansong.org, or at the door. For more information phone (828) 686-9010.

Classes start June 13

Kids Summer Clay Camps

Odyssey Center for Ceramic Arts has 8 weeks of creativity and imagination lined up – Let's Get Our Hands Dirty, Clay Puppets Spectacular, Groovalicious Clay Games with Captain Gabe, and It Came from Outer Space... to name a few! Exciting hands on classes for youth age 4-12. Call (828) 285-9700 to register. Odyssey Center, 238 Clingman Ave., Asheville.

Tuesday, June 14

Engage a Visitor in Your Studio

Free Craft Lab from 6 to 8 p.m. at HandMade in America, 125 S. Lexington Ave., in Asheville. Learn the right questions to ask a potential customer to get them to buy. Workshop taught by Gwynne Rukenbrod. To register, rukenbrod@handmadeinamerica.org or call (828) 252-0121 x308.

Tuesday, June 14

Blue Ridge Watermedia Society Meeting

Featuring Jo Ridge Kelley. Takes place in building 1406 at Haywood Community College from 6:45 to 9 p.m.

Wednesday, June 15

Guided Teleconference Meditation

Free Christ Full Moon Guided Teleconference Meditation from 8 to 9 p.m. est. Phone 213-406-8520, access code 457-2382#. Visit www.LotusHeartBlessings.com.



Nancy Clausen

Thursday, June 16 Appalachian Pastel Society

An opening reception will be held for the Appalachian Pastel Society from 5:30 to 7:30 p.m. at Studio B, 171 Weaverville Hwy., one-tenth of a mile north of Exit 23 (Merrimon Ave./Woodfin) off I-26. For more details please contact Patti Bell, (828) 225-5200, www.galleryat-studiob.com.



June 17-18 Solo Shots, Dance on the Rocks

A concert of original dance theatre choreography by Asheville Contemporary Dance Theatre dancers and guests. Performance takes place at the BeBe Theatre, 20 Commerce Street, Asheville, at 8 p.m. Adults \$17 at the door \$15 in advance. Students \$12 at the door \$10 in advance. Call 828 254-2621 or visit acdt.org

Chautauqua Festival

Monday June 20-23 at 7 p.m.

Ideas that Changed America, four nights of interactive theater under the Chautauqua tent at the Smith-McDowell house, 283 Victoria Rd., in Asheville.

Monday, June 20 – Mark Twain, America's First Celebrity.

Tuesday, June 21 – Frances Perkins, the mind behind Social Security.

Wednesday, June 22 – W.E.B. Du Bois, the New Racial Reality.

Thursday, June 23 – legendary physicist Albert Einstein, relativity for everyone!

\$4 per show or 4 shows for \$10
For more details contact Friends of the Buncombe County Library (828) 250-4722 or visit www.chautauqua2011.com

Saturday, June 18

A Midsummer Night's Dream

Fundraiser to benefit the Fine Arts League of the Carolinas. From 6 to 9 p.m. at the Fine Arts League Gallery, located in the Grove Arcade, 115 O' Henry St., in Asheville. Food will be provided by Fiore's! Live music! Tickets: \$50 in advance, \$65 at the door.

June 23-25 Vampyre

Terpsicorps Theatre of Dance presents a gothic tale of love, death and immortality. 8 p.m. at the Diana Wortham Theatre. Admission: \$30 / \$28 seniors / \$25 students / \$20 teens (12-17) / \$12 children. To purchase tickets, call (828) 257-4530 or visit dwtheatre.com.



Saturday, June 25 Stories on Asheville's Front Porch

Donna Marie Todd is the featured storyteller for opening day of the summer series. Event takes place in the Rhino Courtyard of Pack Place, located next to the Diana Wortham Theatre. Enter from Biltmore Avenue by the Marble Slab Creamery. There is an indoor space should there be rain. Free event takes place Saturdays from 10:30 to 11:30 a.m.

JUNE EVENTS ~ ANNOUNCEMENTS ~ OPENINGS ~ SALES

what to do guide™

Saturday, June 25 An Appalachian Evening



The Kruger Brothers

Stecoah Valley Cultural Arts Center presents this summer series every Saturday evening from June 25 until

August 27, 2011. On stage June 25, The Kruger Brothers. July 2, The Steel Wheels. Great performances throughout the summer. Season tickets are \$120 for adults and \$40 for students (K-12). Call (828) 479-3364 or visit www.stecoahvalleycenter.com

Sunday, June 26 Evolving Consciousness

Healing Ourselves and The Planet, 2-4:30 p.m. with Bill Walz, consciousness teacher. Discussion and meditation on healing our mind and spirit through Buddhist teachings. Asheville Unitarian Universalist Church, 1 Edwin Place. Donation \$10-20 suggested.



through June Ma: The Space Between

Appalachian Artists Collaborate to Explore the Japanese Concept of "Ma", an awareness of form and non-form as equally significant. Show runs through June 30 at the Asheville Area Arts Council. For more information, contact Barbara Zaretsky at (828) 505-2958.

through July Neon Heathens

A group show featuring the work of Andy Herod, Jesse Reno, Michael C. Hsiung, Shawn Oldham, Hieronymous, Nathanel Roney, and Nicolas Pecoraro. Curated by Gabriel Shaffer. Poetry by Nathanel Roney. Sounds by Ben Lovett. The show will be up until July 10, 2011. Push Gallery, 25 Patton Ave., Asheville.



all Summer Sculpture for the Garden

Opening reception June 4 from 11 a.m. to 3 p.m. Showing through December 2011. Outdoor sculpture invitational

features contemporary sculptures by 13 nationally-recognized artists. Grovewood Gallery, 111 Grovewood Rd. in Asheville. Call (828) 253-7651 for more information or visit www.grovewood.com.

Shindig on the Green – July 2, 9, 16, & 23

A joyously spontaneous celebration of traditional and old-time string bands, bluegrass, ballad singers, big circle mountain dancers and cloggers on summer Saturday evenings in the heart of downtown Asheville. Stage show and informal jam sessions. Pack Square Park, FREE.

Bring a lawn chair or blanket, family and friends. More details at (828) 258-6101 x345, or visit www.folkheritage.org.

Best in Show by Phil Juliano



Callie & Cats by Amy Downs



Corgi Tales by Phil Hawkins



Dragin by Michael Cole



Carolina Roots Music in Tryon, NC

Sunday, June 12

The KingPup Radio Show's "Sunday in the Park" concert series returns to the Log Cabin at Harmon Field in Tryon, NC. The free afternoon concert will feature Carolina Blue, Faysoux McLean & Company, and Sanctum Sully. Joining them are musical hosts Phil and Gaye Johnson. The music starts at 4 p.m. and will last until 8 p.m. Admission is free. Donations will be accepted.

Call For Art Demonstrations

Deadline: June 30, 2011

The Arts Council of Henderson County is looking for artists interested in demonstrating their craft at the 52nd annual Art on Main Festival in downtown Hendersonville, held October 1 & 2, from 10 a.m. to 5 p.m. Artists working in media such as plein air painting, carving, wood turning, blacksmithing, spinning, weaving, and lampwork are sought.

Artists will be juried and should submit three images of finished pieces. Artists must provide their own 10' tent/canopy. A charge of \$25 will be required. Artists will be allowed to show and sell their art. Submissions may be dropped off or mailed to Arts Council office at 401 North Main Street, 3rd Floor, Hendersonville, NC 28792. For more information call (828) 693-8504, e-mail info@acofhc.org, or visit www.acofhc.org.

David Stewball Ackley Memorial Grant

Deadline: July 31, 2011

A sum of \$4500 will be awarded to fund a new production or other outreach events in the city of Asheville. The project must involve live performance, and take place in Asheville. Participating artists must be residents of Western North Carolina. Project must begin by April 1, 2012. Preference for ongoing projects. Project must relate to the Scapegoat Theatre Collective mission. Application and information available at www.scapegoattheatre.org or email scapegoat.theatre@gmail.com.

HATCH Short Film Competition

How do you pursue your passion? What happens to the world around you when you are living your passion with the most intensity?

Answer one of these questions in a 20 minute or less short film to enter. Films must be made in 2011. All film styles and genres will be accepted. The top ten HATCH the Passion Inside entries will be selected by a 3rd party panel of judges and will be showcased on the HATCHexperience.com website. The top winner will receive a filmmaking package worth \$10,000 and an all expense paid trip to participate in the next HATCH Experience. Visit www.hatchexperience.com for more details.

performance

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INTERVIEW WITH *Steven Lloyd*

The Haywood Arts Regional Theatre, founded in 1985, is a volunteer-based community theatre showcasing the talents of the people of the region.

HART, under the leadership of Executive Director Steven Lloyd, has grown into one of the most active theatres in the Southeast, producing a year-round schedule of plays and musicals from its home, The Performing Arts Center at the Shelton House.

Opened in 1997, and funded by the support of people throughout the community, HART's home is a stunning facility constructed in the style of the traditional Summer Stock playhouses of the 1920's. Architect Joe Sam Queen and builder Pat Burgin used native materials to create a facility that is both grand and informal.

HART's main stage performances are in the James Auditorium, a 255-seat traditional proscenium space that operates April through November. In the winter, productions shift to the 75-seat Feichter Studio Theatre for a second season of more experimental

INTERVIEWED BY DENNIS RAY

work. Auditions for HART productions are open to the public, and we are always eager to welcome new faces.

Rapid River Magazine: Tell us a little about Haywood Arts Regional Theatre (HART) and what is happening there this summer.

Steven Lloyd: *Deathtrap* by Ira Levin is playing in June.

RRM: What drew you to selecting this play?

SL: *Deathtrap* is one of the best thrillers ever written. HART actually produced it in 1989 when the theatre had very limited resources so this seemed like a good opportunity to do it again at a different level. I also have fond memories of it because one of my first professional jobs as an actor was in a production in Greensboro in 1983.

RRM: What's been the biggest challenge of this show?

SL: It has an elaborate set and very specific prop list that includes battle axes, a crossbow and various others instruments of destruction.

RRM: How are your plays chosen for each season?

SL: I create the season and propose



Steven Lloyd, Executive Director for Haywood Arts Regional Theatre.

it to my Board of Directors. I spend almost a year floating titles by actors and directors and try to pick to please them first. If I don't have actors excited about doing a show we won't end up with a strong cast, and the audience isn't interested in seeing anything if it isn't done well.

Continued on next page

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HART presents "Deathtrap"

HART continues its 2011 season with one of Broadway's biggest hits, the comic thriller "Deathtrap," which runs June 3 - 10 at the Performing Arts Center in Waynesville. A deathtrap is a theatrical literary term used to describe a situation in which the hero has been captured, sometimes unknowingly by the villain who has set up an elaborate mechanism for his murder.

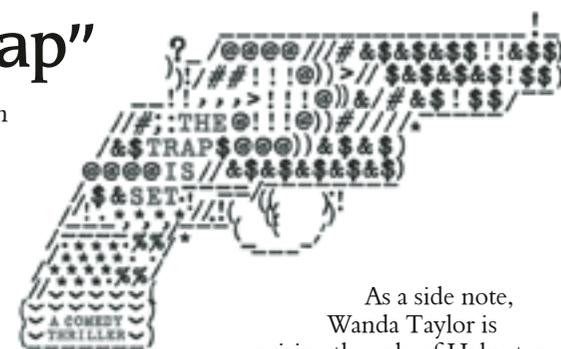
Remember Edgar Allen Poe's "Cask of Amontillado" where the victim is lured into the catacombs in search of a fine wine only to find himself being walled up by his host? You get the idea.

Well, in 1978 Ira Levin created his own "Deathtrap," and, in the process, one of theatre's most successful plays, and the longest running thriller in Broadway history. The play ran four years with more than eighteen hundred performances. The Broadway casts included John Wood, Stacey Keach, John Cullum, Robert Reed, and Farley Granger replacing one another over the years in the

role of Sydney Bruhl, a down on his luck mystery writer. Victor Garber, best known for playing Jesus in the film "Godspell," played the role of Clifford, a young student with a brilliant script. In 1982 the film version was made starring Michael Cain, Christopher Reeve and Diane Cannon.

Ira Levin was one of the literary world's most successful writers. Stephen King described him as "the Swiss watchmaker of suspense novels, he makes what the rest of us do look like cheap watchmakers in drugstores." His works included the comedy "No Time For Sergeants" (the play that made a star out of Andy Griffith) the mystery "A Kiss Before Dying" and the novels "Rosemary's Baby" "The Stepford Wives" and "The Boys from Brazil."

HART's production will feature an elaborate set and is being directed by Charles Mills. The cast includes Steve Turner, Casey Morris, Christy Bishop, Wanda Taylor and Jack Ross.



As a side note, Wanda Taylor is reprising the role of Helga ten Dorp, a character she first played in HART's 1989 production.

IF YOU GO HART presents "DEATHTRAP" June 3, 4, 9, 10, 11 at 7:30, and June 4 and 12 at 3 p.m. Tickets; \$18 for Adults, \$16 for Seniors, Student/child \$8. Special \$5 discount tickets for Students for Thursday and Sunday performances.

Box Office Hours: Monday-Saturday 1-5 p.m. Call (828) 456-6322 for reservations. Tickets available at www.harttheatre.com.

HART is located at the Performing Arts Center at the Shelton House, 250 Pigeon St. Waynesville, NC 28786.

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performance

'Steven Lloyd' continued from page 34

I select the season like someone planning a dinner menu, each show is a course meant to compliment the others in the season. We don't do anything that been done in the area recently, try to be first to produce new titles, and take some risks.

RRM: How do you cast the plays? And, who makes the decision for the casting?

SL: We have different directors for each show and directors cast with a free hand from open auditions. We occasionally hire in guest artists, and when a role is precast we make sure that is publically known in advance of auditions.

RRM: What has been your favorite production with HART and why?



The Performing Arts Center at the Shelton House

SL: *Hamlet*. We spent nine months working on it and ended up with a very strong production of an incredibly complicated and difficult play. The entire experience was wonderful. But, I also loved our production of *West Side Story*. I was proud we did *Parade*, a great musical about a horrific chapter in our history, and *Cabaret* pulled no punches.

RRM: Have you ever chosen a play with a certain actor in mind?

SL: Yes, but it hasn't always worked that the actor was available when it came time to do the show. Recently, however, *Buddy; The Buddy Holly Story* was picked with Mark Jones precast in the title role. It would have been foolhardy to pick a show with a role that specific without someone lined up who you knew could play it. He rocked the house and the show broke box office records.

RRM: How many people help with each production?

SL: Every performance will have two people in the box office, two to three running concessions, four ushers, and a crew of four to six, plus the cast, which for *Deathtrap* is five. So *Deathtrap* will have about seventeen. *Gypsy*, which comes in July, has a cast of thirty, plus a ten piece orchestra, so about fifty-five per night.

RRM: How important do you think theatre is for the community?

SL: Our attendance is over ten thousand per year. Many of these people tell me they either moved to this community or visit here because of the theater. They fill hotel rooms, restaurants, buy homes and raise families here because of what they view as a better quality of life that this community has to offer.

Theater challenges people and exposes them to new ideas. It creates a sense of community.

Aside from the financial impact, which is enormous, the theater also challenges people and exposes them to new ideas. It creates a sense of community. Two hundred and fifty people fill our auditorium and laugh and cry together as they experience

something created by their neighbors. They walk away entertained, provoked, enlightened, and often proud to live in a place that makes this important.

RRM: How would you define the state of theater in WNC now compared to when you started?

SL: Theatres like this one are rare. We have been very successful. Most are struggling. When I began as an actor thirty years ago there were more professional opportunities in North Carolina than there are now. The Charlotte Repertory Theater is gone, Blowing Rock Stage Company is gone, the outdoor dramas are shadows of what they once were.

Unto These Hills used to play to over a hundred thousand people a season and employed a hundred people in their cast. When I was young North Carolina's slogan was "the State of the Arts" and the N.C. Department of Public Instruction sponsored professional theatres touring into every school in the State.

Every year students in our schools got to see a play. Now almost none do. There are some successful additions such as NC Stage in Asheville, Triad Stage in Greensboro, but we are all in an economic environment that is difficult and more dependant than ever on the support and generosity of those who value what we do.

The Performing Arts Center at the Shelton House, home of the Haywood Arts Regional Theatre, 250 Pigeon Street, in Waynesville.

Box Office: Telephone (828) 456-6322, Fax (828) 456-6501, www.harttheatre.com

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fine art

INTERVIEWED BY DENNIS RAY

INTERVIEW WITH *Nancy Clausen*

Studio B Custom Framing & Fine Art will be hosting a member exhibit for the Appalachian Pastel Society (APS). APS was formed in 2006 to promote an understanding and appreciation of soft pastel painting throughout Western North Carolina and surrounding areas.

Its mission is to elevate the standards of excellence for the benefit of artists, collectors and those who appreciate the medium. Pastel has a long and illustrious history dating back to the 1600's, and is now enjoying a surge in popularity among artists and collectors alike.

We had a chance to talk with one of the co-chairs of APS, Nancy Clausen, about the society, and about being an artist.

Rapid River Magazine: Tell us a little more about the Appalachian Pastel Society. How did it get started and how has it changed since it first began in 2006?

Nancy Clausen: APS started out with 13 members at the downtown library in August. In October 2006 we had our first members show. We meet now at the Western NC Agricultural Center in Fletcher the 2nd Saturday of every other month. July 14th will be our next meeting. We have grown to over 75 members and have members in North Carolina, Tennessee, South Carolina and Georgia. We have a website (www.appalachianpastelsociety.org) and are also on Facebook (www.facebook.com/appalachianpastelsociety). The APS has also sponsored two National Shows, attracting wonderful pastelists from all over the country, our last one this past Fall in October 2010. We offer workshops and many opportunities to show our members work.

RRM: Where do you see APS in five years?

NC: I see the organization growing even more over the next five years, attracting more members from across the region and offer more learning opportunities for pastelists. And APS is now working with three other pastel groups in North Carolina to sponsor a Statewide Pastel Show on a rotating basis.

RRM: What are the requirements to be a member of APS?

NC: There are really no requirements for being a member except an interest in soft pastel art and to pay a membership fee of \$25.00. You are welcome whether you are a beginning artist or a professional. We feel we have much to offer beginners as well as the professional.

Our meetings are held every other month from 10:00 a.m. to 12:00 noon at the Ag Center. Our next meeting will be in July, and a membership application and information about our upcoming programs and activities are described on our website.

RRM: There are mainly three different types of pastels. The most commonly available ones in the market are the soft and the hard kinds. Other types are oil pastels, conté sticks and pastel pencils. Which do you prefer? Which is the most popular among APS artists?

NC: The artists mainly use soft pastels. Many artists will use the hard pastels to start a painting and then use their soft pastels to finish. I myself use this method and it works very well. Pastel pencils are generally used toward the end of a painting, to provide detail. I would like to note here that oil pastels are not really pastels, but an entirely different medium.

RRM: How would you describe your painting style?

NC: I think I am a rather loose painter. I like to paint landscapes, but I don't paint in all the details. I like to leave that for the viewer to fill in with their imaginations.

RRM: How has belonging to APS changed your life as an artist?

NC: APS offers many workshops to learn and grow in the medium. I feel that I am becoming a better artist by the opportunities presented in the workshops and programs at the meetings. Painting is a progression. No matter how accomplished you are, there is always room to become better. And APS has provided me with that opportunity.

RRM: As a professional how do you currently learn or improve your artwork?



Nancy Clausen, pastel artist.



Winter Sunset, pastel by Nancy Clausen.

NC: Painting every day is a goal I hope to accomplish this year. The more you paint the better you become. I continue to take classes and workshops to help improve my technique as well as learn other ways that might enhance my paintings.

RRM: What benefits do you find from belonging to a group like APS?

NC: When you are an artist you do a lot of painting on your own, and the group provides you with comraderie and sharing of ideas. Members often bring paintings they are working on to our meetings to get feedback from each other.

RRM: What is it that inspires you to paint what you paint?

NC: When I look outside and see God's beautiful creation, I want to put down what I see on paper. I love to paint the mountains and the trees and feel that I am where I am meant to be, to create what I enjoy.

RRM: What style of pastel paintings should we expect to see at the member exhibit for the Appalachian Pastel Society?

NC: You should see a variety of styles. We have portrait painters, landscape painters, some still life, and perhaps some expressionist paintings.

RRM: How do you protect pastel paintings from smudging?

NC: Many artists use a fixative, which is a spray. As for myself, when I am finished I turn the painting over and tap the back to take the excess dust off. Whether I use a mat or not, there will be spacers put in to keep the painting from touching the mat or glass and any dust will fall down inside and not harm the painting.

The opening reception will be held at Studio B on Thursday, June 16 from 5:30 to 7:30 p.m. and the exhibit will remain on display through August 2, 2011.

Studio B, 171 Weaverville Hwy., take exit 23 off I-26. Call (828) 225-5200 or visit www.galleryatstudiob.com.

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fine art

PART 2 OF 2: A CANDID TALK WITH
Greg Vineyard

In the May issue of *Rapid River Magazine*, available online at www.rapidrivermagazine.com, Greg Vineyard shared his goals for his art. We continue the conversation this month with the way people identify, connect, decide, and resolve issues through the stories found in Vineyard's work.

RRM: Your work gives people the opportunity to play with a pairing or grouping of animals, word tiles or other assemblage items. Tell us more about this approach.

GV: People automatically select one animal over another to play with, position it a certain way, place a tile here or there. This process is often subconscious — they are forming a connection through assigning the players roles, or reaffirming a thought or regaining a bit of footing by touching something tactile. The same can happen when holding an out-of-round bowl.

I encourage people to view the works as vehicles for focusing on meditation, or to use as keepsake bowls to hold special items. I think people need these things in their lives to connect to their higher selves — I think it can help in a tough moment.

RRM: Your work is very “soul lifting” and very “inspiring” what are your influences?

GV: That's a tough one - I think a lot of artistic vision moves through us, and I struggle to define it, as part of life's journey seems to me to be about just trusting what comes to our minds and out of our hands. That being said, I can also add that all art and art history inspires me. And I tend to look at negative things like social injustice and try to create art that leans toward positive affirmations in an attempt to counteract it.

My recent show was entitled “Mis-Community-Cation: Dioramas of Discord”, which sounds negative, but the point of the interactive groupings and pairings was for the audience to move things around and create harmony out of chaos. “Yes”

INTERVIEWED BY DENNIS RAY

and “Love” show up repeatedly in my work. I'm also always inspired by my high school art teacher, Pat Abbott, who taught me that you really can do anything, and that it's OK to explore and enjoy. To her, everything was “wonderful!”, and she was right.

RRM: What are you working on at the moment?

GV: Interestingly, two opposite thoughts. “The Bully” from the afore-mentioned show was the largest animal I've made to date, and it was quite popular, which got me to thinking “How big could I make one of these?”, so I'm working on a large one, but with a positive slant.



The Bully by Greg Vineyard

At the same time, the little animals are fascinating to me. They're like “everyanimal” in a play, and I feel like they deserve little words and environments that help them gain some identity. I'm also designing some new tiles.

RRM: You work in a fine art gallery, you create art, you collect art. What do you do to take time out from work?

GV: Time out? What's that? Seriously, though, when I can, I try to take a couple days and go get Creatively Fed. I've written about going to the Smithsonian, the LA County Museum of Art and doing things like taking an all day drawing workshop. Meditation, yoga or a hike can be a great break. And as you know, I have a bit of a sci-fi addiction, so just shutting out the world and watching a movie is one of my favorite time outs! Suspending disbelief for a couple hours can really recharge my batteries.

RRM: The best thing about being an artist is?

GV: Hope. I've been a corporate executive, I've had odd jobs. Defining oneself as an artist, and working on that as a personal, driving vision no



Greg Vineyard is an artist and creative consultant.

matter what else is going on in one's life, keeps a sense of purpose and peace alive. Whenever I move away from that path, especially as the decades start flying by, hope fades. So I decided when I moved to Asheville that everything I do needs to be art and artist-related.

RRM: Where do you see art as being a major part of our culture here in Asheville?

GV: Art is in everything we do here. The region has such a rich history, from industrial art and craft like furniture, textiles and functional clay, to the art deco architecture, that it's embedded in our daily lives, and adds to the quality of the visits by our precious tourists. Visitors find all these modern incarnations of art, craft and design in all parts of town.

In the River Arts District, they get to enter converted buildings and see the working studios inside. Asheville is a good example of how fostering and preserving the individual artist role within a multi-cultural experience can be a major driver for the economy.

RRM: A few of your favorite famous artists?

GV: I could never list them all! The ones you'll almost always find on my coffee table along with art history and native arts books in general are Joseph Cornell, Marcel Duchamp, Kandinsky, Van Gogh, Richard Diebenkorn, Basquiat, Cy Twombly, JMW Turner, Georgia O'Keefe, Ross Bleckner, Louise Bourgeois, Richard Serra and William Morris. I'm also inspired by individual artists I have discovered at different times in life, like Sean Scully, David Lance Goines and Jimmie Durham.

Greg Vineyard's works can be found at Constance Williams Gallery (the middle building in CURVE), 9 Riverside Dr., Asheville. Open seven days 11-4. Visit creativewayfinding.byregion.net

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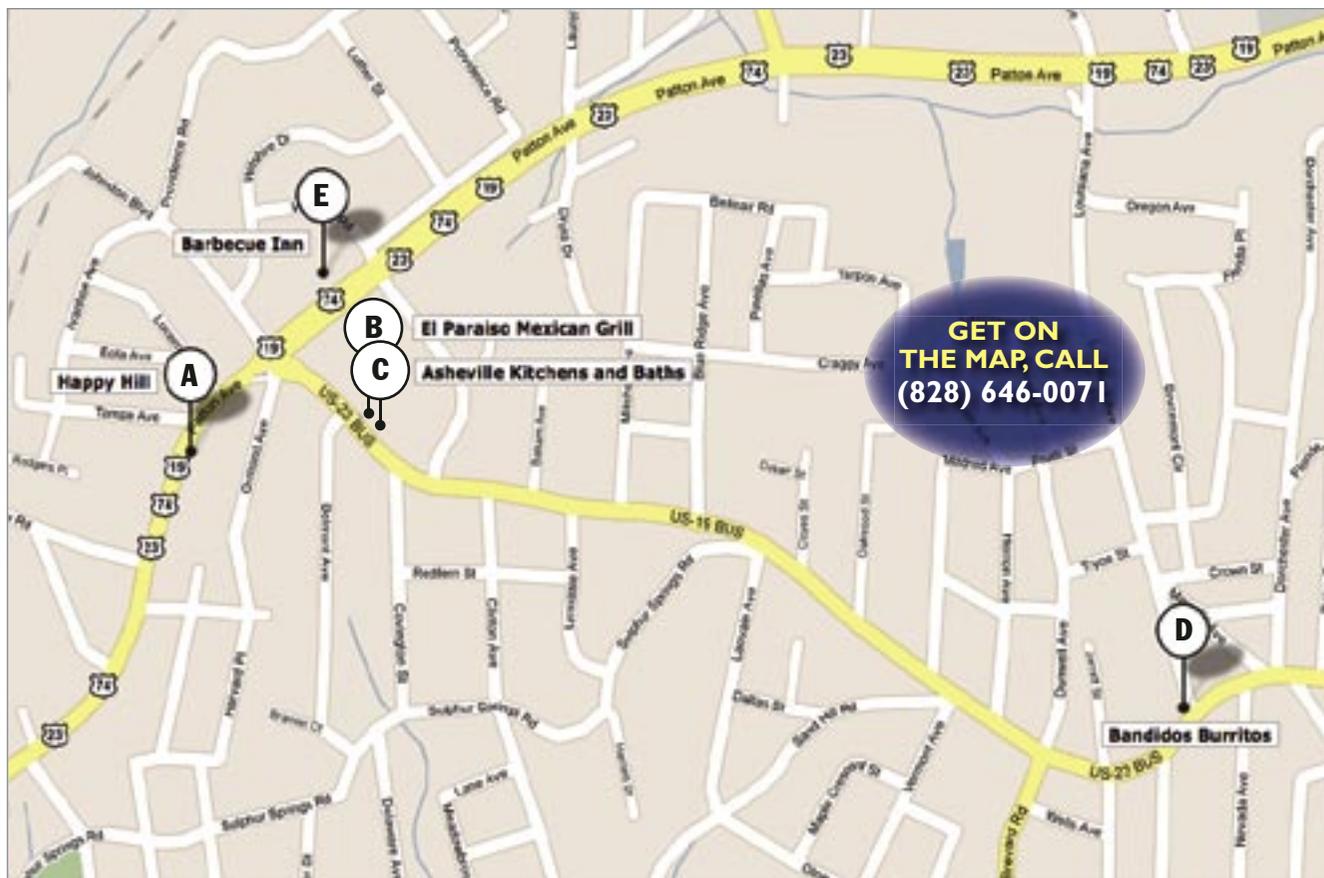
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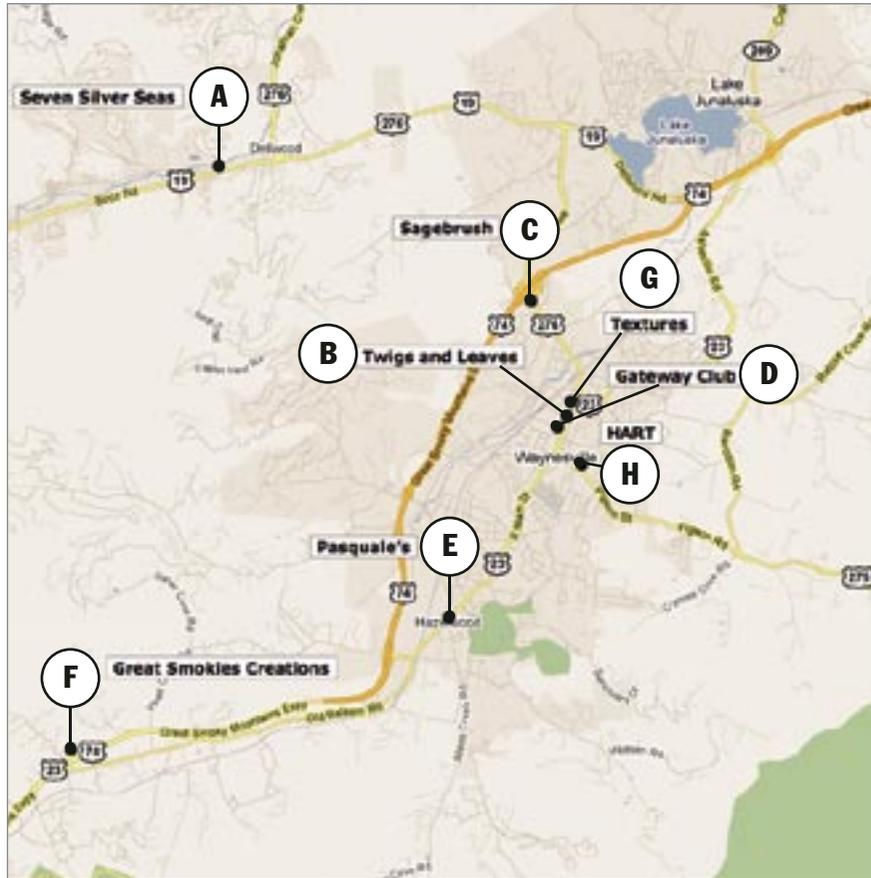
waynesville & maggie valley

WHAT'S HAPPENING

Saturday, June 11
Appalachian Lifestyles Celebration
 on Main Street in Downtown Waynesville on Saturday, June 11 from 10 a.m. to 5 p.m. A heritage-themed event, providing educational and entertainment opportunities for guests of all ages, where traditional crafts are demonstrated and offered for sale. Two stages will feature live entertainment throughout the day. FREE.

Friday, July 1
 Haywood County Arts Council's Gallery 86 presents **"The World Around Us,"** an exhibition of international artists living and working in Haywood and Buncombe counties. Artist reception is Friday, July 1 from 6 to 9 p.m. Free and open to the public. On display Wednesday, June 29 through Saturday, July 30, 2011. Gallery hours are 10 a.m. to 5 p.m. Monday through Saturday. Haywood County Arts Council's Gallery 86, located at 86 N. Main Street in Waynesville.

For more information visit www.haywoodarts.org



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