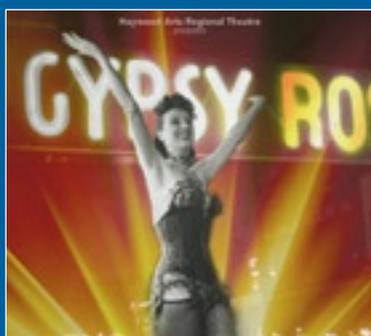


RAPID RIVER MAGAZINE

July 2011 • Vol. 14 No. 11

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BILTMORE
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Photo by Carol Lamb of Morganton, NC.

Hear Music of the Mountains while Celebrating the Art of Craft at the **CRAFT FAIR OF THE SOUTHERN HIGHLANDS**

The Moore Brothers Band performs Sunday, July 24. PAGE 37



CHARLOTTE STREET COMPUTERS

5th ANNUAL

LAUGH YOUR ASHEVILLE OFF!

COMEDY FESTIVAL



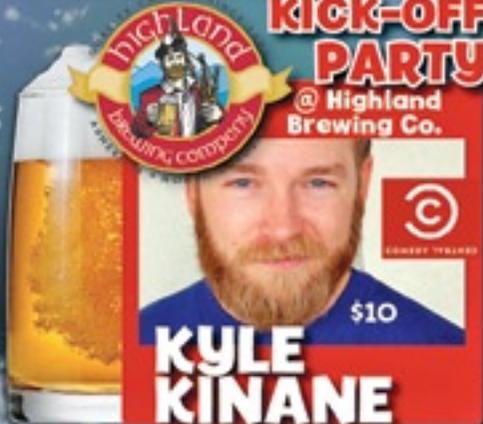
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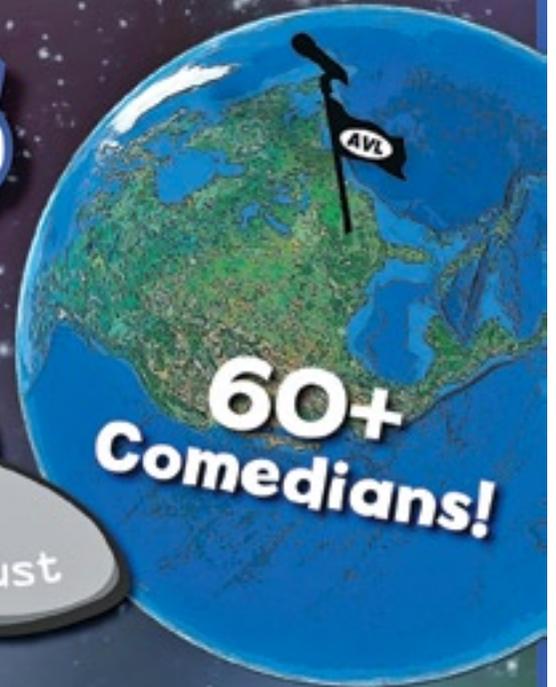


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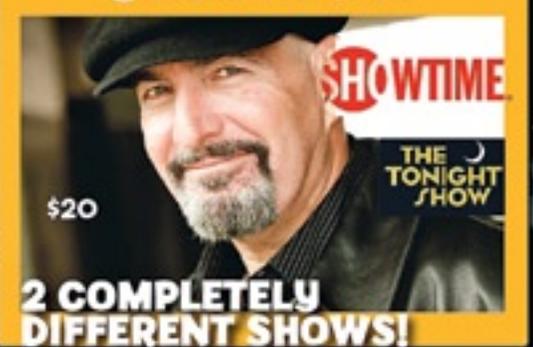
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stage preview

HART PRESENTS THE
BROADWAY MUSICAL SMASH

Gypsy

Fourteen sets, more than a hundred costumes, a full orchestra, and a cast of thirty help make *Gypsy* one of Haywood Arts Regional Theatre's biggest productions ever. There are about a dozen Broadway musicals that critics will regularly label "the best." *Gypsy*, based on the life of legendary Burlesque Queen Gypsy Rose Lee, is one of those.

Gypsy opened in 1959 and was the second collaboration between Stephen Sondheim, Jerome Robbins, and Arthur Laurents. Just two years before, along with Leonard Bernstein, they created *West Side Story*. This time the composer would be Julie Styne, who had just created the hit *Bells Are Ringing*.

The team, using Lee's memoir as a guide, focused on the mother figure as the center of their story. Momma Rose was a loving mother, protective as a lioness, and absolutely driven to make her daughter a star. For a time she succeeded, and "Baby June and her newsboys" played the famed Orpheum Circuit in the glory days of vaudeville for a number of years. But vaudeville began dying with the competition from sound movies just as Baby June began to grow up.

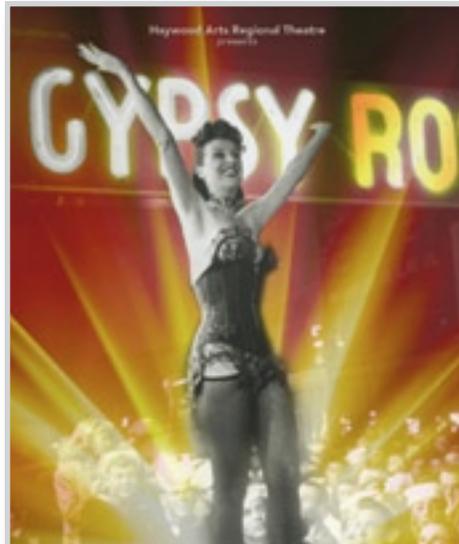
Most people would see the writing on the wall and settle down, get a regular job and live a normal life. Momma Rose dug in her heels and pushed her daughters forward. For years they struggled on, sinking lower into poverty with each season.

June finally bolted and in reality became the successful Hollywood actress June Havoc. Rose Louise, the untalented one, was left behind, and Momma's determination finally pushed the shy young girl into the world of Burlesque.

Louise had always loved to read, and her humor and self taught intelligence, coupled with a statuesque figure and lady-like style, lifted her above her seedy surroundings and made her more than a star – she became a legend.

From the beginning, Ethel Merman was to star as Momma Rose. Irving Berlin and Cole Porter, who had each created hits for the star, turned the project down. But Julie Styne had played pit piano in a Burlesque house when he was thirteen, giving him just the right background to create a great score.

When it opened, *Gypsy* was overshadowed by *The Sound of Music*, and the biggest hit of the season, *Fiorello*, which tied for the Tony Award for best musical. *Gypsy* ran a little over 700 performances. It doesn't even rank in the top 100 longest running Broadway shows. But in the end *Gypsy*, like



her namesake, became a legend.

In the decades that have followed, the show has been revived more than any other Broadway musical. Angela Landsbury was a smash in the 1970's, then Tyne Daly in the 80's, Bette Midler on TV in the 90's, Bernadette Peters ten years ago, and last year Patti Lupone rocked the great white way.

All of the Momma Roses have been unique masterful interpretations of what may be the best role ever written for a mature actress. For our production we have Lyn Donley as Momma Rose and Laura Gregory as the famed Gypsy.

Gypsy is based on the book by Arthur Laurents, directed by Steve Lloyd, with music by Julie Styne, and lyrics by Stephen Sondheim. Music Director Chuck Taft. Sponsored by Med West.

The cast includes Raymond Yarnutoski, Sarah Conklin, Ellery Neal, Sean Conklin, Amy Hunt, Madison Garris, John Winfield, Charles Marth, Roger Magendie, Alexia Grant, Jonathan Milner, Drew Koon, Sean Bruce, Jacob Hunt, Chris Martin, Susan Rudniak, Alice Harbeson, Amanda Zurena, Amaris Catton John Catton, Nat Neal, Tierney Cody, Jennifer Fincher, Tabatha Judy, Andrea Cody, Chris Martin, and Zak Shankun.

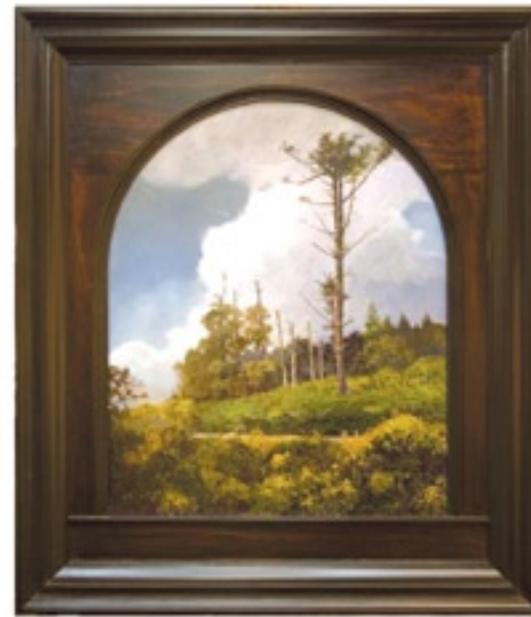
HART's summer musicals are a special treat, and this is a huge production. Audiences are encouraged to make reservations.

IF YOU GO HART presents *GYPSY* a Musical Fable. Performances July 8, 9, 14, 15, 16, 21, 22, 23, 29, 30 at 7:30 p.m. Sundays, July 10, 17 and 21 at 3 p.m.

Tickets: \$22 for adults; \$20 for seniors; student/child \$10. 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, Performing Arts Center at the Shelton House, 250 Pigeon St. Waynesville, NC 28786.

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stage preview

Part 1 of a 3-Part Discussion

CONVERSATIONS WITH

Charlie
Flynn-McIver

Charlie Flynn-McIver is the Artistic Director of the North Carolina Stage Company in Asheville. Prior to NCSC, Charlie toured with Judith Light in the National Tour of *Wit*, and was seen at Syracuse Stage, The Hangar Theatre, Theatre Virginia, Vermont Stage Company, Alabama Shakespeare Festival, and in New York at the Melting Pot and the Lincoln Center Institute.

Rapid River Magazine: How did the concept for NC Stage Company come about, and when did you decide you wanted to open a theater?

Charlie Flynn-McIver: My older sister moved to Asheville in 1990 at the same time as I started pursuing my MFA in Acting from UNC Chapel Hill. I helped her move to here and it was really my first experience with this amazingly beautiful part of the country. It just caught my imagination and I visited as often as I could.

I moved to NYC in 1993 after my grad work and worked a lot in regional theatres across the US, but always made sure I had time to visit my sister and her growing family in Asheville. Each time I came back, Asheville seemed to get even better to me. So, somewhere along the line, I started daydreaming about a professional theatre in Asheville. Not necessarily starting one, but thinking, how cool would it be to have an acting job in THIS town.

I'd worked in some great regional theatres, which involves living, rehearsing and performing in the town the theatre's in, but none of the towns really held a candle to Asheville in my mind. The idea grew into creating a professional theatre in Asheville.

Every time I'd mention it to someone I'd met on an acting job, they would almost always have some story about their time in Asheville. It was incredible how many diverse people I'd meet in NYC had had some experience with Asheville. And it always ended up with them saying how they loved Asheville and how they want to get back.

THEN, on our first date, Angie was telling me about her career in theatre in NYC. You know, the usual first date kind of stuff. She's from Charlotte and I'm from Durham but we'd met in NYC a few days after Christmas in 1998. We'd already found some shared experience both being from NC and being in theatre. But then, somewhere in there, she said "I've enjoyed my time in NY but I'm really thinking about moving back to NC and starting a profes-

INTERVIEWED BY DENNIS RAY



Charlie Flynn-McIver, Artistic Director of the North Carolina Stage Company.

sional theatre." I asked "Where?" And she said, "Asheville."

Well, that was it I guess. So it's a shared dream and endeavor with Angie. That really just addresses the place though. The why is a little more complicated.

When this idea started to foment in me, I think was when I noticed a disconnect between the artists and the theatres I was working for. I don't want to overstate that because I was a part of some great productions that brought great joy and value to the communities where those theatres were. But after a while, the work started to feel a little mercenary like.

I longed for an artistic "home" that felt safe and artistically fulfilling and connected to the community it served. The larger theatres I had worked at had become so large (physically and logistically) and I was a visiting artist, so that feeling of immediacy with an audience was hard to achieve.

Everybody seemed to be worried about where their next job was coming from and not how they were going to change the lives of the people in the audience that night. So I wanted to make a place where that relationship between artist and audience was the motivating factor. Local theatre professor and blogger, Scott Walters, wrote a post about NC Stage several years ago which reflects a lot of the things we believe in (see <http://theatreideas.blogspot.com/search?q=flynn-mciver>).

RRM: Did you always plan to have the theatre in downtown Asheville? How did the location come about?

CFM: We looked about when we first got here and were interested in finding a home for NC Stage. All that was really available were rental relationships. Plus, there was a lot of theatre activity ramping up just as we got here in 2001. We quickly realized that the only way we would thrive was if we had our own space.

Continued on page 6

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stage preview

NOMAD THEATRICAL COMPANY MAKES ITS ASHEVILLE DEBUT WITH

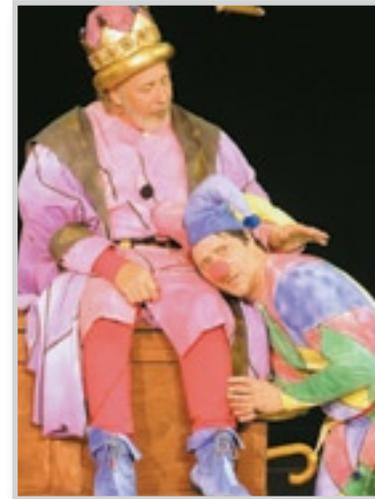
The Fool's Lear

BY AMANDA LESLIE

North Carolina Stage Company hosts an acclaimed New York theatre company as part of its Catalyst Series. Nomad Theatrical Company presents *The Fool's Lear*, a world premiere by Randy Neale, inspired by Shakespeare's tragedy *King Lear*.

This funny and poignant new play tells the tale of King Lear and his Fool, as they leave the pages of William Shakespeare's famed play. Filled with hopeful plans, they enter into a stormy crisis of identity: The Fool desperately tries to hold on to the one power by which he has always defined himself, his ability to make the King laugh; The King abdicates his Kingship, ashamed of the tyrant Father he has become. Who are they after all? A Clown and a King, a Servant and his Master, a Father and his unacknowledged Son, or an Old Man suffering dementia and his reluctant Care Giver?

Since 2004, North Carolina Stage Company's Catalyst Series has played host to a diverse line-up of theatre, dance, comedy, burlesque and performance art. The productions in the Catalyst Series are chosen for their excellence and to complement



the theatre's Mainstage Season of plays.

After a combined 70+ years in the theater *The Fool's Lear* represents the first full collaboration between brothers Randy Neale (Playwright/Actor) and Grant Neale. Director Grant Neale writes of the play, "As artists we are always struggling with questions of identity; Who am I if I am not

creating? Is it right that I am still playing fools or acting at all? Do I exist if I'm not in a play? And is that enough?"



The Fool's Lear runs July 7-10 at North Carolina Stage Company's theatre at 15 Stage

Lane in downtown Asheville. Tickets are \$18. Performances are Thursday through Saturday at 7:30 p.m. and Sunday at 2 p.m.

Call (828) 239-0263 or visit www.ncstage.org for tickets and more information.

Nomad Theatrical Company can be found online at www.facebook.com/NomadTheatrical

.....

'NC Stage' continued from page 4

We met with local architect, Barbara Field, about another location because she had some experience planning performance spaces. When we met with her and she asked us what we wanted, she said she had a space in the Earth Guild building on Haywood. We walked over there right then and found the space to be perfect for what we wanted to do. Already up to code, big enough to do some really interesting stuff, but not too big for a start up theatre.

RRM: What originally drew you to owning your own theatre company? (The hours must be horrendous).

CFM: If I knew then what I know now... lol! Honestly, I had no idea what it would take time wise and I'm still, 10 years in, trying to manage a work/home balance, but often enough, work and home can become indistinguishable from each other. It's no different from any small business start-up where the owner has to put a lot of sweat equity into the business.

Our second show, I stayed up 36 hours straight, changing the plug ends to new lighting instruments that had just arrived. We just didn't have the people (or the money to pay them) to get a lot of stuff done like that. (For one fundraiser I stayed up 72 hours straight while editing a video for the event, producing *12th Night* for NC Stage and performing in *Smoke On The Mountain* at Flat Rock Playhouse.) But we have a lot more resources now with a great board of directors and a larger staff that is really talented and skilled.

But honestly? I LOOOOVE the response from audiences. I love to sneak in to performances I'm not in and hear the reaction from the audience that night. The sound of laughter, gasps, and absolute silence.

Yes, the sound of silence. You know the whole room is in sync, artists and audience, and there is no performance going on, just an experience of the human story where artist and audience are equal partners. That's worth the effort.

To be continued in the August issue of *Rapid River Magazine*.

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RAPID RIVER ARTS & CULTURE MAGAZINE

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July 2011 Vol. 14 No. 11



On the Cover:
Led by two young brothers from Hickory, NC, the Moore Brothers Band will perform bluegrass and gospel during the Craft Fair of the Southern Highlands. SEE PAGE 37

The Moore Brothers Band, Jacob (13) and Isaac (9), enjoy making music together! Visit www.moorebrothersband.com, or find Moore Brothers Band on Facebook. Photo by Carol Lamb of Morganton, NC.

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A VALUABLE SOURCE

Since 2003 Rapid River Magazine has helped build our customer base and put the word out for four different ventures. My customers and I have always found this magazine to be a valuable and reliable source of news and information regarding both the visual and theatrical arts.

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GALLERY IN DOWNTOWN WAYNESVILLE

347 DEPOT STREET, RIVER ARTS DISTRICT

I enjoyed reading the interview with Patti in the June issue. My partner, David Frechter and I bought the building at 347 Depot Street in 2009 and have been renovating it for the last year and a half. Brian and Jenny of Nourish and Flourish lease the 2nd floor from us. I am a classical oil painter, and the building is home for my wonderful studio and salon space, open by appointment only. Please visit my website www.davidcstewart.com

~ DAVID C. STEWART

GREAT JOB!

Thank you so much for your amazing coverage of the River Arts District Studio Stroll. And I loved Peter Loewer's article on Kenilworth as a lead in to the garden tour. Many, many thanks!

~ JENNY MOORE

July 8-21

Haywood Arts Regional Theatre presents **Gypsy**, a musical fable. Tickets available at www.harttheatre.com or call (828) 456-6322.

July 12-16

The 5th Annual **Laugh Your Asheville Off Comedy Festival** returns to Asheville. For tickets and more information please visit www.laughyourashevilleoff.com.

July 21-24

The 64th Annual **Craft Fair of the Southern Highlands** brings more than 200 craftspeople to the Asheville Civic Center. Visit www.craftguild.org or phone (828) 298-7928.

July 21-31

The 2011 **Folkmoor Festival** takes place in 16 cities, including Asheville, Hendersonville, Franklin, Burnsville, Maggie Valley, and Waynesville. A full performance schedule can be found at www.FolkmoorUSA.org.

July 21-23

The New Orleans Bingo! Show brings its signature insanity to Asheville's Magnetic Field. (828) 668-2154, www.themagneticfield.com

August 6 and 7

The 39th Annual **Village Art and Craft Fair**, sponsored by New Morning Gallery and Bellagio, takes place on the grounds of the Cathedral of All Souls in Historic Biltmore Village. For more information call (828) 274-2831.



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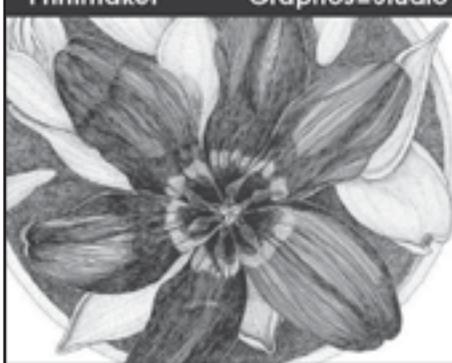
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performance

The Laugh Your Asheville Off Comedy Festival

In only five years the Laugh Your Asheville Off festival has become one of the largest and most respected stand-up comedy events in the country. The event attracts top comedy producers and representatives that will be in attendance to scout the hottest new comedic talent.



Comedy Central's Kyle Kinane

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.

Wednesday, July 13 will be a festival launch party at Highland Brewing Company showcasing several comedians and Comedy Central's Kyle Kinane whom *Variety Magazine* named "One of the top comics to watch for 2011."

Thursday, July 14 returns to downtown Asheville for "The Famous Laugh Your Asheville Off Showcase" featuring the winner of Atlanta's Laughing Skull festival, Sam Morril. The previous showcases have had comics go on to be on Jimmy Fallon, Jimmy Kimmel, and get half hour Comedy Central Specials.

Friday, July 15 brings Greenville, S.C. comedian Rory Scovel, who just appeared on John Oliver's *Stand-up Special* as well as late night with Jimmy Fallon. A DVD taping of Rory's set is taking place during his performance. Following the Rory Scovel show will be a special one time only performance at the Magnetic Field with 2011's Comedy Central breakout comic Tom Segura.

The festival wraps up Saturday with two completely different shows at

the Diana Wortham Theatre with comedy legend and the founder of the outlaws of comedy, Carl LaBove.

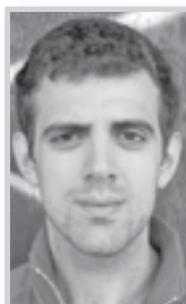
The festival prides itself on its non-competitive nature, as the producers of Laugh Your Asheville Off believe stand-up should be enjoyed

not judged. Last Comic Standing producer Charlie Gerencer and New York Times best selling cookbook author and stand-up comedian Greg Brown produce the festival.

Charlie and Greg were the perfect storm in getting Laugh Your Asheville Off to where it is today. Bringing comedy to Asheville was one thing, but bringing a successful, non-formulaic, comedy festival in the age of big name competition

festivals was another thing entirely. The combination of Greg's vision as a comic and Charlie's experience producing major live events and TV comedy shows has been a perfect marriage for making the festival what it is today.

Sam Morril, winner of Atlanta's Laughing Skull festival.



In a town thousands of miles away from Hollywood they have accomplished what no other festival has: selling out shows without competitive formats and garnering attention from the "industry" on their own terms.

IF YOU GO The 5th Annual Laugh Your Asheville Off Comedy Festival takes place July 12-16. The five-day event begins Tuesday, July 12 with a showcase at the Magnetic Field. For the full lineup visit www.laughyourashevilleoff.com.

Come join in the laughter on Saturday, July 16 at 11 a.m. for Laughing Yoga. Celebrate the joy of being alive and being able to laugh! Open to the public. Pack Square, downtown Asheville.

INTERVIEW WITH Rory Scovel

INTERVIEWED BY DENNIS RAY

Rapid River Magazine: Of all the cities in the country why did you choose Asheville and the Laugh Your Asheville Off Comedy Festival as the location to shoot your comedy DVD?

Rory Scovel: I have performed in Asheville before and I really loved the crowd and the vibe of the city. When I realized I'd be headlining a show for this festival and that it would be in a nice theater, I thought it might be a good idea to perhaps capture something that could visually compliment my CD coming out in the fall. Not sure what we will do with the DVD but it seems like a wasted opportunity to not try to shoot something while I have the chance to do so in such a great city.

RRM: What isn't funny but should be?

RS: Religion, Racism, Politics.

RRM: What other projects are you working on right now?

RS: Now that I live in LA I have started to audition more for television shows and sometimes films. It is very new to me but it has led to some really cool projects. Right now I'm working on a webseries (possible tv pilot) for Fox Sports with Tom Arnold and some other great LA comics.

RRM: You're originally from Greenville. How does it feel to come back to the region and perform at a venue like the Diana Wortham Theatre?

RS: I always enjoy coming back home to perform. To me Asheville is close enough to Greenville to have the feel of "coming home" to do a show without an audience of faces I grew up with. Sometimes seeing friends/family from my past makes the pressure go up a bit.

I want to show everyone that what I'm doing is fun and convince them that I'm good at this thing. Unfortunately that can sometimes cause me to fold under the pressure, which is awful. So performing in Asheville is great because its not really anyone I grew up with but yet still feels close enough to home.

RRM: How did you first get into standup?

Continued on next page

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performance

INTERVIEW WITH Carl LaBove

Rapid River Magazine: What drives you as a comic to go out on stage night after night and perform at 100%?

Carl LaBove: It's the love of the moment. There are two scenarios happening at every show. The build up of the day for me, leading up to the performance, and the anticipation and expectations of the crowd as they find their seats. I've always thought that the responsibility of any artist is to take their audience on a ride.

Every person sitting in that crowd has "life" happening to them. They have paid hard earned money to forget about their drama and escape into a night of entertainment. The pleasure of my performances is that I have the opportunity to take them away from everything they know for that moment. It's not that "I give 100%" every night, I just love what I do and leave it all on the stage. They walk out laughing and feeling great, and I shared my ideas of what I thought was "funny," and it worked. We both win!

Now of course, if I'm especially "on" that night, I might be offered free sex from some pretty little thang that I have never



Comedy legend and the founder of the outlaws of comedy, Carl LaBove.

met and will probably never see again. That usually means I was "really funny."

RRM: Do you miss the notorious days of being a part of the Outlaws of Comedy back in the late 80s?

CLB: No, not especially. It was a special time for all of us involved. We were young and excited about the fact that we didn't have to sleep in our cars any more, but those moments of everything being "new" are gone. I miss those friends sometimes, but I am older now and the things that were important to me then have changed.

The experiences of the "Outlaws" molded me into who I am today. Do you miss college or do you like owning your

INTERVIEWED BY DENNIS RAY

own business? I look at those days as my learning time. Now I live my life applying those lessons. You can't live in the past, daily you create your future. I have just as many great moments now as I did then, the difference is... I can remember these!

RRM: You've said that a comedian's style changes every five years. How has your style changed over the past twenty years? Could your younger self even recognize you today?

CLB: Well, I've gotten confident at my craft. I held on to fear early on and wouldn't try the things I do now. I would worry about how I was received back then. Now it's like, "this is who I am!" Youth is hesitant, experience is freely expressive. So no, my younger self would not recognize me now.

He only had hope that one day he could get to the point where I am now. He worked toward the goal constantly though, and struggled through the bad times and the horrible shows and the disappointments, and the fear of never being able to express himself the way he dreamed of. But, time went by and experiences taught, and the next thing you know, the worm went through his metamorphosis, and shazam, here we are! One thing though, he wouldn't have ever guessed that I would be interviewed in "third person" later on in life.

RRM: How long did it take you to really perfect standup, not that you cannot still get better, but to have a solid professional grasp of it?

CLB: I didn't perfect it and I never will. My performances are works that change because experiences in life move and effect me artistically.

The goal is to have that "mecca" experience every once in a while. That is what every comic, musician, and stripper works toward. It is out of body, the perfection of that night where performer and audience bond as one. A moment so special and euphoric, you chase it the rest of your life.

You never know when it's going to happen, you just stay open to it and find it more than you did when you were just starting out. Strippers however, should let it go once they start to have grandchildren. I'm just saying.

RRM: Comics generally are known to be optimists with pessimistic viewpoints. Where do you see yourself and your work?

CLB: I'm at a great apex in my life right now. I'm just coming out of the other side of personal pain and heartache. I've learned that all things eventually pass with time, good and bad, and every moment should be honest. I don't even see myself as a "comic."

All things eventually pass with time, good and bad, and every moment should be honest.

I am a momenteer! I have a new freedom on stage from my recent experiences, and my artistic goal is for the audience to feel that they "know me" when they see my shows. When that happens, we both walk out loving life. If it doesn't, they can suck my...



Carl LaBove performs Saturday, July 16 at the Diana Wortham Theatre. For tickets and more information please visit www.laughyourashevilleoff.com

[laughyourashevilleoff.com](http://www.laughyourashevilleoff.com)

'Rory Scovel' continued from page 8

RS: I listened to a David Cross CD and then decided I was going to tell jokes at an open mic poetry night.

RRM: How would you describe your personality when you're not doing standup?

RS: I think it's similar to my energy onstage personality-wise. I would say I'm quite the opposite when it comes to dealing with or talking to people though. I'm much more shy off stage with people I don't really know. On stage I love not knowing anyone. Dealing with confrontation onstage is a blast, offstage it's a headache.

RRM: What makes for good standup material?

RS: Anything with personal investment or a surprising take on an old or new subject. I think everything can be good, depending on what you do with it. Material is like ingredients for cooking. You can use them wisely and make a great meal, or you can not really know what you're doing with it and make something awful.

RRM: How many hours would you guess you've spent studying and performing standup throughout your life?



Greenville, S.C. comedian Rory Scovel.

RS: It has absolutely consumed the past 7.5 years of my life. Before that I was just watching a comic every now and then without any clue that I'd one day pursue this full time.



Rory Scovel performs Friday, July 15 at the Diana Wortham Theatre in Asheville. For tickets and more information please visit www.laughyourashevilleoff.com

She's ba-ack....

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CD Reviews

by James Cassara



The Hollies The Clarke, Hicks, and Nash Years EMI Catalog

While there have been many Hollies compilations

over the years – in fact the various reissues and “best of” collections far outnumber the original albums – this is the first such collection fixed on the first days of the band up to when Graham Nash moved stateside and became a superstar.

Subtitled *The Complete Hollies April 1963 – October 1968*, this six disc set essentially brings together the first dozen albums, including a handful of Japanese bonus tracks and singles, and distills them down to a “mere” six discs. Fortunately, given the average 32-minute running length of their early albums, virtually nothing is lost and more than a few rare and delightful gems are included.

One of the very best, and most commercially successful pop/rock acts of the British Invasion, the Hollies’ first sides relied heavily upon the R&B/early rock & roll covers that provided the staple diet for most British bands of the time. But they quickly developed a more distinctive style featuring Every Brothers-styled three-part harmonies, ringing guitars, and hook-happy material, penned by both outside writers (especially Graham Gouldman and Rod Argent) and themselves.

The best early Hollies records evoke an infectious, melodic cheer similar to that of the early Beatles, although they never reached the Fab Four’s capacity for artistic growth. They eventually began composing most of their own tunes, which adversely affected their sales but greatly expanded their sound.

Wisely sequenced in chronological fashion, allowing the listener to hear first hand the band’s progression, the first and second discs are largely devoted to the early rhythm and blues years, materially often done with more skill and authenticity by other bands but elevated here by the radiant harmonies.

Disc three opens with a trio of previously unheard demos, including the simply wonderful “You’ll be Mine”, and begins charting the emergence of the trio as accomplished songwriters. As a vocalist Nash wouldn’t fully bloom until a year or so later but when he gained his full confidence,

This month and next I’ll be switching gears a bit and trying something new. This issue is concentrating on boxed sets and deluxe packages that have come out in the past year or so, while our August issue is going to be themed “keep it local.”

There are so many great bands from this area that deserve mention, and I want to give them plenty of space. Local musicians: While I already have a back log of discs to cover, feel free to email me at jjcassara@aol.com so I can give you some press in the near future. Now, as always, be sure to support the many excellent independent record stores our area has. They’re the ones who keep the music alive!

best witnessed here by 1966’s “Pay You Back With Interest” he was on his way.

Listening to these sides one gets a sense of how intense the competition between bands must have been. At the time the Hollies released *Stop! Stop! Stop!*, generally considered their most consistent full length album, such sixties milestones as *Revolver*, *Aftermath*, and *Face to Face* had just come out. It’s as if the boys suddenly felt compelled to prove themselves as worthy rivals.

If nothing else this collection dispels the myth that the Hollies were little more than a singles band. The abundance of hits serves as a primer for the uninitiated (although it’s hard to imagine anyone not familiar with “Carrie Anne” or “On A Carousel”) while the demos and “b” sides should satisfy the fanatics among us.

The packaging might have been a bit more deluxe but overall I cannot think of a better way to summarize the greatest years from one of the period’s greatest bands. ★★★



Robert Wyatt Going Back a Bit Universal Music

Both as co-founder of The Soft Boys and later as a prime mover in the British radical singer/songwriter school, Robert Wyatt is one of the most enduring and fascinating figures of his time. A superb drummer and vocalist, he is unfortunately better known for the influences he cast upon others (most notably Billy Bragg) than for his own consistently out of the ordinary solo work.

This wonderfully compiled double disc set, originally available only as an expensive import but finally released in the United States, is but a 28 song snapshot of his lengthy and prodigious career, sensitively detailing the dramatic shift in his music following the 1974 accident which left him a paraplegic. It includes a brief overview of his work with Soft Machine, as well as his short lived and rather tedious tenure with his band of radical politicos Matching Mole, but graciously concentrates on the primo solo years.

It also includes some outtakes and unreleased material, and while Wyatt never had anything resembling a hit song, there are a few tunes found here that did make their way to the very hippest of college radio stations. It’s a basic overview of Wyatt’s career that doesn’t skimp on the strong stuff and provides a sense of chronology. And

in that regard, you can’t do much better.

Going back a Bit is by no means the definitive Robert Wyatt compilation. But until he’s afforded the massive boxed set and comprehensive overview he so richly deserves it will most certainly suffice. ★★★1/2



Kevin Ayers Songs for Insane Times EMI/Harvest

Much like the Wyatt compilation, this fantastic

summary of one of British rock’s most idiosyncratic figures was long unavailable in the United States. Initially released in 2008 it has only recently become available in the US, and we should all celebrate its arrival.

Unlike Wyatt, Ayers has already benefitted from a substantial re-examination of his music, as EMI/Harvest has wisely reissued his catalog over the past few years. A four CD anthology, *Songs for Insane Times* dips into much the same bag of tricks as his earliest albums and that truly does reflect upon everything that made those albums such a timeless joy.

Traversing a decade’s worth of releases, from the delightful debut *Joy of a Toy* onward, the three discs that carry Ayers through to 1980’s *That’s What You Get Babe* are a near perfect gathering. Key album cuts are joined by the string of 45s that he so inexplicably omitted from the long-players, and while there’s a dearth of unreleased material here, that’s only because the previous reissues pretty much cleaned out the vaults.

Two discs take listeners through the very best of Ayers, up to and including 1974’s *Confessions of Dr. Dream and Other Stories*. The third disc wraps up the lesser, but still enjoyable, late 1970s output; and while one can bemoan the absence of anything from the brilliant June 1, 1974 live album, disc four makes up for that with a full 1973 concert, unreleased in any form until now!

Indeed, this is worth buying simply for the live show, which captures Ayers and his then current 747 band carving exquisitely sharp edges through such delights as “Stranger in Blue Suede Shoes,” “Shouting in a Bucket Blues,” and “Caribbean Moon”, before devoting nearly thirty minutes to maniacal jams via “We Did It Again” and “Why Are We Sleeping?”

Perfection! Returning to the studio sides, a few fan favorites have prob-

‘CD’s’ continued on next page

what's happening

i am look to take on the world

BY JAMES CASSARA

(Or at least our corner of it!)



It's a story as old as the creative process itself: Be it the ancients banging together two stones or the picking up of guitars and drum sticks, the desire – if not obsession – to make music hasn't changed. The only thing that might differ is the eon and circumstance, but from time immemorial our species has heeded the trumpet.

In this case the call is being answered by the newly formed progressive jazz/rock fusion band i am. The trio of musicians, vocalist/guitarist Brad Faircloth, bassist Chris Tegge, and Ryan King all share a love of progressive rock, a genre that initially flourished in the early 1970s but has lately made a comeback of sorts.

Arriving together from locations across the country, the band came together in 2008. Drawn to the mountains (and no doubt the rich musical scene found herein) the members are inspired to give this town "what it has been in need of for years, a true prog rock fusion band that can still have loads of fun and make your booty shake and your mind melt."

Building upon a distinct connection

while playing in other projects, the three joined forces. "We have all been influenced greatly by progressive rock and jazz fusion bands," says Faircloth.

"There is something about complex, syncopated melody lines layered over tight grooves [that] really gets us all excited. We incorporate this classic fusion characteristic into everything we do musically. We want folks to dance their asses off, and at the same time be surprised by the arrangements they hear coming from a 3-piece."

The band is intent on original compositions, playing to an audience that is aware of their own place in the i am universe. "We want to create music that challenges the ear and moves the feet while getting people to think and dance!"

Faircloth is a North Carolina native, having grown up in the swampy, eastern part of the state. "Moving to Asheville four years ago has opened so many doors," he says. "It's an opportunity to explore and experience progressive music. His influences range from the Beatles to Chick Corea to Yes. His current list of guitar gods includes, Al DiMeola, Jimmy Herring, Allan Hold-

sworth, Stanley Jordan, and John McLaughlin.

At 30 years of age Tegge is the band's youngest member. He grew up in New England and has studied music since the age of 11. Initially playing drums before expanding to guitar and bass with a local band, he acquired a sound internship at North Shore Music Theatre in Boston. That move sparked an interest in audio engineering.

Following his internship, he attended college at Full Sail in Orlando, Florida, where he earned multiple degrees in Recording Arts, Show Production and Touring. After graduation, he accepted and began working as an audio engineer for numerous theatres around the United States.

"I was looking to find a spot with some local bands," he says. "I found one that needed a bass player and thought 'why not?' So I starting playing and found it felt right for me."

In 2005 he met Faircloth whereupon they formed a band (d'Oscar). Following the dissolution of that band the pair moved to Asheville where they meet King. The result

of that fortuitous circumstance is i am.

Still working on their first album the band is honing their skills and fleshing out the songs with a few upcoming gigs. Finding a niche in our already replete music scene, the three are just glad to be here and following that age old dream.

"It's a great place to be, says King." Asheville is an open minded and adventurous place. We are intent on bringing those same qualities to i am and all that we do. Like-minded folks getting together to enjoy some music, that's what it's all about."



i am kick things off with a July 15 performance at Fred's Speakeasy South, 122 College Street, Asheville NC. Show starts at 9 p.m. with a \$5 cover charge. Phone (828) 281-0920. The band will also be playing August 27 at Broadways, 113 Broadway Street in downtown Asheville. Show time at 10 p.m. Phone (828) 285-0400.

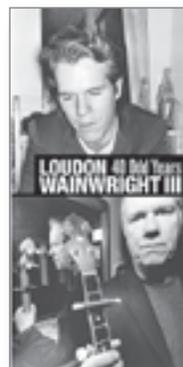
'CD's' continued from page 10

Anyone new to Ayers' music will be spellbound – prepare to be amazed.

ably slipped through the cracks (where is "Falling in Love Again," or the singe edit version of "Lady Rachel"?) but "Girl on a Swing," "Song from the Bottom of a Well," "Decadence," and the full "Confessions of Doctor Dream" suite are here.

Even Sweet Deceiver and its successors, widely and unfairly dismissed at the time of their release, offer enough gems to warrant reconsideration. "Where Do the Stars End?" wraps up disc three but by that time anyone new to Ayers' music will no doubt be spellbound.

Why he is not universally adored as one of the most significant and brilliant artists of his time is beyond me. As recently as 2008's *What More Can I Say?*, his output remains unswervingly astounding. Start with this collection, immerse yourself into the world of Kevin Ayers, and prepare to be amazed. ****



Loudon Wainwright III Forty Odd Years Shout! Factory

Loudon Wainwright might be better known these days as the father of Rufus but he's enjoyed a long, fruitful career as a songwriter, performer, and actor, releasing more than 20 studio albums over a

four decade span. The music and the man are the twin subject of 40 Odd Years, a generous, beautifully chronicled four-CD/one-DVD boxed set by Shout Factory.

Longtime fans will be delighted by the 90 plus tracks included on the first three CDs, divided chronologically by 15 year spans, while the fourth disc of exceedingly rare and unreleased material is replete with live takes, demos, a beautiful duet with his late ex-wife Kate McGarrigle, collaborations with other friends and acquaintances, and other gems. There's also a new track cut ("Dead Man") cut specifically for this set, a way of perhaps asserting that Wainwright is by no means washed up.

The assemblage includes virtually

everything a Wainwright aficionado could wish for, smartly reflecting the astounding diversity of his songwriting in folk, blues, and pop traditions. The DVD offers the biggest surprise, however. Clocking in at over three hours, it features the Dutch television documentary *One Man Guy*, numerous BBC TV appearances, American television appearances on *Austin City Limits* and *Saturday Night Live*, as well as previously unreleased filmed concert appearances.

Mainstream music fans might question why an artist who had only one Top 20 hit (1972's sardonic "Dead Skunk") would warrant such lavish treatment, but such quibbling misses the point. Wainwright has notched a particular place in music history as an irreverent (to say the least), often biting satirist and agent provocateur who refuses to take himself too seriously, best demonstrated by his steadfast refusal to perform "Dead Skunk" in concert.

He's a gifted, topical songwriter who embodies American music's rich roots traditions. He has had a deserved cult following during each of the last five decades while continuing to tour at a pace that would exhaust most artists a third his age. 40 Odd Years also includes comprehensive, authoritative liner notes by essayist David Wild, and an introduction by Wainwright enthusiast

and frequent film collaborator Judd Apatow.

This is the grail for fans, but it also deserves a spot in the collection of anyone who seriously wants to understand the evolution of American songwriting. The only question is: what took him so long? ****



Jimi Hendrix West Coast Seattle Boy Sony/Legacy Music

Among the many collections (and few artists have had their work as unscrupulously disemboweled) following his death, the vast majority of Hendrix col-

lections have focused on outtakes and sessions clearly not intended for release. *West Coast Seattle Boy* successfully accomplishes just the opposite. Much of the material here examines the amazing array of session work Hendrix did in his earliest period, shortly following his discharge from the Army.

The first disc focuses primarily on the extensive playing he did alongside the Isley Brothers, Don Covay, and Little Richard. And while the music is sensational,

'CD's' continued on page 13

music

T-Model Rolls into Town

BY JAMES CASSARA

artist, he's been chronically under-recorded. His albums, all for the Los Angeles based Fat Possum label, include Pee-Wee Get My Gun (1997), You Better Keep Still (1999), 2000's She Ain't None of Your'n (generally considered his finest album) and Bad Man (2002).

After a six-year break from recording – though he toured regularly – Ford returned to the shelves on the Alive imprint with Ladies Man in 2010 and this year's Taledragger.

While he enjoys making records – and understands the importance of having a new album to promote in touring – it is the live show that always takes precedence. Even while playing at such well received venues as Antone's nightclub in Austin, and appearing regularly at the South by Southwest Music



T-Model Ford in concert Sunday, July 24 at the Grey Eagle.

and Chicago Blues Festivals, T-Model Ford never strays far from home. In his instance home is Greenville, Mississippi, where he and Spam have been known to set up their

Singer, songwriter, and guitarist – a national treasure not to be missed.

instruments and amps on Nelson Street and play for as much as eight hours straight.

It is this insistence on authenticity that has kept him around for an astounding 90 (give or take a few, no one is really certain!) years and running. He remains one of the last honest connections to a world long gone, and a national treasure not to be missed.



T-Model Ford with special guests Amy Lavere perform Sunday, July 24 at the Grey Eagle, 185 Clingman

Ave. in Asheville. Tickets for this 8 p.m. standing room only show are \$12 advance and \$15 day of show. Phone (828) 232-5800 or visit www.thegreyeagle.com.

WNC Jazz Profiles: Sonny Thornton

BY EDDIE LESHURE

One of the south's most creative, intuitive musicians, Sonny Thornton is a master drummer and a virtual legend in this region. And it should come as no surprise that Sonny became who he is when you look at his pedigree and experience.

Born in the District of Columbia, he was exposed to music at a very young age. His mother Margaret Thornton, who died two years ago, was the first African-American woman inducted into the Hall of Fame in SC. She was a pianist and educator at CA Johnson High School for 40 years, and in the summer taught at SC State. Living in New York City while his mother furthered her education, Sonny heard jazz at one of its vital sources.

After moving to New Orleans, he learned from the players and atmosphere in the Crescent City, widely acknowledged as the birthplace of jazz. While living there, he developed a friendship with Ed Blackwell, one of the most influential drummers of the Twentieth Century. Ed's influence on Sonny's concept of music is undeniable.

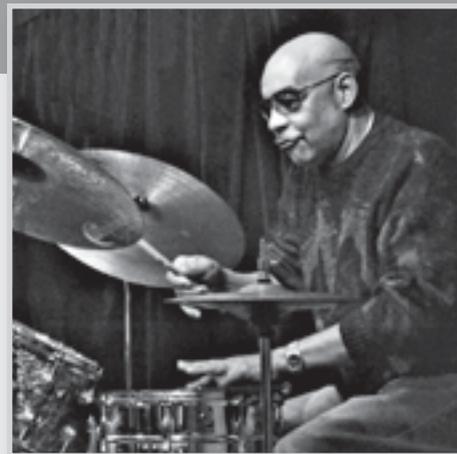
Thornton is extremely sensitive to the needs of the music and can be understated in his approach, just as Blackwell was. Sonny's sense of freedom and his melodic style of soloing also sets him apart from most drummers performing today.

"I think the thing that stands out about Sonny's playing is that when he takes a solo he captures the attention both of those who came to listen and

those who just happen to be in attendance. He brings a lot of inventiveness to his playing, and there is that ineffable quality that makes people want to listen. I have seen many people who were apparently oblivious to the trio turn their chairs to watch Sonny play a solo. He is the most "undrummer-like" drummer I've ever played with, and he always gets the first call when I need a drummer. To say that he is the best at what he does seriously minimizes his contribution to the music, as I am not aware of anyone in the region doing anything like Sonny. Plus, in addition to his musicality and talent, he's a really sweet guy."

~ GUITARIST MARK GUEST

Upon relocating to South Carolina, Sonny embarked on his long career of making music in the purist sense. He has performed with innumerable artists, including Dionne Warwick, Eddie Harris, Pepper Adams, Buddy DeFranco, Cool and the Gang, Gil Lasky from the Temptations, plus the Spinners. He recently performed with the Skip Pearson Foundation Jazz Orchestra, based in Columbia, SC. Recently he's been splitting his time between Greenville and Asheville – to the benefit of both jazz communities!



Sonny Thornton Photo by Frank Zipperer

A first call drummer, Sonny Thornton has played with local pianists such as Michael Jeffrey Stevens, Mike Murray, Tom Coppolla, Keith Davis, Bill Gerhardt, John Valerio, Richard Shulman, Charles Craig, Burt Ligon and Tony Waldrop. Among the bassists he's been with are Eliot Wadopian, Mike Holstein, Zack Page, Ian Brachitta, Ron Brendle, Tom Hildreth, Delbert Felix, Greg Alwine, and Swing Benson. Sonny has joined guitarists Tim Haden, Steve Watson, Adam Knight, Matt Dingleline, Sam Macy, Monty Craig, and Mark Guest, plus vibraphonists Paul Babley and Byron Hedgepeth.

Horn players Eddie Harris, Skip Pearson, Moss Mack, Phillip Whack, Jon Thornton, John Alexander, Fred Wesley, and Ron Estey have enjoyed his support, as well as singers Sharon LaMotte, Lucianne Evans, Loretta Holloway, Beth Chorneau, Celine Berman, Jean Calvert, Laverne Baker, Sheila Jordan, and Jay Clayton.

"I had a great experience working with Sonny. He's a very sensitive drummer who listened to every note I sang and to me that is quite rare in drummers. He sure can swing and he does his thing, which makes him a king!"

~ VOCALIST SHEILA JORDAN

"I asked Sonny how difficult it is to play behind singers: "It brings up a sense of anxiety the unknown and adventure, but as long as we're speaking the music, the language, it's fun to translate it into musical harmony and rhythm."

"Sonny is an intuitive player who expresses the joy of creating music together. If there is joy in the music, Sonny will find it and amplify it."

~ PIANIST AND COMPOSER RICHARD SHULMAN

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performance

INTERVIEW WITH Tom Segura

Tom Segura has recently been on *Comedy Central Presents*, *Showtimes's Russell Peters Presents*, *CONAN* and on CBS' *Gary Unmarried*. He performed at Montreal's Just for Laughs Comedy Festival, the Las Vegas Comedy Festival, the Melbourne International Comedy Festival, and the South Beach Comedy Festival. Segura has just released his debut album, *Thrilled*, on iTunes, Amazon, and Rooftopcomedy.com.

Rapid River Magazine: How did you come up with the title, *Thrilled*?

Tom Segura: I knew that Michael Jackson's *Thriller* was the best-selling album of all time. So I thought I would come up with a title that was very close to it so that when people looked for Michael's album on iTunes mine would come up next to it. It just made me laugh to think of someone going to buy his album and ending up with mine and thinking, "He did have a lot of work done..."

RRM: What isn't funny but should be?

TS: I don't know that there is something



Comedy Central's 2011 breakout comic Tom Segura.

that isn't funny, but should be. Real tragedies are actually tragic. They aren't funny. But, most things aren't as tragic as people make them out to be. A tsunami with thousands of people dying isn't funny. It never will be. Your personal "tragedy" of farting while your boss was eating is.

RRM: What other projects are you working on right now?

TS: I'm pitching a couple of shows for television and the web. That's a pretty boring answer. Sorry, but it's true.

RRM: Tell us about the movie shorts you've been directing. How did that come about?

TS: I've only actually directed one called *Bear In A Bathtub*, but I'd like to direct

INTERVIEWED BY DENNIS RAY

more. Technology has made it much easier these days for comics to come up with an idea, shoot it, and put it out there.

The first one I did a few years back was called *Cutman*. It was about two delusional losers — cutman and a trainer — in the world of boxing. I wrote it with another comedian, Ryan Sickler. We both starred in it as well. It was one of the most fun things I ever did. We ended up selling it to Atom.com, comedy central's web content site, and they even put it on Comedy Central. From there I got involved with shorts as much as I could. Sometimes writing and acting, other times just acting in someone else's project.

The latest project is one I wrote called *Frank Advice*. I play a maintenance man who gives tenants advice that is either too honest and brutal or completely wrong. Brian Lazarte directed the episode that is up. You can see it on Atom.com

RRM: How did you first get into standup?

TS: I always liked stand up and I would watch them locally in LA and I thought, "I'm funnier than that guy," but I didn't really do anything about it.

Then I was taking classes at the Groundlings, an improv school here in Los

Angeles, and a couple of the guys in my class were stand up comics and they both told me, "You should try stand up. I think you'd really like it." Once they took me around and showed me what to do, I was hooked.

RRM: How would you describe your personality when you're not doing standup?

TS: Laid back. I don't like a lot of noise. I don't like crowds. I like to sit down and eat and keep it quiet. Exciting, right?

RRM: What makes for good standup material?

TS: Truth. The truth always prevails. When it comes from a real place stand up is always more interesting and funnier. And farts. Farts are good too.

RRM: How many hours would you guess you've spent studying and performing standup throughout your life?

TS: I could not even begin to guess. 30 Bajillion?



Tom Segura performs Friday, July 15 at *The Magnetic Field*, 372 Depot Street in Asheville. For tickets and more information please visit www.laughyourashevilleoff.com

'CD's' continued from page 11

Hendrix was little more than a sideman, playing the songs the way the producer demanded. The most telling moment is the tremolo guitar on the Isley Brothers ballad "Have You Ever Been Disappointed?", which gives us a glimpse of the Hendrix to come. Rosa Lee Brooks' "Utee" has a fiery solo, while you can hear snippets of what would become "Little Wing" in the Icemen's "(My Girl) she's a Fox." Most of these tracks are long out of print so their addition here is a gift!

Disc two starts with a series of Eddie Kramer (the original engineer for most Hendrix recordings), and remixed alternate takes from *Are You Experienced?* These offer the original multi-track versions for the first time (the original album was recorded on a four-track), which pretty much justifies their inclusion. The versions here range from nearly indistinguishable from the original release ("May This Be Love") to versions ("Castles Made of Sand") staggeringly different from what you've heard before.

What follows is a captivating run of self-recorded demos that Hendrix made in hotel rooms and apartments. His old friend Paul Caruso helps with harmonica and vocals on a cover of the band's "Tears of Rage" as well as his emerging new composition "Hear My Train

a Comin'." The rest are Hendrix alone, intriguing glimpses of his creative process in action and solid demonstrations of his remarkable growth as a vocalist.

Disc three is largely comprised of jam sessions featuring such guest musicians as organist Lee Michaels and percussionist Rocky Dzidzornu. "Messenger" has some incredible (but not credited) piano, most likely courtesy of Nicky Hopkins, while Traffic's Chris Wood plays sax on their take of "Hound Dog" ("Hound Dog Blues"). Again, some of this has been previously leaked out in slightly differing forms but they are well worth including.

Disc four is more of the same, an astounding assortment of prolonged jams and studio hatchings. The best of these is "November Morning," another sad reminder of how much we lost by his untimely death.

The DVD is also essential. 90 minutes of William "Bootsy" Collins reading from Hendrix's own journals, set alongside some great performance footage. In addition there are lots of photos, letters, and handwritten lyrics on display, making this an excellent example of why downloads will never replace the real deal.

West Coast Seattle Boy is an in-depth examination of Hendrix for those that want to dig even deeper into his universe. As such it is quite a boon, even to longtime collectors. ***

Various Artists Chasing the Sun Time Life Music

While not known for offering high quality compilations, Time Life Music struck gold with this shimmering assemblage of all things radiant and summer-like. The treat here is not just the music, much of which is overly familiar to even the most casual listener, but the deluxe and innovative packaging.

The entire 58 song set, neatly divided into "Surf," "Shag," and "Summer" is contained in a mock beach cooler, complete with a bonus DVD covering the surfing craze and its relationship to music, as well as postcards, black CDs designed to look like 45 rpm records, and a nifty set of liner notes. How groovy is that?

Highlights from disc one include "Surfin' U.S.A." by the Beach Boys, "Miserlou" by Dick Dale & His Del-Tones, "Pipeline" by the Chantays, "Surf City" by Jan and Dean, and "Wipe Out" by the Surfaris. Disc two features "Cool Jerk" by the Capitols, "Under The Boardwalk" by the Drifters, and "Double Shot (Of My Baby's Love)" by the Swingin' Medallions. The third disc kicks off with "Dancing in the Street" by Martha Reeves & the Vandellas and contin-



ues with "Groovin'" by the Young Rascals, "In the Summertime" by Mungo Jerry, "Summertime Blues" by Eddie Cochran, "Summer in the City" by the Lovin' Spoonful, and "Heat Wave" by Linda Ronstadt.

I might question the wisdom of showcasing more recent songs such as Katrina and The Waves' "Walking on Sunshine" and "Vacation" by the Go-Go's (not that they aren't fab songs), but that's just me. For sheer coolness and fun it's hard to beat this set, especially at the bargain price of thirty bucks! ****

White Horse Black Mountain

Friday, 7/8, Swayback Sisters, \$10

Saturday, 7/9, Andrew Magill, \$15

Friday, 7/15, Opal String Quartet, \$15

Saturday, 7/16, David LaMotte, \$15

Saturday, 7/23, Duncan Wickel and Free Planet Radio, \$15

Friday, 7/29, Sheila Kay Adams and Connie Regan-Blake, \$10

Saturday, 7/30, The Asheville Jazz Orchestra, 8 p.m., \$12

www.whitehorseblackmountain.com

Reel Take Reviewers:

CHIP KAUFMANN is a film historian who also shares his love of classical music as a program host on WCQS-FM radio.

MICHELLE KEENAN is a long time student of film, a believer in the magic of movies and a fundraiser for public radio.



Illustration of Michelle & Chip by Brent Brown.

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



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

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

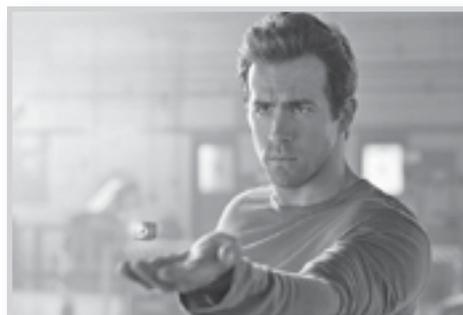
Questions/Comments?

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

Green Lantern

Short Take: Don't let the bad reviews keep you from seeing this old school superhero flick with characters worth caring about and first rate special effects that are subservient to the story.

REEL TAKE: *Green Lantern* is yet another one of those big budget (\$200 million) superhero extravaganzas that have been the rage for the past few years, and it was a film that I absolutely was not looking forward to seeing. However I dutifully tagged along with a couple of friends figuring that they would make it bearable. Lo and behold, it not only turned out to be good – very good



Ryan Reynolds prepares to put on the emerald ring that will transform him into *Green Lantern*.

– but I also liked it very much.

Once I got past all the special effects in the opening, *Green Lantern* had a solid story and, most important of all from my perspective regarding this type of movie, it had characters that I was interested in and that I cared about. This is not surprising as the movie it most closely resembles is the original Christopher Reeve *Superman* (1978) in its treatment of the hero and heroine. The fact that the primary villain, an alien entity named Parallax, resembled a combination of the Dementors and Lord Voldemort from *Harry Potter* scored significant points with me as well.

Ryan Reynolds is well cast as the ne'er-do-well Hal Jordan, a talented test pilot who can't do anything right except fly planes better than anyone else. Blake Lively as Carol Ferris is not only lovely to look at but she can stand up for herself when she needs to and is the pluckiest yet most vulnerable heroine since Margot Kidder's Lois Lane. The star performance, however, comes from Peter Sarsgaard as the pathetic scientist Hector Hammond who goes from geek to freak when he is accidentally exposed to alien blood. He becomes an evil being of great power but he's still a lackey of Parallax.

I never read the *Green Lantern* comic books to see how close the movie's scenario is to the original stories but the five different credited writers came up with a good one here. A dying intergalactic peacekeeper crash lands on Earth and bequeaths the source of his power, an emerald ring, to Hal while also being the cause of Hector's transforma-

tion from good to evil. The real strength of the screenplay is in letting us see how two total screw-ups can change the world, one for good, the other for evil. Guess which one wins.

Having thoroughly enjoyed *Green Lantern*, imagine my surprise when I discovered that the majority of critics didn't like the film. They not only didn't like it, they REALLY didn't like it. Actually it wasn't that much of a surprise as I find myself more and more out-of-step with most contemporary film criticism. Never fear (or perhaps despair depending on your point-of-view), I am not yet ready to throw in the reviewing towel just yet. However I should point out that with *Transformers: Dark of the Moon* and *Zookeeper* just on the horizon, I might just have to rethink my decision.

Rated PG-13 for sequences of sci-fi action and violence.

REVIEW BY CHIP KAUFMANN

Midnight in Paris

Short Take: Woody Allen's best comedy in a long, long time is a delight from start to finish and is the must see movie of the year.

REEL TAKE: While I am frequently out of step with my fellow critics on several recent releases (see *Green Lantern* also in this issue), I'm right on board regarding *Midnight in Paris*. In fact I have yet to meet anyone who has seen the film that hasn't liked it. Not only liked it but LOVED it. I am certainly in the latter category. Not only is it my favorite Woody Allen movie of all time, it has earned a spot on my overall list of Top 10 favorite movies of all time. It is only one of a handful of movies where I wouldn't alter a single frame. It is perfect just the way it is.

The story is simple enough. Very successful but unhappy screenwriter Gil Pender (Owen Wilson) has gone to Paris with his fiancée (Rachel McAdams) to try and finish his first book. They are joined by her right wing parents (Kurt Fuller, Mimi Kennedy) who hate everything about the city and the French in general. Bored and dismayed, especially when his fiancée's pompous

ex-boyfriend (Michael Sheen) shows up, Gil goes out for a Midnight walk and then something truly magical happens.

I don't want to give too much away (unlike some reviews I have seen) because a great deal of the spell that the movie casts is to be there along with Gil when he discovers what has happened to him. If you are familiar with the movies *Time After Time* (1979) or *Somewhere in Time* (1980) then you'll know what to expect but Allen takes their premise and makes it his own.



Marion Cotillard and Owen Wilson are about to experience something magical in *Midnight in Paris*.

I've always liked Owen Wilson even if I haven't cared for most of the movies he's been in. In *Midnight in Paris* he is pitch perfect in his performance as the Woody Allen surrogate. He delivers Woody's dialogue without missing a beat and if you've ever wondered what Allen would have been like if he had been born a WASP then Owen Wilson will show you.

The rest of the performances are on a par with Wilson's. Rachel McAdams scores as the bitchy, shallow, but drop dead gorgeous fiancée. Michael Sheen amuses as the annoying poseur who winds up getting just what he deserves. Marion Cotillard as the woman he meets who, like him, wishes she were somewhere else, is positively radiant especially when she achieves her dream.

I could easily write a full length article about *Midnight in Paris* and the effect it had on me but I won't (at least not now). It

'Movies' continued on page 15

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

'Movies' continued from page 14

would take a lot of time and a lot of words to truly do it justice, for time and words are what *Midnight in Paris* is all about. It's doing quite well locally and should be here for some time but don't wait. Just go and see it. Maybe more than once.

Rated PG-13 for some sexual references and smoking.

REVIEW BY CHIP KAUFMANN



Jim Carrey is less than pleased to discover that he has inherited 6 penguins in *Mr. Popper's Penguins*.

Mr. Popper's Penguins 🐧🐧🐧 1/2
Short Take: Film version of the beloved children's book has nothing to do with the original but manages to be worthwhile family entertainment anyway.

REEL TAKE: It would be the understatement of the year to say that the film version of *Mr. Popper's Penguins* bears absolutely no resemblance to the 1938 children's book on which it is based. That doesn't mean that the movie is completely without merit, it's just different. To my surprise and delight, there is much in *MPP* that I found to be worthwhile.

Those of you who are regular readers of this publication and of Reel Takes know that I am not a big fan of Jim Carrey especially when he's in manic mode (*The Mask*, *The Cable Guy*).

However when he's kept on a leash (*I Love You Phillip Morris*, *The Truman Show*) then, like Robin Williams or Steve Martin, he can be remarkably effective. In *MPP* he is a little of both but more restrained since he knows that there's no way he can scene steal from a penguin even if it's a CGI one.

In the book (which I did a book report on in the 4th grade, kicking off a brief but intense obsession with penguins), Mr. Popper is a poor painter from a small town who wins a penguin on a radio contest (remember this is in 1938). After the addition of a female penguin, the Poppers wind up with 10 eggs and eventually 12 penguins in all. A failure on the vaudeville circuit (Popper's Performing Penguins) ends with the penguins being introduced to the North Pole and Mr. Popper along for the ride.

The film is set in contemporary Manhattan with Jim Carrey as a highly successful

single dad who obtains valuable Midtown real estate so that his firm can erect new buildings on it, no matter what was there before. Popper Senior was a wandering explorer who was never around but was always sending souvenirs of his travels home. At the end of his life he sends his son a penguin, which is quickly followed by another five. Naturally they wreak havoc in his life, not to mention his Midtown apartment, but they do manage to bring Popper and his estranged family back together while teaching him a different set of core values.

Adding to my overall enjoyment of *MPP* are the excellent jobs turned in by the supporting players. There's Carla Gugino as Carrey's lovely estranged wife, Ophelia Lovibond as Popper's assistant who speaks in perfect alliteration, and Clark Gregg as a greedy zookeeper with malice on his mind. All are fun to watch, but then there's Angela Lansbury as the dowager on whom the plot hinges. She's still going strong at 85 with her screen presence undiminished.

When all is said and done, *Mr. Popper's Penguins* is a throwback to the type of old Hollywood star vehicle where the star gets to be upstaged by animals. It isn't a great film and makes no pretenses about being one. It is disposable entertainment in the best sense of the term. When I came out of the theatre, I didn't want 95 minutes of my life back and neither did the families who saw it with me.

Rated PG for mild rude humor and some language.

REVIEW BY CHIP KAUFMANN



Ironically, the massively spectacular train crash in *Super 8* is the perfect symbol for this movie.

Super 8 🎞️🎞️ 1/2
Short Take: The creative teaming of J.J. Abrams and Steven Spielberg results in a nicely intended, not-so-nicely executed *Goonies-meets-E.T* trainwreck of movie.

REEL TAKE: This whole review could be summed up with merely writing the following: Is it just me, or does J. J. Abrams (TV's *LOST*) just not know how to end a story? Any fellow *LOST* devotees, who faithfully followed five seasons of ever growing mystery only be duped into the worst [non]ending ever, will know exactly what I

mean. That said, the story leading up to the conclusion was worthwhile and the same can be said for *Super 8*.

Super 8 starts off fine. It's sort of *Goonies* meets *E.T.* with a touch of *Stand By Me*. The story takes place in a steel mill town in Ohio, circa 1979. Joe (Joel Courtney) is young teenager whose mother has just died. Left with a devastated father (TV's Kyle Chandler), who also just happens to be the sheriff's deputy, Charles seeks solace with his band of buddies and his best friend's loud, large, happy family.

His best friend Charles (Riley Griffiths) is an aspiring filmmaker. Armed with a Super 8mm camera and a tackle box of makeup, they decide to make a zombie film and enter a film competition. While filming late one night at a local train depot, they witness a horrific and spectacular train wreck. Immediately strange happenings ensue: the Airforce arrives on the scene within minutes of the crash; dogs flee the town in packs; and a mysterious thing/force goes on a killing spree (fear not *LOST* fans, it's not 'the smoke monster').

As all of this evolves there's a melee of overly stereotyped sub-stories – the pretty girl everyone wants to date (Elle Fanning), the chubby funny kid, a teen love triangle, an upstanding dad and the loser dad (Ron Eldard), and last but not least, the rather villainous Airforce officer (Noah Emerich) in charge of the now not-so-covert operation.

The powerhouse teaming of J.J. Abrams (TV's *LOST*) and Steven Spielberg – the creative forces behind the movie – is a seemingly brilliant pairing. Personally, I think it is the movie's undoing. It's a time capsule of 1979 middle America. They were smart to cast a bunch of heretofore unknown kids who do a bang-up job. There is plenty of humor and heart throughout. All of this would have worked to great success had they stayed the course.

Unfortunately, it goes downhill in the last 25 minutes and is its own outright train wreck in the last ten, when it suddenly and intrusively derails into an out-and-out 2011 sci-fi CGI blockbuster. We're also supposed to feel sorry for the beastie – a la King Kong – thanks to some film footage the kids found (Darma Initiative anyone?), while gluing the puzzle pieces together earlier in the movie. We've had only cursory glances of the alien being, and it *has* killed a passel of people. Then, in the midst of this sudden *Alien-meets-Cloverfield* sci-fi feast, *Super 8* delivers the single most gagamatic saccharine ending, thereby negating anything previously worthwhile.

There's a lot to like in *Super 8*. Its throwback tendencies are appealing; they make you realize how much the world and filmmaking has changed in 30 years. Unfortunately, the more I thought about it the less I liked it. Abrams plus Spielberg equals too many cooks in the kitchen. They are both

brilliant cooks, but you'd hope they could create a great menu instead of an all-you-can-eat buffet. (PS: If you do go to see it, stay for the credits.)

Rated PG-13 for intense sequences of sci-fi action and violence, language and some drug use.

REVIEW BY MICHELLE KEENAN

ASHEVILLE FILM SOCIETY JULY SCREENINGS

Films are shown on Tuesday nights at 8 p.m. in the Cinema Lounge at the Carolina Cinema on Hendersonville Road. Screenings are free.

July 5: Mahler

(1974, Ken Russell) The film takes place on a single train ride, in which the sickly composer Gustav Mahler and his wife, Alma, confront the reasons behind their faltered marriage and dying love. The movie weaves in and out of dreams, flashbacks, thoughts and reality.



If I Had a Million, W.C. Fields (1932)

July 12: If I Had a Million

(1932, multi-director) A dying tycoon gives million-dollar windfalls to eight people picked from the city directory.

July 19: Prospero's Books

(1991, Peter Greenaway) An exiled magician finds an opportunity for revenge against his enemies muted when his daughter and the son of his chief enemy fall in love in this uniquely structured retelling of *The Tempest*.

July 26: It Started with Eve

(1941, Henry Koster) A young man asks a hat check girl to pose as his fiancée in order to make his dying father's last moments happy. However, the old man's health takes a turn for the better.

Carolina Cinemas, 1640
 Hendersonville Rd. (828)
 274-9500. For more
 information go to
www.ashevillefilm.org



noteworthy

Sandburg Documentary to Premiere in Flat Rock

BY KATHLEEN HUDSON

The Friends of Carl Sandburg at Connemara in conjunction with Bonesteel Films will host a premiere showing of a feature-length documentary on the life and influence of Carl Sandburg.

The film, *The Day Carl Sandburg Died*, will be shown Tuesday, July 26 at the Flat Rock Playhouse. An informal reception will begin at 7 p.m. The documentary will follow at 8 p.m., and a brief question and answer session led by Paul Bonesteel will conclude the evening.

Flat Rock's own Paul Bonesteel, son of Pete and Georgia Bonesteel, spent six years researching and filming the documentary. "Connemara and Carl Sandburg's life story made an impression on me as a boy, and since that time I always kind of knew I was going to make a film about him," said documentarian Paul Bonesteel who grew up just several miles from Carl Sandburg Home National Historic Site.

The film provides audiences exposure to a poet Bonesteel has admired since childhood. Sandburg's view of the world, his feeling that we need to continually work toward democracy, and his respect for the common man are still relevant themes today and are captured as key elements of the film.

The documentary features



Paul Bonesteel has drawn from his 20 years of experience in film, video and television for his latest documentary on the life and influence of Carl Sandburg.

interviews with Carl Sandburg's daughter, Helga Sandburg Crile, Studs Terkel, Pete Seeger, Norman Corwin, and biographer Penelope Niven. In a very entertaining fashion, the film highlights Sandburg's prolific contributions to poetry, history, journalism, folk music, children's literature, and the enduring legacy of his ideas.

Bonesteel is especially looking forward to presenting his work at a venue near the Carl Sandburg Home National Historic Site. "I'm really excited to share this story with this audience. There is so much about his life and career that people may not know about, it's exciting." "The Day Carl Sandburg Died" premiered at the River Run Inter-



Carl Sandburg

Classic World Cinema Foreign Film Series

July 2011:
Artists Caught on Film

Come on in, get comfortable, have some refreshments and enjoy great films from around the world. Every Friday at 8 p.m. Donations appreciated.

July 8 – Moulin Rouge

(UK 1952) by John Huston – Henri de Toulouse-Lautrec, frequent visitor of the Moulin Rouge, falls in love with a spirited young woman of the streets, which leads to a tumultuous relationship.

July 15 – Andrei Rublev

(Soviet Union 1966) by Andrei Tarkovsky – Charts the life of Andrei Rublev, the great icon painter, through a turbulent period of 15th Century Russian history, marked by endless fighting between rival Princes and Tatar invasions.

July 22 – Seraphine

(France/Belgium 2008) by Martin Provost – In 1914 a famous German art collector rents an apartment outside of Paris in order to write and to take a rest from his hectic life. He is stunned to learn that the rough-and-ready cleaning lady is an artist.

July 29 – Caravaggio

(UK 1986) by Derek Jarman – The love triangle of Caravaggio, Lena, and Ranuccio. Caravaggio's use of street people, drunks and prostitutes are models for his intense, usually religious paintings.

IF YOU GO: Doors open at 7:45, close at 8:15 p.m. Film begins at 8 p.m. Presented by Courtyard Gallery, 109 Roberts Street, in the Phil Mechanic Studios located in Asheville's River Arts District. For more information please visit www.ashevillecourtyard.com or phone (828) 273-3332.

JOSEPH RATHBONE RECOMMENDS

BY JOSEPH RATHBONE, AGE 12



This month I saw *Pirates of the Caribbean: On Stranger Tides*, and *X-Men: First Class*. Both of these movies are great and so I will get to the review.

Pirates of the Caribbean: On Stranger Tides is fantastic and I give it five stars. The storyline is well told and quite easy to follow, not unlike the previous *Pirates of the Caribbean* movies. Also, the storyline follows up on the previous movie.

In this movie Jack Sparrow, Barbosa, Mr. Gibbs, and Jack the monkey all return. Of course William Turner and Elisabeth Swan do not return because Will became the captain of the Flying Dutchman, and Elisabeth stayed on an island to raise their son.

Like in the other movies, the pirates are in pursuit of a mythical treasure. In this movie it is the Fountain of Youth. This movie takes several surprising twists and includes lot of humor, a love interest, and plenty of action. I highly recommend this film to anyone 10 and up, due to a few frightening images. *X-Men: First Class* is also a great movie,

as I said earlier, and I give it four stars. This

movie is a prequel to all of the other *X-Men* movies. Here you will find out how Beast came to be, and how the conflict between Xavier and Magneto started. You also learn how Raven (Mystique), Angel, Beast, Magneto, Xavier, Riptide, Banshee, Darwin, and Havok all meet.

The story line follows well with the other *X-Men* movies except for *X-Men Origins: Wolverine*. At the end of *X-Men Origins: Wolverine*, Xavier is bald but standing, and at the end of *X-Men: First Class*, Xavier is paralyzed but still has hair (who do you believe?). I recommend this film to anyone 11 and up due to some intense sequences of action. I would also like to thank Beaucatcher Cinemas for giving me a reviewer's pass to see both of these movies.

One last thing that I would like to mention this month are the games *Assassin's Creed: Brotherhood*,

national Film Festival in Winston-Salem on April 2, and in Asheville as part of Wordfest on May 3.

Bonesteel draws on 20 years of experience in film, video and television and is a graduate of N.C. State University's communication program. He has worked with N.C. Public Television and founded Bonesteel Films in Atlanta before moving the company to Asheville in 1997. Among his documentaries are *The Mystery of George Masa* (2003), and *The Great American Quilt Revival* (2005).

Proceeds from the Friends of Carl Sandburg at Connemara and this film screening support diverse and growing educational programming for youth, school groups and the visiting public at Carl Sandburg Home NHS. Generous support for the evening has been provided by the Village of Flat Rock Merchants' Association.



General Admission for the July 26 screening of the Sandburg documentary is \$15; \$10 for students.

Tickets are available at the Flat Rock Playhouse Box Office, (828) 693-0731.

For more information please visit www.friendsofcarlsandburg.org

Assassin's Creed: Revelations, and *Call of Duty: Modern Warfare 3*. First, I got *Assassin's Creed: Brotherhood* this past month and I must say that it is a great game and I have truly enjoyed playing it. It is rated M.

As for *Assassin's Creed: Revelations* and *Call of Duty: Modern Warfare 3*, they will be released sometime this November.



X-Men: First Class: Erik Lehnsherr (Michael Fassbender), Charles Xavier (James McAvoy), Lead Cassidy (Caleb Landry Jones), Raven Darkholm (Jennifer Lawrence), Dr. Moira McTaggart (Rose Byrne), Hank McCoy (Nicholas Hoult), and Alex Summers (Lucas Till).

sneak preview

Andie MacDowell in Monte Carlo

Andie MacDowell, actress and Asheville resident, will next be seen in the feature film "Monte Carlo" with Selena Gomez. The movie is a romantic comedy filmed in Paris, Budapest, and Monte Carlo and will be released July 1 in theaters nation-wide. Other stars in the film are Leighton Meester, Katie Cassidy, and Cory Monteith.

During an interview in her home, MacDowell talked about this fun movie and her other upcoming projects.

Rapid River Magazine: What role do you play in "Monte Carlo?"

Andie MacDowell: I am the mother of Selena's character Grace.

RRM: What is the storyline?

AM: Grace and two friends go on vacation in Paris. Grace is mistaken for a wealthy heiress. They decide to go along with the new identity and enjoy a luxury trip.

RRM: What did you like most about the film?

AM: The best part was the exposure to another generation of actors. It was fun to be with sassy young girls.

RRM: What was it like working with the girls?

INTERVIEWED BY CHERRY HART

AM: They were great. I love working with young people. I sit back and remember what it was like for me, when I started in the business. They are on the cusp of their careers and having the time of their lives.

RRM: How were your scenes with Selena?

AM: I had a good time. Selena is very professional and well-mannered. Her mother has done a great job of keeping her young.

RRM: Don't you have a new TV series in the works?

AM: Yes, it's a comedy called "Jane by Design." I play Gray Chandler Murray, the boss of Jane Quimby at a hip retail company.

RRM: Who has the part of Jane?

AM: Erica Dasher is Jane. Her character is a 16-year old who lands a job because she appears old enough to be an adult. Erica has great comic timing in her role. This show will attract a young audience of teenagers.

RRM: Tell me about your part and being the demanding boss.

AM: Even though my character is demanding, there are moments in the show when you see her humanity. I grew up in the fashion business. I know that world. I modeled for all the *Vogue* magazines in America,

England, France and Italy. I was favored by my most cherished editor to this day, Grace Codrington. I worked with her extensively in the eighties for English *Vogue*. Grace is still the most brilliant fashion editor today at American *Vogue*.

RRM: What comes to mind when you think about your career?

AM: I love being a mentor to these younger actors. I love remembering and understanding all the steps I have taken. I appreciate everything I have accomplished.

I have a comfortable feeling about my career. I am way down the road, like in my role in "Footloose" coming out later this year. The kids I am working with are fresh, free, and excited.

I get to play with them!

I always remember the question Ian Holm asked me. He said, "Are you ready to play?" (Holm appeared in "Greystoke-The Legend of Tarzan, Lord of the Apes," in which MacDowell played Jane. Three of Holm's other notable appearances were in "Chariots of Fire" and two of the "Lord of the Rings" film trilogy.)

I get to play for my job. I never contemplated celebrity or fame. My only thought



Andie MacDowell

was that the action of playing brought me joy. Playing and pretending is my job, and it is wonderful!

ANDIE MACDOWELL'S UPCOMING APPEARANCES:

"Monte Carlo" July 1

"Footloose" October 14, 2011

"Jane by Design" early 2012, ABC Family TV

"Mighty Fine" with her daughter Rainey Qualley, to be announced.

The New Orleans Bingo! Show

Since its inception in 2002, *The New Orleans Bingo! Show* has existed as the very epitome of a band that could only be born of the Crescent City.

Weaving together the rich musical heritage of New Orleans' storied past with a punk rock commitment to bucking convention, *The New Orleans Bingo! Show* frames the exquisite songwriting and impeccable musical chops of multi-instrumental vocalist and frontman Clint Maedgen in a back-alley Brechtian cabaret, complete with leering clowns, dangerous games of chance, and ill-advised romance.

Alternately described as "a link between the old music to come and the mysterious funhouse atmosphere that continues in New Orleans," *New*



York Times; and "a ludicrous amalgamation of rock and bingo led by showmen with facepaint and a theremin," *The Chicago Tribune*, *The New Orleans Bingo! Show* is proud to bring its unique brand of French Quarter chaos to The Magnetic Field, July 21-23, 2011.

About Clint Maedgen

Clint Maedgen is a multi-instrumental singer, songwriter, composer, and arranger, best known for his work as leader of the multi-media cabaret gameshow experience that is *The New Orleans Bingo! Show*. As full-time reed player and frequent vocalist for New Orleans' world-renowned Preservation Hall Jazz Band, Clint has had the honor

A wild nightmare hiding in a heart-shaped box of chocolates.

of recording and performing with such legendary musicians as Tom Waits, Steve Earle, and Dr. John, as well as contemporary stars the likes of Jim James (My Morning Jacket), Ani DiFranco, and Andrew Bird.

Maedgen's most recent contribution is to the Preservation Hall Jazz Band/Del McCoury Band collaboration *American Legacies* album.



The New Orleans Bingo! Show, July 21-23 at The Magnetic Field, 372 Depot Street, Asheville. Phone (828) 668-2154, or visit www.themagneticfield.com for more details.

For more information please visit
www.neworleansbingoshow.com

Summer Sonata Series



Presented by Classicopia, the series begins with a concert for clarinet and piano featuring clarinetist Fred Lemmons performing music of Brahms, Bernstein, Saint-Saens, and more.

Friday, July 22 – 8 p.m. at the White Horse in Black Mountain. Tickets are \$15, available at www.whitehorse-blackmountain.com.

Saturday, July 23 – 3 p.m. at a private home. Call Daniel Weiser at (828) 505-2903 or e-mail daniel@classicopia.org for prices and details.

Sunday, July 24 – 4 p.m. at the Altamont Theater, 18 Church Street in Asheville. Tickets are \$5-\$20. Visit www.thealtamont.com for tickets.

Moe details at www.classicopia.org

performance

Folkmoot Festival July 21-31

The 2011 Folkmoot Festival will take place throughout twelve counties in Western North Carolina with new performances in Hickory, NC, and Jonesborough, TN, (home of the National Storytelling Festival).

In this 28th year of Folkmoot Festivals, the diversity of invited countries is especially

notable. Dancers and musicians in colorful traditional costumes from the 10 countries of Trinidad, Croatia, Finland, Burundi, Puerto Rico, China, Guadeloupe, Turkey, Italy and the USA are expected to appear in more than 70 performances.

These world ambassadors travel to North Carolina for two weeks of entertain-

ment, cultural exchange and education. It is their intent to share cultural traditions with the broadest audiences, partly to ensure these traditions are not lost in our fast-paced modern world.

Festivals like Folkmoot do not provide payment to the groups for their performances. Instead, all expenses are covered by the Festival. Folkmoot staff will prepare 20,000 meals for our guests and the familiar white "Activity Buses" will travel more than 10,000 miles transporting groups to performances.

PERFORMANCE SCHEDULE*

Wednesday, July 20

7:30 p.m. – HomeTrust Bank's Family Night, Folkmoot Center, Waynesville. (2 Groups) Adults \$10.

Thursday, July 21

7:30 p.m. – Gala Preview & Reception. Private event for members, donors and sponsors. (All Groups)

Friday, July 22

12:30 p.m. – Parade of Nations, Waynesville.

6:30 p.m. – Folkmoot at Friday Street Dance, Waynesville. Details: (828) 456-3517

7:30 p.m. – Grand Opening, Stompin' Ground, Maggie Valley. (All Groups) Reserved \$30, \$25; General \$20.

Saturday, July 23

8:00 a.m. – Folkmoot 5K Run/Walk & Kid's Fun Run, Folkmoot Center, Waynesville. Adult advance registration \$20, Children \$8; Adult race day \$25, Children \$10.

2:00 p.m. – Historic Jonesborough Visitor Center, Jonesborough, TN. (3 Groups) General \$16;

7:30 p.m. – World Celebration, Lipinsky Auditorium, UNCA. (6 Groups) Reserved \$25; General \$20.

7:30 p.m. – Western Carolina University, Fine and Performing Arts Center, Cullowhee. (3 Groups) Adults \$18; Faculty \$15; Students \$5.

Sunday, July 24

2:00 p.m. – WNC World Tour, Lipinsky Auditorium, UNCA. (6 Groups) Reserved \$25; General \$20.

3:00 p.m. – World Friendship Day, Stuart Auditorium, Lake Junaluska. (6 Groups) Reserved \$25, \$20; General \$15.

7:00 p.m. – S.A.L.T. Block Auditorium, Hickory. (3 Groups) Adults \$16.

Monday, July 25

7:30 p.m. – East Junior High School, Marion. Adults \$16; (2 Groups)



Hurdy Gurdy



Burundi



China

Monday, July 25

7:30 p.m. – Town Center, Burnsville. (2 Groups) Adults \$16.

Tuesday, July 26

7:00 p.m. – Stecoah Valley Center. (2 Groups) Adults \$16.

7:30 p.m. – Mars Hill, Ebb's Chapel School. (2 Groups) Adults \$16; Children 12 & under \$8.

7:30 p.m. – Colonial Theatre, Canton. (3 Groups) Adults \$16.

Wednesday, July 27

2:00 p.m. – Blue Ridge Community College, Bo Thomas Auditorium, Flat Rock. (6 Groups) Adults \$25; Faculty, Students half price.

7:30 p.m. – Blue Ridge Community College, Bo Thomas Auditorium, Flat Rock. (6 Groups) Adults \$25; Faculty, Students half price.

7:30 p.m. – Swain High School, Bryson City. (3 Groups) Adults \$16.

Thursday, July 28

7:30 p.m. – Smoky Mountain Center for Performing Arts, Franklin. (4 Groups) Adults \$25, \$20; Children 12 & under \$10.

7:30 p.m. – Haywood Community College, Waynesville. (5 Groups) Reserved \$25, \$20; General \$15.

Friday, July 29

2:00 p.m. – Extravaganza Matinee, Stompin' Ground, Maggie Valley. (7 Groups) Reserved \$25, \$20; General \$15.

7:30 p.m. – Extravaganza, Stompin' Ground, Maggie Valley. (7 Groups) Reserved \$25, \$20; General \$15.

Saturday, July 30

10 a.m. to 5p.m. – International Festival Day, Waynesville. Details: (828) 452-0593

7:30 p.m. – Haywood Community College, Clyde. (All Groups) Reserved \$30, \$25; General \$20.

Sunday, July 31

7:00 p.m. – Candlelight Closing, Stuart Auditorium, Lake Junaluska. (All Groups) Reserved \$30, \$25; General \$20.



Children 12 & under admitted for half price to most events. For more information, a full schedule, and to purchase tickets, go to www.FolkmootUSA.org or call 1-877-FolkUSA (877-365-5872).

*Schedule subject to change. Call the ticket office, (828) 452-2997, for additions or cancellations.

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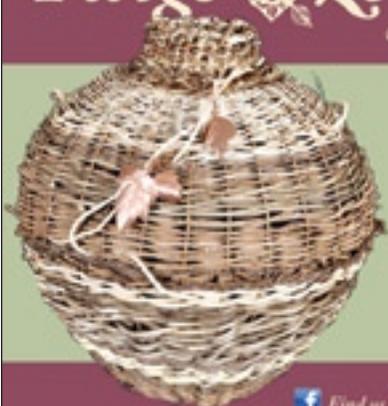
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performance

A Laugh and a Scream

A Conversation with Haunted Comedy Tour Guide, "Mezzo The Happy Medium"

Ghost sightings, dismemberments, and adult-only jokes can be found Tuesdays through Saturdays on the Haunted Comedy Tour from Asheville's comedy troupe on wheels, LaZoom. The bus is possessed by spirits, attacked by a chain saw, and invaded by "The Gimp," on a ride hosted by former waste management specialist, Mezzo ("MET-zo") Gracioso.

Following a girl in a tiara, a man boards carrying a cooler, (closed containers of alcohol are allowed – encouraged, even), and whispers to Mezzo, who interrupts, "Lemme guess, I'm havin' a psychic vision, it's Tiara Girl's birthday. I got a psychic antennae like a freakin' radio tower over here!" Mezzo promises to work her into the act. Birthdays and anniversaries are frequently celebrated on board.

A dead-drunk passerby hollers incoherently. Mezzo doesn't miss a beat, "It's

a competing medium — he's possessed!"

The crowd howls, first with laughter, and then at Mezzo's prompting, to scare up ghosts in Pritchard Park.

For an hour, the big purple bus, known by day for encountering fire-breathing nuns on over-sized bicycles, becomes a "rolling hearse" by night, in search of ghouls, laughs and screams. But Mezzo, with his gold medallion, his own brand of gum, (Chew On This), and tales of Thomas Wolfe's ghost, is not a native son, as he explains in a sneer reminiscent of Silvio from *The Sopranos*.

Rapid River Magazine: How long have you lived here?

Mezzo: That's on a need-to-know basis. It may surprise you to know I am not from this area.



Mezzo the Happy Medium with the Gimp on the LaZoom Haunted Comedy Tour.

RRM: Shocking.

Mezzo: Let's just say I had to be relocated. The less you know, the better.

RRM: I understand you run a paranormal...

Mezzo:

"Cleanup Service." Like Roto-Rooter, but for spooks.

I moved here with an associate, James Gimpanelli, "The Gimp" we call him. His behavior became erratic, it was bad for business, so I sent him to the mental hospital.

I think he busted out, though - I seen posters with his face around town.

RRM: Tell me about the songs. The highlight for most seems to be the Living-Dead James Taylor song, in which the singer threatens to eat our brains,

all in an convincing impersonation of the incongruously mellow Taylor.

Mezzo: That's all the actor who portrays me, I got nothin' to do with that racket.

Listen, I gotta see a guy about a thing. We never had this conversation, y'hear?

RRM: Loud and clear.

Several songs and parts of the script were written by Brian Claflin who plays the part of Mezzo. The *Asheville Citizen-Times* called Claflin "an immense talent who should be on stage more often," for his comic performance in *The Labyrinth*, which premiered at The Magnetic Theatre in April.

Andrew McDermott (of the Feral Chihuahuas) hosts tours on alternate nights as Ghoulish Gary. McDermott also performs off-bus characters with James Burns.



The LaZoom Haunted Comedy Tour takes place Tuesday-Saturday at 8:30 p.m. Tickets are \$23. More information on this and other tours can be found at www.lazoomtours.com. Find LaZoom on Facebook (where you can also "friend" Mezzo himself).

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explore biltmore village

Village Art and Craft Fair

On August 6 and 7 New Morning Gallery and Bellagio sponsor the Village Art and Craft Fair on the grounds of the Cathedral of all Souls in Biltmore Village. In its 39th year, the VACF continues a long tradition of bringing high-quality crafts to Biltmore Village.

The fair hosts 118 artists from 19 states, representing the full spectrum of craft media - jewelry, ceramic, wood, fiber, metals, two-dimensional art and more. The craft fair is a great opportunity to encounter new artists (24 are first-time exhibitors) and to talk with crafters one-on-one. 41 artists are from Western North Carolina. Most exhibitors are not represented at New Morning Gallery, so visitors are sure to find new treasures along with a few old favorites.

Over the years, our reputation as one of the finest craft fairs in the area has spread (along with the ubiquitous cat posters and T-shirts). Thousands of shoppers from all over the southeast arrive to stroll through the fair, discovering unique gifts for friends, family and themselves!

BY SHARI

Daryl Slaton, this year's poster artist, is known for his whimsical greeting cards and prints. The 2011 poster shows three felines springing to life as they escape the confines of a midnight carousel. A real cat runs with them in the background.



T-shirts featuring the poster art created by Daryl Slaton will be available.



39th Annual Village Art and Craft Fair. This high quality craft fair, sponsored by New Morning Gallery and Bellagio, takes place August 6 and 7 on the grounds of the Cathedral of All Souls in Historic Biltmore Village.

Fair hours are Saturday 10 a.m. to 7 p.m. and Sunday noon to 6 p.m., rain or shine.

Free admission. Homemade refreshments are available at church sponsored concession booths with proceeds benefiting the Cathedral's Outreach program.

For more information call (828) 274-2831.

Village Wayside Bar & Grille

Located in historic Biltmore Village in the original 1896 train depot is the newly renovated Village Wayside Bar & Grille. They offer new twists on the classics we all know and love. Owners, Mark and Polly dreamed of their menu, incorporating the Mid-western and southern influences they grew up eating.

Try the turkey Reuben, slow roasted and brined in house with a sweet peach hibiscus tea brine, or Mark's favorite, the beef brisket, smoked in house and smothered in homemade Cheerwine BBQ sauce served with hand dipped local Kolsch beer battered onion rings. Craving something more substantial? Check out Potsy's Pigs, Hungarian style cabbage rolls, or fillet tips over a bed of house made hummus.

The Village Wayside serves lunch and dinner all day long with something for everyone!



The Village Wayside Bar & Grille

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www.villagewayside.com

Hours: Mon-Thurs 11 a.m. to 10 p.m.

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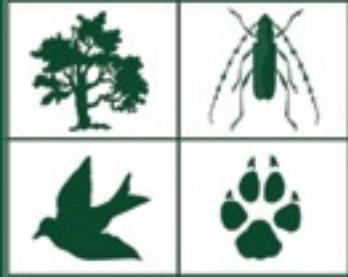
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Photo courtesy of the Biltmore Estate.



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biltmore village

blue Goldsmiths

Susan West, the owner of blue, has a studio upstairs on the second floor of her gallery, located in Biltmore Village. This is where most of the magic happens.

The cast pieces are transformed from rough hunks of metal to smooth, shiny and/or textured pieces of artwork. The walls in this studio are painted gold – most appropriately. There are designated areas for specific tasks such as soldering, polishing, stone setting, and other general injury areas.

While shopping downstairs customers often ask if renovation is underway in the building as there is much banging and other loud noises overhead. No one ever expects the process of making beautiful, small objects of art to be so loud or dirty. Quite often someone in an apron and magnifying headpiece appears from upstairs looking very much like a chimney sweep with a rouge blackened face.



Susan West, owner of blue

Since Susan is at blue most days to design custom pieces, or for just general questions from customers, the casting takes place late at night. This is a great sight for neighbors as the kiln heats up and the casting torches flame over molten gold.



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Enjoy a world famous margarita along with our unique blue corn nachos and people watch from the large patio, enjoying live music every Thursday evening. Private dining for 10 to 100, plus off site catering

allows Neo Cantina to be your fiesta headquarters in Asheville and in su casa.

Neo Cantina strives to be conscientious of our extended and immediate environments. It is our priority as a business, and as individuals to act in accordance with a long term plan towards worldwide sustainability, participating fully in the green revolution in Cool Green Asheville.

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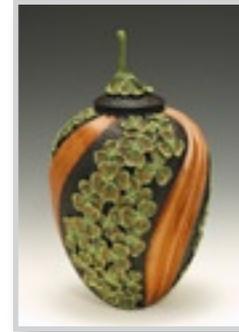
*biltmore village***Wood Collectors Rejoice!**

This summer, three venues host wood art exhibitions showcasing selected regional, national, and international artists. A special collector's weekend is planned July 21-23 with evening and afternoon events at Blue Spiral 1, Grovewood Gallery, and The North Carolina Arboretum. Demonstrations by Carolina Woodturners will be held at the Asheville Area Chamber of Commerce.

Blue Spiral 1 presents Wood Moving Forward, featuring the work of 14 premier Southern artists. With extraordinary sculpture, turned objects, wall mounted panels, and some sculptural furniture, Wood Moving Forward includes work by esteemed mid-career artists and rising talents. On display from July 1 to September 30, 2011.

Grovewood Gallery presents A Wood Collector's Home, featuring work by 19 top wood artists from across North America. A Wood Collector's Home will showcase 3 rooms, honoring the idea of incorporating, enjoying, and using handmade, heirloom wood objects in daily life.

A Wood Collector's home runs from



Dixie Biggs, Lucky Twist III, available at Grovewood Gallery.



Available at Blue Spiral 1.

July 1 to October 2, 2011, with an artists' reception Saturday, July 23 from 2 to 5 p.m.

The North Carolina Arboretum presents The Fine Art of Wood: An International Invitational Exhibition of Woodturning featuring work by 45 of the most outstanding wood artists in the

world. The exhibition will run through September 5, 2011. Carolina Woodturners will host demonstrations at the Arboretum the weekends of June 10, July 1, and August 12.



For further information:

Blue Spiral 1, 38 Biltmore Avenue, Asheville, NC 28801. Visit www.bluespiral1.com or phone (828) 251-0202.

Grovewood Gallery, 111 Grovewood Road, Asheville, NC 28804. Visit www.grovewood.com or phone (828) 253-7651.

The North Carolina Arboretum, 100 Frederick Law Olmsted Way, Asheville, NC 28806. Visit www.ncarboretum.org or phone (828) 665-2492.

The Compleat Naturalist

What's a naturalist? Owners Hal and Laura Mahan of The Compleat Naturalist in Historic Biltmore Village answer that question every day, and it only takes one step into their store to discover for yourself. The Compleat Naturalist has something for the nature lover in everyone of every age.

"We believe that an interest in nature can change a person's life," says Laura Mahan, who has made a career out of teaching and inspiring a love of nature. "In my own case, it was my mother who got me started. We used to go out on bird walks when I was a young girl. I hated it at first because it was so early in the morning and usually cold in the springtime. But one day I got a good look at a Rose-breasted Grosbeak, and I was hooked."

The Compleat Naturalist offers everything one needs to get into a nature hobby. They stock binoculars and spotting scopes, rock hammers, insect nets, hand lenses,

and microscopes, plus a huge inventory of nature field guides, books, and maps. The Mahans, both biologists, lead trips and teach classes for amateur naturalists. The store also features a wide range of nature-oriented gifts, such as bright flower umbrellas, woodpecker door knockers, one-of-a-kind etched glasswork, jewelry, and carved bears.

**The Compleat Naturalist
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www.compleatnaturalist.com

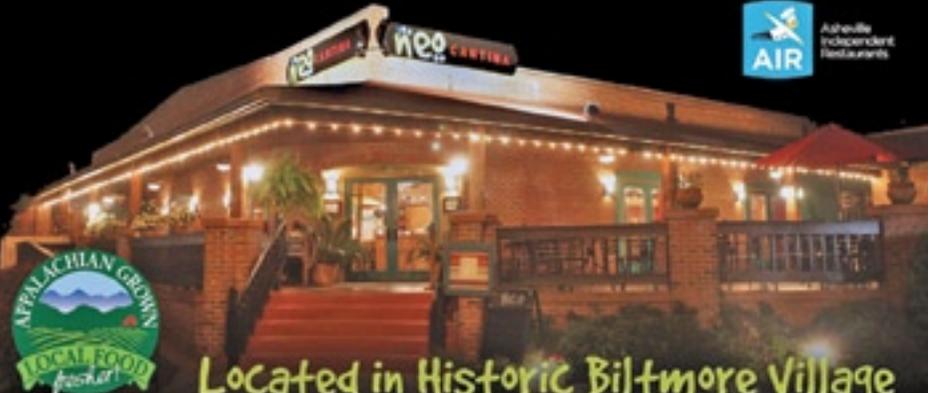
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The *Rapid River Magazine* has been one of my favorite publications for advertising over the last 6 years. Not only do you reach local and out-of-town people, you also benefit from the interesting articles that the magazine will write featuring you and your business.

I would encourage you to consider participating in a group advertising section. When enough businesses from a specific street or area advertise together, it makes for a worthwhile destination for people to visit. We all benefit when this happens.

~ Susan Marie, owner of Susan Marie Designs
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local favorites

INTERVIEW WITH Martha Kooles

co-owner of Asheville's Barbecue Inn

If you are looking for some exceptionally good Eastern style barbecue then The Barbecue Inn is what you have been looking for. Located just a few minutes outside of downtown Asheville on Patton Avenue, the Barbecue Inn was founded by Gus Kooles in 1961. Kooles originally owned and operated another restaurant in Asheville until a friend suggested he try barbecue. Kooles went to Goldsboro, NC to learn the art of preparing eastern-style barbecue and bring it back to the Asheville area.

Today second-generation family members Woody and Martha Kooles operate the family restaurant. They still serve the food the way Gus Kooles originally prepared it, but now they also offer a wide variety of dishes including Italian Spaghetti, Brunswick Stew, Barbecued ribs, Carolina fried Chicken, Barbecued Chicken, Kids meals and much more.

Catering services and take out are available every day. Old-fashioned curb service around back is available for take out or you can enjoy your meal at one of the picnic tables, but you must come in to enjoy their collection of over 3000 pigs and model train layout.

Rapid River Magazine: What's the difference between Piedmont and Eastern style barbecue?

Martha Kooles: Eastern Barbecue is served with your choice of several sauces on the side, Piedmont Barbecue already has the sauce on it.

RRM: What technique do you use to smoke your meats?

MK: We slow cook our barbecue all night on pits. What we cook tonight, we serve tomorrow.

RRM: What aspects of barbecue are endangered today?

MK: The personal touch that we put into our barbecue. So many others cook their meat, throw some sauce on it and call it barbecue.

RRM: How did you decide what recipes (menu items) to include, and where did you get them?

MK: Most of our recipes were developed by trial and error by our founders, Gus and

INTERVIEWED BY DENNIS RAY

Ruth Kooles. We have used them for all of the 50 years we have been in operation.

RRM: How close is the taste of today's barbecue to that made with the fatter pork of yore?

MK: All meat, including pork, has fat and other non-edible items in it. We try very hard to remove as much of these items as possible.



Barbecue Inn

1341 Patton Ave, Asheville, NC 28806
(828) 253-9615

Hours: Monday through Thursday 10:30 a.m. to 8 p.m., Friday and Saturday 10:30 a.m. to 9 p.m. Closed on Sunday.

www.BarbequeInnInc.com

INTERVIEW WITH

John & Suzanne Gernandt

Textures is a captivating gallery and working studio owned by John and Suzanne Gernandt in downtown Waynesville. Here the handcrafted mingles with the manufactured, the sophisticated is seated next to the playful, and the local and international share table and wall space.

Fine art by Sarah Faulkner, John Fitzgerald, and many others fill the walls. Furniture, dinnerware, glass, ceramics, lighting, wall art, all make this small-town store a source for big city style.

Rapid River Magazine: What is Textures and why is it important for downtown Waynesville?

John Gernandt: Downtown Waynesville is an amazing small mountain town with quaint historical charm. Nestled in the beautiful surrounding mountains it is a perfect setting for the eleven galleries on Main St.

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INTERVIEWED BY DENNIS RAY



John & Suzanne Gernandt, owners of Textures, a craft-filled gallery located in downtown Waynesville, NC.

Textures is the only gallery specializing in fine contemporary craft and fine art and as such we fill an important place in the market that is growing more and more interested in the fine craft and art produced in Western North Carolina.

RRM: What was your first encounter with the world of selling art?

Suzanne Gernandt: For me, my involvement as a member of the Southern Highland Craft Guild was my first encounter to selling my own art. I found that I loved doing the craft shows and talking to people, and getting first hand response to my work. Later, John and I both were founding members of Ariel Gallery, a craft cooperative in Asheville. We become accustomed to selling not only our own work, but other people's as well.

Continued on page 35

joe's brew notes



Women of Beer: Home Brewers

BY JOE ZINICH

Brewgrass, A Festival in Transition

For those from the Asheville area who were frustrated with the Brewgrass ticket-order process and disappointed at not getting tickets (like I was), please consider these thoughts. Brewgrass is evolving from its start as an ambassador for craft beer to an ambassador for Beer City USA.

We local beer lovers should embrace this change. If ticket sales went 100% to "foreign" beer drinkers, I would be happy for the Asheville beer community, our breweries, our hotels, and our restaurants. Visitors enliven our beer scene, enhance our reputation as "Beer City", and provide significant financial support to all our local businesses.

I will continue to attempt to buy tickets (starting day 2) and brag about Brewgrass even if I don't score a ticket. Besides, we have the Beer City Festival, an excellent event, and tickets can be purchased at, and only at, our local Breweries and Barley's. It is, in essence, a locals-only event that I have enjoyed these past two years. It is well organized by the Asheville Brewer's Alliance with help from the people who manage Brewgrass.

For those who aren't aware of the event or its history, Brewgrass is a wildly successful festival that celebrates the music of the mountains and its craft beers with part of the proceeds donated to Big Brothers & Big Sisters of Western North Carolina. The festival started about 14 years ago by the owners of Barley's who were working very hard to introduce craft beer to the Asheville area. Early festivals were not well attended; now it draws larger and larger crowds from the area, the region, the US, and foreign countries.

As Asheville's beer scene and reputation grows, thanks in part to Brewgrass, demand for Brewgrass tickets will continue to grow dramatically. For the last 5 years Brewgrass has sold out at an increasingly earlier time. Last year tickets were scooped up in 21 hours (6 months before the event); this year ticket demand slowed their website to a crawl. Buyers were on-line for 4 to 5 hours to get tickets and many did not succeed. As you can imagine wall-posts on Facebook bluntly reflected the frustration and disappointment felt by many. The people that run Brewgrass vowed to correct the ordering process next year and I believe they will. This is one of the best-produced festivals I attend and I celebrate their success and the benefits Brewgrass brings to the city of Asheville.

Men have dominated the world of beer almost from its start as drinkers, home-brewers, and professional brewers. With the craft-beer flavor revolution, women's interest has increased. Now more and more women view beer as a beverage of choice, home brewing as fun, and the brewing industry as an exciting, new career opportunity. With that in mind I spoke with three female home brewers, Karen McSwain, Rebekah Abrams, and Molly Naffke, about their home-brewing story.

I met all three at different times and places – Karen at an interview with Asheville's home brew club, MALT (she's president), Rebekah at the recent Brew-Off festival (she made a great chili-flavored beer), and Molly at Greenman Brewing (she's a bar tender there). As you would expect all three have different starts but a central theme of flavor and a desire to replicate, improve, and create new taste treats for themselves and their friends.

Born and raised in Connecticut Karen attended college in Oregon (in part because of its beer culture) and came back east to complete her Horticulture and Sustainable Agricultural degree at Iowa State and to accept a job at Warren Wilson College. Her beer history started with her father. He is a terrific cook who created meals of marvelous flavors. Although his favorite beer at the time was a typical American pilsner, Karen desired more savory beers. An acknowledged "foody" she reasoned, "I eat delicious food, why not drink delicious beer?"

She started brewing with a kit purchased from Hops and Vines (hopsandvines.net), made a tasty IPA, and was hooked. The beer she entered in the recent Brew-Off competition was a collaborative effort.

From the start, she considered using chilies in a beer. Chili peppers can be smoky, hot, or have a chili flavor (not smoky, not hot) and could add an interesting flavor and aroma profile to a beer. A friend suggested she make a brown-ale style, another a name, and Down Town Chili Brown was born. She nailed it. The beer had the smoky aroma and flavor of chilis and ended with a distinct chili bite. Although not for the faint of heart, the beer is excellent alone but probably best paired with food.

As for the future, Rebekah wants to learn about obscure styles, move into all-grain brewing, and learn to keg. Her plan is to intern with a local brewery to learn more about brewing on a large scale and (possibly) become a professional brewer. With her science background, culinary skills, flavor curiosity and knowledge, and her brewing passion, she could become one very interesting, professional brewer.

Molly was born and raised in Florida, studied forensic psychology, and traveled extensively. She has a self-proclaimed "lust for life" and visited Asheville several times in her travels. When her parents moved



Karen McSwain



Rebekah Abrams



Molly Naffke

here, she decided to move as well.

She considers Asheville's craft beer culture and variety of beer flavors to be superior to those she experienced in Florida and, soon after she arrived, Molly bought a beer kit from Hops and Vines and a copy of Charlie Papazian's book *Joy of Home Brewing*. She discovered that with knowledge, the right equipment and ingredients, and some work, she could make the styles she likes when she wants them. The world of brewing and beer had become her oyster.

She began brewing with malt extract and steeping grains (adds flavor subtleties) but quickly moved to all-grain. The more she brewed the more she believed she could make and improve on the beer flavors she liked or create

new ones. Molly had found her passion and a career direction — brewing. Call it luck, fate, or the alignment of the stars, soon after that realization she was hired as a bar tender at Green Man Brewing. She jumped at the opportunity to get started in the industry that so excited her.

To other women who think brewing could be a career path, she suggests you take action. Enthusiastic women brewers are welcomed in the industry, fellow brewers willingly share their knowledge and methods, and everyone works hard to further their art. Molly plans to become a professional brewer. With her passion for beer and brewing, her eagerness to learn, and her focus, no doubt she'll reach her goal.

If you are at a MALT meeting, a competition, or at Greenman and get a chance to talk beer with these ladies, do. Oh, and if you are lucky enough to sample one of their beers, smile, say "Yes, thank you," hold out your glass, and enjoy.



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

restaurants & wine

Wine, Interrupted

IT'S OK TO PLAY – NOT ALL WINE IS FOR SWIRLING AND SNIFFING

In an “upscale” grocery store I recently got hit with a rare craving: chocolate milk. It’s interesting how a carefully chosen tint (not shade) of brown on the label can bring it on. I chose a single size of the one that, if bought by the gallon, would cost \$24.

The cart rolled another twenty feet and there was a case stack of Chocovine, red wine “subtly combined with rich dark chocolate from Holland.”

Subtly? Ha! In a clear bottle, this product was indistinguishable from the dairy alternative in my cart. Still, I considered it. It was, after all, an alcoholic product, a product for adults. Drinking milk by the glass has also lost its appeal for me.

Another ten feet of cart-rolling and there it was, a normal looking wine bottle, a red wine from Washington blended with chocolate, and a carefully chosen, alluring shade (not tint) of brown for the label. An appetite for an alternative to Port emerged. No sale for the milk. I now had something grown-up to drink later that night while viewing *Battle Los Angeles* and *Pandorum* on DVD.

After a dinner of eggplant Parmesan topped with a salsa of heirloom tomatoes, spinach, ginger, and sherry vinegar (thrown together with what was on hand and washed down with Groth Sauvignon Blanc), I was really, if childishly, looking forward to the chocolate wine...

...and I couldn’t drink it. My body and brain quickly allied and resisted, it was the clearest message, as if it were unleashed from the great depths of ancient DNA, like the fear of snakes, to put the glass down.

To be fair, this may not be your review. There is no lesson here to be a snob. There is enough wine in the world to have wine

products that are flavored. This column recommends Sangria every summer. This column likes watermelon wine. There’s nothing wrong with making wine spritzers. In *Moonstruck*, there was no scandal in the Castorini family tradition of dropping a sugar cube in each glass of sparkling wine. All that is what inexpensive wine is for. Contempt should be reserved for waste, like mixing orange juice with Champagne.

Two fair and balanced reviews of chocolate wines with oh-so-clever names:

Chocovine – wine, cream, chocolate. If you like Kahlúa and cream, you’ll like it. If you don’t, you won’t.

Chocolate Shop – port style red wine and chocolate, no cream. If you like chocolate-covered cherries, you’ll like it. If you don’t you won’t.

Did Somebody Say Watermelon Wine?

Lake James Cellars, Summer Slice, Watermelon White Merlot – Yes, I’m listing this, even with the repulsive phrase “White Merlot,” tasted at a regional wine and food event, outside, on one of the hottest days that summer. It was exactly what we needed. We (the five of us) bought two cold bottles and emptied them in the shade on the bank of the French Broad River.

Sangria for Summer

Good Sangria requires good fruit. A big mistake in making Sangria is spending too much on pre-cut fruit. You really need to know how to slice and chop it on your own. If you are dangerous with a knife, go to the kitchen store and buy a cheap mandolin. (Mine cost twenty dollars and has lasted for over a decade. It will quickly pay for itself.) Slice the fruit thin so more flavors get combined in the mix.

BY MICHAEL PARKER

There are many ways to make Sangria – no “right way,” but I have learned that there are some general tricks to remember. Red wine Sangria with better with fruits like apples and pears. Citrus should be reserved for white wine versions. Melon works with both. Pink Sangrias can benefit from vodka and grapefruit.

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

Make an effort to discover your secret ingredient for a recipe you can call your own. I love watermelon. For another example, you can substitute brandy with rum. Think about adding mango. With the following recipe, make simple common sense adjustments if you go with a different size jug or box.

Sangria Blanca – White Wine Sangria

- A 5-liter box of white wine
- Juice of three fat oranges
- Juice of three fat lemons
- Pint of cheap Gallo brandy
- Pint of cheap triple sec
- Three thin-sliced oranges
- Three thin-sliced lemons
- A couple of handfuls of cantaloupe and honeydew
- Three handfuls of thin-sliced watermelon (Be sure the watermelon has not attained that weird flavor and smell it gets when warm and overripe.)

Sugar is optional, how sweet do you want it? Always second-guess your choice for sugar



Summer at the Weinhaus

Thursday, July 21

Wine Dinner at the Grovewood Cafe. The Grovewood Café is located behind the Grove Park Inn, in one of the seven historic Biltmore Industries buildings. These structures were designed by Fred Seely, the architect of the Grove Park Inn. The thick stone walls covered with historic photographs offer an elegant setting for our Summertime International Wine Dinner.

Chef Larry Waldrop and his staff always present sumptuous courses which are expertly served. We look forward to you joining us for the evening.

Time: 7:30 p.m. Price: \$65 all inclusive. Please call the Weinhaus for reservations at (828) 254-6453.

Because the last Friday of the month falls on Bele Chere there will be no Friday Night Flights at the Weinhaus in July.

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

Let it sit for a while, chilled overnight is ideal, for the flavors to blend. If it doesn’t fit in the fridge, use ice or blue blocks sealed in a clean plastic bag. Hold the ice and club soda until serving time.

You can follow the above for Red wine Sangria, just remember that apples and pears are better than citrus. Adding a hint of anise can be delightful here. Using rum, especially dark rum, can be better than brandy. Adding chocolate would be, well, childish. Don’t you think?

BREW NEWS

Joe Sollazo is the new owner-operator of the Asheville Brew’s Cruise and brings a wealth of experience and new energy to the franchise. Positive changes include a new website (it’s a beauty, easy to navigate, easy to book tickets, and has excellent information and graphics), an expanded local schedule, several new walking tours, and plans for remote tours on Sunday to one or more of Southern Appalachian, Catawba Valley, Olde Hickory, Heinzelmännchen, Nantahala, etc.

For more information, visit the website at www.brewscruise.com or call (828) 545-5181.

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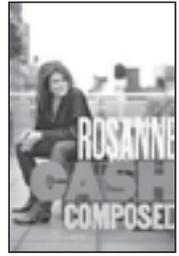


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Tuesday, August 2 at 7 p.m.

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/Cafe, 55 Haywood Street, downtown Asheville. For more information call (828) 254-6734, or visit www.malaprops.com.

Poetry in Paris:

A VALUED LEGACY, THEN AND NOW

For over a century now, Asheville has sometimes been referred to as “the Paris of the South”—apparently dubbed so by local boosters in recognition for the smaller, younger city's impressive architectural variety and diversity of cultural life.

In this column I don't intend to question the veracity, wisdom, or folly of such a claim (many towns have been named after “The City of Light,” but there is, after all, only one Paris, France). I simply wish to explore the role of poetry in the city that so many other communities worldwide envy and emulate.

While visual art-forms (especially painting, sculpture, architecture, still photography, and film) tend to capture the attention of tourists in Paris, people who spend more time there soon realize that poetry is also integral to the city's cultural identity. Indeed, Parisians' respect for poetry is manifested in obvious as well as subtle ways.

Internationally renowned for documenting history through an astounding assemblage of museums and other cultural institutions, Paris acknowledges its liter-

ary heritage through sponsoring museums or foundations specifically dedicated to honoring and encouraging the proliferation of poetry, including the Musee des Lettres et Manuscrits (Museum of Letters and Manuscripts) and La Maison de Poesie (The House of Poetry).

The French national and Paris governments promote poetry through such sponsored events as Le Marche de la Poesie (the Poetry Market, a book fair offered annually on Place Saint-Sulpice in Paris) and Le Printemps des Poets (a springtime poetry festival held annually both in Paris and elsewhere in France).

Poetry's historical presence in Paris is memorably memorialized in the city's urban landscape. Statues of poets grace the city's parks and avenues; for instance, a stately representation of post-romantic master poet Charles Baudelaire stands in Jardin du Luxembourg, while a small park off Boulevard Saint-Germain commemorates the literary legacy of Ukrainian poet/painter Taras Shevchenko.

Some of the greatest poets in nineteenth and twentieth century European literature were buried in Paris's famed cemeteries. Montmartre is where German romantic poet Heinrich Heine was buried, and Montparnasse claims the gravesites for Baudelaire, Irish poet and playwright Samuel Beckett, Peruvian modernist poet Cesar Vallejo, French inventor/poet Charles Cros, and French singer-songwriter Serge Gainsbourg; while Cimetiere du Pere-Lachaise harbors the tombs of such significant poets as French romantic poet Gerard de Nerval, French surrealist poets Guillaume Apollinaire and Paul Eluard, American symbolist poet Stuart Merrill, Polish romantic poet Cyprian Norwid, and two cultural icons from markedly different eras: Irish poet and dramatist Oscar Wilde and American singer-songwriter Jim Morrison.

Such testimonials bear witness to the fact that Paris has long been fertile ground for poets. Yet the love for poetry there is far from being solely an historical phenomenon. To many Parisians, reading, reciting, and writing poetry are acts as elemental as breathing or any other bodily function.

Many people in Paris carry—and actually read—books of poetry on subway lines or in parks, and a few particularly inspired and enterprising people set up tables in public spaces in order to offer their services as



Bust of poet Charles Baudelaire by Pierre Félix Masseau (1869-1937). Jardin du Luxembourg, Paris, France.

BY TED OLSON

poets-for-hire, writing commissioned verses for any occasion.

Parisian cafes, bars, and restaurants are places traditionally friendly to poetry as ideal sites for writing poems, for camaraderie among creative people (it's no wonder that Paris has long fostered cross-fertilization between

poetry and other art-forms), and for planned and impromptu poetry readings (it's not surprising that several such venues in Paris, such as Le Poete on Avenue Victor Hugo, make emphatic the connection between food and poetry).

Bookstores in Paris stock a wide range of poetry books showcasing poetry written in French, English, and other languages, and several of these bookstores—among them the influential English language bookstore Shakespeare and Company, located a short stroll from Notre Dame, the cathedral that has inspired countless poems and other artworks—are places where people and poetry connect.

Paris's rich legacy of poetry may be amply evident across the city, yet what makes visiting Paris particularly fascinating is witnessing how Parisians and expatriates from elsewhere celebrate poetry in the here and now.

Certainly, as Paris demonstrates, a truly vital poetry scene must not only be grounded in an established local, regional, or national poetry culture, but must also exude a contemporary passion for the art-form.

Given the aplomb with which the city celebrates its past literary legacy while also generating present-day enthusiasm for poetry, Paris can inspire people across the world (whether they are from “the Paris of the South” or from any other community) to enjoy poetry—and therefore life itself—much more deeply.



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.

Hospice and Grief

PAUL & SYLVIA'S LOVE ACROSS THE VEIL

BY PAUL REGO



the only recordings of her songs I could find.

I've fallen through every crack in the financial-help system. Even the initial interview for the hospice bereavement program became a nightmare for me. So I'm currently doing my own, self-imposed therapy by renting

booth space at the Downtown Market. I'm typically there from 10 a.m. to 5 p.m. seven days a week. I spend my days there, around people, and go home to an empty house and try to make sense of all of this.

When we first arrived at hospice, I started to tell someone about our recent experience and I asked my wife “Should I tell them what happened?” She said “Tell our story.” So I am. Somehow, it may help others.

Our CD can be found on this Cafe-Press page: www.goodreads.com/book/show/11520911-hospice-and-grief

Visit www.i-n-f-i-n-i-t-y.com

My wife, of 23 years, passed away nine weeks ago. Everything happened so fast. During the three weeks we spent at hospice, I used her laptop to write eMails to every address she had. I wrote those eMails as therapy, as the events were happening. To this day, I don't know what I wrote but people showed up at hospice, sent cards and money because of them. Several people told me my eMails have touched them in some way and encouraged me to put them in a book. So I did.

My wife and I are very close — more than “soul mates,” we're “symbiotic.” Even though she's 18 years older than me, for more than 21 years we've never been more than 100-feet away from each other. We have no family here and no friends. It's just me and my beautiful but haunting memories of her.

Although I have placed those eMails in a book, I still haven't read what I wrote during those three weeks. It's still too painful. (I haven't read the book.) My wife and I are musicians and I also put together a CD of

authors ~ books ~ readings

The Blue Bicycle Helps Artie Royal Roll Through Life

How does an underprivileged boy from the mountains of western North Carolina, a boy who has by age eighteen lost everyone dear to him, manage to shape a workable life?

Writer Bob Mustin, author of *The Blue Bicycle*, a novella set in the Asheville area, allows Artie Royal to provide his own answers to this question as Artie and his ratty blue bike pass into an adulthood that is both scarred and strengthened by his difficult childhood.

David Frauenfelder, Durham North Carolina writer, book reviewer and part-time columnist for the *Raleigh News & Observer*, says, "Bob's novella...is a quiet, deep-running narrative with no tricks, gimmicks, or sensationalism. Bob is a craftsman of a writer, and if you appreciate well-drawn characters and food for thought in your reading, *The Blue Bicycle* is your pick."

Mustin's novella follows Artie Royal

through a childhood of coping with a disturbed, knife-throwing carnice dad, an increasingly ill mother, a great grandfather haunted by war and a failed teen love affair, then into a brief naval career, only to return to Asheville and the past he can't yet reconcile. Artie isn't without emotional resources, however, as an unexpected inclusion in his great grandfather's Nova Scotian family reveals.

Linda Bulloch, of the *RS Press*, Savannah, Georgia, says of *The Blue Bicycle*, "This is a novella with the heart of a novel — depth of character, linear adventure and the perfect surprise ending. You'll root for the young boy who becomes a man in this story."

Bob Mustin lives and writes in the Blue Ridge mountains of North Carolina. He's been the editor of the *Rural Sophisticate*,



a literary magazine based in Georgia; a writer in residence at Peace College under Doris Betts' guiding hand; and he's on the administrative board of the Appalachian Authors Guild, a chapter of the Virginia Writers Club.

In 2007, Mustin won the North Carolina Writers Network Rose Post Award for Creative Nonfiction. He holds a Master of Liberal Arts degree from UNC-Asheville with an emphasis on creative writing.

**The Blue Bicycle by Bob Mustin
ISBN 978-1456300838**

Available from CreateSpace Publishers
wwwcreatespace.com/3493990

Super Healthy Children

In today's fast-paced world, our children's health and nutrition are being compromised by the constant rush to find the quick solution, resulting in our new generation's weight problems as well as more frequent cases of disease due to weakened immune systems.

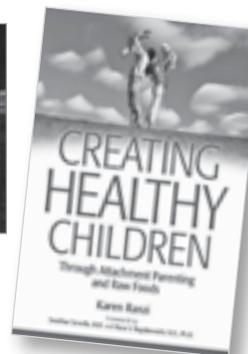
Karen Ranzi, M.A., author of *Creating Healthy Children*, will guide you on the path to creating happy and healthy children, confident of their disease-free future. Rather than medicate your child's asthma, ear infections, chronic allergies and learning problems, Karen's holistic approach eliminates

the causes of health problems through a healthful fresh food lifestyle.

Learn the importance of obtaining the best possible nourishment for your family, and how to implement healthy choices successfully during pregnancy and raising children. Karen shares delicious kid-tested recipes and reveals terrific tips for children of all ages



**Karen Ranzi, M.A.
author of *Creating Healthy Children*.**



A holistic approach for a disease-free future.

in how to improve their diet.

Karen Ranzi has been interviewed on TV and radio on the topics of vegetarian and raw food parenting. She

writes for *Vibrance Magazine*, *Get Fresh Magazine* of the UK, and *Raw Mom Times*. Karen recently presented "healthy eating challenges" to enthusiastic audiences at Penn State University, and the University of South Carolina.



Wednesday, July 13, *Super Healthy Children*, from 7-9 p.m. at Earth Fare, 1856 Hendersonville Road in Asheville. Cost \$15 includes delicious snacks by Chef Naddina of Asheville. Contact Chef Naddina at (828) 348-4216, or email gardinsprite@aol.com.

Thursday, July 14, *Creating Healthy Children* book signing, from 4-5:30 p.m. at Malaprop's Bookstore and Cafe, 55 Haywood Street, Asheville. Phone (800) 441-9829 or (828) 254-6734.

Thursday, July 14, *Super Healthy Children*, from 6-8 p.m. at Firestorm Cafe and Books, 48 Commerce Street in Asheville. Cost: \$10. Contact Allysa at (828) 255-8115 or email: aaholiver@gmail.com

Visit www.superhealthychildren.com

North Carolina Humanities Council Calls for Submissions

2011 LINDA FLOWERS LITERARY AWARD

Original entries of fiction, nonfiction, or poetry are sought for the 2011 Linda Flowers Literary Award. The postmark deadline for submissions is August 15, 2011.

The Linda Flowers Literary Award is given annually by the North Carolina Humanities Council for unpublished writing that portrays North Carolina, its people, and cultures. While authors do not have to be North Carolinians, entries are expected to draw on North Carolina connections and/or memories.

The North Carolina Humanities Council will award the author of the winning entry a cash prize of \$500, publication in the Humanities Council's

biannual magazine *North Carolina Conversations*, and support towards a week-long writer's residency at Weymouth Center for the Arts and Humanities in Southern Pines.

There is no entry fee. Entries should be no longer than 2,500 words. Five copies of an entry should be submitted. For a complete description and full submission guidelines visit www.nchumanities.org.

Entries should be mailed to the North Carolina Humanities Council, Attention: Dr. Shelley Crisp, Executive Director, 122 N. Elm Street, Suite 601, Greensboro, NC, 27401. Questions may be directed to Dr. Crisp at (336) 334-5383, or scrisp@nchumanities.org.



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JULY We host numerous Readings, Bookclubs, as well as Poetry! PARTIAL LISTING More events posted online.

READINGS & BOOKSIGNINGS

July 5 at 7 p.m. Brother Wolf Animal Rescue Event.

July 7 at 7 p.m. ALICE E. SINK – *Hidden History of Western North Carolina*.

July 8 at 7 p.m. JOHN MILLIKEN THOMPSON – *The Reservoir*, dark mystery.

July 9 at 7 p.m. RALPH BERRIER, JR. – *If Trouble Don't Kill Me: A Family's Story of Brotherhood, War, and Bluegrass*.

July 10 at 3 p.m. RON COOPER – *Purple Jesus*, the foibles of the academic world.

July 12 at 6 p.m. ALAN GRATZ, author of *Fantasy Baseball*.

July 13 at 7 p.m. MICHAEL SIMS – *The Story of Charlotte's Web: E. B. White's Eccentric Life in Nature*.

July 15 at 7 p.m. ERIN TOCKNELL – *Confederate Streets*.

July 16 at 7 p.m. CHARLES THOMPSON – *The Spirits of Just Men: Mountaineers, Liquor Bosses, and Lawmen*.

July 17 at 3 p.m. NC Equality Fundraiser with MARILYN JODY – *Letter to Emily*.

July 19 at 7 p.m. SAMANTHA POLLACK – *The Sugar Blues: An Interactive Discussion*

July 21 at 7 p.m. RODNEY SMITH – *Stepping Out of Self-Deception: The Buddha's Liberating Teaching of No-Self*.

July 23 at 1 p.m. SUSIE GREENE – *Pocket Guide to Riches*.

July 24 at 7 p.m. VANDERMEER – *Thackery T. Lambshead Cabinet of Curiosities*.

July 26 at 7 p.m. *Growing Native* with SADIE ADAMS

July 31 at 5 p.m. VALERIE NIEMAN – *Blood Clay*, outsider-ness and belonging, stereotype and reality.

August 3 at 7 p.m. SARAH DESSEN – *What Happened to Goodbye*.

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thoreau's garden

Hemp!

BY PETER LOEWER

I've mentioned before that Thomas Jefferson grew both hops for beer and hemp for rope in his garden. Remember, Jefferson actually built and perfected a hemp-breaking machine and was one of the first American farmers to import a new Scottish threshing machine. Today, I doubt if more than a few members of congress (if that) actually farm or garden.

Jefferson grew both hemp and flax for spinning and weaving and noted in his own diary called *The Farm Book*, that with hemp, you "plough the ground for it early in the fall & very deep, if possible plough it again in February before you sow it, which should be in March."

"To stretch hemp," is a slang phrase for hanging felons but Charles M. Skinner (*Myths and Legends of Flowers, Trees, Fruits, and Plants*) sums it up beautifully:

...the weed has a kindly aspect, especially for maids who wish to see their future husbands before they are led to the altar...

~ CHARLES M. SKINNER

"... the plant that furnishes the means for death might be thought to be of evil omen; but since more rope is used for goodly purposes than for shutting off the wind of rougues, the weed has a kindly aspect, especially for maids who wish to see their future husbands before they are led to the altar ... The damsels must run around a church at night, scattering hemp seed as they go, and repeating, 'sow hemp seed. Hemp seed I

sow. He loves me best, come after me and mow.'

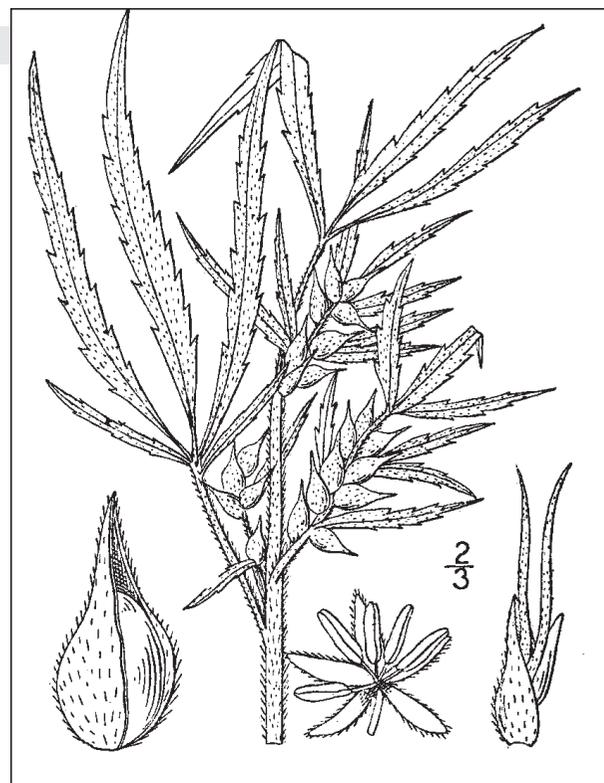
"Sicilians use hempen threads as a lure for lovers, for there would seem in this to be a suggestion of the tying of hearts together."

Hemp or *Cannabis sativa* is the classical Latin name for this classic plant with *sativa* meaning cultivated. Originally from Central Asia, *Cannabis* has naturalized in many countries, including the United States. The common name is hemp and for generations it's been grown for the exceptionally strong fibers in the stems. In addition the very small fruit yields the drying-aid, hempseed oil, in addition to bird feed. Dried flowering and fruiting tops of the female plants are used to produce marijuana or cannabis, hashish or charas, bhang, and ganja.

Bhang is made in India, is brownish-green in color, having little taste but a heavy odor. It is used chiefly for chewing or smoking with or without tobacco added or as a drink when infused with water. Ganja is a powerful form of hashish made entirely from the flower tops of hemp, smoked like tobacco.

Although the leaves are smoked illegally, there is a legitimate use of marijuana in the treatment of glaucoma and the chemical components of the plant relieve much of the nausea connected with chemotherapy.

At one time *Cannabis* found its way into every classic ornamental border. William Robinson's book, *The*



The drawing above is taken from the 1896 Edition of Britton and Brown's *Illustrated Flora of the United States and Canada*. Because the plant is illegal it's impossible to get a sample to properly draw.

English Flower Garden (1883) said: A well-grown annual of the Nettle Order, this plant is largely cultivated for its fiber. In our country it is 4 to 10 feet high, but in Italy sometimes 20 feet high.

In plants growing singly, the stem is much branched, but in masses it is generally simple. It is useful where tender sub-tropical plants cannot be easily grown, well-grown plants looking graceful, and are useful at the backs of borders; and a few look well as a separate group. It's one of the few plants that thrive in small London gardens."

In the 1909 edition of *The American Garden* by Neltje Blanchan, hemp was included and the entry read: Greenish flowers. August; 10 feet. A rough-looking plant for bold foliage effects or screen. Best to sow where wanted, but may be started in heat and transplanted. Rich moderately moist soil."

As I write this article book, as a nation, we continue to damn hemp as a crop yet permit beer to be advertised on television.

Jefferson would be appalled.



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.

STORIES ON ASHEVILLE'S FRONT PORCH

Michael Reno Harrell, "an Appalachian Mark Twain," hits the stage for a performance on Saturday, July 9. Harrell is a humorist who is known internationally as our North Carolina "Andy Griffith with an edge." Your toes will be tapping to Harrell's music and his humor will spread over you like butter on a biscuit on a warm day.

Stories are true, but not all of them happened. Come and be enchanted by an art form as old as our mountains and as indigenous to our culture as the air we breathe.

Pack Place is the presenting sponsor of the 2011 festival, and is joined in the effort by Leadership Asheville Seniors 23 and members of The Asheville Storytelling Circle.

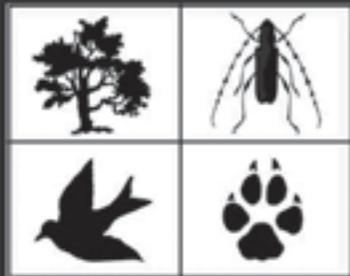
IF YOU GO: Doug Elliot, the likeable, soft spoken, gentle naturalist, appears on July 2. Michael Reno Harrell performs Saturday, July 9.

Stories on Asheville's Front Porch is held rain or shine, in the Rhino Courtyard of Pack Place at 10:30 a.m. Free and open to the public. For more information visit www.packplace.org.



Michael Reno Harrell
Photo by Sarah Larson

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artful living

Shikan-taza

BY BILL WALZ

Shikan-taza (Japanese). "Shikan" is translated as wholeheartedness. Shikan is exactly becoming one with the process (of Life) itself. Literally "Za" of "taza" means to hit; so, from moment to moment, we have to hit the bull's-eye... this is exactly life and death.

~ DAININ KATAGIRI, ZEN MASTER

Shikan-taza is, in a way, the heart of Zen. As such, like Zen, it is quite difficult to give definition to, for it is the complete transcendence of dualistic experience, and to explain or give definition is inherently dualistic. "I" sit here attempting to explain or define "this thing" to "you" over there. The very awkwardness gives light to the difficulty and awkwardness of the human condition.

AND then -- there is non-dualistic communicating-with. Just so. The difference is that in the dualistic paradigm, there is interjection of an ego-self, a sense of self that is separate from other and identifies itself as the center of the moment. "Self"-consciousness dominates the experience. "Self"-consciousness is not "just so." "Just so" is shikan-taza, non-dualistic. The moment stands whole as the center of the experience, with "I" and "you" connected in the moment. There is certainly consciousness of "I" and "you," but it is qualitatively different. "I" and "you" are integrated in the flow of the moment. The moment speaks to and through us, all connected.

Non-dualism contains dualism and transcends it. "Hitting the bull's-eye" happens when you and the bull's-eye are one. Like hitting a baseball or putting a basketball in the basket. There is no thinking. It takes someone with no thought of self to hit the ball or swish the basket. Think of yourself hitting the baseball and it won't happen. Zen calls this being nobody. Shikan-taza. Just so. But can you live this way? To live this way is Zen.

Classic Japanese poetry embodies this.

*The wind has settled, the blossoms have fallen;
Birds sing, the mountains grow dark —
This is the wondrous power of Buddhism.*

~ RYOKAN, (1758-1831)

Shikan-taza literally means, "nothing but (shikan) sitting (taza)." "Sitting," in Zen, however, does not limit itself to literal sitting. It is, as Master Katagiri tells us, hitting the bull's-eye of life and death. Just so. It is -- as Ryoken points to in his poem -- the moment, all it's elements, including the observer, united in sublime, wondrous, powerful beauty. It is, to use another awkward English construction, "sitting in the

as-it-ness" of life. Zazen (meditational sitting) is the particular kind of sitting to practice dissolving ego-centered awareness in an optimal manner, but here, in Shikan-taza, we are "sitting" in Life. "When sitting, just sit," advises Zen Master Shunryu Suzuki. "Above all," he continues, "Do not wobble." Can you sit without consciousness that you are sitting? Can you just be sitting? No wobbling, no distractedness, restlessness or boredom. Can you "sit" in the moment perfectly as-it-is. This is Shikan-taza. As Master Katagiri often instructed, can you sit not in "your usual place, but in the Universe?" Just so. This is Shikan-taza.

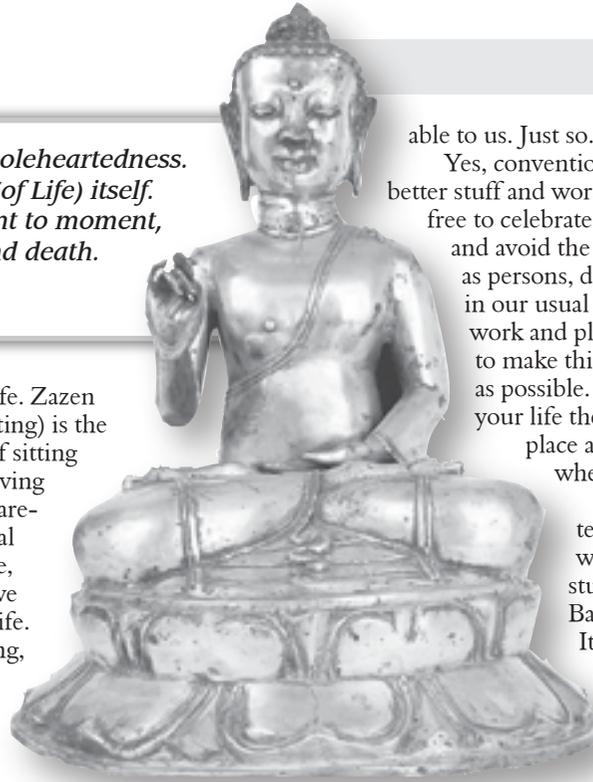
When you sit in the Universe, there are no preferences. The Universe does not divide itself up into this is the good stuff and this is the bad stuff. The Universe is everything. Just so. Beautiful flowers are the Universe. Black muck is the Universe. Sunny days are the Universe. Hurricanes are the Universe. Vigor and strength are the Universe. Sickness is the Universe. Life is the Universe. Death is the Universe. Just so. Shikan-taza.

So, what is the use of this? Don't we need to know the good stuff from the bad stuff? Isn't it necessary, as we live our human lives in human society to clearly have a sense of "I" and of "you?"

Well, Yes -- and no. And it is the "yes - and no" that is the liberating magic of Zen. We live our lives, we manage our relationships (and in Zen, we realize that

all there is is relationship) and we always have the capacity to step beyond our usual place and experience the sacred in relationship, in the Universe.

The world of objects, including people and ourselves is also subject. This makes it all sacred. Miracles are everywhere. Just so. Out of this grows compassion for sharing in the catastrophe of the human condition, the yes and no, and compassion is always avail-



able to us. Just so. We see.

Yes, conventionally, there is better stuff and worse stuff. We are free to celebrate the better stuff and avoid the worse stuff. We, as persons, day to day, stand in our usual place, and we work and play, and it is right to make things as pleasant as possible. Just don't stand your life there in the usual place as if there is nowhere else to stand.

As Buddhism teaches, then you will suffer. Good stuff goes away. Bad stuff comes. It drives us crazy. What to do? Stand in the Universe. Just so. Shikan-taza. Hit the bull's-eye of reality.

Just so.

Before I had studied Zen for thirty years, I saw mountains as mountains, and waters as waters. When I arrived at a more intimate knowledge, I came to the point where I saw that mountains are not mountains, and waters are not waters.

But now that I have got its very substance I am at rest. For it's just that I see mountains once again as mountains, and waters once again as waters.

~ CHING-YUAN



Bill Walz teaches meditation and mindfulness in university and public forums, and is a private-practice meditation teacher and life-coach for individuals in mindfulness, personal growth and consciousness. He holds a weekly meditation class, Mondays, 7 p.m., at the Friends Meeting House, 227 Edgewood in Asheville. Info on classes, personal growth and healing instruction, or phone consultations at (828) 258-3241, or e-mail healing@billwalz.com. Visit www.billwalz.com

YANCEY COUNTY CONCERT FOR PEACE

Join your Yancey County neighbors on Sunday, July 10, from 2 to 4 p.m. at Hooting Owl Hall in Patience Park, on the beautiful South Toe River, 2 miles south of Micaville on Rte. 80 South.

Featuring Asheville's Sahara Peace Choir, the concert is being held in honor of the Yancey County peace community, spiritual community, and families who have loved ones in harm's way in the U.S. military overseas.



Admission is \$10 for adults, \$3 for children. Infants and toddlers free. Picnic fare will be on sale after 1 p.m.

Sahara Peace Choir was founded in 2008 by Linda Metzner, also founder of the Womansong Chorus of Asheville, and Roberta Newman of the Friendship Force. Sahara blends music of the world's religions with folk songs celebrating the spirit of peace in many languages.

IF YOU GO: Tickets are available at: The Shortbus Studio Shop, the United Community Bank, and Ink by Mike in downtown Burnsville; Malaprops Bookstore in downtown Asheville; Zuma's in downtown Marshall; Rocks and Things in downtown Spruce Pine; and at the door. For further information call Debbie at (828) 206-0128.

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healthy lifestyles / workshops

BY MAX HAMMONDS, MD

The Good Old Summertime

Now that the kids are out of school and vacation time is here, it's time to plan some fun in the sun – a vacation or a few days at the beach or perhaps a campout. Before the plans get too far down the road, take a moment – and remember a few health ideas that will keep the summertime a fun time.

1. The sun is hot in the summertime, hot enough to burn skin – even in the northern climes. Keep sunblock SPF 50 or higher available as part of every trip where outdoor exposure is likely. Wear sun protective clothing when coloring the skin is not your intention. And do a skin self-examination – check parts you can see and have a close friend check those areas you can't see – like the shoulders, the back, the buttocks, and the back of the thighs.

2. Food is always a part of every fun time. But food left out in the hot sun for longer than one hour is dangerous, especially food with meat or dairy in them – things like: mayonnaise, chicken salad, sandwich stuffing, salad dressings, yogurt and cottage cheese.

Keeping foods colder than 40° F or warmer than 140° F will retard the growth of bacteria, the most common cause of food poisoning. It is so easy to forget to put the food away. Take no chances. On the toilet, in bed, or in the hospital is no way to enjoy a vacation.

3. If you plan to walk in the woods or in the tall grass, if you are walking with your dog or cat in such an area, check for ticks. Most ticks, when found and removed quickly, are harmless. However, many diseases – besides Lyme Disease – are carried by ticks in both man and in pets. Wear protective clothing, use an insect repellent, and do a thorough examination on returning from your outing. And check your animal, too.

4. To maintain a steady internal temperature, the human body perspires freely in the hot sun. The loss of water and salts must be replaced frequently to ward off sun stroke and dehydration. Remember that the body does not sweat colas or sweetened fruit juices. The body sweats water and salts. Replace them with the same items – water and salts. Check the drinks you

consume and make sure they contain only what you need and nothing more.

5. Cataracts of the eye (a graying or yellowing of the lens) comes for many people with aging. This is especially true in areas of more direct and intense sunlight – like the Southern US. While a few days in these conditions aren't like to radically increase the risk of cataract development, prolonged exposure to intense sun will hasten the formation and worsening of symptoms of cataracts. Solution: wear sunglasses when out in the sun.

6. Protect yourself from mosquito bites. While most mosquitoes bite in the early morning or in the evening, be alert at all times of the day for the mosquito. If they seem to be where you want to be, use DEET repellent 25-50%. Mosquitoes can carry several deadly diseases, some of which are becoming more prevalent in the US.

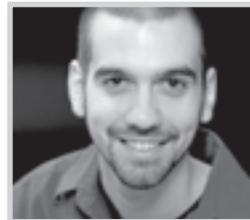
Now, having armed yourself with sunglasses, bug repellent, appropriate clothing, water bottles, and a good food cooler – go enjoy your summer. But keep a sharp lookout for your health.

Six-Week Scene Study Workshop

The Stella Adler Studio of Acting is pleased to announce a Scene Study Workshop with Marty Rader. In this six-week course, students will explore different elements of the craft of scene work: objective, actions, relationship, location, and independent activity.

Each week, the participants will all memorize the same one-page scene and use each week's text as a platform to explore that week's chosen element. The instructor brings more than 30 years of classroom and professional experience to give a new perspective to actors at any level of experience.

Martin Rader spent almost thirty years as a teacher, director, and actor at The University of North Carolina School of the Arts. He holds a B.A. from State University of New York and an M.F.A. in directing from Penn State University, and is also a certified practitioner in Neuro-Linguistic Programming.



Dusty McKeelan

Scene Study with instructor Marty Rader. Tuesdays, July 12 through August 16, from 7-10 p.m. Cost: \$175 (\$150 for current students).

The Monday Night Workshop Series, continues through August 29.

Schedule

July 11 from 7-9 p.m. Improvisation with instructor Dusty McKeelan
July 18 from 7-10 p.m. Shakespeare



Richard Handy

July 25 from 7-10 p.m. Shakespeare
August 1 from 8-10 p.m. Voice with instructor Dusty McKeelan
August 8 from 7-9 p.m. Improvisation
August 15 from 7-10 p.m. Shakespeare
August 22 from 7-10 p.m. Shakespeare
August 29 from 8-10 p.m. Movement with instructor Richard Handy

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).

Course Descriptions

Movement - This class focuses 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.

Shakespeare - Participants will explore the universality and versatility of Shakespeare's language through a relaxed, improvisatory format.

Voice - Students work through an extensive routine based on an array of vocal techniques, with an emphasis on using physical release and breath manipulation.

Stella Adler Studio of Acting, c/o Asheville Community Theatre, 35 E. Walnut St. For more information phone (828) 254-1320 or visit www.stellaadler-asheville.com.

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what to do guide™



July 1 & 2 Yugen

Anemone Dance Theater and Legacy Butoh, in association with North Carolina Stage Company's Catalyst Series, present an evening of butoh dance. There will be a 7 p.m. pre-show with a 7:30

p.m. curtain at North Carolina Stage Company, 15 Stage Lane Asheville, NC. For more details visit www.anemonedance.org.

Monday, July 4 Firecracker 5K Race

Race starts at 8 a.m. at RBC Centura Bank on Weaver Blvd. in Weaverville, NC. Register online at www.active.com. Entry fee is \$25. For more information contact the North Buncombe Kiwanis Club at kiwanisfirecracker@yahoo.com.

Monday, July 4 Haywood Community Band

The Haywood Community Band will present a free program of patriotic music on the Haywood County Court House lawn at 2 p.m. For more information visit www.haywoodcommunityband.org or call John Barrett at (828) 452-5553, or Bob Hill at (828) 452-7530. Concerts are presented on the third Sunday of each month thru October.



Burr's sculpture during installation while the park was still under construction.

Veteran's Park Sculpture

Monday, July 4

Julia C. Burr, a sculptor from Black Mountain, is one of six artists, and the only woman, chosen for an outdoor public art commission at the new Veterans Park in Fayetteville, NC. This is North Carolina's first state park dedicated to military veterans from all five branches of the armed services.

Each sculptor was tasked with interpreting a "touchstone word" and in their 3-D translation of the word must incorporate military artifacts. Julia's word is "honor." Her 18-foot abstract steel piece is based on the strength and growth it takes to maintain a strong moral compass.

A dedication ceremony for the new park, with attendance by political and military dignitaries and remarks by Governor Beverly Perdue, takes place July 4, 2011.

Wednesday, July 6 Marketing Course for Small Business Owners

Mountain BizWorks is beginning a five-week course on the principles of marketing for entrepreneurs wanting to grow their business from 6 to 9 p.m. Contact Erika at Mountain BizWorks Asheville to register at (828) 253-2834 ext. 27, or email erika@mountainbizworks.com.

July 7-17, 2011 Nocturne

Written by C. Robert Jones, Nocturne is a two-character play which tells the story of a famous artist, a white transplanted Southern woman who is blinded in an accident and can no longer paint. She hires a street-wise young black man to come in and read for two hours a day. The friction is immediate and as layers are peeled away, surprising truths emerge.

Tickets: General \$25; Senior Adults (65+) \$22; Youth and Students \$18. Call the SART Box Office at (828) 689-1239 or Box Office Manager Jake Lehrer at (828) 683-5974 for tickets. All seats are reserved. Performances are held in the historic Owen Theatre on the campus of Mars Hill College, Mars Hill, NC.

Saturday, July 9 310 ART Gallery

A group exhibition of encaustic paintings (hot wax) by seven artists of the 310 ART Gallery will be on display from July 1 through August 31, 2011 at the River's Edge Studios in Asheville's River Arts District, Riverview Station North, 191 Lyman Street #310.



(L-R) Terri Monette, Bet Kindley, Fleta Monaghan, Sandee Johnson, Marsha Balbier, Randy Siegel, and Desiree De Mars.

There will be a reception beginning at 11 a.m. Refreshments served from 4:30-6:30 p.m. For more information call Fleta Monaghan at (828) 776-2716, email fleta@fletamonaghan.com, or visit www.fletamonaghan.com.

Saturday, July 9 Pushing the Envelope Opening Reception

The work of 12 artists will surround a small selection of analog electronic instruments, schematics, notes, and ephemera from Bob Moog's archives. The show will be held at The Artery in Asheville's River Arts District through Saturday, July 30, 2011. Opening reception begins at 8 p.m. Workshops held July 13, 29, and 26 at 6 p.m. Closing performances held Saturday, July 30 at 8 p.m.



Saturday, July 9 Speaking in Tongues

The raw works of Ursula Gullow. Artist Reception from 6 to 8 p.m. On display through July 30, 2011 at Atelier Gallery,

24 N. Lexington Ave. in Asheville. Phone (828) 505-3663 or visit www.atelier24lexington.com.

Sunday, July 10 The Big Crafty

A lively celebration of handmade commerce, featuring local food, beer, toe-tapping tunes, and the fine wares of select indie artists and crafters. This is one event you don't want to miss! From 12 noon to 6 p.m. at Pack Place and Pack Square. For more information visit www.thebigcrafty.com

Shindig on the Green



Whitewater Bluegrass Company

July 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, NC. Stage show and informal jam sessions. FREE. Pack Square Park. Bring a lawn chair or blanket, family and friends. For more information call (828) 258-6101 x345 or visit www.folkheritage.org.

Sunday, July 10 Sunday in the Park Log Cabin Music Series

Presented by The KingPup Radio Show, and held at The Log Cabin and picnic shelter at Harmon Field in Tryon, NC from 4 p.m. until 8 p.m. Performers include New 5 Cent, The Toneblazers, The Buddy Davis String Trio, Home Spun, with hosts Phil & Gaye Johnson. Admission is free, donations accepted. Bring a picnic dinner. The concert will be recorded for The KingPup Radio Show, heard locally on WNCW - FM 88.7 on Sunday mornings at 9 a.m.

Friday, July 15 Asheville Classical Guitar Society

Presenting the works of Bach, Granados, and Dowland performed by guitarist Alan Mearns at Saint Mary's Episcopal Church, 337 Charlotte Street in Asheville at 7 p.m. Tickets \$10, \$8 for students/seniors, \$5 for members. For details visit www.ashevilleclassicalguitarsociety.com

Raise Your Hand Auction

Prestigious Signature Piece Award. The winning piece of art will be proudly displayed in newspapers and magazines across the region, as well as on the Raise Your Hand poster, program cover, website, and all printed materials that support WNCAP. If you would like to participate in the competition visit the WNCAP website at www.wncap.org/ryh or contact the WNCAP office at (828) 252-7489.

Friday, July 15 Creating a World of Love

Free Teleconference Guided Meditation from 8 p.m. to 9 p.m. EST. Phone (213) 406-8520, enter access code 457-2382#. Visit www.LotusHeartBlessings.com for more information.

July 15-16 Massage Education Convention & Tradeshow

Open to general public at no charge. Western Carolina University, University Center Gymnasium, 9 a.m. to 5 p.m. Contact Cindy Michaels, Registrar, festival@worldmassagefestival.com. Visit www.worldmassagefestival.com or call (336) 957-8997.

Saturday, July 16 A Day of Massage & Body Work

Plus an evening of live music, held from 9 a.m. to 8 p.m. at Laughing Waters Retreat Center outside of Asheville, NC. \$25 for the whole day.

Visit www.LaughingWatersNC.com for more information, or email info@LaughingWatersNC.com



George Pope

Sundays through July 17 Swannanoa Chamber Music Festival

Concerts begin at 7:30 p.m. Box office opens one hour prior to concert. Tickets are \$20 per person, season tickets are \$75 for the series including a free guest ticket for a total of six tickets; students are admitted free of charge. Performing Arts Center, 250 Pigeon Street, Waynesville, NC.

Saturday July 23 Duncan Wickel Concert

Join us at 8 p.m. at the Whitehorse in Black Mountain for an evening of masterful, innovative, world jazz collaborations. Duncan will be sharing the stage with Free Planet Radio. Tickets are \$15 and are available at the door or online at www.whitehorseblackmountain.com



Saturday, July 23 Loving Food Resources Barbecue Fundraiser

Loving Food Resources (LFR) will celebrate its 20th anniversary with the 6th Annual Barbecue Fundraiser from 5 to 8 p.m. at the Cathedral of All Souls in Biltmore Village.

How to place an event/classified listing with Rapid River Art Magazine

Any "free" event open to the public can be listed at no charge up to 30 words. For all other events there is a \$14.95 charge up to 35 words and 12 cents for each additional word. 65 word limit per event. Sponsored listings (shown in boxes) can be purchased for \$18 per column inch.

Deadline is the 19th of each month. Payment must be made prior to printing. Email Beth Gossett at: ads@rapidrivermagazine.com Or mail to: 85 N. Main St, Canton, NC 28716. Call (828) 646-0071 to place ad over the phone.

- Disclaimer -

Due to the overwhelming number of local event submissions we get for our "What to Do Guide" each month, we can not accept entries that do not specifically follow our publication's format. Non-paid event listings must be 30 words or less, and both paid and non-paid listings must provide information in the following format: date, time, brief description of your event, and any contact information. Any entries not following this format will not be considered for publication.

JULY EVENTS ~ ANNOUNCEMENTS ~ OPENINGS ~ SALES

what to do guide™

Through July 27 Capturing the Essence

Exhibit of acrylics paintings by Asheville artists Diane Bove and shibori dyed fabrics by Michael Smith at UNC Asheville's Blowers Gallery, in the Ramsey Library. For more information call (828) 251-6436.

6th Annual Meet the Authors Writing Contest

Deadline: July 30, 2011

Top five contest winners will meet award-winning authors E.L. Doctorow and Peter Matthiessen in New York on September 13-15, 2011. Submit an unpublished story or chapter of a novel (fiction or creative non-fiction), of 5,000 words or less. Entry fee is \$30 per story. For submission guidelines email writersw@gmail.com, with "Authors Contest" in the subject line, or visit www.twwoa.org.

Friday, August 19 Hay Fever

A bright witty comedy set in the English countryside in the 1920's. The play focuses on the Bliss family, an eccentric bunch, each of whom has invited a guest for the weekend. The outrageous behavior of the hosts finally drives the guests to flee. Directed by Jeff Bachar. HART Theatre, 250 Pigeon St. in Waynesville. Visit www.harttheatre.com or call (828) 456-6322.



Friday, August 12 Vassily Primakov in Concert

The Haywood County Arts Council presents the award-winning Russian pianist, Vassily Primakov, at

7:30 p.m. at the Performing Arts Center, 250 Pigeon Street, Waynesville, NC. Tickets are \$20. Limited number of free student tickets available. Call (828) 452-0593 for information.

Eliada's Summer Day Camp

Campers aged kindergarten through 13 will enjoy an enriching day of physical activity combined with an emphasis on peer relations, conflict resolution, character building, and promoting self-esteem and teambuilding skills. Hours are from 7 a.m. to 5:30 p.m. every day. \$135 weekly fee includes three meals per day, a summer camp T-shirt, and all field trips and activities. A one-time \$50 registration fee secures your child's slot. Call Denise West at (828) 254-5356 x 224 with questions or to register.

Putt for Mutts Golf Tournament

Friday, August 12

Animal Compassion Network will host its first annual charity golf tournament at Broadmoor Golf Links in Fletcher, NC. 1 p.m. registration and a shotgun start at 2 p.m. Contact Kelly Stoner at (303) 525-7608 or email kellystoner-acn@gmail.com if you are interested in becoming a sponsor or player!



Visit www.animalcompassionnetwork.org

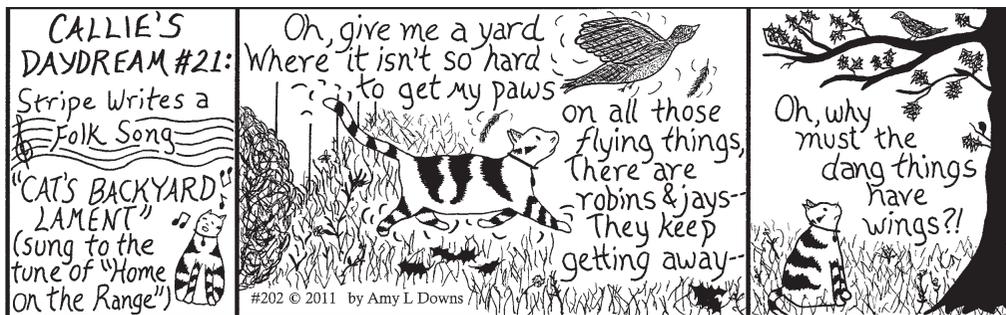
Best in Show

by Phil Juliano



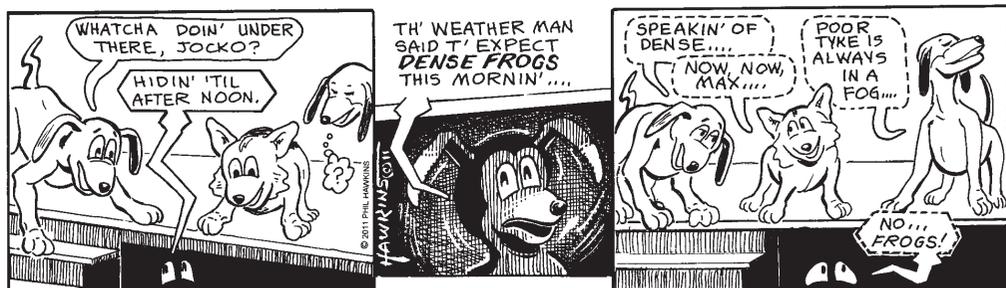
Callie & Cats

by Amy Downs



Corgi Tales

by Phil Hawkins



Dragin

by Michael Cole



Oktoberfest Poster Contest

Deadline: Friday, July 15, 2011

The Asheville Downtown Association would like to partner with a local artist for creative for the event. Winning submission will be notified by July 21. Prize: \$500. Details available from info@asheville-downtown.org.

Arts and Crafts Vendors Sought

Early Registration Deadline: Friday, July 29, 2011

Hickory's Oktoberfest 2011 is now accepting applications for Arts and Crafts vendors. Celebrating its 26th year, this annual festival will be held October 7, 8, and 9, 2011 in Downtown Hickory, NC.

This is a juried event, with prizes given for the top three artisans. Booth spaces are 10x10 and limited to one crafts person per booth.

Early registration (postmarked by Friday, July 29) is \$150. Regular registration (\$200) accepted until Wednesday, August 31. Late registration, if space is still available (postmarked after Friday September 30, 2011) is \$300. Electricity is available for an additional \$25. Applications available online at www.hickoryoktoberfest.com.

Bring Us Your Best

**August 19 through
September 3, 2011**

A juried and judged show for professional artists, hobbyists and student artists from throughout the Southern Highlands region. Artists can find additional information and an application at www.acofhc.org, or by contacting the Arts Council at (828) 693-8504 or info@acofhc.org.

This multi-media art exhibition will be hosted by Blue Ridge Community College, 180 West Campus Drive in Flat Rock, in the Technology Education & Development Center.



3D 1st place winner
Jim Whalen 2010

Call for Mail Art!

**Deadline:
September 5, 2011**

5th Annual International Mail Art exhibit Anything Goes - Everything Shows. ALL submissions received through the mail will be exhibited in the Courtyard Gallery beginning September 10, 2011. Format: any size. If you can stamp it and get it through the Post Office, it will show.

All media accepted, including mixed media, collage, montage, sculpture digital art, painting, printmaking, photography, you name it. No entry fee. Submissions are non-returnable. Mail to: Carlos Steward/Cynthia Potter, The Courtyard Gallery and Agency, PO Box 9907, Asheville, NC 28815.



fine art

'Textures' continued from page 23

RRM: Is there some kind of philosophy behind your curatorial process? What artists do you find yourself drawn to?

SG: We have a simple curatorial process. If work is presented professionally and is well designed and crafted, we will consider the work. The artist means a lot in the process, we like our artist to collaborate in the selling and marketing process. Resupplying work, providing displays if needed, furnishing photos, bios and web awareness.

Because of our long history and strong roots in the artist community of WNC, we are very able to make strong choices, and remain true to our vision. In addition, we personally know every one of our artists. These are people we consider friends and part of our community in a very personal way. This definitely helps us to present the work to our customers.



At Textures you can find handcrafted furniture by John Gernandt.

artists, the right mix of artful items, identifying the right clients and marketing to them. We are very unique in that we are two of the artists represented in the gallery and have a strong knowledge and understanding of the artists in the gallery. Our biggest challenge is getting the

word out and the customer in.

RRM: How does an artist become shown in Textures? Do you actively seek artists that have caught your eye, or do candidates petition Textures?

SG: Artists come to us in both of these ways. We always have our antenna out for searching out new artists. Visiting other galleries, in other parts of the region is one resource. Referrals by other artists are a valuable source also.

RRM: What is important about buying furniture or accessories that are handcrafted?

JG: When people buy handmade furniture and accessories, they are buying from the heart and soul of the maker. The buyer can be a part of the creative process. Contributing to the creative culture of your community means a lot.

People and businesses relocate to towns with creative and artistic communities. Tourists are drawn to creative cities. We all know the economic benefits of buying local. Buying handmade is a win-win!

RRM: What are the challenges that stand out to you in running Textures in today's art market? Also, has the art market changed over the years, and if so, how?

SG: The last few years have been challenging economically for sure. But we have a large and loyal customer base, and we love meeting new customers when they come through our doors.

RRM: What art events does Textures participate in (or perhaps host) every year?

JG: The biggest events for us are the eight Art After Dark events sponsored by the Waynesville Gallery Association. From May through December, they are held the first Friday of the month, starting at 6 p.m. We always have entertainment – Karen "Sugar" Barnes of Dillsboro, NC is a regular for us. We have great food provided by "Simply Delicious" of Waynesville.



A large selection of well-crafted fine art.

RRM: Have you ever chosen an artist whose work you personally didn't care for but knew would sell well?

JG: Of course there is always work that we are more personally drawn to, but the most important thing to us is the quality of the work.

RRM: Your store is notoriously fun, if I may say so. Do you think the art world is generally too stuffy?

SG: One of our marriage vows almost thirty years ago was to always have a sense of humor, so it's clearly important to us to have fun here at Textures! If an artist brings in work that makes us smile or laugh out loud, we'll almost always find a space for it. It is important to recognize that there can be a big difference between humorous work and whimsical work however. The art world is more likely to recognize humorous work as serious artwork, and not so much so with whimsical work.

RRM: What were your biggest challenges in establishing Textures?

JG: I'm sure our challenges are the ones common to most galleries. Finding the right

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fine art

INTERVIEW WITH

Patti Bell

Studio B Custom Framing & Fine Art was established in 1981 by Patti Bell in downtown Lancaster, Ohio after 10 years of employment as a custom framer in Columbus. Patti came to be known as the top framer in Central Ohio and is known across the country for her attention to detail. Her clients include many museums, artists, galleries, and private collectors from Connecticut to California. Patti moved her business to Asheville in October of 2006.

Rapid River Magazine: Could you tell us how you got started in your business, and describe the different types of work that you do?

Patti Bell: I was in a fashion merchandising work/study program in Columbus, Ohio. I got a job at the downtown F & R Lazarus store and eventually ended up in the custom framing department. I had always loved and appreciated art and enjoyed working with my hands so it was a perfect fit. I left there after 3 years to work at another frame shop in Columbus for a man who was very experienced in museum and conservation framing.

After 7 years I decided to start my own custom framing business and in 1990 purchased and refurbished a hundred year old building with 6000 square feet, 3000 of which was gallery space showcasing fine craft. In 2005 I decided I was ready for a change and after considering several arts-focused communities to move to, kept getting drawn back to Asheville. The rest is history!



A custom made shadowbox displays suspenders for a customer.

INTERVIEWED BY DENNIS RAY



Patti Bell owner of Studio B Custom Framing & Fine Art, with her pal Luke.

I do the full spectrum of custom framing specializing in museum, conservation, textile and shadowbox framing. I also offer in-home and office consulting on art and framing and do the actual placement and hanging.

RRM: Tell us a little about Studio B — what sort of work do you represent?

PB: The gallery showcases original art by regional and national artists. I have oil paintings by Brennen McElhaney, Stuart Roper and Jim Hefley, fiber landscapes by Andrea Brewer, all from WNC, and porcelain ceramics by Sarah Jaeger of Helena, Montana, jewelry by Amy Jacob, Charlotte, NC and Trudy Springer from Ohio, to name a few.

The current exhibit in the gallery is work by the Appalachian Pastel Society and Andrea Brewer's fiber works will be featured in October for American Craft Week. I am also discussing a future exhibit with Nancy Crow, internationally-known contemporary quilt artist.

RRM: How do you find the artists you represent?

PB: I find artists in several different ways. Most make contact with me by sending images, bio and statement for consideration. If I happen to see an artist whose work I think would be a good fit for the gallery, I'll contact them. Some are referred to me by other artists or people who are familiar with Studio B.



Bell working on a frame.

RRM: How many pieces should an artist have before looking at gallery representation? Framed? Unframed? Is "gallery wrapped" canvas the new black?

I like to see at least a dozen pieces representative of the artist's style. If I am considering the pieces for display in the gallery, they don't necessarily need to be framed. If they are going to hang in the gallery, I want them to be framed neatly and aesthetically pleasing. Since I am a framer, I do prefer to consult with the artist on their framing. The gallery wrap is fine in the gallery but I find a lot of my customers still prefer a frame on their paintings to hang in their homes.

RRM: Oil has traditionally been king of the hill. Do galleries prefer oil? What about more "fragile" media that have to go behind glass: pastel, colored pencil, watercolor?

PB: I suppose some galleries showcase mostly oils but I would rather show a variety of media. I am currently showing pastels and have shown watercolors, mixed media and textile art. My personal passion is for fine craft and I hope to show more of that in the future.

RRM: What elements are most crucial in choosing or designing a frame for a work of art? How do you work with an artist on presentation?

PB: The framing can make or break a work of art. There are certain rules of thumb as far as frame and mat width but most importantly, it's working with someone who's able to visualize the finished product. I feel I've developed a keen eye for color and design over the past 40 years of framing. When working with artists, I try to present the artwork at its optimum best while working within the artist's budget if that's required.

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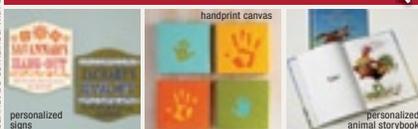
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fine art

Craft Fair of the Southern Highlands

Since 1948, the Craft Fair of the Southern Highlands has set the standard for fine craft shows across the country. The tradition continues July 21-24 and October 20-23 when more than 200 craft-people fill two levels of Asheville's Civic Center, selling their works of clay, glass, leather, metal, fiber, mixed media, natural materials, paper, wood and jewelry.

All exhibitors are mountain artists who are masters of their craft and have been accepted into the Southern Highland Craft Guild. The Guild is a non-profit organization which has been supporting local and regional craftspeople since 1930. From its humble beginnings, the Guild has grown to represent more than 900 members living and working in the mountain counties of nine states from Maryland to Alabama.



Dede Styles will demonstrate spinning and the traditional craft of using the natural dyes of plants to color yarn.

The Craft Fairs are a wonderful way to showcase the talent of this diverse group. Crafts rooted in Appalachian customs are featured along with the work of contemporary artists. Tradition and innovation are trademarks of the Craft Fair of the Southern Highlands, setting it apart from other shows.

Throughout the show, the Guild sponsors educational craft demonstrations. Some demonstrations for the 2011 Craft Fairs include natural dyeing and spinning, throwing, trimming and assembling clay, raku firing, and doll making.

In addition to the demonstrations of members, the Guild also invites non-member artists to participate, this year showcasing Asheville artist Suzie Millions. Millions is the author of *The Complete Book of Retro-Crafts*. Famous for building her own hand-crafted environments, she will bring to the July show a whimsical blend of mixed media and Japanese-inspired Appalachian crafts. Celebrating the DIY craft movement, Millions will have plenty of projects to share with

BY APRIL NANCE

all ages visiting the Fair.

In October, Asheville Bookworks will take the stage sharing a variety of techniques from book binding to letter press.

Since the first Craft Fair in 1948, the Guild has been supporting and conserving Southern Appalachian



Ed Byers

dance and music forms which have developed hand in hand with regional craft traditions. The Guild celebrates this strong connection by sponsoring live entertainment beginning on Friday during the Fairs.

Local musicians play live on the arena stage, sharing their love of old time and bluegrass. A gala mood invigorates each Fair through fine crafts, demonstrations, and live music.



Lloyd Pottery

IF YOU GO The 64th Annual Craft Fair of the Southern Highlands, July 21-24 at the Asheville Civic Center, 87 Haywood St. in downtown Asheville. Hours: Thursday – Saturday 10 a.m. to 6 p.m., Sunday 10 a.m. to 5 p.m.

Admission: Adults \$8, children under 12 free. Group discounts available. For more information visit www.craftguild.org or call (828) 298-7928.



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Jennifer Jenkins



Una Barrett

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CRAFT FAIR OF THE SOUTHERN HIGHLANDS ENTERTAINMENT SCHEDULE

Friday, July 22

- 11 a.m. Ric Ledford and the Reems Creek Incident – Traditional and contemporary bluegrass.
- 12:30 p.m. Quarterhouse – This family bluegrass band has been around for more than thirty years.
- 2 p.m. Tyler and Ashley – Tight vocal harmonies with great musicianship.
- 4 p.m. Buncombe Turnpike – The finest bluegrass – featured on CMT.

Saturday, July 23

- 11 a.m. Paul's Creek Band – Traditional mountain sounds, originals, folk, bluegrass and dancing.
- 12:30 p.m. Hominy Valley Boys – This group has shared the stage with Dr. Ralph Stanley and the Clinch Mountain Boys, Lonesome River Band, Balsam Range and many others.



Sherri Lynn and Mountain Friends

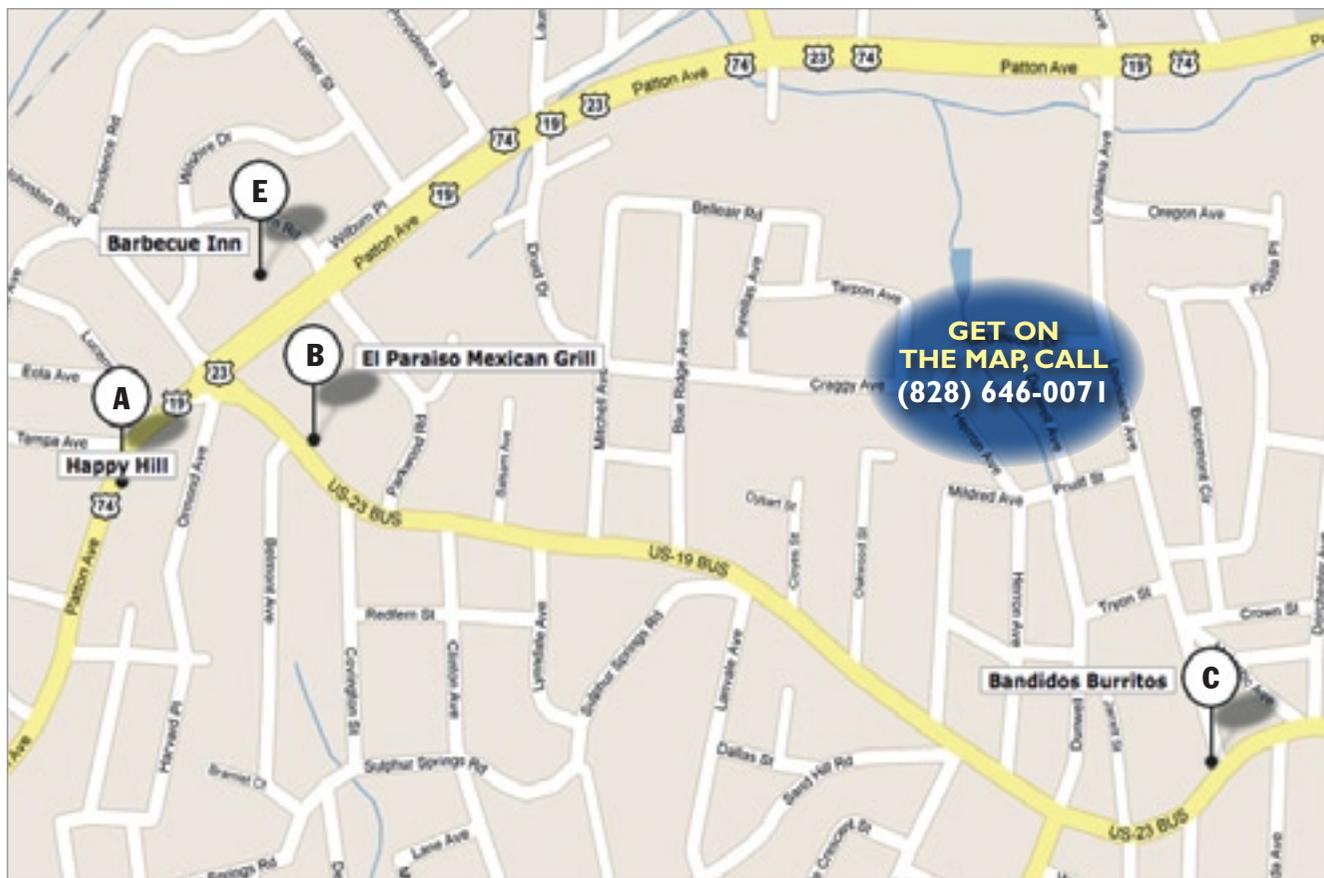
Saturday, July 23

- 2 p.m. Split Rail – Strong vocal harmony.
- 4 p.m. Riders of the Green Laurel – Bluegrass songs, jazz-infused acoustic instrumentals, dancy Texas swing numbers, folk ballads, and classic country tunes.

Sunday, July 24

- 11 a.m. Sherri Lynn and Mountain Friends – High energy American swing-grass.
- 12:30 p.m. Firefly – Mother and daughter harmonies and a jumping fiddle accompaniment.
- 2 p.m. The Moore Brothers Band – Led by a duo of young brothers from Hickory, NC, this band plays bluegrass and gospel.
- 4 p.m. Cary Fridley and Down South – Powerful vocals soar on an all-star group featuring honky-tonk guitar, bluesy pedal-steel and hot Appalachian fiddle stylings.

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Swannanoa Chamber Music Festival

The 42nd Season of the Swannanoa Chamber Music Festival is in full swing! The exciting Jasper String Quartet with violinists J. Freivogel and Sae Chonabayashi, violist Sam Quintal, and cellist Rachel Henderson Freivogel will be performing, as well as pianists Inessa Zaretsky and Paul Nitsch, flutist George Pope, oboist Cynthia Watson, clarinetist David Bell, bassoonist Lynn Hileman, and hornist Bill Hoyt.



The Jasper String Quartet

The Swannanoa Chamber Music Festival is unique in that it presents varied chamber music using a string quartet, a woodwind quintet, and piano in various combinations. We present some of the greatest chamber works written such as the Schubert "Death and the Maiden" quartet and the Fauré Piano Quartet in c minor.

Concerts are performed on Sundays in Waynesville at the Waynesville Performing Arts Center, and Tuesdays at Kirtledge Auditorium at Warren Wilson College in Swannanoa.

IF YOU GO Swannanoa Chamber Music Festival, Sundays through July 17. Single tickets \$20. Season tickets \$75. For tickets and more information visit www.swannanoachambermusic.com, phone (828) 771-3050, or e-mail chamber@warren-wilson.edu.

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Saturday, July 30

The Haywood County Arts Council presents the 26th International Festival Day from 10 a.m. until 5 p.m. in historic downtown Waynesville.

Main Street will be transformed into a world bazaar where more than one hundred artists, craftsmen, and international guests sell all forms of art and craft. Art lovers can browse booths filled with handcrafted items and even catch a demonstration or two by artisans including flame workers, potters, and woodworkers. From Russian nesting dolls to Seagrove pottery, traditional Appalachian baskets, and Guatemalan carvings from vegetable ivory, there are treasures at every stop.

Saturday, July 16

The Jasper Quartet will teach a string workshop to area string and Suzuki students. To register please visit www.haywoodarts.org or email info@haywoodarts.org.

For more information visit www.haywoodarts.org



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