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Rapid River

ARTS & CULTURE MAGAZINE

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Scaring Up ^{the} Performing Arts this October

October 2007
Vol. 11 No. 2
www.rapidrivermagazine.com

ART • MUSIC • THEATRE • EVENTS • MOVIES • FOOD • HOME

October Performances Diana Wortham Theatre Mainstage Series



October 2-7

Almost Heaven: Songs of John Denver

Presented with the North Carolina Stage Company

8 Performances with 2 Matinees

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October 18 • 7:00pm

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Bonfires for Vampires - October 27

The Traveling Bonfires entertains us for the 4th year in a row with *Bonfires for Vampires - Bonfires for Peace*.

This free event will be held on Saturday, October 27 from 4pm to 10pm, at Pritchard Park, in downtown Asheville. Performers TBA. For additional info phone (828) 505-0476, or visit www.indieasheville.com.

The Bonfires is a multi-format, culturally-diverse program of community-oriented events. The organization's productions consist of closely-coordinated,

easy-to-mount, budget-friendly rock ensemble concerts, unplugged gigs, poetry readings, multimedia performances, film showings, and cultural presentations.

The Traveling Bonfires is a brainchild of journalist-poet Pasckie Pascua. The program/project relocated to Asheville from New York in 2002 and has since modified its organizational structure and target constituents, as well as its mode of programming. The organization also publishes *The Indie*, the Bonfires' partner-organization.

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

STAGE PREVIEW

The Off-Broadway Musical "Almost Heaven: Songs of John Denver" at Diana Wortham Theatre October 2-7

A new tour of the Off-Broadway musical *Almost Heaven: Songs of John Denver* launches in Asheville with eight performances the week of October 2-7, 2007 at the Diana Wortham Theatre at Pack Place before going on a national coast-to-coast tour. Produced by Asheville's North Carolina Stage Company, directed by Tony-nominated Director Tony Randal Myler, and featuring five New York cast members, *Almost Heaven: Songs of John Denver* weaves Denver's songs with excerpts from his autobiography against a backdrop of stunning visual images of America in the '60s and '70s.

Almost Heaven reflects upon the years in which the beloved Denver captured the mood of the country and topped the charts. Twenty-nine of his songs, including "Rocky Mountain High," "Sunshine on My Shoulders," "Annie's Song," "Leaving on a Jet Plane," and more - are rediscovered and reinvented by a versatile five-person cast.

Almost Heaven: Songs of John Denver marks major growth for the Asheville performing arts scene. The show marks the first National Tour that has originated in Asheville. It is also the first time that North Carolina Stage Company and Diana Wortham Theatre have collaborated to produce a show. Asheville area audiences have the first chance to experience this new stage musical before its national tour.

Ultimately, *Almost Heaven* is about Denver's songs. This production celebrates the fact that John Denver wrote songs that continue to make people feel good while using the outstanding outcomes of orchestral and vocal arranger Jeff Waxman's talents to invigorate the music in ways that audiences have never heard. Waxman's take on the music, as delivered by an excellent cast, gives this soulful show both an entertainment and nostalgic value that delights audiences by letting Denver's songs speak directly to them.

Almost Heaven Director Randal Myler was nominated for an Outer Critic's Circle Award for Outstanding Director for Hank Williams: Lost

Highway, which he wrote with Mark Harelik, at the Little Shubert. He is also the co-author and director of *It Ain't Nothin' But the Blues* at Lincoln Center, which received four Tony Award nominations, including Best Musical and Best Book of a Musical. He wrote and directed the Off-Broadway hit *Love, Janis*, which ran for two years at the former Village Gate. He has directed at Broadway's Ambassador Theatre, the Promenade Theatre, the New Victory Theatre, Manhattan Ensemble Theatre and Joe's Pub at the Public Theater as well as numerous theatres throughout the country.

About the *Almost Heaven* Cast and Crew: *Almost Heaven: Songs of John Denver* rehearses in New York before coming to Asheville the week of September 28. The cast boasts five actor/singers with impressive regional and New York theatre credits: Melvin Bell III, Adam Levinskas, Rosie Mattia, Ryan Nearhoff, and Vernae Taylor. The Music Director is Seth Weinstein (also on keyboard), with Vita Tranvinhtamtantanga (guitar / mandolin / flute), and Cady Finlayson (fiddle). The production crew is Keith Kirkland (Lighting Design), Betsy Waddell (Costume Design), and Mike Ponder (Sound Design).

Almost Heaven: Songs of John Denver is made possible by Performance Sponsors Bob and Carol Deutsch, Merrill Lynch, and Our State Magazine and Off-Broadway Series Sponsors the Asheville Citizen-Times, the Chaddick Foundation, and Fletcher BMW and with additional support from Media Sponsor WNCW 88.7 FM.

If you go

Almost Heaven: Songs of John Denver
8 Performances: Tuesday - Sunday,
October 2-7, Diana Wortham Theatre
at Pack Place.

Ticket Prices: Regular ticket prices range from \$20-\$35 depending on show date. Discounts for seniors, students, and groups of 10 or more.

Info/Tickets: Box Office (828) 257-4530 (www.dwththeatre.com)

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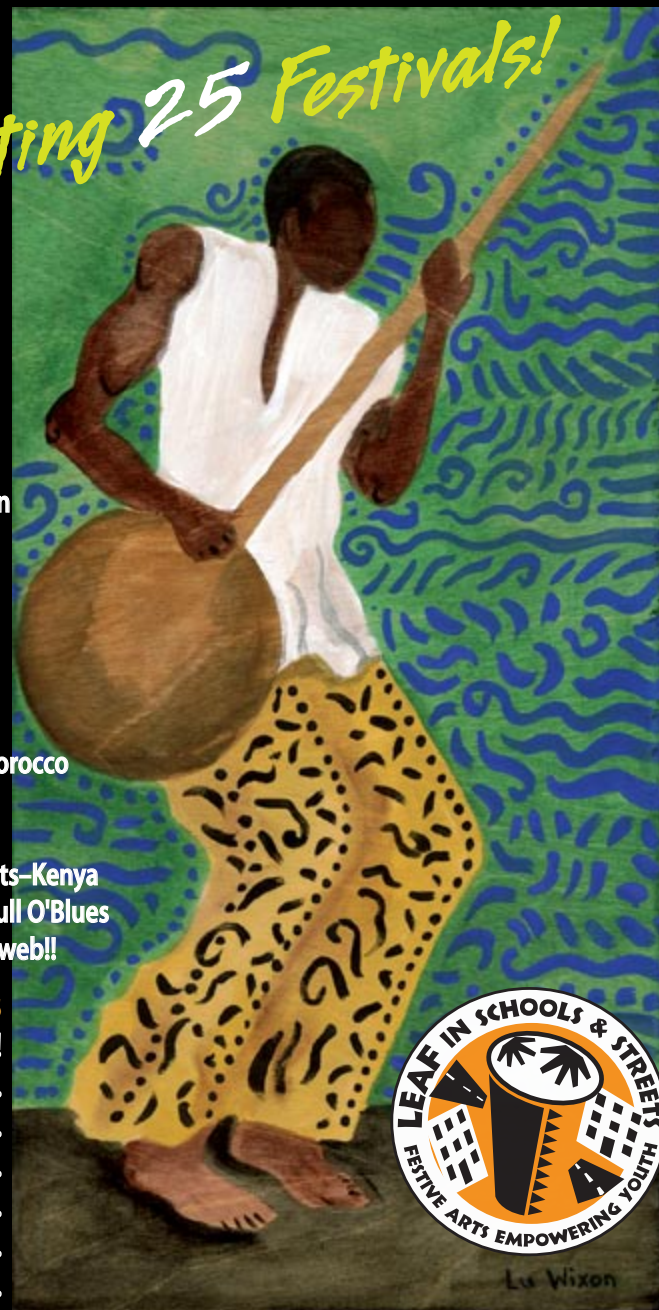
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Michael Franti solo



Les Nubians



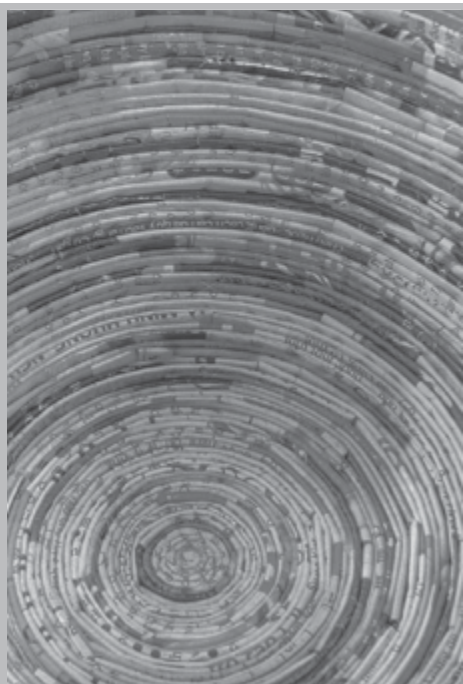
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COVER STORY

Scaring Up the Performing Arts This October

BY ANDREA HELM

With performances featuring everything from Shakespeare to Mozart to campy Halloween fun to choose from, picking the perfect pumpkin from a field of hundreds will be easier than deciding what entertainment to enjoy this month.

The Asheville Lyric Opera

The Asheville Lyric Opera opens its ninth season with Don Giovanni, one of Wolfgang Amadeus Mozart's finest works. Mozart's original title of the opera was *Il dissoluto punito, ossia il Don Giovanni*, which translates literally into "The Rake Punish'd, or Don Giovanni."

Don Giovanni is based on the legend of legendary womanizer Don Juan, and deftly blends comedy, melodrama, and supernatural elements to tell the tale. In the original story of Don Juan, he seduced a young woman from a noble family and killed her father. Later, Don Juan sees a statue of the father in a cemetery and invited it home to dine with him. The ghost of the father arrived for dinner and asked to shake Don Juan's hand. The statue then dragged him away to Hell, where Don Juan meets the Devil. The Devil tells him that everyone in Hell is cast in a role, and presents him with a Jester's outfit, telling him, "You'll make an excellent fool." Don Juan is insulted by this and protests that no other man was his equal, saying, "I am the man who made a thousand conquests!" The Devil tells Don Juan that if he can correctly

name just one conquest, he won't have to wear the suit. The parade of women begins, and of course Don Juan cannot recall one name. Finally, one woman stands before him with tears in her eyes. The Devil says, "This is the one woman who truly loved you." Don Juan looks into her eyes, turns to the Devil and says, "Give me the suit."

The finale of the opera, in which Don Giovanni refuses to repent his morally questionable ways, has provided the basis for a continuing philosophical and moral debate for many writers throughout history. The Danish philosopher Kierkegaard wrote that Don Giovanni is the most perfect opera ever produced. First performed in Italian in October, 1787 in Prague, Don Giovanni remains one of the best-loved operas

If you go

Performances are scheduled for October 13 and 14, with a dress rehearsal on October 11, in the Diana Wortham Theatre at Pack Place. Call the box office at (828) 236-0670, or visit their website at www.ashevillelyric.org for show times and ticket information.

in history. It appears as number seven on Opera America's list of the 20 most-performed operas in North America.

NC Stage

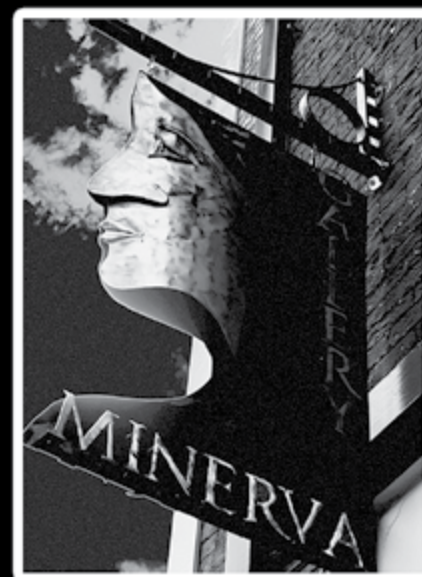
NC Stage offers two very different performances this month, one classic and one contemporary: Shakespeare's Macbeth and Almost Heaven: Songs of John Denver.

Macbeth is one of the best known

'Performing Arts' continued on pg 24

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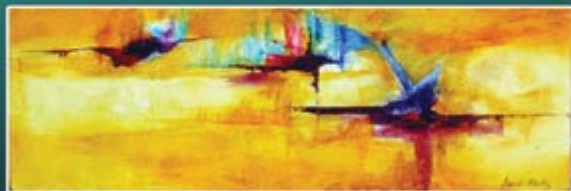
Haywood Open Studios Tour:

October 6, 10-5 p.m.

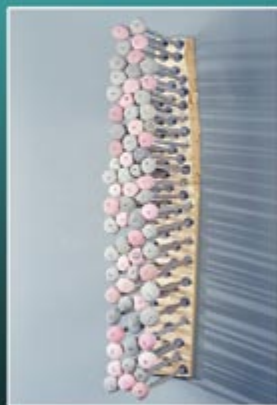
October 7, 12-5 p.m.

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NEW EXHIBITS

Adele Wayman's "Luminous Seeds"

The genesis and evolution of this body of work from the past thirteen years to the present is a spiritual autobiography. Many of the images are seeds, metaphors for beginning life, making Holy

Ground the perfect venue for this exhibit.

Works shown include small paintings and installation constructions. Feminine spirituality,



ritual creation of sacred space incorporating the four elements and directions, and Buddhist meditation are all subjects of this body of work. Come to the reception and discussion with the artist, Monday, October 1 from 1:30-3:30.

Hours at Holy Ground are Monday-Thursday, 10-4pm

If you go

Adele Wayman's exhibition, "Luminous Seeds" is on exhibit at Holy Ground, 18 Orange Street in Asheville through October 21. Phone (828) 236-0222.

Frank Kalbing Show and Demonstration

Frank's work focuses on the creation of finely crafted jewelry that captures the beauty of nature, from the ocean to the mountains. His mountain pieces explore the wonder of the woods - acorn, maple and oak leaves, wild flowers, and the patterns of intertwined branches.

Frank works in both gold and silver, often enhanced with precious or semi-precious stones. He is a master craftsman, noted for his skills in jewelry model making, stone cutting and setting, and lost wax casting.

Meet the artist, watch him work and enjoy his presentation at Twigs and Leaves Gallery on October 5, 13, and 20.

The exhibit will be on display throughout the month of October. For more information call (828) 456-1940 or visit www.twigsandleaves.com.

If you go

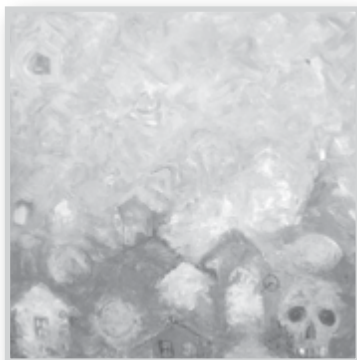
Twigs and Leaves Gallery on Main Street in downtown Waynesville will feature jeweler, Frank Kalbing, on Friday, October 5 during Art After Dark from 6:00 PM to 9:00 PM. Frank will also be demonstrating his skills on Saturday, October 13 during the Church Street Festival, and Saturday, October 20 during the Apple Festival.

Open House at River's Edge Studio

Artists Fleta Monaghan and Constance Humphries will host an Open House on Saturday, October 6th from 10:00 a.m. until 4:30 p.m. at River's Edge Studio located in Riverview Station.

New works and projects will be on exhibit, including drawings and paintings from the artist's new explorations into abstraction and symbolic/abstraction. Neighboring studios will also be open, including Southern Highlands Guild member Jeanne Rhodes-Moen showing her fillagree and gemstone jewelry.

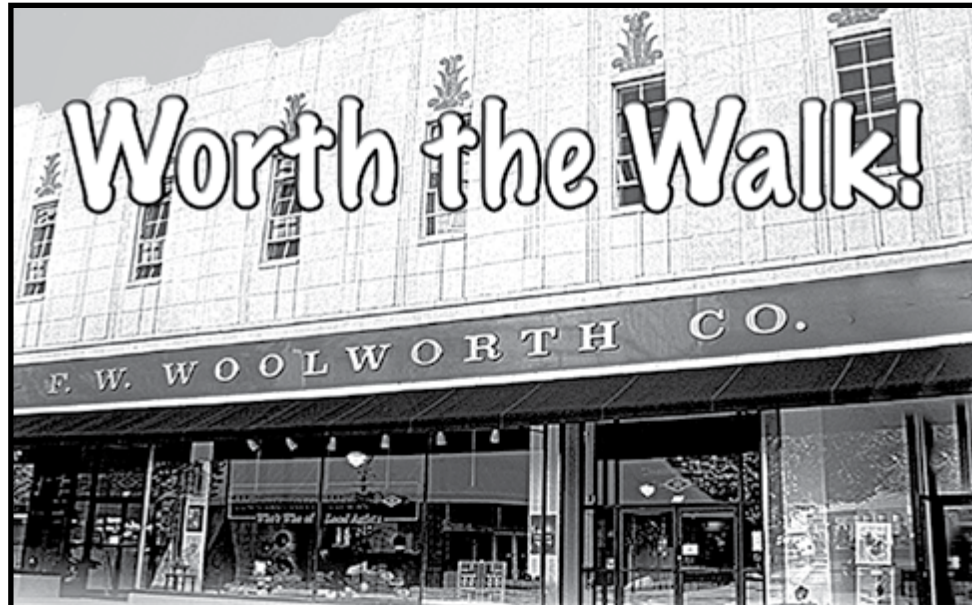
Fleta and Constance offer art workshops for adults throughout the year. Fall class schedule is on the web at www.fletamonaghan.com.



If you go

The studios are located in the historic River Arts District at 191 Lyman Street, Suite #310, Asheville, NC.

For directions and more information call Fleta at (828) 776-2716 or email fleta@fletamonaghan.com.



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DOWNTOWN ASHEVILLE

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Anne Frank: A History for Today

The Center for Diversity Education has been joined by a number of community groups to bring the internationally touring exhibition "Anne Frank: A History for Today" to Asheville.

In addition to the exhibit, a number of free special events have been planned, including:

★ A screening and discussion of "Standing Firm" will be held at 7 p.m. Tuesday, October 9, at the exhibit in Biltmore Square Mall. The film examines the Jehovah's Witness community in Europe during World War II and their refusal to pledge allegiance to the Nazi regime. Consequently, these Christians were among the first victims of the Holocaust. Following the film, local educator and Jehovah's Witness Diana Zientek will discuss "Jehovah's Witness Stand Firm Against Nazi Assault."

★ Noted Holocaust historian Severin Hochberg will give a talk on "Advocate for the Doomed: The Diaries and Papers of James G. McDonald" at 7:30 p.m. Wednesday, October 10, at UNC Asheville's Reuter Center, Chestnut Ridge Room. Hochberg will offer a rare glimpse into the private diaries of McDonald, who served as High Commissioner for Refugees Coming from Germany from 1933-1935.

★ Choirs from Cathedral of All Souls Episcopal Church, Beth Ha Tephila Temple and Reynolds High School will be joined by the Keowee Chamber Music group for a concert at 4 p.m. Sunday, October 14, at Central United Methodist Church, 27 Church St., downtown Asheville. The program, entitled "Up from the Ashes," will feature vocal and instrumental arrangements as well as poetry.

★ A screening and discussion of "Paragraph 175" will be held at 7 p.m. Tuesday, October 16, at the exhibit in Biltmore Square Mall. The film examines the Nazi orders under Paragraph 175 to arrest gay men. The film features the stories of five of the ten still living survivors through interviews and archival footage. Following the screening, Alice Kuzniar, UNC Chapel Hill professor of German, will lead a discussion.

★ A screening and discussion of "The Power of Good: The Story of Nicholas Winton" will be held at 7 p.m. Tuesday, October 23, at the exhibit in Biltmore

Square Mall. The film recounts the story of Winton, a young British stockbroker, who was responsible for saving the lives of hundreds of Jewish children during the war. The 60-minute film will be followed by a discussion with Sue Van Dyne, a child rescued by Winton from a kindertransport in Czechoslovakia.

★ Respected human rights expert Mark Gibney will give a talk on "Facing Darfur" at 7 p.m. Tuesday, October 30, at the exhibit in Biltmore Square Mall. He will address the ongoing threat of genocide in Darfur and how it relates to the Holocaust. Gibney produces the annual Political Terror Scale, which ranks 175 countries according to their levels of

human rights violations. The scale has received wide acclaim and is featured prominently in the recent book "Human Security Report." Gibney is also the author of numerous journal articles and books on human rights.

★ The final event in the series is a personal, eye-witness account of the Holocaust by American veterans of World War II. Eric Wellisch and Clarence Dotson will speak at 7 p.m. Tuesday, November 6, at the exhibit in Biltmore

Square Mall. Wellisch was a member of the Engineering Corp when he witnessed the horrors of Bergen Belsen. Dotson helped to bury the dead and document what had taken place in several concentration camps.

If you go

The exhibit will be on view through November 9 at Biltmore Square Mall, 800 Brevard Rd. in Asheville. The exhibit is located in a spacious gallery near the Belk department store.

"Anne Frank: A History for Today" presents archival photographs and historical text in both English and Spanish. The exhibit is open to the public from 3-9 p.m. on weekdays and during regular mall hours on weekends. Donations will be accepted at the door.

For more information about "Anne Frank: A History for Today," to schedule a group tour, or to volunteer, call the Center for Diversity Education at (828) 232-5024 or e-mail info@annefrank-wnc.org. Click on www.annefrank-wnc.org for more information about the exhibit.

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FINE ART

Haywood Open Studios Tour – October 6 & 7

BY KAY WALDROP

The Haywood County Arts Council announces the 2007 Haywood Open Studios tour on Saturday, October 6 from 10 a.m. to 5 p.m., and Sunday, October 7 from 12 p.m. to 5 p.m. in Waynesville, NC.

Sponsors for the second annual tour include Haywood Builders Supply, Haywood Insurance Services, Smoky Mountain News, Kaaren Stoner and David Erickson, Taylor Ford, and United Community Bank. The tour is free and the public is cordially invited to attend.

Haywood Open Studios provides an opportunity to visit actual working studios, see artists

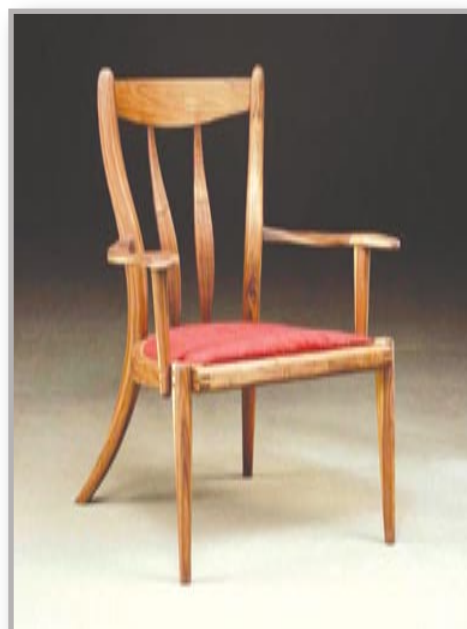
in their work environment, experience the creative process first hand, and purchase original artwork. This year the event has been organized into three Loop Tours:

the Eastern Loop including Clyde, Canton and Cruso; the Downtown and Western Loop covering the Downtown Waynesville area to the Balsam area; and the Northern Loop including Maggie Valley, Jonathan Valley, Iron Duff and Lake Junaluska. Over twenty studios are represented on the 2007 tour.

Complementing the tour is an exhibition of participating artists' work for sale at the Haywood County Arts Council's Gallery 86 through October 20, 2007.



Karen Bell,
Sky Woman Tapestry
Weaving



Susan Link



Karen Stoner Pottery

If you go

Haywood County Open Studios Tour, October 6 from 10 am to 5pm, and October 7, noon to 5pm

Free self guided tour of over 20 Haywood County art studios in Waynesville, Clyde and Canton. Follow the yellow Open Studio signs to the various studios throughout the county.

Gallery 86 will feature the artists' work at 86 North Main Street in Historic Downtown Waynesville. Gallery 86 hours are from 10:00 a.m. to 5:00 p.m. Monday through Saturday.

Haywood Open Studios tour maps are available online at www.haywoodarts.org. For more information about this event call the Haywood County Arts Council at (828) 452-0593 or visit the web site at www.haywoodarts.org.



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Best of Show 2006 – Down Home
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FINE ART

"The Sparkle Show" May Be New Genre

Anyone who has seen the works of the great masters displayed in the world's finest art museums knows they are in the presence of something magical.

BY BYRON BELZAK

How can Leonardo Da Vinci's Mona Lisa at the Louvre in Paris be described, much less copied on a postcard? And viewing Michelangelo's David in Florence is indescribable, nearly an out of body experience; no photograph can show the wonder.

Likewise, "The Sparkle Show" by Asheville artists Norbert Irvine and Lisa Ringelspaugh-Irvine (a.k.a. Lisa Ring) nearly defies description. It must be seen in person. One must go personally and experience this impressive body of multi-media artwork. A person who walks around each piece - and sees each work literally in a different light - may conclude that he or she has never experienced anything else quite like it. And that is probably not an overstatement. The sparkling artwork of

"dazzling proportions" might well be a new genre in the art world.

Collector Mary Jo Bell, owner of Garden Gallery in Raleigh, North Carolina, has been collecting Norbert Irvine's glittering, sparkling, experiential, multi-media art for decades. She agrees:

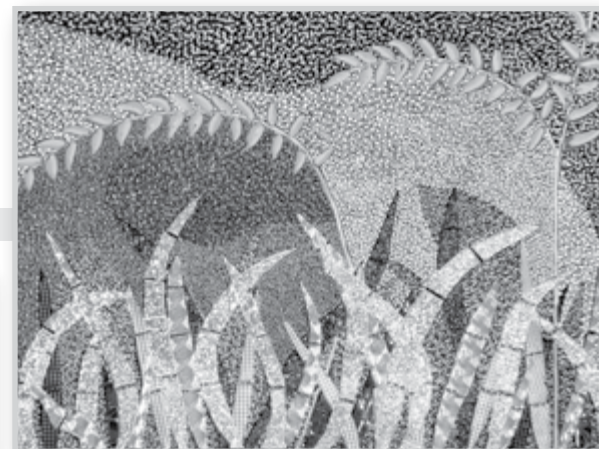
"It always gives me a lift, no matter what mood I'm in. I see different things in it. It's always different. I'd characterize it as a play on the eyes and heart and the soul. It may be a new genre."

The postcard that advertises "The Sparkle Show" at Push Gallery in downtown Asheville does the



**Lisa Ringelspaugh-Irvine
(a.k.a. Lisa Ring)**

At left, Lisa's "Elohim"



From Norbert's "Crocospia" series.



Norbert Irvine

work little justice; how can it? This announcement only gives the viewer a small glimmer of what the show is all about. Even so, one can see that the images, and clever description of "wholesomely psychedelic," may just deliver on the promise that the viewer will be taken on a magical mystery tour. While the displayed works of Norbert Irvine appear to be close-up studies of Mother Nature, Lisa Ring's art feels as if it goes in the opposite direction, being much more expansive, as if one were traveling to the stars.

The news release heralding the show may not be an overstatement either: "Introducing THE SPARKLE SHOW, a soon-to-be critically acclaimed art exhibition of dazzling proportions. Highlights include the bold and imaginative use of glistening materials, new polymers, bright colors, lyrical lines, and spellbinding repetitive shapes. Prepare to be stimulated with a sublimely visual magical journey. Even the most sophisticated art buyer, who seeks new dimensions for residential and commercial collections, will be satisfied."

Bravo to Irvine and Ring. They have accomplished what few artists ever accomplish. They have created something that is actually different. How original. How controversial.

In keeping with what others think about something truly unique, one well-known American art consultant (and at the time manager of one of the

Southeast's finest art galleries) refused to show Norbert Irvine's works, saying, "It's not art." Ironically, on the very same day that he was given this blistering criticism, he received a \$7,500 check in the mail from gallery owner Joe Rowand of Somerhill Gallery in Chapel Hill, North Carolina, who had just sold one of Irvine's sparkling works. How fitting.

— Copyright 2007 MediaBear

If you go

Who: Asheville artists Norbert W. Irvine and Lisa Ring unveil years of innovative work.

What: The SPARKLE Show, a must-see contemporary art exhibit for all ages and explorers of what it means to be alive.

When: October 19 through November 19, 2007, featuring the Opening Reception on Friday, Oct. 19, 2007, from 7 to 10 p.m.; open to the public.

Where: Push Gallery, 25 Patton Avenue, Asheville, NC, located downtown one block west of Pack Square and one block east of Pritchard Park; (828) 225-5509 for details.

Website: www.thesparkleshow.com

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FINE ART

Celebrate the Art of Craft

60th Annual Craft Fair of the Southern Highlands

BY BEATRICE THIMONS

In 1948, the first Craftsman's Fair was held in Gatlinburg, TN as a joint effort by Southern Highlanders and Southern Mountain Handicraft Guild. The show moved to Asheville, NC in 1951. Today, the show continues to be held in Asheville and is known as the Craft Fair of the Southern Highlands.

Over the course of six decades this event has become an established destination and a revered tradition. Produced by the Southern Highland Craft Guild, the Craft Fair is much more than a marketplace for fine craft. It is a cornerstone to the mission of the Guild, bringing together the crafts and craftspeople of the Southern Highlands. More than two hundred craftspeople fill two floors of the Civic Center with fine handcrafted items. Local musicians play live on the arena stage; craft educators share their knowledge with adults and children alike through demonstrations and hands-on projects. Eleven thousand visitors from all over the country participate in festivities during the four days of the show.

"Every handcrafted piece tells a story, evokes a memory of a very real person, adds a special warmth and character to daily life." Garry Barker, The Handcraft Revival in Southern Appalachia

Each exhibiting craftsman has passed a rigorous jury process to become a member of the Southern Highland Craft Guild. Membership is open to craftspeople who reside in the mountain counties of Alabama, Georgia, Kentucky, Maryland, the Carolinas, Tennessee, and the Virginias. Craftspeople who reside within this designated region may apply to become a member in a specified media category of: clay, fiber, glass, leather, manmade materials, metal, mixed media, natural materials, paper, wood and jewelry. Approximately 10% of applicants are accepted from each jury group.

Craft demonstrations are always a highlight at the Craft Fair of the Southern Highlands. Watching and interacting with highly skilled craftspeople as they demonstrate the process of creation is entertaining and educational. Dede Styles and Alwin Wagner are seasoned favorites,

respectively demonstrating natural dyeing and blacksmithing at the entrance gate to the show. Many of the exhibitors also choose to share their knowledge and skills by demonstrating in their booth. Throughout the show visitors will have the opportunity to observe works by over 200 members of the Southern Highland Craft Guild as well as learn the intimate details of their process.

In celebration of the 60th annual Craft Fair of the Southern Highlands, the following special demonstrators will create art onsite during the four days of the show.

Mandala, Bryant Holsenbeck, October 18 – 21, Arena Level

Bryant Holsenbeck is a community artist who likes to work with groups of people to make large scale installations

using the "stuff" of our society. With your help, she will make a one-of-a-kind mandala out of recycled materials over the four days of the show.

A mandala is composed of circles and other geometric figures representing cosmic forces

in world order. The mandala represents

the world in its divine form. According to Tibetan Buddhist tradition, it also represents a path or a way by which the consciousness of people can be transformed from an ordinary to an enlightened mind.

For over a decade now, Bryant has been an environmental artist who makes large scale installations that document the waste stream of our society. "I collect many things, among them bottle caps, credit cards, pencils, and chopsticks. I use these everyday items to make work, which transforms the objects and surprises us."

Not Your Ordinary Dolls!

Sandra Bishop, October 18 & 20; Charlie Patricolo, October 19 & 21; Rebecca Kempson, October 18 & 19; Jennifer Hastings, October 20 & 21 - Arena Level

Four mixed media doll artists will demonstrate during the four days of the Craft Fair, definitively proving that the handmade doll is not your ordinary doll. Visitors will have the opportunity to



Handmade doll, Jennifer Hastings

observe the range of techniques each artist utilizes when making their distinctive figurative sculptures.

Rebecca Kempson is known not only for the fine needlework used to fashion each character, but also for the varied and minute details and embellishments she adds to fully develop the unique personality of each doll.

Sandra Bishop draws from a deep love and appreciation for her Appalachian heritage to create her dolls. Her dolls are constructed with a wire armature covered in polyester stuffing and tightly woven muslin, and the faces are sculpted using an air-dried clay. The clothes are handmade from Sandra's original patterns.

Charlie Patricolo makes soft sculpture fiber dolls with wire armatures and watercolor details. Charlie Patricolo has been making dolls for more than 30 years and teaching how to make dolls for the last 8 years. Charlie gets tremendous joy simply by empowering her students to create.

Jennifer Hastings works with wood and fabric to create her figurative characters, such as the tall and stately Edith. Jennifer says names and meanings are the springboard in defining each of her pieces. She starts with the lower body, which has been surfaced designed with paints that have bits of bronze, iron, copper, or gold in them, and then she applies a patina to create texture and additional colors.

If you go

Asheville Civic Center, Asheville, NC
October 28-21, Thursday-Saturday,
10am-6pm; Sunday, 10am-5pm



Mandala, Bryant Holsenbeck

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Church Street Art and Craft Show October 13, 2007

Held during the height of the color season in the heart of the Blue Ridge and Great Smoky Mountains, the Church Street Art & Craft Show attracts more than 20,000 visitors. Over 120 artists, crafters and food vendors from throughout the southeast will line Waynesville's Main Street to help celebrate the festival.

What began as a small gathering of artists and crafters has grown into one of the finest one day shows in Western North Carolina. A juried show, the 24th annual Church Street Art and Craft Show will showcase 2 and 3 dimensional art. All items must be designed and created by the artist. It is a reflection of the arts and crafts found in our mountains. Art includes colored-pencil, oil, acrylic, watercolor, pastels; porcelain; sculpture, pottery, woodworking, weaving, basketry, quilting, handmade jewelry and wearable art. There will be art and craft demonstrations.

Also featured: a variety of professional music, dance and international and local food.

On stage: Whitewater Bluegrass Band, Balsam Range, Montreat Pipes and Drums, Southern Appalachian Cloggers, Dixie Darlings, Green Valley Cloggers, Ashegrove Garland Dancers, The Living Statue, and Mr. Tom's Magic Show.

Founded by artist Teresa Pennington and property owner, Richard Miller, the show is now sponsored by Downtown Waynesville Association. Band sponsors include Mast General Store and Haywood Regional Medical Center. Funded in part by Haywood Co. TDA.

If you go

Saturday, October 13, from 10 a.m. to 5 p.m., Main Street in Waynesville, N.C. No animals allowed during the festival.

For more information contact Buffy Phillips Messer, Executive Director, Downtown Waynesville Association (828) 456-3517. Or email downtownwaynesville@charter.net

LOCAL FLAVOR

October in the Mountains — Colorful Leaves, Flavorful Food

BY MACKENSY LUNSFORD

Now is my favorite time of year. The crisp air turns my thoughts to baking, braising, and other slow-cooking methods I'd put on the back burner during the sweltering heat of summer. The crock pot comes out of storage for the year's first batch of chili, consumed, traditionally, to the cheers, crunches, grunts and whistles of football fans in front of the TV. The sweeter, buttery fall and winter squashes start to show up in force, glowing in various carnival hues. They beg to be roasted to a caramelized sweetness and served with pork chops and hearty winter greens. The last of the summer peppers are ripe and sweet — or nice and hot, begging to be tossed into that chili.

Famous for swiftly changing leaves against azure skies, Asheville is also well-known for its exciting local food scene, and supporting it is easy and delicious for tourist and local alike. In nearly every neighborhood we have wonderful independent restaurants that strive to use the excellent food our local farmers produce. The area is rich with great

If we don't vote with our wallets for the survival of farmland in our region, there won't be any left in twenty years.

grocery stores, tailgate markets (six in Asheville and Black Mountain alone) and produce stands filled with beautiful, healthful foods.

Being selective about what I put on my plate by buying at tailgate markets is one of my favorite ways to support our local economy. Open air markets put me directly in contact with the people who grow that lovely purple kale or those bodacious chrysanthemums or raise the grass-fed animals that provide the meat I plan to cook for dinner. The benefits of this simple act are innumerable.

If you're food-obsessed like me, you know that when food is involved, there's nothing like the basic pleasure of being connected to the source. One of the greatest joys of owning a restaurant is being able to interact with the farmers who bring us boxes of glowing heirloom



Local pumpkins — ready for soup, pie, or carving.
Photo by Mackensy Lunsford

tomatoes, springy pea shoots, and gorgeous speckled eggs. Often one of the high points of the day is taking a break from work to talk about which salad green grew well this season, and which squash looks good for next, which bugs were the villains this year — in essence, to know well the person who is bringing me the food I will prepare and share with others. Tailgate markets offer this same chance to connect — but without the crushing hours and mild insanity of owning a restaurant!

Dealing directly with your local farmer also means fewer people between you and your food. Your produce hasn't traveled for days in refrigerated trucks — it's grown only a few miles away and this means it's fresher and tastier. On a larger scale (please permit just a moment of eco-geekery), it means a smaller carbon footprint, which in turn means that more money goes directly to the farmers and their farms — it's a beneficial butterfly effect for the community that starts from the moment you decide where to put your money.

Buying locally isn't just healthier and more fun — it's also something we need urgently to do. Peter Marks, program director of the Appalachian Sustainable Agriculture Project (ASAP) puts it this way. "If we don't 'vote with our wallets for the survival of farmland in our region, there won't be any left in twenty years. If I value people having choices about what they eat, and recognize that we've lost many buying choices we once had, then I'll work hard toward keeping our local food supply around. Once a farm of any kind becomes a bunch of

houses, it's never going to become a farm again. ASAP supports the survival of all kinds of farms so that local consumers have choices and we still have our farm jobs, farmland, and heritage."

Being the height of the year's tourist season, October might find you with houseguests. Why not make the search for local food an Asheville experience they'll never forget? Visit your favorite tailgate market for fresh local food (remember to bring your own shopping bags) and fascinating conversation with the farmers whose

products you'll cook at home later. But in the meantime, stop at a nearby restaurant for inspiration on how the pros are cooking local food — along with a pitcher of one our famous local brews. Who said being socially responsible has to be, well, entirely responsible?

Have an idea for future articles for Local Flavor? Local foodies we must know about? Workshops or community food events? Contact Mackensy Lunsford at catalyst@charter.net.



Ready to hit the tailgate markets?

Get a move on, since many of them close for the winter come November.

A great resource for local markets is ASAP's Local Food Guide, available at www.buyappalachian.org and many local restaurants, grocery stores and libraries. The publication lists the date, time and location of all the tailgate markets in the region, as well as what's fresh and available. Happy shopping!

Next Issue: Thanksgiving – Outside the box

Mackensy Lunsford is an award-winning food writer who owns Café Azalea with her husband, Judd Lohof. The restaurant is just minutes away on Tunnel Road from both the Riceville Community and Warren Wilson College tailgate markets.

FESTIVALS

Family Fun at Forest Festival Day – October 6

By CINDY CARPENTER

Join the Cradle of Forestry in the Pisgah National Forest as they host their fall festival, Forest Festival Day, on Saturday, October 6th from 9:00 a.m.-5:00 p.m., sponsored by STIHL. This fun-filled family event commemorates the rich forest heritage of western North Carolina with the traditions of mountain living and woodcraft in this unique and beautiful setting.

More than 30 traditional craftsmen, exhibitors, and musicians will be located along the two paved trails at the Cradle of Forestry to help celebrate. During the festival five colleges will compete for a trophy in the annual Intercollegiate Woodsmen's Meet, organized by Haywood Community College.

You are invited to visit with living history interpreters and traditional mountain craft demonstrators including a weaver, spinner, wood carvers, a whittler, fiddle maker, Appalachian basket maker, and a blacksmith. There will also be demonstrations on open-hearth cooking, old-time tools, pottery, fiber dyeing with plants, rock faceting, and tree felling. Grab a partner and try your hand at the crosscut saw while making a tree cookie to take home. Learn about train history

at the 1915 Climax logging locomotive and climb on board to ring the bell. Also look for the fly-tying tent and try casting for one of the big trout in the pond. Meet live animals from the Western North Carolina Nature Center between 10:00 a.m. and 2:00 p.m.

Over in the corral visitors can cheer as college forestry students compete in an old-time lumberjack competition—the Woodsmen's Meet. Haywood Community College, Clyde, North Carolina, will try to keep the trophy won last year as they challenge students from Montgomery Community College, Troy, North Carolina; Penn State, Mont Alto, Pennsylvania; Dabney S. Lancaster Community College, Clifton Forge, Virginia; and Virginia Tech, Blacksburg, Virginia.

Events throughout the day include: dendrology, archery, orienteering, axe throwing, pulpwood toss, bolt splitting, crosscut sawing, log rolling, pole felling, pole climbing and chainsaw. If you plan on spending a couple of hours at the Woodsmen's Meet you may want to bring a chair or blanket to sit on. The events will run from 9:00 a.m.-5:00 p.m.

Don't miss the Amphitheater Stage with live music. The Dowden Sisters

Band from Asheville gets the music started for the day at noon. They perform old-time songs in the traditional style. They will be followed by Mountain Dew-et playing traditional country and gospel songs and old novelty ditties. The band Devil's Dream, named for an old fiddle tune, will share their Americana sounds at 2:00 p.m.

For folks who get hungry during the day, BBQ, hot dogs, pizza, baked potatoes, corn on the cob, chips, drinks and snacks will be available. Visitors are also welcome to pack a picnic.

Dr. Carl A. Schenck, forester for George Vanderbilt from 1895 - 1909, founded America's first forestry school in 1898 and used the present Cradle of Forestry area as its summer campus. At a time when the word "forestry" was a vague and newfangled idea, Dr. Schenck invited businessmen, lumbermen, politicians, and educators to the Biltmore Forest Fair in 1908 to show the accomplishments and possibilities of practical forestry. Forest Festival Day celebrates this heritage and our forest lands today.

For more information about the activities offered on Forest Festival Day please call the Cradle of Forestry at (828)

877-3130. Admission for this event is \$5.00 for ages 16 and older; youth 15 and under and holders of Federal Interagency, Golden Age, and Golden Access Pass are admitted at 1/2 price. In addition to the day's special activities, admission includes an 18-minute film, the Forest Discovery Center with 15 hands-on exhibits, a scavenger hunt, a firefighting helicopter simulator, historic cabins and antique equipment on the two paved trails

If you go

Forest Festival Day & Intercollegiate Woodsmen's Meet, at the Cradle of Forestry in America Historic Site

Saturday, October 6, 9:00 a.m. - 5:00 p.m.

Admission for this event is \$5.00 for ages 16 and older; youth 15 and under and holders of Federal Interagency, Golden Age and Golden Access passes are admitted at 1/2 price (\$2.50).

The Cradle of Forestry is located on Hwy. 276 in the Pisgah National Forest, six miles north of Looking Glass Falls and four miles south of the Blue Ridge Parkway at Milepost 412.

For more information call (828) 877-3130 or go to www.cradleofforestry.org.

Carl Sandburg: Contemporary Perspectives and Criticisms

By CONNIE HUDSON

The Friends of Carl Sandburg at Connemara will sponsor a symposium on Friday, October 5th on the campus of Blue Ridge Community College.

The morning symposium will feature three prominent humanities scholars, Dr. Evert Villarreal, Dr. Philip Yannella and Dr. Sean Wilentz, with each presenting research and opinions on Sandburg including: a current literary assessment of Sandburg's work, the importance of Sandburg's biographic work on Abraham Lincoln and a lesser known period of Sandburg's life, that as a political activist. Upon the conclusion of each individual lecture, the scholars will participate in a roundtable panel discussion led by filmmaker Paul Bonesteel, currently producing a documentary film about Carl Sandburg. The panel discussion will provide further insight into Sandburg's work from a variety of viewpoints and backgrounds.

Sean Wilentz, Ph.D., will speak from 9:00 - 9:45 a.m. Wilentz received his Ph.D. in history from Yale University and specializes in U.S. social and political

history, particularly in the early nation and Jacksonian democracy. His work has been widely published in the New York Times, the Los Angeles Times and the New York Review of Books among others. Wilentz recently participated in the "Carl Sandburg: Modernist?" symposium at New York University where he commented on contemporary historical perspectives of Sandburg and his Abraham Lincoln biographies. Wilentz will provide a unique look at Sandburg's scholarship on Lincoln comparative to modern Lincoln research and his resounding affects on the art of the biography.

Philip Yannella, Ph. D., a professor of American Studies at Temple University will speak from 9:50 - 10:35 a.m. Yannella's book, *The Other Carl Sandburg*, released in 1996, delves into Sandburg's most politically active years, from



Philip Yannella, Ph. D

his days working with the Social Democratic Party in Wisconsin to his experiences covering World War I and the Bolshevik Revolution. It includes detailed information about the resulting investigations into his personal and professional activities by the government's Military Intelligence Division and the impact that it had on his writing career. Yannella will add insight into the role of writers as activists and will also provide historical perspective on the early labor movement and the government's earliest investigations into the lives of writers and artists suspected of "un-American" activities.

Evert Villarreal, Ph.D., an English lecturer at The University of Texas-Pan American, will speak from 10:40 - 11:25 a.m. Villarreal completed his Ph.D. dissertation entitled "Recovering Carl Sandburg: Politics, Poetry, and Prose after 1920" in August of 2006. His work is "an attempt to articulate and understand the factors that have contributed to Carl Sandburg's declining trajectory, which has led to a reputation that has diminished significantly in the twentieth center...[and]

clarifies how Carl Sandburg, in various ways, was attempting to re-invent or reconstruct American literature (Recovering Carl Sandburg, 2006)." Villarreal will provide a scholarly look at modern popular interest in Sandburg.

The event is sponsored by The Friends of Carl Sandburg at Connemara, a non-profit group, with funding and support from the North Carolina Humanities Council, Blue Ridge Community College Division for Community Enrichment and Bonesteel Films. More information can be obtained at www.friendsofcarlsandburg.org or by contacting Neeley House, (828) 236-0300.

If you go

Carl Sandburg: Contemporary Perspectives and Criticisms" will be held at the Bo Thomas Auditorium on the campus of Blue Ridge Community College on Friday, October 5th, 2007 from 9:00 a.m. till 12:30 p.m. Refreshments will be available prior to the event beginning at 8:30 a.m.

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MUSIC

SPINNING DISKS – OCTOBER CD REVIEWS BY JAMES CASSARA

Be it given one star of five if it's mentioned in this column rest assured it is worth hearing. Be sure to support any of our fine independent record shops and tell them Rapid River sent you!

Michelle Shocked

To Heaven U Ride

Mighty Sound Records

Two years after the simultaneous release of three separate recordings — homegrown affairs for her own label — Michelle Shocked returns with a curiously conceived live affair, an admittedly odd career move but one which epitomizes the way in which she has managed her music.

Those hoping to hear tunes from her relatively small but consistently solid catalog will be disappointed: In fact there are only four such songs here and none qualify as her best known. Instead we get the singer backed by a killer gospel band and small choir, recorded in 2003 at the Telluride Bluegrass Festival. Kicking off with a funky bluesy groove Shocked does her own extrapolated cover version of Sister Rosetta Tharpe's "Strange Things Happening Every Day" and follows it with a Sunday morning version of "The Weight," before warming up enough to deliver an intensely funky version of her own "Quality of Mercy."

The choir and the band's rhythm section add considerable punch to her delivery; for all her strengths it is easy to overlook how she can sing with the best of them. This is Shocked as she deserves to be heard: a minimum of editing keeps intact the energy and flow, which is a bit of a dual edged sword-musically it's terrific but the sermonizing, with a bit of political activism thrown in, can be a bit tedious.

But the real star here is the band. It swings mightily on her "Good News", bringing the blues and funk home inside a rock and roll beat while her take on Pops Staples "Uncloudy Day" draws right from the reverb electric guitar laden original. It's a fine set, one that clearly shows both the performer and her band having one righteous good time. It may not be what her fans expected but it certainly sounds exactly like the record Shocked needed to make. ***

Prefab Sprout

Two Wheels Good: reissued and expanded Epic Records

Smart, sophisticated and beautifully stylish, Two Wheels Good (alternately

titled Steve McQueen throughout the rest of the world) is a minor and largely forgotten classic, a shimmering jazz-pop masterpiece sparked by Paddy McAloon's witty and inventive songwriting. His best tunes are wickedly cavalier, exploring human weaknesses like regret ("Bonny"), lust ("Appetite") and infidelity ("Horsin' Around") with cynical insight and sarcastic flair.

He's also remarkably adaptable, easily switching gears from the faux-country of "Faron" to the stately pop grace of "Moving the River." No doubt his pretensions occasionally get the better of him (while at other times his lyrics are perhaps too trenchant for their own good) and certainly Thomas Dolby's overblown production literally screams eighties excess, but for all it's glorious failings this album remains as lofty and biting, and ultimately palatable, as any from its day.

The recently unearthed demo tracks—sparse, underdeveloped and nascent gems—are a fascinating glimpse into the McAloon's song construction process and remain in their own way superior to the finished product. It's almost enough to make one reminisce for the days of big hair bands. ***1/2

Linda Thompson

Versatile Heart

Rounder Records

The arrival and reinvention of Linda Thompson is surely one of the most feel good stories in music. After years of isolation and depression, along with a stated desire to no longer engage herself as part of the industry, Thompson released *Fashionably Late*, a spectacular 2002 comeback effort that left critics scurrying for the proper words with which to sing its' well deserved praises. That record's follow up offers ample evidence that *Fashionably Late* was no mere fluke.

Versatile Heart is a balanced mix of originals and covers (until now Thompson was never the most prolific of songwriters) that gives us a glimpse of



the artist as both creator and interpreter: Rufus Wainwright gifts her with "Beauty," a poignant tune that Thompson delivers with understated majesty, while her reading of the Tom Waits/Kathleen Brennan protest song "Day After Tomorrow" is positively heartrending. Her singing here is haunting, brimming over with raw longing and an almost fatal resignation.

Most impressive are the eight new songs, some written in collaboration with her son Teddy, and a new song by her daughter Kamila. It's an enchanting combination of ballads, mid tempo rockers, and the sort of left of center folk that has long been her trademark.

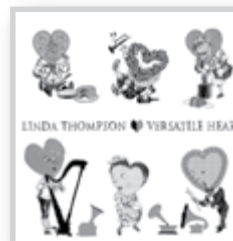
Backed by her children—along with a first rate band that both understands and enhances her material—the strength of this album leaves no doubt that Thompson is here to stay. We might bemoan the loss of all those years she spent in the wilderness but let's choose instead to rejoice in the return of one of music's most talented and inimitable artists. ****

Gretchen Peters

Burnt Toast and Offerings Curb Music

When it comes to articulating your own inspiration Gretchen Peters is proof that sometimes it just takes time. Well-known in Nashville and pop circles as a top-shelf songwriter whose tunes have been woven into hits by everyone from Neil Diamond to Bonnie Raitt to Martina McBride, Peters has been able to dig into an aesthetic terrain in second and third persons and come up with topics and stories that are distilled archetypes for every woman and man; they offer metaphors, accidental instruction, and the direct transfer of emotion to anyone who has truly heard them. She's been making her own records for over a decade now and performing live, but she's never been able to completely deliver her promise. Until now, that is.

Burnt Toast & Offerings was written completely in the first person, a dramatic change for her; previously she's peered down into her own well far enough to be able to see what's there, and bring the



'CD's' continued on next pg.

WHAT'S HAPPENING

Po' Girl Serves Up an Eclectic Mix of the Blues

BY JAMES CASSARA

As Trish Klein, one of the founding members of the quartet Po' Girl likes to say, "the only constant is change." That may not be the most original of sentiments, nor would Klein claim it to be, but it perfectly captures the evolution of Po' Girl.

The band started innocently enough back in 2002 when Allison Russell and Trish Klein, then performing as part of the Be Good Tanyas, were roommates in East Vancouver. Sharing much the same musical influences they decided to form a duo with "the sole intent of singing 'creaky old jazz songs.'" Two years later, the duo found they had become, among other things, a five-piece band of multi-instrumentalists. Signed to Nettwerk Records, they soon were headlining venues of enviable size while sharing stages with the likes of David Byrne, Richie Havens, Ani DiFranco, Utah Phillips, and Penny Lang.

The band's 2006 release *Home to You* will no doubt be placed in the Roots section at record stores, especially since the song arrangements feature accordion, washtub bass, clarinet, banjo and violin. But, the pop or soul sections could certainly serve as a good home, as well. As in most things tasteful the obvious is rarely what it seems.

Anchored by principle songwriters Allison Russell and Awna Texiera the full band is now steadily touring, finding newly converted fans wherever they go, and the word is spreading. As Klein likes to say, "Anyone who's attracted to the age-old universal story of a 'rag-tag down-on-their-luck group of misfits bands together to take over the world' will surely find a home here. And who doesn't like that story?"

As ever, Po Girl's songs are deepened and expanded by the great players they work with. Longtime collaborator and multi-instrumentalist Diona Davies remains a key figure. Her organ and gypsy fiddle virtuosity will continue to be a big part of the band's sound... and other new faces will begin to make their presence felt in the coming year. Currently touring with the band is Washington area musician Benny Sidelinger, a masterful and subtle banjo, Dobro, and guitar player. It's a collective that seems to be working.

"Benny's a real listener and fits perfectly into our sound; there's a long history of collaboration here" concludes Klein. "Po'Girl and Benny's band, The Shiftless Rounders, toured together extensively in the last couple of years. He found himself on a hiatus from that project just as we were looking for



another guitarist-serendipity really," adds Russell. "Not only that he built us a gorgeous guitar just a month ago, and he built his own Dobro as well; it doesn't hurt to have a world class luthier on our team!"

The new line-up will be heading into the studio in December of 2007, so check for new mp3s at www.pogirl.net.

If you go

Who, when, what: Po' Girl at the Grey Eagle, Saturday, October 20. Show starts at 7pm with limited seating available. \$10 admission.

'CD's' continued

view into her songs. On this set, she's simply jumped off the edge, without looking for a place of safety to grasp onto. She doesn't see around and through the emotions that come up to greet her. Instead, she's immersed herself in them.

Burnt Toast & Offerings is the most sophisticated and truthful recording about love since Nick Cave's *The Boatman's Call*. It's not the next step for this contemporary singer and songwriter, but a giant leap, an aesthetic milestone that sets the bar higher not only for her but for anyone wishing to write songs honestly about the inside of a life in the process of being lived, a life that holds love as its zenith. ★★★★★

Rilo Kiley**Under the Backlight
Warner Brothers**

Rilo Kiley's latest is surely intended as the Los Angeles quartet's entry into the big leagues, the album that makes them

cross over to a mass audience. Or perhaps it's just meant to make their now de facto leader, Jenny Lewis, cross over, since it plays as a sequel to her 2006 solo release

Rabbit Fur Coat as much as it plays as the successor the band's own last effort. It's a semi-conceptual album — a lazy crawl through Lost Angeles' sleazy back streets — and to signify the sex that Lewis sings so incessantly about the band have decided to ditch most of their indie pretensions and hazy country leanings in favor of layers of ironic new wave disco and wild flourishes pulled straight out of mid-'80s college rock.

Echoes of their early albums are still evident — the title track is a slow country tune at its most primal, while the opening "Silver Lining" glides by on a subdued soul groove straight out of Philly. The



latter is the only song here where Blake Sennett, once a co-captain with Lewis, sings lead, confirming that he's now firmly in a subservient role to his former paramour. In fact Lewis dominates this record the way Natalie Merchant used to rule *10,000 Maniacs*, leaving the impression that the band is now merely her support group. And this is where, for better or worse, things fall apart.

Better in that Lewis does have the charisma to be a star. Her cool vocals lead the band through some dicey territory, elevating the average songs — of which there are several — to something a bit more. Worse, because she's the one that pushes the band toward sheer silliness through her carnal obsessions, which all come from the cranium, not the crotch.

Since Lewis writes about sex at a safe, studied distance — and even if her vocals are newly throaty, she doesn't sound sexy — the group overcompensates with stiff disco-funk since that, naturally, is music that signifies bad sex. And bad sex is the only kind here. There's the tragic girl gets "money for sex, there's the implied

pornography on the clenched-fist funk sex, there's the spoiled virginity of the title character barely fifteen and; finally, there are two descents into the ridiculous with the threesome saga "Dejalo," which is topped only by the wannabe dance craze of "Smoke Detector," where Jenny takes men back to her room to smoke them in bed. That's a lot of cheap, tawdry sex, especially since it all feels affected, not lived in, which may be why Lewis labors so hard to get this knowing new wave disco off the ground.

It sometimes achieves a bit of trashy fun but mostly it just sounds silly, the Tarantino equivalent of a spoof of a spoof of a spoof. By the time the album runs out of steam, which it does rather quickly, it's tough to take it the least bit seriously. Most of *Under the Backlight* feels like the Jenny Lewis show, with even money saying she'll soon bolt the band and strike out on her own. It feels too much like an intentional launching pad for her ascent into true stardom and, like the sex that she so constantly fixates upon, seems terribly forced and not the least bit tender. ★★



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OCTOBER 2007

Friday, October 5, 7PM
Janice Cooke Newman reads from
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Saturday, October 6, 3PM
Kevin Stewart will read from 'The Way
Things Always Happen Here'

Saturday, October 6, 7PM
George Singleton will read from
'Work Shirts for Madmen'

Thursday, October 11, 7PM
Ed Krause will read from 'Our Next of Kin'

Friday, October 12, 7PM
'I Walked the Line: My Life With Johnny'

Saturday, October 13, 7PM
Lonnie Busch will read from his book
'Turnback Creek'

Sunday, October 14, 3PM
John Hart will read from 'Down River'

Tuesday, October 16, 7PM
Rob Riggan will read
'The Blackstone Commentaries'

Friday, October 19, 7PM
Kathleen Flinn reads 'The Sharper
Your Knife, the Less You Cry: Love,
Laughter and Tears at the World's
Most Famous Cooking School'

Saturday, October 20, 2PM
Andrea Barrett reads from
'The Air We Breathe'

Thursday, October 25, 7PM
Gabriella reads 'Kabbalah Handbook'

Friday, October 26, 7PM
Anne Pancake reads
'Strange as This Weather Has Been'

Saturday, October 27, 3PM
Roy Kesey reads from 'All Over'

Saturday October 27, 7PM
Laurence Hillman reads from
'Planets in Play'

Friday, 11/2, 7PM
Alan Gratz reads from
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BOOKS

Complexity, Charity & Hubris

BOOK REVIEWS BY
MARCIANNE MILLER

The Air We Breathe

Written by Andrea Barrett

If you chose the ten worst locations a smart writer would use for a novel, it's a sure bet that a tuberculosis sanatorium in the northern Adirondacks in 1916 would be at the top of the list. But this is indeed where Andrea Barrett set her new novel, *The Air We Breathe*, and by the time you've raced breathlessly through it and reluctantly reached the last page, you've become bedazzled by one of the most brooding, most surprising, most unforgettable places in recent literature.

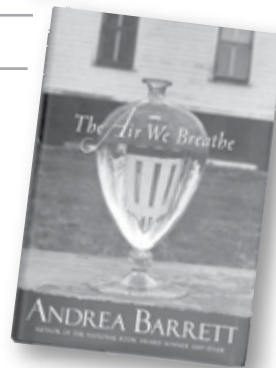


Andrea Barrett
teaches part-time in
the MFA Program for
Writers at Warren
Wilson College.

Barrett tells her complex story in the first person plural: "we," "us," and "our." The tragic events that happened at Tamarack State Sanatorium for the Treatment of Tuberculosis bring the patients so close together they eventually remember the story as if they are now one person. The voice takes a while to grow on you but once it does you can see its value — it helps the story dash forward with foreboding and rush back to find the missing detail without missing a beat.

Trained in biology and zoology, Barrett is unique in her ability to make science a vivid thread in her literary tapestries. In her deft hands, things that would usually bore us to tears become utterly fascinating because they are the passions of her characters, for example, the dangerous history of X-rays, the terror of pre-antibiotic tuberculosis, the digging of dinosaur bones. Equally memorable is her re-creation of pre-WWI America, a time in which science was rapidly improving everyday life for some, yet swelling immigration was paving a path of broken dreams for many more.

Charity tuberculosis patients were sent to prison-like sanatoria with open-air porches lined with lounge chairs. In these institutions their bodies received adequate medical attention, but their spirits suffered under oppressive rules and they spent months, sometimes years, in enforced, soul-crunching tedium. TB is rare these days (though it is on the rise), so we don't really remember what an important role the ailment played in



the lives — and deaths — of our ancestors. In what's been called her "mid-Victorian naturalist eye," Barrett exquisitely details the devious twists and turns of the disease and the caretaking industry it spawned. It's a riveting history lesson. And close to home — Asheville was an early destination for health-seekers, with both patients and doctors playing important roles in the city's development.

The novel develops some of the characters from Barrett's National Book Award-winning story collection *Ship Fever*, and introduces new ones. There's Leo Marburg, a young Russian chemist; Ephraim, an apple grower on a socialist commune; Miles Fairchild, a rich concrete manufacturer and amateur paleontologist. The older women have seen too many of life's detours, but the young ones are still optimistic. Eudora cleans up after her blood-spewing patients with the same intensity she gives to learning the ways of X-rays. Her friend, Naomi, schemes to escape the unwanted attentions Miles foists on her by running away with Leo, but that's terrible news to Leo who has eyes only for Eudora. Miles introduces an incendiary spark into the institution when he initiates a discussion group that helps the patients slough off their lethargy and share their secret-most selves.

The Tamarack patients have hidden away in order to recuperate. But the world comes to their door anyway. Across the ocean in the blood-stained battlegrounds of France, thousands of soldiers have suffered a perversion of science and died from poison gas. The war inexorably crawls toward the sanatorium, ending its isolation and leaving a stain of xenophobia and anti-immigrant hostility. Though set in a small town in New York almost a century ago, *The Air We Breathe* is not so far removed from today's headlines. Barrett's genius is to unfold her story so subtly that we don't see that connection until after we've emerged from its spell.

If you go

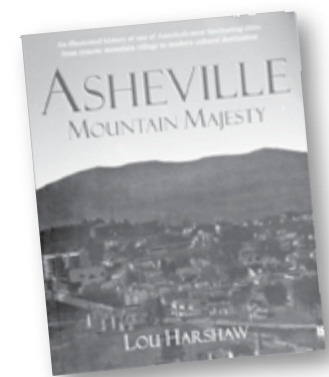
Andrea Barrett signs her novel, *"The Air We Breathe"*, at Malaprop's, 55 Haywood Street downtown Asheville.

Saturday, October 20 at 2:00 PM. Arrive early for a good seat. Info: (828) 254-6734 or www.malaprops.com

Asheville Mountain Majesty

Written by Lou Harshaw

Oh, this is a terrific book. All the history you wanted to know about Asheville in one volume, written in a breezy, informative style, and with tons of photographs, ranging from the prehistoric ceremonial mounds to the public art on



downtown streets. Included is an easy-to-read Asheville Time Line that puts in one glance highlights of the city's history. Author

Lou Harshaw

has written numerous books on the mountain region and knows its by-ways and juicy tidbits as only a native can.

As an archaeologist and avid gardener, I especially favored the chapters that relate to the early history of the area, such as DeSoto's journeys and the many

Author Lou Harshaw has written numerous books on the mountain region and knows its by-ways and juicy tidbits as only a native can.

exploring botanists who brought the wonders of our forest to the attention of the rest of the world. I also appreciate information that brings to life the people whose names I see every day on the streets of Asheville: Patton, Pack, Vance, Vanderbilt and others. I've already used the book to win a bet that started at a picnic. Nothing like a book with photos to settle an argument among amateur historians!

Warning: With tourist season coming up, reading *Asheville Mountain Majesty* can make you the family's #1 Tour Guide. Might be easier to just get a few copies of the book and keep them guest-handly.

BOOKS

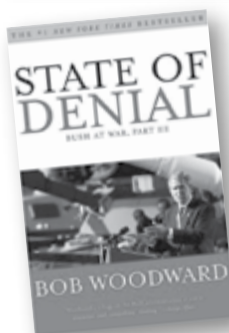
State of Denial

Written by Bob Woodward

I got this book because at first glance it looked so boring, I figured it would help put me to sleep. Boy, was I wrong! Painfully punctilious journalist style it is (some might say ponderous), and devoid of any distracting literary whirls, it's a book that in the hands of a less talented writer would end up being used as a doorstop. But *State of Denial: Bush at War, Part III* is by Bob Woodward, managing editor of the *Washington Post* and in his meticulous (some would say relentless) manner of interview and research, he's produced a tome of riveting power. After a few pages, I couldn't put it down. I plowed through it every night for weeks. At 360 pages and over two pounds in hardcover weight, let me tell you, it's a heavyweight book.

Heftiness is the point. Even news junkies like me can get only so much information from sound bites. An informed citizen must read books. If nothing else, this book made me realize I have to read *more* books, especially on topics I don't want to think about, such as the war and the growing tensions in the Mideast. *State of Denial* didn't make me an expert on anything, but for the first time, the large cast of characters (having a lot of photos helps) has some distinction, and their opposing issues are clear, even if the solutions remain elusive.

State of Denial is the story of a dysfunctional organism that operates



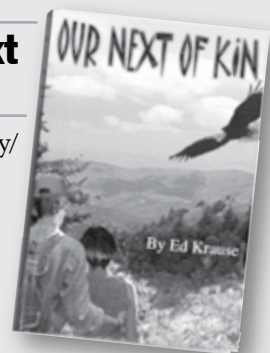
State of Denial: Bush at War Part III by Bob Woodward, originally published in hardcover last year, is now out in paperback.

on a grand scale with enormous repercussions in a way not too dissimilar to the family of an alcoholic who denies Daddy has a problem and thus all the family members adjust their behavior to keep up the fantasy that everything is hunky dory — and the family implodes. It's about how we got into Iraq and what we've done since. It's the chronicle of our current administration, and the generals, the diplomats, the politicians, the consultants, the contractors — the huge crew of people who tried, many still trying — to deal with the war and post-war Iraq.

It's not a pretty picture. There are few heroes in this book. (The stories of heroes are in other books, those just beginning to come out from the men and women who served in the Mideast deserts.) Woodward takes his longest-running and most damning hits at former Secretary of Defense Donald Rumsfeld. Even former Secretary of State General Colin Powell, who, in my opinion, was a great hero at one time, did not take the hero's road in this story.

Our Next of Kin

Local attorney/writer Ed Krause will sign copies of his novel, *Our Next of Kin*, at Malaprop's on Thursday, October 11 at 7:00 pm.



This is a report (some would say operations manual) on Why Certain Bureaucracies Don't Work. It's a tale of massive hubris, historical ignorance, widespread incompetence, the addiction of obfuscation, intellectual laziness, twisted loyalties, turf wars, lack of preparedness, inability to follow through, and most especially the mindset of don't-ask-for-information-you-don't-want-and-if-you-do-get-it-don't-read-it. And-if-you-do-read-it, then-put-it-through-the-spin-machine... you get the idea.

By book's end, *State of Denial* has become a tale of a large number of people who need to re-read *The Emperor's New Clothes*.

Marcianne Miller is an Asheville-based writer and critic. Contact her at marci@aquamystique.com

Sarah Addison Allen at Accent on Books, Thursday, October 18

REVIEW BY H. BYRON BALLARD

This sweet first novel, *Garden Spells* by Sarah Addison Allen, has gotten a big push from its publisher and a lot of good press. Since I used to know the author, I was a little fearful of starting it, wondering what I'd do if it didn't live up to all the hype. So I'm thrilled to say it does.

With the first words of the novel, Allen plunges us into the major themes of the story — family and magic — and the grip of these elements continues stalwart to the end. She introduces the Waverley sisters in separate chapters: Claire is a caterer with special herbal skills who lives in the rambling family home. Sydney is making a desperate escape with her daughter Bay and coming to the only place she can think



of: home. Allen gives us a cast of characters that are somehow familiar without being caricatures. I especially love Evanelle, who knows what to give people, even if she doesn't know why.

The other character that intrigues me and, truth to tell, is familiar from my childhood, is a wizened apple tree in the Waverley's backyard. Not only do the fruits cause anyone who eats one to see visions, the tree itself sometimes throws the apples where they need to go, steals photographs and can't be cut. Even the

inevitable crisis is handled by family, magic and the apple tree. Given the year we've had with apples in western North Carolina, it made me smile to read about a tree that can fight back.

Garden Spells is a magical and grown-up fairy tale, not unlike Alice Hoffman's *Practical Magic*. Readers wanting a gentle and redemptive story will find it here. I look forward to watching this author hone her craft in works yet to come.

If you go

What: Sarah Addison Allen, author of *Garden Spells*

When: Thursday, October 18, 6:00 PM

Where: Accent on Books, 854 Merrimon Ave. in Grace Plaza, under Steinmart

Info: (828) 252-6255

Ballard is a writer, gardener and bookseller who makes her home in the historic West End of Asheville. Look for her blog "The Village Witch" at www.citizen-times.com.

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NOTE WORTHY

Deadstring Brothers at the Grey Eagle – October 6

By HEATHER WEST

Deadstring Brothers are gearing up for the release of *Silver Mountain* on October 9th with a new video — “Meet Me At Heavy Load”. The video will be on the airwaves soon – it was filmed by Nick Hill for Lucky Airlines, the folks responsible for clips for Brendan Benson, Thunderbirds Are Now, Outrageous Cherry and Bad Wizard. Taking the Heavy Load party concept to a new level, it was filmed entirely inside a vintage elevator.

About the Deadstring Brothers

When the Detroit-based Deadstring Brothers released their critically-acclaimed U.S. debut, *Starving Winter Report*, in the winter of 2006, they took to the road, touring with sidemen on steel guitar while seeking a permanent collaborator with a shared vision. They found what they were looking for in London, where the Heavy Load club scene was packing in rock-and-roll fans who danced all night to bands like The Rolling Stones, The Black Crowes and The Allman Brothers. A bona-fide scene had developed that continues to grow today, where young players seeking kindred souls to play blues and country-tinged rock come together.

On meeting Spencer Cullum, a young pedal steel/guitar player with the love of warm, analog rock-and-roll,

the band’s mission was accomplished. Rounding out the lineup were Spencer’s brother Jeff on bass and fellow Brit Patrick Kenneally on piano and organ. Their shared musical language is easily explained by a look back to the late 60’s, when young players from both sides of the Atlantic took cues from Delta blues players like Blind Willie Johnson and Son House.

The London scene that brought the current lineup of the band together is immortalized in *Silver Mountain*’s “Meet Me Down at Heavy Load,” a scorching number with equal measures of rock swagger and soulful vocals.

Recorded in the Deadstring Brother’s own recording studio, *Silver Mountain* boasts the tunesmanship of The Faces and the barroom howl of The Band stewed together in homage to the blues of the American South and dancehalls of the urban factory North. Music like this formed the genesis of album-oriented FM



rock—this record showcases high energy bluesy rave-ups and hymnal country ballads. *Silver Mountain* is a coming out party for sultry singer Masha Marjeh. Gritty and seductive, reminiscent of ‘60s era Tina Turner, Masha steps into the spotlight on eight of the 11 tracks, showcasing her hot-blooded and lustful voice, leaving no doubt that the biggest

heart in the room now belongs to this soulful vocalist. Harmonica player Mickey Raphael also took a break from his place alongside the great Willie Nelson, contributing to “The Light Shines Within” and “Slow Down.”

Raw and feverish, *Silver Mountain* is the sound of a band working at its peak, synthesizing common influences (regardless of one’s birthplace) with a modern edge. Cut from jaws of Michigan steel, East London pubs and honed from months on the never-ending road, the

Deadstring Brothers testify to the soul-saving grace of rock-and-roll.

Meet Me Down At Heavy Load

Much of the story behind *Silver Mountain* is the band’s late nights at the Heavy Load, an underground club night in London’s West End, where they met future Brother Spencer Cullum. Led by Heavy Load Rob and his very lovely wife, Hippy Karen, the Heavy Load debuted in 1999 and celebrates vintage rock music from the 60s to the mid-70s. It’s music that really makes you feel at home, says Heavy Load Rob, and apparently he’s right. Now in its 8th year, the Heavy Load is one of the most popular club nights in London, attracting an enthusiastic crowd, and in turn, defining a scene, much like the dance nights and local bands that played at The Factory eventually became part of rock history. It was only a matter of time before the Heavy Load’s playlists from the past influenced a new breed of bands. Check out: www.theheavyloadclub.com/

If you go

Deadstring Brothers at The Grey Eagle with Will Hoge, Saturday, October 7th
185 Clingman Avenue – Doors 8pm,
Show 9pm, Tickets \$10 in advance, \$12 at the door.

Womansong at Brevard’s Porter Center – October 20

Concert to Benefit SAFE and Free Rein

Womansong, Asheville’s highly acclaimed women’s chorus under the direction of Debbie Nordeen will make its first appearance in Brevard at the Porter Center for the Performing Arts on Saturday, October 20th at 7:30 p.m. The concert entitled “Up On The Mountain” features the singers and drummers of the 60 member group and also their old time string band, Wild Mountain Time. Guest composer Cathy Riley of Asheville will be featured as well.

Womansong, a non-profit organization dedicated to offering concerts to support women in transition, recently celebrated their 20th anniversary with two sell-out performances at the Diana Wortham Theatre in Asheville. Their eclectic repertoire features songs, dances, drumming, and stringed instruments from around the world.

True to their mission, Womansong’s appearance in Brevard is to support two Transylvania County non-profit agencies: The Free Rein Center where Horses Help Humans Heal and SAFE which provides multiple services for abused and battered women. Both agencies are facing added expenses as they respond to increasing demands. SAFE which assists more than 600 victims a year with services for which there is no charge has taken on the burden of a new, larger shelter as well as expanded services. Free Rein is moving to a new site and building an office/shed as it increases programs for persons with autism or autism-related disabilities and their families.

The October 20th concert will be at the Porter Center on the grounds of Brevard College. Tickets for this benefit performance are available in Brevard at Rockin’ Robin’s Record Store, in

Asheville at Malaprop’s Bookstore, and at the door. People of all ages will enjoy an evening of pure entertainment and have the opportunity to share the joy of life conveyed by these dedicated women-musicians.

For more information, please visit www.womansong.org



Womansong Ukeleles



Wild Mountain Time

HEALTH

You Are What You Think

BY DEWAYNE BUTCHER, MD

Aristotle once said that a healthy body and a healthy mind were somehow intertwined. One of the ways we can look at this today is to see how the body's immune responds to specific stresses.

What is the immune system?

The human body is protected by millions of fighting units circulating in the bloodstream. Simplified, these consist of different types of soldiers, each group having its own specific function. Central Control can order out new units when disease invades the body. During times of peace the numbers are reduced and the fighters become patrols.

What affects the immune system?

A healthful diet, physical exercise and positive emotional states can stimulate and strengthen the body's immune system. On the other hand, illness, drugs, and excessive stress can weaken it. AIDS occurs when the entire immune system has been decimated.

Can emotions can affect it?

Definitely. Scientists report that people in depressed and negative emotional states may be especially vulnerable to diseases affecting the immune system, such as asthma, rheumatoid arthritis and cancer.

How can feelings affect health?

Some scientists call it the placebo effect. Perhaps the best way to explain it would be to illustrate it with a story. A friend of mine was working late one night and was nearly overcome by sleepiness.

Remembering that his secretary kept a jar of instant coffee in her desk, he added several tablespoons of the powder to a cup of water, gulped it down and waited. Within 10 minutes he felt energized — yes caffeine mobilizes blood sugar. Then came heightened alertness — it also stimulates the nervous system. He went to the bathroom, because

caffeine is also a diuretic. The boost lasted 3 hours and he finished the project he was working on.

The next morning he confessed to his secretary. She began to laugh. "I'm glad the coffee helped," she said. "But didn't you notice that it was decaffeinated?"

It worked because he thought it would work. Our thoughts and emotions directly influence the mind, which in turn, powerfully affects the body. There are records of people who believed they were going to die on a certain day, and they did, even though no direct cause could be found.

Will positive emotions strengthen the immune system?

Studies suggest that a stable emotional life is as important to good health as well known things such as an improved diet, regular exercise and the avoidance of alcohol, tobacco and other drugs.

Positive emotions and sensible health practices can stimulate the production of endorphins. These mysterious substances are made by the brain and can produce remarkable feelings of well being. Apparently they pep up the immune system as well. Endorphins, in other words, help make you feel better while they also help make you well.

There are a number of recent studies showing the negative effect of anger on the development of heart disease.

So I can cure myself by thinking nice thoughts?

You should never neglect whatever physical cures exist for a health problem. Giving up smoking watching you weight, getting regular exercise, taking medication — all of these things are important.

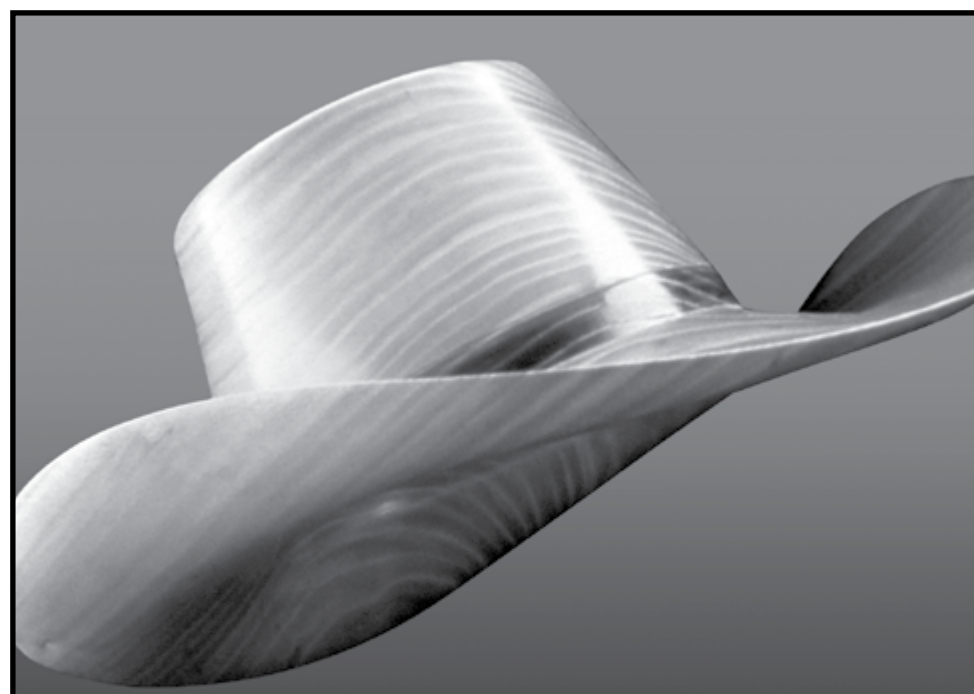
But in addition, keep an eye on you attitude. As King Solomon said:

*"A cheerful heart is good medicine,
but a crushed spirit dries up the bones,"*
Prov 17:22

Herb Talk at the Antique Car Museum – October 13 & 27

Back by popular demand! Learn about the medicinal herbs and natural medicines indigenous to Blue Ridge Mountains and about the native plants used for dying the world-renowned homespun fabrics produced by Biltmore Industries. Also, hear stories from the good ole' days about E.W. Grove's famous Chill Tonic and Fred Seely's amazing wheat berries.

Herb Talk is free of charge, but donations to the museum are greatly appreciated. October 13 and 27, from 10:30 am to 11:30 am. Phone (828) 253-7651 for more information.



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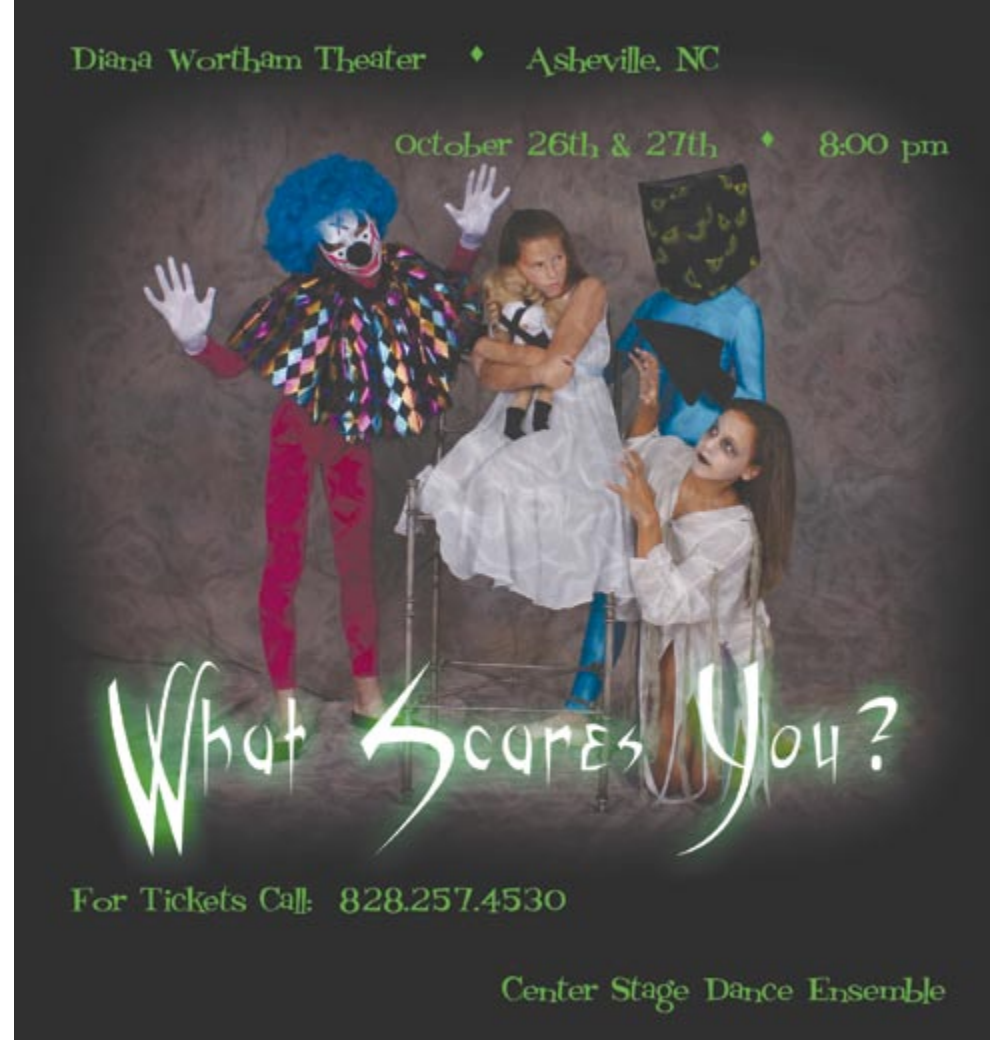
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-DOROTHY PARKER, SEE PAGE 25

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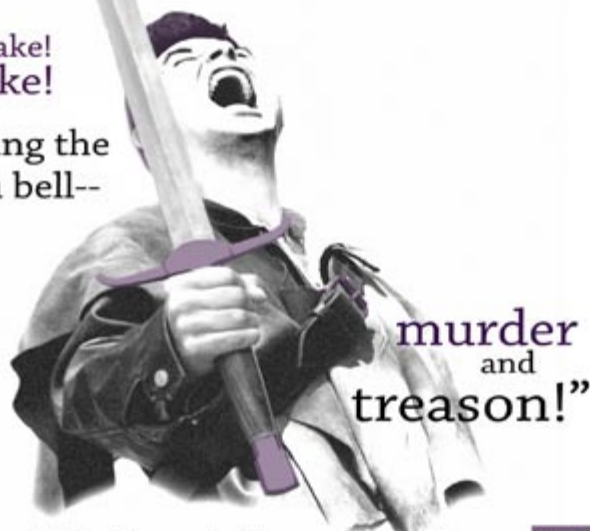
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RESTAURANTS & WINE

Dining & Whining – When to Whine, When to Let it Rest

BY MICHAEL PARKER

One year ago, a new wine bar opened and got it right. Sante Wine Bar in the Grove Arcade just celebrated its first anniversary. Offering an approachable range of wines by-the-glass and bottle, and a nifty selection of nibbles, the after-business crowd frequently morphs into a cool downtown crowd. Congratulations to the four owners, and thanks to them for bringing their talents to our scene!

All the way across downtown, behind the Orange Peel concert hall, we have a new restaurant with an intense focus on luxurious dining and a mission to serve some of the world's best wines, both at the table and in its ultra-modern bar.

Vigné (pronounced VIN-yuh) presents a wine selection with a particular focus on the wines of Burgundy, which are the passion of co-owner Dr. Steve Stranges. His business partner is local entrepreneur Guadalupe Chavarria II, who is also an enthusiastic supporter of Asheville area arts.

The emergence of Vigné in the fine dining scene has reignited a tired Asheville debate of rich versus poor, replete with cries against gentrification.

Local food writer Hanna Rachel Raskin, writing for the Mountain Xpress, has a serious issue with the chic image of Vigné and its supposed clientele, as well as with its wine prices, but there she makes a noticeable error.

She writes, "But the thirsty can order a \$250 bottle of Veuve Cliquot, the perpetually posh bubbly that's become synonymous with glamour among the celebrity-striving set."

Actually, the \$250 bottle is "La Grande Dame," the vintage TV™ te de Cuvée of Veuve Cliquot. By itself, the

name Veuve Cliquot implies the regular, non-vintage bottle, the so-called "yellow label" (which is actually kind of orange). That is like referring to a bottle of Dom Pérignon as MoV't & Chandon.

Yeah. When you want to smack down a restaurant's wine list, you need to know what you are writing about.

Also, in what reads like a speech by Willie Stark, Raskin writes, "I watched a hostess shunt a hapless pair of tourists in shorts to a seemingly neglected corner of the stylish dining room." The accompanying photograph shows a young couple, the man in shorts.

However, they are not tourists. They are locals, Jason and Liz Ference, who happen to both be (recommended) massage therapists, and they were not in any neglected corner either. Their table was the owners' personal table, next to the tall, six-seat VIP table, which is in the geographic center of the restaurant. Mr. Ference spoke to me about their experience.

"Yes we were in shorts because the weather was warm. But we thought it was cool when we were told we were at the owner's table. The food was very good, and the atmosphere was fantastic! We had a martini, and a bottle of wine. The bill was something like \$75."

(I think this where I insert a pretentious literary reference. Janet Cooke, anyone?)

But on to the point: the fact that there is a debate about what Vigné represents is as unfortunate as it is silly. The image of wine is similarly a topic of debate, and places like Vigné exist to capitalize on its image. Wine and fine dining restaurants are open and available to everyone who is willing to pay a price. A restaurant or bar or

bottle is under no obligation to please everyone, and everyone has the right to choose from countless alternatives. Wine, even good wine, is especially accessible. (This column has existed for nine years, consistently reporting affordable wines.) Good wine is not exclusive, not available only to the privileged. The restaurant that cultivates a more exclusive, high-end list of luxury wines owes no apology.

Further, have you ever noticed that some of the biggest spenders in fine dining restaurants are restaurant employees, well-dressed servers enjoying a night off? They get it.

My most recent dining experience at Vigné (wearing a Donna Karan shirt and 20 year-old burgundy-colored Levi's cords - the kind that can make that funny sound when you walk, if your legs aren't skinny like mine), was surrounded by a clever mix of people. There was a local independent contractor, the woman who got busted in this column for putting ice in her chardonnay, and the jackass who wore a sombrero to Guadalupe's 35th birthday party. Across the room, the woman who played Catherine Gale on *The Avengers* and one of the most memorable Bond Girls ever.

In the middle of the room there was Cooley, a local welder and metal craftsman (he did the impressive metal work surrounding the patio), his lady, a very popular local hairstylist, affectionately known as "Linder from London," and their friend, a special-effects make-up artist from LA. Also there, Constance (Boutique Constance), who was as impressed with my vintage cords as she was grateful for this splendid contemporary venue for her customers to wear the clothes she sells them.

So, Vigné is expensive. So what? It

is also one hell of a tribute to excellent winemaking and the art of fine dining. So let's simplify this. Do not go to this restaurant if: 1) you do not like expensive; 2) if you do not like the presence of apparently well-to-do people; 3) if the closing of the Pack Place fountain has kept you from doing your laundry.

October Events at the Weinhaus

October 4th, Thursday

The Bavarian Lodge in Weaverville will serve a fine German Oktoberfest meal paired with appropriate German beers from the Weinhaus. This new restaurant is not to be missed as we move into fall weather. Price is \$45 all inclusive. Time is 7:00 PM. Call the Weinhaus for reservations at (828) 254-6453.

October 8th, Monday

Potenza Restaurant in Hendersonville will present a five course dinner paired with wines from the Weinhaus. Started by Victor and Robin Giancola of La Caterina fame, this new restaurant promises exciting and new cuisine. Time is 7:00 PM. Price is \$55 all inclusive. Call the Weinhaus at (828) 254-6453 for reservations.

October 20th, Saturday

A free wine tasting at the Weinhaus showcasing our syrah, shiraz, and sirah — which is best? Come join us from 2-4 PM at 86 Patton Ave., Asheville, (828) 254-6453.

October 24th, Wednesday

Sugo Restaurant, with chef Damien Cavicchi, will present a five course meal paired with wines from the Weinhaus. This restaurant, with it's emphasis on Italian cuisine, also specializes in fresh and locally grown foods, come and enjoy a meal to remember. Time is 7:00 PM. Price is \$55 all inclusive. Call the Weinhaus at (828) 254-6453 for reservations.

TASTING EVENTS!

Women in Wine – Wednesday, October 10, 7 pm - \$25.

Organic Wine Dinner at 28806 – Tuesday, October 23, 7 pm - \$70 tax and tip included. Featuring Mickey Dunn and the wines of Badger Mountain Winery. Phone 28806 at (828) 252-5664 to reserve your seat. Seating is limited

We'll be at **Camp Rockmont**, October 19-21 at the Lake Eden Arts Festival, selling a wide array of wines.

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NOTE WORTHY

Ed Entmacher in Concert/CD Release Party – October 26

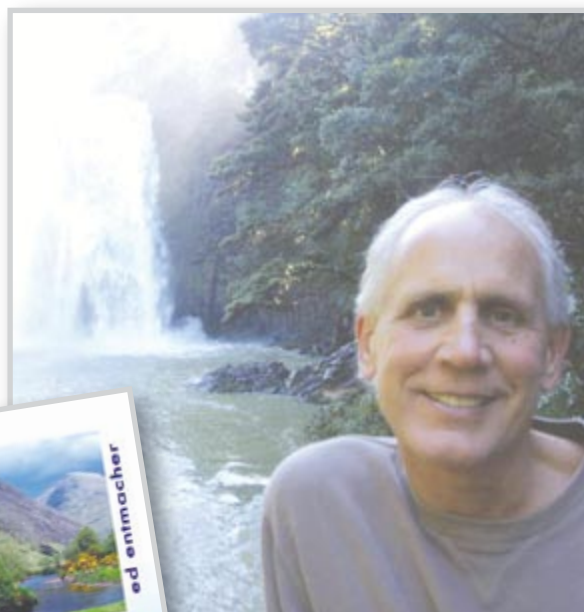
Ed Entmacher will appear in concert for a special CD release party with some of Asheville's finest musicians including, Mary Davis on vocals, John Paul McNeil on electric bass and vocals, Joe Ebel on violin, James Vandenberg on guitar, David Cohen on percussion, Bruce Lang on acoustic bass, Sam Wolf on drums, Emma Burton and Meredith Holladay on vocals.

Ed will be showcasing original songs in the release of his second CD. Ed is an accomplished pianist/songwriter, who has played professionally off and on most of his life. Starting with a jazz band in his teens, he formed several different jazz bands over the following years, and played professionally in the Chapel Hill area during the 1970's.

In Asheville, he began performing in the mid 1990's, playing in local clubs accompanying jazz singer Cynthia Wade, and playing for swing dances with accomplished jazz musicians. Ed and two others opened the Raven Moon Café in Weaverville in 1999, and Ed was the pianist, vocalist, and a contributing

songwriter in The Raven Moon Band for the next two years. Around that time, he began playing regularly with his future wife, Mary Davis. Two years ago, they formed Anam Cara, with singer/songwriters John Paul McNeil and Meredith Holladay. Anam Cara has performed several concerts in the area, including LEAF last fall. The group is very eclectic and showcases the original music of all four members, as well as, performing cover tunes.

Ed's music is melodic, jazzy and soulful, his accompaniments tasteful and smooth, his arrangements dynamic and creative. This second CD, jazzier and more playful than the first, will showcase his talents well, and also showcase the talents of some great



Ed Entmacher's latest CD, "Get Back Home to You".

local musicians, as well as, very talented family members.

Ed will be joined by some very fine

musicians: Mary Davis, a very gifted singer/songwriter who has graced this area with her lovely voice and songs for 20 years; John Paul McNeil, a prolific songwriter and versatile musician; Joe Ebel, one of the finest violinists around today; James Vandenberg, Jubilee's smooth and tasteful guitarist; Bruce Lang, on acoustic bass, who has played many a gig in the area over the years; Sam Wolf, an accomplished jazz drummer; David Cohen, a percussionist who has accompanied many a musician in concert and on recordings; Emma Burton, a young and very gifted singer; and Meredith Holladay, a gifted singer/songwriter.

If you go

Ed Entmacher in concert, Friday, October 26, at 8pm.

Jubilee Community Center, 40 Wall Street. Admission: \$10

For more information about this concert, call Jubilee at (828) 252-5335 or Ed Entmacher at (828) 712-2757.

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COVER STORY

Scaring Up the Performing Arts This October

'Performing Arts' continued from pg 5

of William Shakespeare's plays, as well as his shortest tragedy. Loosely based on the historical account of King Macbeth, the screenplay is often seen as the archetypal warning of the dangers of the lust for power and the betrayal of those closest to us. The play opens amid thunder and lightning, with the Three Witches deciding that their next meeting shall be with Macbeth. In the following scene, a wounded sergeant reports to Scotland's King Duncan that his generals, Macbeth and Banquo, have just defeated an invasion by the allied forces of Norway and Ireland. Macbeth is particularly praised for his bravery and fighting prowess.

Macbeth and Banquo, remarking on the weather and their win ("So foul and fair a day I have not seen"), meet the Three Witches, who have been waiting for them and greet them with prophecies. While the two men wonder at their pronouncements, the Witches vanish. A messenger from the King soon arrives and informs Macbeth of his newly-bestowed title: Thane of Cawdor, and the Witches' first prophecy is fulfilled. Immediately, Macbeth begins to harbor ambitions of becoming king. Macbeth writes to his wife about the Witches' prophecies. When King Duncan decides to stay at Macbeth's castle, Lady Macbeth devises a plan to murder him and secure the throne for her husband. Macbeth raises voices his objection, but Lady Macbeth eventually persuades him to comply with her plan.

This production of Macbeth features a mostly local cast, including Artistic Director Charles Flynn-McIver as the lead role, and will be performed at the NC Stage space in downtown Asheville (between Walnut and Haywood).

If you go

The play runs October 17 through November 4. The opening performance on October 17 is a "pay-as-you-can night." Call (828) 350-9090 for show times and ticket information, or visit their website at www.ncstage.org.

NC Stage Company

Also in October, NC Stage offers *Almost Heaven: Songs of John Denver*. This show marks the first national tour that has originated in Asheville, and is also the first time that NC Stage and Diana Wortham have collaborated to produce a show. The play uses 29 of Denver's songs

and excerpts from his autobiography against a backdrop of images of America from the 1960s and 1970s. Director Randal Myler wrote and directed the off-Broadway hit *Love, Janis*, which ran for two years at the former Village Gate, and co-authored and directed *It Ain't Nothin' But The Blues* at Lincoln Center, which received four Tony nominations. Asheville audiences will be the first in the nation to enjoy this unique musical. Flynn-McIver was recently in New York City for rehearsals and was very proud to announce receiving a \$50,000 grant from the Asheville Merchant's Fund to promote arts awareness in the area, a project he refers to as BHAG: Big Hairy Audacious Goal.

If you go

Performances are October 2 through October 7 at the Diana Wortham Theatre at Pack Place. Call (828) 257-4512 for show times and ticket information, or log onto www.dwthetheatre.com.

The Haywood Arts Regional Theater

The Haywood Arts Regional Theater (HART) will be performing the great musical *Cabaret*, which first opened at the Broadhurst Theatre in 1966 and ran nearly 1,200 performances. Based on a play that was based on a collection of stories by Christopher Isherwood titled "I Am a Camera," the show follows the life of a young American woman, Sally, her boarding house, and the cabaret in which she works as a singer in 1933 Germany.

Adolf Hitler is just coming to power and the decadent decade of the 1920s in Berlin is coming to an ominous and frightening close. The tawdry life of the Cabaret is being invaded by dark forces that will soon doom everyone in it. *Cabaret* became a hit film with the very talented Liza Minnelli and the very scary Joel Grey, and has been revived twice. The 1987 revival was basically a replay of the original, with Grey in the lead. In 1998, the show was produced by the Roundabout Theatre Company in the old Henry Miller Theatre, and then moved to Studio 54. This production ran until 2004 with almost 2,400 performances.

For HART's production, they are transforming the Performing Arts Center into a real cabaret with a platform stage being constructed over the seats in the auditorium and all seating for the audience at tables on the main stage. Audience members will view the show

looking out from the stage towards the lobby. Wine, beer, food and other beverages will be available for purchase for the table, and patrons are encouraged to attend in costume. Please note that this is an adult-themed show and is not appropriate for young viewers. Director Steven Lloyd said that they sold one-third of all tickets for the entire run in the first three hours they went on sale, and they are contemplating adding more shows.

If you go

Performances are scheduled for September 28 through October 21. Call the box office at (828) 456-6322 for show times and ticket information, or visit their website at www.harttheatre.com.

Womansong

Music fans will enjoy *Up on the Mountain* by Womansong, Asheville's highly acclaimed women's chorus. Singers and drummers of the 60-member group and their old-time string band, *Wild Mountain Time*, will perform in Brevard. Guest composer Cathy Riley of Asheville will be featured.

Proceeds from the concert will help support two Transylvania County non-profit agencies: the Free Rein Center, which provides services for persons with autism or autism-related disabilities and their families; and SAFE, which provides needed assistance for abused and battered women. Both agencies are facing more operating expenses as they respond to increasing demands. SAFE assists more than 600 victims a year and has a new, larger shelter as well as expanded services. Free Rein is moving to a new site and is building an office/shed as it increases programs.

Womansong, a non-profit organization dedicated to offering concerts to support women in transition, recently celebrated their 20th anniversary with two sell-out performances at the Diana Wortham Theatre in Asheville. Their diverse repertoire features singing, dancing, drumming, and stringed instruments from around the world.

If you go

The October 20 concert will be at the Porter Center on the grounds of Brevard College. Tickets are available at Rockin' Robin's Record Store in Brevard, at Malaprop's Bookstore in Asheville, and at the door. Visit www.womansong.org for more info.

Asheville Community Theatre's 35 Below

For those seeking a more macabre Halloween experience, Asheville Community Theatre's 35 Below will be showing *Ruthless!* This very funny "murder-musical farce" features eight-year-old Tina, who believes she was born to play Pippi Longstocking and will do just about anything (including murder) to win the part in her school musical. Fans of the films "The Bad Seed" and "All About Eve" will enjoy the homage. This play is for mature audiences only and is not appropriate for children.

If you go

The production runs October 4 through October 27. Call their box office at (828) 254-1320 for show times and ticket info or log onto www.ashevilletheatre.org.

Center Stage Dance Studio

Perhaps the most unconventional show in town will happen at Center Stage Dance Studio. Their fall festivities include a production of "What Scares You?," which is a full-length Halloween ballet. It's the creation of Artistic Director Sandra Miller and this is the second season it has been performed.

The story centers on a young girl's nighttime dreams and the frights and terrors that haunt us all. Despite the security of her favorite dolls, Emmaline is filled with fear. As she falls asleep, she is visited by visions of her deepest fears. Witches conspire to cook her dolls that have suddenly come to life, and monsters under the bed scheme with the cooks. Ravens, bats, and zombies abound. Many of the common phobias people have, like snakes and clowns, are included in the nightmare. "You'd be surprised how many people are afraid of clowns," Miller says.

If you go

The ballet is scheduled for October 26 and October 27 at the Diana Wortham Theater at Pack Place. Call (828) 257-4530 or check their website www.centerstage1.com for time and ticket info.

For the latest reviews, theater info and show times, visit www.rapidrivermagazine.com

PERFORMANCE

The Devil Touched My Tongue: Local Performer Brings Dorothy Parker to Life

BY MARCIANNE MILLER

When actress RoseLynn Katz was 28 years old in 1967 and living in Detroit, famous writer Dorothy Parker died in New York City. Forty years later, Katz brings Dorothy Parker to life in Asheville in a one-woman play she wrote and performs. *The Devil Touched My Tongue: The Life and Wit of Dorothy Parker* promises to be, like Parker herself, an event sparkling with dark humor, biting wit and wise irony.

When Katz moved here 2-1/2 years ago, she went to try-outs for many theatre productions. Some roles were specifically for "older" performers, others were those that actors of any age could have played. Despite decades of theatre experience, and receiving directors' praise for her auditions, Katz didn't get any parts. So she decided to do what any frustrated performer with talent and moxie would do. "I wrote a play for myself," Katz says.

A former novelist and active performing member of the Asheville Storytelling Circle and the Autumn Players, Katz knew what kind of person

New York literary life, such as Robert Benchley, Alexander Woollcott and Harold Ross who founded the legendary urban chronicle, *The New Yorker*. She wrote plays, screenplays (including 1937 Oscar-nominated *A Star Is Born*), criticism of books and theatre, and volumes of poems and short stories.

Katz discovered Dorothy Parker in high school English lit classes. Her favorite short story became Parker's O. Henry prize-winning, *Big Blonde*. In her play, Katz has Parker talk about this story. "The story's heroine, Hazel Morse, seemed to be like Parker herself," Katz says. "Being popular with men was everything for Hazel. The men in the story — some of them are such creeps — Hazel didn't even like them, but she did everything to get them to desire her."

"Even though I was born long after Dorothy Parker, we both grew up in an era in which women were considered nothing without a man. Alas, she bought into that belief and it greatly affected her life." Parker was notoriously unlucky in love but when love found her later in

life, she was unable to accept it. She attempted suicide three times. "She did live to be 73 years old," Katz continues. "A big surprise because she was a hard

drinker and she certainly didn't take care of herself. I saw my play as a way Dorothy could be actively reflecting on her long life — it gave me a good platform in which to interpret her and her life."

"Dorothy was partly Jewish," Katz says. "I'm completely Jewish. I always wanted to do a Jewish character and never have. Oh, a lot of southern parts, once a Spanish girl and even once a Norwegian, believe it or not, but I've never done a Jewish character and I thought it would be interesting to do one. And I'm sort of the same physical type as Dorothy Parker — so I felt comfortable doing her."

After three months of research, Katz was ready to write her play. "I knew a lot about Dorothy Parker by the time I was ready to write it — it's hard when you know so much — what do you leave out, what do you put in?"

"She wasn't a sweetie pie — she

could never have written what she did as a sweetie pie. But I didn't want to write a bitchy play about a bitchy woman — I wanted to create empathy for her." Parker "could be wonderfully wonderfully funny...one of the things that draws me to her, is that really good comedy always has an undertone of sadness to it, or anger — and Dorothy Parker's has both — very, very bittersweet kind of humor."

"Some of the really dark parts of her life were difficult to write ...the challenge became how to find the right words to create a sense of anguish without dragging down the whole play — I didn't want to create a depressing experience."

Katz and director Bernie Hauserman worked closely together during the development of the play. "What was so unique and magical about working with RoseLynn as an actress is that I was working with the playwright as well," Hauserman says. "If there was something that wasn't working, the playwright was right there to correct the problem. It was very magical, very exciting working this way."

Hauserman is a well-known figure in Asheville theatre, having directed for 14 years everything from live theatre to musicals and ballets. He just finished *Jake's Women* by Neil Simon at HART, and *The Philadelphia Story* by Phillip Barry (coming up next May at Asheville Community Theatre). Katz' *The Devil Touched My Tongue* presented unique challenges. "When you do a one-person show," Hauserman says, "the biggest challenge is creating movement on stage — to keep the audience's attention on the dialogue and what is happening."

Timing was a crucial element in the play. "We wanted the timing to relate to the kind of pacing that Dorothy Parker's literature has. Those quick retorts, those unforgettable bon mots. She was a theatre critic, you know, with a vicious tongue like John Simon of *The New York Times*. Remember her summary of young Katharine Hepburn in *The Lake on Broadway*? 'She runs the gamut of emotions from A to B.' What timing! We wanted to keep the pacing like that."

"I don't care what is written about me so long as it isn't true."

- DOROTHY PARKER



Actress RoseLynn Katz

Q&A

If Dorothy Parker came to see this play, how would she critique it?

"She'd say, 'Oh, RoseLynn, you've made me come across as almost half-way decent, but I wasn't even one cent decent!'"

- ACTRESS/PLAYWRIGHT
ROSELYNN KATZ.

"That director Bernie Hauserman -- he is just a doll! But they didn't show enough of my décolletage!"

- DIRECTOR BERNIE HAUSERMAN

If you go

The Devil Touched My Tongue: The World And Wit of Dorothy Parker, written by and starring RoseLynn Katz. Director: Bernie Hauserman

35 Below, Asheville Community Theatre
Saturday, November 3, 8:00 pm.

Cost: \$15.00

For tickets call Asheville Community Theatre: (828) 254-1320 or visit www.ashevilletheatre.org

Marcianne Miller is an Asheville writer/critic. Contact her at marci@aquamystique.com.

ARTFUL LIVING

The Healing Wisdom of the Medicine Wheel

BY BILL WALZ

Central to the worldview of Native-Americans is the The Medicine Wheel, a symbolic representation of life as a great circle, a hoop, a wheel. Unlike the linear and fragmented universe of European culture, the Native American world is a unity, Spirit manifesting into the myriad but all connected aspects of life.

Each of these aspects — the humans, the animals, the trees, the earth, the rocks, the air, the wind, the water — all differing faces of Spirit. So too, each human is a different face of the One Face. This is how the Medicine Wheel mythology becomes an important psychology, an instrument for human healing, much like the mandala of Buddhism.

In the mythology of The Medicine Wheel, each human has a place on the rim of the Great Wheel, a face looking in, representing a unique perspective on Life. Each of the quadrants or directions of the Wheel represents a generalized archetypal perspective reflective of the major qualities of the human mind, very similar to how the psychologist Carl Jung ascertained the four functions of the mind to be thinking, feeling (emotion), sensation and intuition.

Differing Native traditions have slightly different ways of representing these qualities, but in the Cheyenne tradition of Hyemeyohsts Storm, they are represented as Illumination (seeing with perspective, thinking about) in the East, Innocence (seeing close up, direct contact) in the South, Introspection (looking within, feeling about) in the West and Wisdom (holding in Spirit or intuition) in the North.

Like Jung who noted that people have major, minor and undeveloped relationships to the mental functions, the Native-American tradition notes that people have differing combinations of the Medicine Wheel attributes in their perspective. And like Jung who noted that a person can only be truly healthy and whole (individuated) by developing relatively equal facility in all four functions, the Native-American tradition says that a person becomes whole only by traveling the four directions and coming to know the Wheel in its wholeness. It



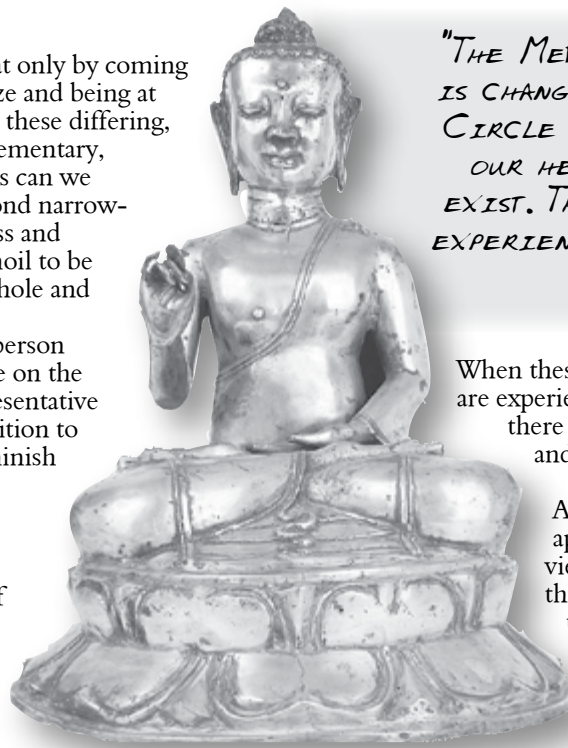
Bill Walz

teaches that only by coming to recognize and being at peace with these differing, but complementary, dimensions can we move beyond narrow-mindedness and inner turmoil to be healthy, whole and wise.

Each person has a unique place on the Wheel's rim representative of their predisposition to emphasize or diminish these directional characteristics in their personality. As we approach the experiences of life, the Wheel imagery reminds us that the hub of the Wheel can stand in representation of our life experiences. As people seek to understand an experience, they see it from their unique place on the Wheel, each person seeing from a different angle than another, seeing with the vision of their particular predispositions for illumination, innocence, introspection and wisdom.

In Western culture, we approach life in a linear fashion. There are no circles. When I experience a particular event, I declare it to have such and so a meaning. Another person experiences the same event and declares it to have a different meaning. In the West, we then have the conditions for conflict. Who is right? In order for me to be right, you must be wrong. We cannot differ and both be right. We must resolve this conflict, this contradiction. This unfortunately leads to the condition of, "might makes right", either intellectually, emotionally or physically. To win, someone else must lose. This is a world perspective that certainly is productive and powerful, but there is no wisdom here.

Likewise when an individual experiences an event, the differing aspects within themselves come into conflict. Which is right? My feeling or my intellect? What I experience directly or the "knowledge" I have been taught?



"THE MEDICINE WHEEL CIRCLE IS THE UNIVERSE. IT IS CHANGE, LIFE, DEATH, BIRTH, LEARNING. THIS GREAT CIRCLE IS THE LODGE OF OUR BODIES, OUR MINDS, AND OUR HEARTS. IT IS THE CYCLE OF ALL THINGS THAT EXIST. THE CIRCLE IS OUR WAY OF TOUCHING, AND OF EXPERIENCING HARMONY WITH EVERYTHING AROUND US."

- FROM SEVEN ARROWS BY HYEMEYOHSTS STORM

When these differing visions are experienced as in conflict there is disorientation and suffering.

Native-American culture approaches differing views as exactly that, differing views that are natural to differing view-points, places on the Great Wheel.

They are not to be fought about; they are to be learned from. If I see this event in such and so a way, and you see it differently, and we live honoring The Medicine Wheel, we don't shout, "you're wrong!" we say "Ah-ho," "tell me more. What does this look like from your place on the Wheel so I may know more of its wholeness." So too with our personal experience. Wisdom tells us to consult the vision of innocence, illumination and introspection in order to know a thing in its wholeness, its truth.

Like the Persian story of the blind men examining an elephant, when we only hold to our own limited experience, our experience is incomplete and inaccurate. When we only hold our own perspective to be important and right, and fight to eliminate all other perspectives, we become blind and foolish like the blind men of Persian legend. When we seek to know from each other (and the more the better), we can begin to see the whole of a situation or experience with some accuracy and fullness. We begin to see from the center, as if it were a mirror, looking at all the differing perspectives and seeing that each holds a piece of the truth. We begin to approach the understanding of Truth to be found in the totality of perspectives, we honor and uphold The Circle of Life. This is the lesson of The Medicine Wheel.

Whether as an individual seeking to become more whole in themselves, or humanity as a group wrestling with the great issues of peace and ecological sustainability, The Medicine Wheel Way

leads to peace and wisdom, while the way of limited personal (or national) interest fighting for dominance leads to strife and conflict. European civilization has conquered the world, only to be confronted with the personal inner and global outer consequences of a worldview that conquers and possesses but does not know how to understand and coexist. The world has become too small for this dangerous, shortsighted way of living. But deep inside our collective consciousness there is a memory of looking within the Circle of Life to find our way. It can be our salvation.

It is time to return to the Circle. It is time to journey the Great Wheel to heal and to find our way to its center, to find in our individual faces the reflection of the one Great Face, before the insanity of separateness, of right and wrong, might-makes-right, wounds us all individually and collectively beyond redemption, and wounds the Great Mother Earth so she cannot bear her children, the people, any longer.

The great Cheyenne, Sioux, Arapaho and other Native-American Nations may be gone, but their Old Way, the Way of the Medicine Wheel, is needed in this modern world before it is too late. This wisdom still lives in our hearts. May it return, the wisdom of Nature, of the One Spirit, a reflection of our own true human nature, to bring us home into the Circle of Life — for as long as there are Human Beings, and the whispers of the Great Spirit, The One, are carried on the Winds. Ah-ho.

Bill Walz is a UNCA adjunct faculty member and a private-practice teacher of mindfulness, personal growth and consciousness. He holds a weekly meditation class, Mondays, 7pm at the Friends Meeting House, 227 Edgewood.

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

THE ARTFUL HOME

The Technique of Artful Disguise: Broken Color

BY ROXANE CLEMENT

I love paint. To paraphrase the words of Rat in *The Wind in the Willows*, there's nothing half so much worth doing as simply messing about with paint. It takes a certain amount of courage to face a pristine wall and attack it with sponges, rags and crumpled grocery bags, but the results can be stunning.

Faux painting refers to painting effects that resemble wood, stone, marble; even tortoiseshell or snakeskin--and the term has been expanded to include any use of paint and glaze to break up the color on a wall or piece of furniture. I prefer to use the term *broken color* for techniques such as sponging, ragging, washing or stippling--they're not *faux* anything!

Many broken color effects can be created simply with paint, but by incorporating glaze, you have more flexibility, and can achieve a more subtle result. The characteristics of glaze are



Professional Decorative Painter Roxane Clement of Asheville.

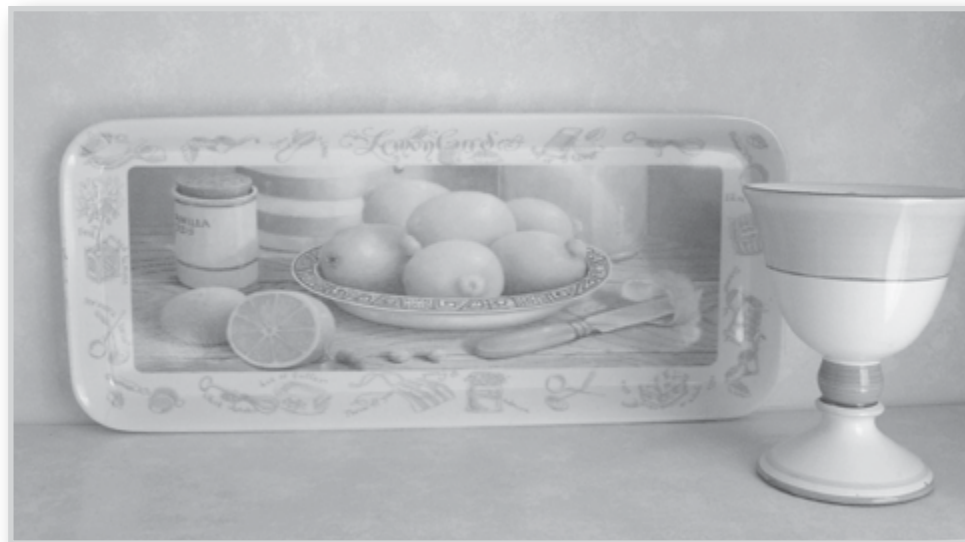
mixing paint and glaze, or thinning with water. Generally, the more paint or water you add, the quicker the glaze will dry; paint will make it more opaque, while tinters will make a more translucent mixture. I liken working with glaze and paint to cooking: a little of this, a little of that, maybe a splash more water, some metallic glaze for fun, and you're off and running. I only bother to measure when I want to keep a record for a client, or create

the exact same look again.

My students used to worry so much about color. "What color should I use?" they'd ask in dismay, staring at a blank sample board. "I don't know!" was my usual helpful reply. What color do you like? Do you want the effect to be dramatic or subtle? Do you want to darken or lighten the room, make it appear larger or cozier? Generally, using a lighter glaze on a darker background draws the eye in, making walls recede and expanding the space, while the reverse tends to define the space. An easy way to start is to look at the paint chips you pick up at the store. Simply using a glaze one tone lighter or darker than your background color can create a subtle and sophisticated effect for any room.

Sponging is an easy way to start creating artful techniques with glaze and paint. Purchase some sea sponges at an art supply store, pick a wall you want to liven up and paint it with semi-gloss in a mid-tone color. Buy a quart each of the colors one tone lighter and one tone darker than your base color. Using a 1: 1: 1 ratio, mix those paints with glaze and water. Mix a little at a time--you'll be surprised at how far it goes. Spread out some newspaper (this will be used for blotting, not as a drop cloth!). Mask off your wall with paper painter's tape on the ceiling, and at the edges if you intend to do just one wall--and get started.

Dip your sponge in one mixture and blot it on the newspaper. Start sponging the wall, using a light touch, and turning the sponge different ways. You want to avoid a repetitive pattern. Stand back periodically to check that you have applied your color evenly, but leave plenty of background showing through.



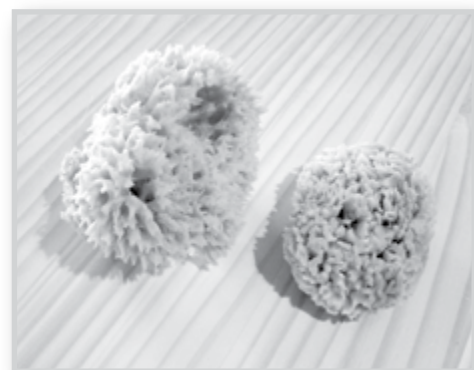
Sponge display shelves for a distinctive, cheerful look.

When you're happy with that effect, repeat with the other color. The finished look will be soft and rich, and the effect won't jump out at you.

Sponging can disguise a multitude of sins. It's just about the only technique you can use with success on a less than perfect surface. I have used it to disguise old cabinets, imperfectly removed wallpaper, and to blur the edges of a powder room that had three different doors and ugly textured walls. It's also the only technique you can walk away from mid-wall and return to the next day with no consequences. Start with sponging and you'll have fun!

Decorative painter Roxane Clement spent ten years in Raleigh, NC as a theatre set painter and lighting designer. She graduated with distinction from the prestigious Decorative Restoration Program of the City and Guilds of London Institute at A-B Tech and taught Decorative Painting there for two years.

She has worked on numerous restoration projects in Asheville including the Smith-McDowell House, the Biltmore Estate, and the A-B Tech library. Her decorative painting business specializes in stone effects and wood graining. Contact her at Rmclement2001@aol.com



For best results, use natural sea sponges.

the opposite of those in paint. Glaze is translucent, not opaque; it dries slowly to give you time to manipulate it; it holds its shape rather than flowing out evenly. These particular qualities allow you to apply a glaze to a painted surface, move it around with sponges, rags or brushes and arrive at a finished product with depth and subtlety. For best results, use semi-gloss or satin paint for your base color.

Most paint and home improvement stores carry glaze. To get started, buy some clear glaze and start experimenting. Different formulas can be used for

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WHAT TO DO GUIDE™

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

Any "free" event open to the public can be listed at no charge up to 30 words. For all other events there is a **\$9.95** charge up to 30 words and **10 cents** for each additional word.

160 word limit per event.

Sponsored listings (shown in boxes) can be purchased for \$12 per column inch.

Deadline is the 19th of each month. Payment must be made prior to printing.

Email Beth Gossett at: ads@rapidrivermagazine.com or mail to: 85 N. Main St, Canton, NC 28716. Or Call: (828) 646-0071 to place ad over the phone.

— DISCLAIMER —

Due to the overwhelming number of local event submissions we get for our "What to Do Guide" each month, we can no longer accept entries that do not specifically follow our publication's format. Non-paid event listings must be 30 words or less and both paid and non-paid listings must provide information in the following format: date, time, brief description of what your event is and any contact information. Any entries not following this format will not be considered for publication.

WANTED:

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Wednesday, October 3

Battlefield Band

Performing at 8:00 pm at Eaglenest Entertainment, Soco Road, Maggie Valley, NC. Admission: \$15 to \$50 per ticket. Call the Eaglenest box office to purchase your tickets: (828) 926-9658. Join the Haywood County Arts Council in celebrating our area's Celtic musical heritage with the Battlefield Band as this group from Scotland plays music of rare passion and joy! It will be a fantastic experience! Call (828) 452-0593 for more information... or go to the Haywood County Arts Council's web site at www.haywoodarts.org

Saturday, October 6
and Saturday, October 20

Pet Adoption Fair

Animal Compassion Network will host adoption events at PETsMART, off Swannanoa River Road, from 11 a.m. to 3 p.m. Dozens of rescued ACN dogs, puppies, kittens and cats will be ready to be placed in permanent homes. The events will feature Elvis, a Treeing Walker Coon Hound who wants to be a friend of yours. For information, call (828) 258-4820, or visit ACN's web site at www.animalcompassionnetwork.org.

Saturday, October 6

Open Studio Tours at Grovewood Gallery

In keeping with the spirit and tradition of craftsmanship, Grovewood Gallery welcomes guests to tour the Grovewood studios – nine professional craft studios located on the Grovewood grounds.

Here you can see artisans create jewelry, furniture, pottery, glass, and more, in the same workshops in which the world-renowned Homespun fabrics were once created. Tours are open to the public and free of charge. Contact the gallery for times and additional information (828) 253-7651. Grovewood Gallery, 111 Grovewood Road, in Asheville.

Saturday, October 13

Workshop: Nature Photography with a Wide-Angle Lens

Twisted Branches Jazz Ensemble in Concert

Sunday, October 21

On Sunday, October 21 at 3 PM, the Twisted Branches Jazz Ensemble will present a concert. Twisted Branches is an eclectic ensemble featuring reed instruments. Their original compositions and arrangements range in styles from jazz, blues and funk, to Slavic folk music and modern classical. The players include: Frank Southcorvo on saxophones; Andy John on harmonica, guitar, bass, and cello; Jim Kohn on clarinet, saxophone, mandolin and percussion; Jim Anthony on clarinets and saxophones.

There is no charge for the concert, but a free will offering will be taken for the ensemble and the restoration of the beautiful and historic church. St. Matthias' Church is over 100 years old and is on the national historic register.

The church is located in Asheville just off South Charlotte Street at Max Street on the hill across from the Asheville Public Works Building (1 Dundee St.).

From 9 a.m. to 4 p.m. professional photographer Don McGowan will present a workshop at the Transylvania Community Arts Council in Brevard. The class will begin at the Arts Center with a teaching segment on wide-angle landscapes, then move off-site to Transylvania County's public lands, and close with an audio/visual presentation highlighting McGowan's work.

Cost for this workshop is \$50. To reserve your spot in the class call the TC Arts Council at (828) 884-2787.

Saturday, October 13

Adopt-A-Pumpkin Event to Benefit Eliada Home

Earth Fare South will host the First Annual Adopt-A-Pumpkin Event to benefit October Friends of Earth Fare, Eliada Home on October 13, 2007. Brownie Troops 64 and 106 will begin decorating and adorning pumpkins at 9 a.m.

The finished works of art will be named by the troops and placed for adoption beginning at Noon until all of the pumpkins have a home. All proceeds of pumpkin sales will be donated to Eliada Home, a children's home dedicated to the mission of helping children succeed. Pumpkins will range in price from \$10 to \$25. For more information please call Janice Husk, (828) 210-0100.

Sunday, October 14

Auditions for the Moscow Nutcracker at Center Stage

Auditions will be held at Center Stage Dance Studio at 1:00pm for ages 7-14. Dancers should arrive by 12:30. Please note: The dancers selected to be in the Party Scene or Snowflakes will rehearse immediately following the auditions!

Center Stage will hold Moscow Nutcracker Rehearsal's on the following dates: October 20, 27, November 3, 10, 11, and 17.

The Moscow Ballet's Nutcracker performance will take place at the Thomas Wolfe Auditorium at the Civic Center in downtown Asheville on Wednesday,

60th Annual Craft Fair of the Southern Highlands Entertainment

at the Asheville Civic Center, Asheville, NC
Friday, October 19

1:00pm - Brooke and George, Appalachian Traditional Duo

3:00pm - Southern Crescent, A versatile variety band who has opened for national acts such as Jerry Lee Lewis, Charlie Daniels Band, The Tams, and Nitty Gritty Dirt Band.

Saturday, October 20

11am - Dowden Sisters Band, Old-time traditional music, featuring three-part harmony and fiddle, banjo and guitar

12:30pm - Cary Fridley Band, Cary Fridley's strong, clear voice and song repertoire express respect for old-time singers long gone. She collects songs from old records and Appalachian field recordings, making them her own.

2:00pm - Split Rail, Split Rail provides a great continuity of sound that can only be achieved from years of playing together. Strong vocal harmony is their trademark.

4:00pm - Hot Duck Soup, Kazoos, slide whistles, banjos, guitars, ukes, an antique cornet, washtub bass, and the Cacophonium! Hot Duck Soup plays old tunes like you never heard 'em played. You'll sing! You'll dance! You'll laugh until you cry!

Sunday, October 21

11am - Bobby and Blue Ridge Tradition, An exciting five-piece bluegrass band that plays a unique mix of traditional and not-so-traditional bluegrass music. The band's style is clearly not your standard run-of-the-mill.

1:00pm - Fabulous Guildenaires w/Appalachian flatfoot dancer Ira Bernstein, The Fabulous Guildenaires play that old-time mountain music the way they learned it from North Carolina old-timers like Tommy Jarrell, Art Wooten, and Red Wilson.

3:00pm - Turnpike Trio, Tom Godleski and friends play traditional bluegrass music.

www.craftguild.org



AUGUST EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

WHAT TO DO GUIDE™

Keowee Chamber Music

Sunday, October 14, 4 PM

Up From the Ashes: The Music and Poetry of the Holocaust, Central United Methodist Church, 27 Church Street, Downtown Asheville. This concert will be a community collaboration featuring a chorus combined from Beth Ha-Tephila Congregation, The Cathedral of All Souls and AC Reynolds High School Chorale.

Keowee musicians will participate and perform *I Remember*, a chamber quartet based on the diary of Anne Frank. Tena Greene, soprano, Kate Steinbeck, flute, Elizabeth Austin, cello, and Judy Bailey, harp. Free admission. Donations to benefit the traveling exhibit, "Anne Frank: A History for Today" presented by the Center for Diversity Education, through November 9 at Biltmore Square Mall. www.annefrank-wnc.org

Sunday, October 28, 3 PM

In the Midst of a Beautiful Space, The Cathedral of All Souls, 9 Swan Street, Biltmore Village, Asheville — Kate Steinbeck, flute, Cara Jenkins, oboe, and Jennifer Anderson, bassoon. The musicians will perform a brand new work by Gen-X composer and Asheville resident Silas Durocher as well as music of Bach, Telemann, and Tcherenpnin. Admission: \$10/general; Students, free.

November 28, 2007.

For more information regarding the Moscow Ballet please visit www.nutcracker.com. For tickets please visit www.ticketmaster.com

Thursday, October 25

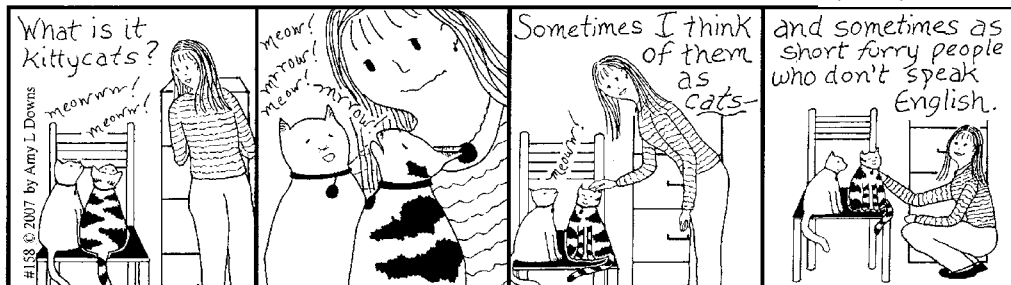
Oktoberfest Beer Dinner

6 PM, Earth Fare-South, 1856 Hendersonville Road,

Corgi Tales by Phil Hawkins



Callie & Cats



Asheville, NC. 4 Course French Broad Oktoberfest Beer Dinner. Music by Larry Anderson. Tickets are \$45 with a portion of the proceeds being donated to Eliada Home. Call (828) 210-0100 for information.

October 26-28

Southeastern Animal Fiber Fair

October 26, 9am to 6pm
October 27, 9am to 6pm
October 28, 9am to 4pm
Fiber animals, workshops, demonstrations, vendors.

Educational & fun. Admission \$2 per person, free on Friday. At the Western NC Agricultural Center, in Asheville. For more information please contact: Carolyn Blalock (828) 891-6045, or visit www.saffsite.org

Call to Artists All Over The Place (mentally and physically)

Explore your fringe.

Now in its sixth year, the Asheville FringeArts Festival will be a four-day, multi-venue, wild, strange, wacky and exciting performing arts extravaganza happening in spaces all over Asheville, North Carolina. It is the festival that asks artists of all genres and media (actors, dancers, musicians, poets, performance artists of all kinds) to explore the edges of their work, to collaborate across genres and to bring new and innovative performances to culturally adventurous audiences. Plus one fabulous, fringapalooza festival party for all participating artists, sponsors and volunteers.

Can you dig it?

January 24th, 25th, 26th and 27th, 2008, be part of a truly unique performing arts experience. Festival information and applications for participating artists are available at www.ashevillefringe.org or email: info@ashevillefringe.org or by calling (828) 254-2621

Special Note: Application deadline for this festival is November 2, 2007. The Asheville Fringe Arts Festival is presented by the Asheville Contemporary Dance Theatre. To find out more about this cool group of people, visit www.acdt.org or call (828) 254-2621
6th Annual Asheville Fringe Arts Festival – January 24-27, 2008

Traveling Bonfires Events

October 26

Second leg of the Road Tour begins. "Vagrant Wind," the Traveling Bonfires' Road Journey '07 presents "The Duane Tour" (A Health Care Advocacy Fundraiser). Bands, singer-songwriters, poets, and filmmakers are invited to join Bonfires' founder Pasckie Pascua on a summer to fall road trip to Durham, Chapel, and Raleigh NC, Washington DC, Baltimore, New York City, Philadelphia, and Boston. Proceeds go to typhoon victims in Southeast Asia, particularly the Philippines countrysides. For info, pasckie@yahoo.com or call Marta Osborne at (828) 505-0476.

Thursdays

7:30pm-10:00pm (sign up, 7:00pm) — The Traveling Bonfires' Open Mic. Emcee, Kapila. The Dripulator Coffeehouse, 144 Biltmore Avenue, downtown Asheville. For info (828) 252-0021.

Traveling Bonfires / The Indie, 61 Dunwell Avenue, Asheville, NC 28806. For additional info, (828) 505-0476, or visit <http://indiebonfires.blogspot.com>

www.indieasheville.com

Saturday, November 3

The Cheeksters at the Grey Eagle

Asheville-based pop group The Cheeksters celebrate the release of their new record "Movers and Shakers" with a show at The Grey Eagle in Asheville.

The new album was recorded at Cream Puff Studios in Nashville, Tennessee and contains 10 original and exciting songs. Building on the success of their last release "1965" The Cheeksters offer up a sublime slice of 60's inflected pop and 70's AM rock on their new CD.

Listen to The Cheeksters music and find out about upcoming live shows at www.cheeksters.com

Wednesdays, Free Introductory Lectures

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CLASSES ~ LECTURES ~ ARTS & CRAFTS ~ READINGS



IT'S TOURIST SEASON GO SEE A MOVIE October Movies with MARCIANNE MILLER

For the latest reviews, theater info
and movie show times, visit
www.rapidrivermagazine.com



Jodie Foster gives a brilliant, heart-breaking performance in "The Brave One".

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

With a few exceptions, violence seems to be the operating arena of this year's early autumn movies. But that doesn't mean if you've seen one, you've seen them all. The stories are wildly diverse and the settings range from the Old West to London, New York and Saudi Arabia. One characteristic in common — astonishing performances. Long-time Asheville film critic Marcianne Miller reviews the newest films.

3:10 to Yuma ★★★★★1/2

Short Take: A big, bad, majestic Western classic, updated with style and complexity.

It's ironic that two of the best onscreen cowboys in recent memory happen to come from Australia and Wales, but so it is. Aussie Russell Crowe (*Cinderella Man*) is so incredible as multi-layered sociopath Ben Wade that the image of Old West criminals will



Christian Bale and Russell Crowe ride on opposite sides of the law in the complex remake of "3:10 to Yuma".

never be the same, and it's not just that he's got the best outfit and most obedient horse on the range. Playing the good guy is never as much fun as playing the villain, and any normal actor would have been eclipsed by Crowe's riveting

performance, but Christian Bale (*Rescue Dawn*), as family man and smalltime rancher Dan Evans, proves himself worthy of the difficult task — and when the two men appear on screen in their opposite, yet eventually overlapping personas of good and evil, you find yourself wondering — darn it all, why don't they make more Westerns?

All the other actors, and the two actresses, are terrific, including old-timers such as Peter Fonda as the Pinkerton crime-buster and young Ben Foster (*X-Men, The Last Stand*) who does an unforgettable turn as Charlie Prince, a slightly fey, mightily deranged sidekick obsessed with gaining Wade's approval.

The story (masterfully directed by James Mangold, *Walk the Line*) diverges broadly from the simple 1957 version starring Glenn Ford and Van Heflin. In essence: Evans, a disabled former Civil War marksman, agrees to earn \$20 in order to keep ownership of his dying farm by taking captured stage coach robber/murder Wade to the 3:10 train to Yuma where he faces execution in the prison there. Wade's blood-thirsty team is determined to rescue him, so Evans' thankless job seems like a suicide mission. Plus there's hostile Apache Indians, vast New Mexico deserts (standing in for Arizona), railways through the mountains and his teenage son (Logan Lerman) who sneaks away from home to join him. But mostly Evans has to deal with Wade, an eerie, Bible-quoting seducer who knows how to get inside another man's head as easily as he gets into a woman's bodice. The controversial ending, bothering some people who want their morality lessons perfectly explicit, expands on Wade's complex nature, making his actions implausible but not impossible — thus implying, as in all good Westerns, that redemption is always attainable down the next open road.

See it on the big screen, then on DVD to catch all the subtle details of the script and performances that you might have missed while being swept away by the awesome costumes and scenery.

Rated R for violence and some language.

Balls of Fury ★★

Short Take: I'm ashamed to admit I laughed my head off.

This is perhaps one of the dumbest movies of all time. On the other hand, there are no farting jokes, no put-downs of women and gay men, and no excess drinking, and a modicum of foul language — in comparison to the teen trash of the rest of the summer, *Balls of Fury* is downright virtuous.



And any movie that makes fun of ping pong-obsessed Chinese, Amazon

Christopher Walken is hilariously evil in the silly "Balls of Fury".

goddesses, little girls in pigtails, East Germans in spandex, and the FBI — and takes a completely new spin on the concept of sex slaves — can't be all bad.

Former ping pong champion Randy Daytona (Dan Fogler, *Good Luck Chuck*) is the movie's requisite overweight nerd-hero. He emerges from obscurity to help maverick FBI agent (TV comic George Lopez) capture international evildoer Feng (Christopher Walken, *Hairspray*), who happens to be a fancy dresser and a lethal ping-pong fanatic. Whipping Daytona into shape is the merciless blind ping-pong wizard Master Wong (James Hong, *Shanghai Kiss*) and his take-no-ping-pong-prisoners, long-legged niece Maggie (Maggie Q, *Live Free or Die Hard*). Walken was obviously having entirely so much fun doing a Fu Manchu parody that his goofy performance alone is worth the price of admission. Scene stealing without apology a spandex-throbbing hunk on steroids is Thomas Lennon III (TV's *Reno 911!*), who happens to be co-writer of the film with director (also from *Reno 911!*) Ben Garant. If you're too embarrassed to be caught seeing this one in the theatre, do catch it on DVD on bargain day.

Rated PG-13 for crude and sex-related humor, and for language.

The Brave One ★★★★★

Short Take: Not for the faint of heart. Controversial. Brutal. Unforgettable.

If you've never been hurt enough to want to kill someone, you're either very lucky or lying. *Wanting* to kill someone and actually *doing* it, are, of course, two totally different things. Varying degrees, if you will, of failing to turn the other cheek. Most of us, even those most grievously hurt, never resort to taking the law into our own hands. But the fantasy of doing so exists, and such stories provide not only a mirror to the depths of the human psyche but a certain release as well.

Some critics are describing *The Brave One* as a "chick revenge flick" — thus trivializing the complex, nuanced story, as if it were mere copycat endeavor of the Charles Bronson classic *Death Wish*. Worse, such a description dismisses Jodie Foster's brilliant performance and her bravery in taking on the controversial role — a woman who seeks justice on her own terms, a victim who finds redemption in action but learns that once entered, the cycle of violence is nearly impossible to escape. By playing a tiny fair-haired white liberal American who has been savaged by urban thugs, Foster's character speaks for all women (and men) who have brutalized by anyone, anywhere. *The Brave One* takes place on the streets of New York City but the message of the movie, played out in excruciating detail on Foster's expressive face, is the untold story of millions of other people. We see New York on screen. We feel Iraq, Rwanda, Tibet — you get the idea...

So *Death Wish* redux it's not — but that doesn't make it any more pleasant to take, nor easier to defend. The scene in which radio commentator Erica Bain (Jodie Foster) is savaged and her beloved doctor fiancé (Naveen Andrews, TV's *Lost*) murdered, is horrific. I almost had to leave the theatre and the scene has haunted me ever since. But such graphic violence is necessary in the movie because everyone — the characters and the audience — need to witness it to experience the depth of the character's

'Movies' continued on pg 31

FILM REVIEWS

'Movies' continued from pg 30

hurt and anger — and thus understand her motivation to seek justice. Equally memorable are the scenes, exquisitely portrayed, in which Erica faces her empty apartment and the fleeting, fading memory of her happiness there. Anyone who has ever lost a loved one, and suffered the inability to express what it's like to be the one left behind, will know what Erica is going through. Following Erica's arc from victim to possible vigilante is Detective Mercer (Terence Howard, *Crash*). In a performance as touching as Foster's, Howard takes his character from observer through ally to co-conspirator, creating the ending that is indeed, unrealistic in real life, but authentic in drama.

Caveat: see this movie in the afternoon, not only so you can emerge from the dark images of the movie into bright daylight, but also to see it with a crowd of adults. If you see *The Brave One* surrounded by teenage boys on date night, meaning audience members who can't get the message for the glare of the action and are given to cheering and/or laughing inappropriately, you'll end up seeing a whole different movie.

I also suggest you see the movie with friends so you can go out afterwards and discuss it. Like all of Neil Jordan's movies (*The Crying Game*, *Breakfast on Pluto*), *The Brave One* requires that you pay attention to every line, every visual reference in order to comprehend its full meaning. And like all great stories, *The Brave One* brings up more questions than it answers. What defines the fine line between justice and vengeance? Is violence ever justified? Can justice be found in an imperfect world where bad things happen to good people and the bad people go unpunished?

Rated R for strong violence, language and some sexuality.

Eastern Promises 🍷🍷🍷🍷 1/2

Short Take: Viggo Mortensen is astonishing as a mysterious Russian exile in London.

You'll have to see the movie to find out what the truths are behind the numerous tattoos worn by Russian ex-con Nikolai (Viggo Mortensen, *A History of Violence*), who works in London, supposedly as a chauffeur. Mortensen, who went to Russia by himself to study the country and its inhabitants, brings the role an uncanny authenticity.

Every swig of vodka, every drag on a cigarette, every accented sentence calls out a man born and raised — and imprisoned — in the dark poetics of Mother Russia. The only thing wrong with the movie is it ended too abruptly — I could have sat in

the theatre another few hours fascinated by Mortensen's character.

A Russian teenager dies giving birth in a London hospital. The mid-wife, Anna (Naomi Watts, *King Kong*), grieving the loss of her own baby, discovers the young woman's diary and becomes determined to find the baby's natural family. A business card in the diary leads Anna to a fancy Russian restaurant, which is the headquarters of a powerful aging mobster, Semyon, (Armin Mueller-Stahl (*Shine*), who insists on retrieving the diary. Anna is horrified to learn the diary's sordid tale of



a sex trafficking ring that kidnaps Russian girls and forces them into heroin addiction and prostitution.

Viggo Mortensen is mesmerizing as a Russian exile in London in "Eastern Promises".

Meanwhile, the mobster family is facing its own problems, not the least of which is Kirill, (Vincent Cassel, *Ocean's Thirteen*), the only son who happens to be a drunken bully and worse, arranges to murder fellow mobsters without first informing his father. While Nikolai does more dirty work to rise up the rungs of power in the gangster echelon, he struggles to keep Anna and the baby safe. Being in the company of gangsters however, betrayal is never far away, nor are leather-jacketed thugs and sharp knives — any mobster chauffeur knows he should never have meetings in public baths wearing only a towel.

Being a David Cronenberg film (*A History of Violence*, *Scanners*), there's no reason to suspect that *Eastern Promises* is going to be a sweet picnic in the park. Be forewarned, but truth is, it was a lot less violent than I expected, and the film is so well-paced that you can always figure out when to cover your eyes.

Rated R for strong brutal and bloody violence, some graphic sexuality, language and nudity.

The Kingdom 🍷🍷🍷🍷

Short Take: Exciting action film that admirably portrays the elusive world of Saudia Arabia

Director Peter Berg's two most notable recent films are football feel-good *Friday Night Lights* and the jungle chase flick, *The Rundown*, starring the Rock — not exactly a track record to predict he could pull off a compelling high-budget action flick shot on location with an international cast — but that's what he did. From the opening sequence — a superb

mini-history of the Mideast which should be required viewing for all Americans — to the very last line of the film in which both American FBI officers and Islamic terrorists make the same ominous threat, *The Kingdom* races with the pulse of two cultures in conflict. Not as complex as last year's *Syriana*, it's a formulaic, but laudable effort to make the Islamic world, in its complexities both beautiful and ugly, accessible to average Westerners.

Shot in the UAE (United Arab Emirates), *The Kingdom's* story is set in Saudia Arabia, a kingdom with over 5,000 princes in the same family, where no Saudi citizen does any physical labor, women wear veils, corruption is the name of the game, and despite recent attempts at reform, the country remains a hotbed for Islamist terrorists. Let's not forget that 15 of the 19 airplane hijackers 6 years ago last month came from Saudi Arabia. In other words, "The Kingdom" is not a place where Americans want to go on vacation — but a lot of them work there and their families live in guarded restricted communities.

The true incident on which the movie is based: in 2003, al-Qaeda terrorists attacked a U.S. residential compound in Riyadh, killing 35 and wounding 160, the deadliest attack on Americans that year. (In the movie, the toll is 100 dead, over 200 wounded.) Unable, or unwilling, to find evidence from the crime scene, the Saudi police are at a loss how to prevent further attacks. An elite FBI team descends to search the wreckage for clues. This is Jamie Foxx (*Jarhead*), Jennifer Garner (TV's *Alias*), Chris Cooper (*Jarhead*), and Jason Bateman (TV's *Arrested Development*). Their efforts are thwarted by security concerns and turf battles, but eventually they find clues that put them on the track to the old bombmaker who ordered the attack. Hovering over them is Saudi police officer, Col Al-Ghazi, played, ironically, by Israeli actor Ashraf Barhom, who gives an extraordinary performance of a man torn between loyalty and conscience.

See *The Kingdom* in the light of



Saudi police officer Ashraf Barhom and FBI agent Jamie Foxx clash in the powerful Mideast action movie, "The Kingdom".

day rather than at night because some of it, especially the original terrorist attack and later kidnap scenes, are not for the squeamish. Check out the movie's excellent website: <http://www.thekingdommovie.com>.

Rated R for intense sequences of graphic brutal violence, and for language.



Clive Owen shoots and shoots and shoots in the dark comedy, "Shoot 'Em Up".

Shoot 'Em Up 🍷🍷🍷 1/2

Short take: Hilarious, depraved, over the-top violent. Definitely not for everyone.

Warning: people either love this movie or hate it. No wishy-washy in-betweens. If you don't like mindless action movies or you're squeamish when a gun gets raised on screen, or you like plots that make sense, do not see this movie. *Shoot 'Em Up* is for people who can throw logic to the winds, consider abject absurdity its own reward, don't mind their humor a little sick if it has a lot of style, and adore Clive Owen.

Kick me out of the nicey-nice girls clique, but I loved this movie — and I'm flabbergasted to admit it. Mr. Smith (Clive Owen) is a mysterious stranger who delivers the baby of a woman being chased by a horde of gun-toting maniacs. When she dies, Mr. Smith puts the baby in his arms (shades of *Children of Men* where Owen also saves a baby), finds sexy prostitute D.Q. (Monica Bellucci, who played the Holy Mother in Mel Gibson's *The Passion of the Christ* — hmmm, sacrilegious coincidence?) and makes her the baby's wet nurse. He fights to the death with nerd-turned-monster Paul Giamatti (*Sideways*) who chews up the scenery with the same relish he shoots every moving creature.

In this satire on America's gun culture, I figure about 200 faceless bad guys (and 3 innocent women) got killed by bullets, knives, smashing things, and carrots — yes, carrots. Seems hydroponic gardeners have a pretty organic violent streak. Writer/director Michael Davis proves he's talented and audacious enough to create a movie no other director in his right mind would have

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FILM REVIEWS

'Movies' continued from pg 31

attempted — I confess I'm very curious to see his next effort.

Rated R for pervasive strong bloody violence, sexuality and some language.



Astronaut Cillian Murphy's mission is to revive the dying sun in the metaphysical sci-fi thriller, "Sunshine".

Sunshine

Short take: Visually and musically stunning but gets lost in space at the end.

Sunshine director (Danny Boyle, *Millions*, *Trainspotting*) and his writer (Alex Garland) from their sci-fi thriller, *28 Days Later*, have taken rays of inspiration from other movies such as *2001: A Space Odyssey* and *2010* (which it mightily resembles) and also Greek mythology, horror movies, and the New Testament. It's 50 years in the future and

the sun is dying, leaving all of the earth looking like Scandinavia.

Eight astronauts on the space ship *Icarus II* head toward the sun with an atom bomb bigger than Manhattan to kick-start it back into fiery action. Cooped up for 18 months and knowing they're on a kamikaze mission, the crew starts reacting to one another in understandable ways. Then bad stuff happens. Including the discovery of the original doomed ship, *Icarus I*. Not unlike their earthly counterparts, the sun-seekers act like human beings and things get worse and worse until the fate of the world as we know it comes down to the age-old struggle between good and evil.

The first two-thirds of *Sunshine* glow with sun-drenched reflective magic and there's a metaphysical bent that makes you think you're on a trajectory of transcendence — alas the end of the movie spins off into a confused killer-on-the-loose routine that leaves you scratching your head and asking, "What the h — -?" Even so, *Sunshine* is so thoughtful and thrilling before it implodes that I recommend you see it — and hurry to see it on the big screen.

Rated R for violent content and language.

Talk to Me

Short Take: Don Cheadle delivers another Oscar-worthy performance

He was nominated last year for an



Don Cheadle rattles the Washington D.C. airwaves in the riveting true story, "Talk to Me".

Oscar for his lead performance in *Hotel Rwanda* and helped bring *Crash* its Oscar win as Best Picture the year before. The mere mention of his name in a proposed cast list makes critics perk up. But Don Cheadle seems to be an African American actor the public forgets in light of more flamboyant men such as Jamie Foxx and Denzel Washington. That situation is sure going to change with Cheadle's exciting new movie, *Talk to Me*.

Cheadle plays radio/TV personality Ralph "Petey" Greene, who rattled the airwaves in Washington D.C. and helped calm the city in the aftermath of the assassination of Martin Luther King Jr. in 1968. Cheadle is a Roman candle, sparkling the screen with his kinetic energy and acerbic motor mouth, taking himself from prison to the heights

— and depths — of fame based on his unquenchable ability to give voice to his emotions — and in a unique street style everyone understands even if no one can write it down. Greene us plagued by the usual demons of arrogance, alcohol and the fear of success — but while he rises on his *Icarus* journey, he soars with brilliance. Guiding him is ambitious but proper Dewey Hughes, played by the charismatic British actor Chiwetel Ejifor (*Inside Man*, *Kinky Boots*). The converging paths of these two vastly different black men, trying to make it in the white-dominated media universe, create a powerful time capsule of the civil rights struggle.

Deserving much of the credit for the film is director Kassi Lemon, a woman director who also happens to be African American — a rare Hollywood entity. Alas, about two-thirds of the way through the film, reflecting what happened in real life, *Talk to Me* veers away from Greene and onto Hughes. Veracity triumphs but emotional impact suffers a bit in the final moments. Nevertheless the majority of the movie is so riveting that you'll be talking about *Talk to Me* long after you leave the theatre. Don't miss it.

Rated R for pervasive language and some sexual content.

Marcianne Miller is an Asheville-based writer and movie critic. Contact her at marci@aquamystique.com

This Month on DVD

The Return of Battleship Potemkin

BY CHIP KAUFMANN

It has taken 20 years but one of the most celebrated and influential films of all time has been restored to its former glory and will be available this month on DVD. *Battleship Potemkin*, made in 1925 by the great Russian director Sergei Eisenstein, will be released by Kino International on October 23rd.

Battleship Potemkin began life as a work of Soviet propaganda, but its extraordinary artistry transcended its narrow confines and it became an important benchmark in the development of modern cinema. It was in this film that the use of *montage*--the manipulation of images through editing to create a particular point of view--was first used to maximum effect.

The story is based on an actual incident in the failed Russian revolution of 1905. The crew of a Russian battleship mutinied, took control of the vessel, and sailed it to the city of Odessa where they fired on military headquarters. They then

sailed the ship to Rumania where they surrendered it to authorities. The mutineers were returned to Russia and later executed. Eisenstein reworked this incident into a cinematic manifesto of Communist ideology with the sailors as heroes and the officers of the Czar depicted as inept autocrats and his troops vilified as bloodthirsty butchers.

The film is divided into five acts. The opening graphic title, "Men and Maggots," sets up the reason for the rebellion--the sailors refuse to eat rotten meat served by their officers. "Drama on the Quarterdeck" shows the takeover of



The celebrated Russian film, Battleship Potemkin, returns this month — on DVD.

the ship, the death of the mutiny leader, and the sailing of the ship to Odessa. In the third act, "An Appeal from the Dead," the citizens of the city aid the mutineers and demand justice from the authorities.

The fourth act is the famous "Odessa Steps" scene that contains one of the most celebrated sequences in movie history. It depicts the massacre of innocent civilians by the Czar's troops on vast outdoor steps while a baby carriage bounces helplessly down from top to bottom. Although now part of cinema iconography and believed by most people to be true, the famous massacre didn't really happen. The scene was staged

by Eisenstein for dramatic emotional impact. There are 138 edits during the 6-minute sequence, or 23 cuts a minute, making it look like a 21st century music video, not a scene from an 80-year-old silent film. Its style and content have been copied many times, most notably in Brian De Palma's 1987 film, *The Untouchables*, starring Kevin Costner.

In the fifth and final act, "Meeting the Squadron," the Russian fleet refuses to fire on the ship and the film concludes with the *Potemkin* sailing directly into the camera.

Battleship Potemkin has seen many incarnations. Every one has been subject to recutting and various degrees of censorship. The most celebrated, a re-edited 1976 version approved by the Soviet government that cleverly uses well-known music by composer Dmitri Shostakovich, has been out on DVD for many years and was the best one available until now.

'Movies' continued on pg 33

FILM REVIEWS

Sundays with Hendersonville Film Society

BY CHIP KAUFMANN

The Hendersonville Film Society (HFS) is a non-profit organization dedicated to showing significant / rarely seen movies on Sunday afternoons. In October HFS features four film adaptations of classic English literature.



OCTOBER 7

The Importance of Being Earnest

Oscar Wilde's most celebrated work was given the red carpet treatment by director Anthony Asquith. This classic film adaptation features legendary performances from Sir Michael Redgrave, Joan Greenwood, and especially Dame Edith Evans. A delight from start to finish.

Directed by: Anthony Asquith. In English. 1952 England Color 95 min.

OCTOBER 14

The Taming of The Shrew

Elizabeth Taylor and Richard Burton star in Franco Zeffereilli's lavish film version of Shakespeare's famous battle of the sexes set in 16th century Italy. They are given excellent support from Michael Horden, Cyril Cusack, and Michael York in his first film role.

Directed by: Franco Zeffereilli. In English. 1967 USA Color 122 minutes.

OCTOBER 21

Robinson Crusoe

This rarely seen 1954 version of the Daniel Defoe novel was shot in Mexico by the great Spanish director Luis Bunuel

and is probably his most straightforward film. It stars Irish actor Dan O'Herlihy as Crusoe and is still regarded as the finest adaptation of the story to date. With Jaime Hernandez as Friday.

Directed by: Luis Bunuel. In English. 1954 Mexico Color 90 minutes.

OCTOBER 28

Mary Shelley's Frankenstein

Kenneth Branagh directs and stars in this flamboyant, visually stunning version of Mary Shelley's original novel about a Swiss scientist's attempt to create life that goes horribly awry, resulting in the deaths of his friends and family. With Helena Bonham Carter, Ian Holm, Tom Hulce, and Robert De Niro as The Creature.

Directed by: Kenneth Branagh. In English. 1994 England Color 123 minutes.

If you go

Hendersonville Film Society Screenings, Sundays at 2pm. Smoky Mountain Theatre in the Lake Pointe Landing Retirement Community. 333 Thompson Street, right behind the Epic Cinemas. Call Elaine Ciampi at (828) 697-7310. Open to all. Donations accepted.

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'Potemkin' continued from pg 32

Kino International's new release presents the combined efforts of five different film archives from Russia and Europe that took 17 years to assemble and three years to properly restore. Dozens of missing shots have been put back in as well as all 146 of Eisenstein's original title cards. A brand new full orchestral recording of the Edmund Meisel score has also been added, making this DVD as close as possible to the way the movie first premiered in 1926. An added bonus is the inclusion of a second DVD of the previous version so that you can compare the two and see just what was done to bring this true masterpiece of cinema back to life for future generations to enjoy.



Chip Kaufmann is President of the Hendersonville Film Society, an historian of silent films, and hosts a program of classical music Thursday evenings on WCQS-FM.

TEEN REVIEWER:

The 11th Hour



Short Take: Brilliant eye-opener. A must-see for everyone!

Featuring: Leonardo DiCaprio, Mikhail Gorbachev, Paul Hawken, Stephen Hawking, William McDonough.

I went to see this film thinking, "Oh, great — another depressing movie about how the world is going to end." But when I came out, my eyes were opened wide as two trashcan lids. You would not believe what many environmentalists predict is going to happen in our lifetimes!

The 11th Hour is an alarming film about the planet's problems and describes what humans are doing to Earth and how truly detrimental our activities are. In the US alone, 95% of the old forests are already gone, and are still disappearing as we speak. If you think that's mind-boggling, did



Film critic
Sierra Bicking
lives in Asheville.

Compelling Film Calls for Action

you know that 55,000 species a year become extinct because of human activity? THAT'S CRAZY!!! But wait — it gets worse. If global warming isn't stopped, even more species will become extinct—and we're one of them!

The 11th Hour is brilliant. I say that all Americans should be required to see it. This film makes it brutally clear that we need to quit flipping channels when truly concerned people or desperate scientists try to convey how bad the environmental crisis really is. This film isn't like other boring scientific ones that just state the facts — it makes you want to do something about it. You can start by using more efficient light bulbs

Leonardo DiCaprio presents possible solutions to global problems in the documentary, *The 11th Hour*.

or turning off the TV when no one is around to watch it, but don't stop there. Go to *The 11th Hour* website (www.11thhouraction.com) to read more about the issues and how you can contribute to their solution. After all, as one expert in the film said, "The earth has all the time in the world — and we don't."

The 11th Hour is appropriate for all age groups, except maybe kids under 8 — it may be a little too intense or confusing for ones that young.

PG for some mild disturbing images and thematic elements.



STAGE PREVIEW

Chicago City Limits: Back-to-Back Improv October 19-20

The Diana Wortham Theatre at Pack Place presents Chicago City Limits, New York's longest running improv comedy show at 8:00pm October 19-20, 2007. Hailed as "hysterical and unpredictable" by The New York Times, Chicago City Limits has thrilled audiences for thirty years with its unique style of improvisational comedy. Founded in Chicago in 1977 before relocating to New York in 1979, its critically acclaimed shows and award-winning national touring company have made it a benchmark for hilarity.

With Chicago City Limits, the audience takes the lead with suggestions that spark improvisations created on-the-spot by the cast, all for "a smart, sophisticated and satisfying evening out" (NYTheatre.com.) Full of surprises, the family-friendly shows combine comedy, music and more. A favorite act of New York audiences, and national audiences via PBS and "The Today Show," Chicago City Limits performs in Asheville for the first time in its long history.

Chicago City Limits' actors take their material from a variety of sources,



and deliver it in all manner of songs and sketches. With the audience in on the act, the material is delightfully unpredictable. Talking Broadway explains the company's improv strength:

"...the improvisational numbers, provide the cast with the opportunity to stretch creatively and show off their talents. At the same time, these pieces illustrate the most exhilarating part of an improvisational comedy show - because

the cast takes its cues and shapes its improvisational pieces around audience suggestions, the audience members have the chance not only to watch the actors create comedy before their eyes, but to participate directly in the creative act..."

About the Company

Chicago City Limits was founded in 1977 in Chicago by George Todisco and actors participating in the workshop program at The Second City. In 1979, Chicago City Limits relocated to New York, performing regularly at Catch a Rising Star, the Improv, the Duplex, and other noted clubs. It established its own theater in the summer of 1980 and began a continuous run that is now over 8,500 performances. Over the years, Chicago City Limits has made numerous TV appearances, including "The Today Show," "McLaughlin," "The Joan Rivers Show," "The Jackie Mason Show," Comedy Central, PBS, and "Good Day NY." The group appeared

in its own TV new comedy series, "Reel News," on the USA network.

Workshop at Eaton Corporation

On its Asheville tour stop, Chicago City Limits is conducting two corporate workshops on creativity and team building for the performance's local corporate sponsor, Eaton Corporation. Eaton employees have the unique opportunity to work with this national touring comedy troupe as part of the company's personnel enrichment and development.

Chicago City Limits' Asheville performances are made possible by Performance Sponsor Eaton Corporation and Special Attractions Series Sponsors Arby's - The Winning Team and Michael and Catty Andry.

If you go

New York City's longest-running improv comedy show. Mainstage Series Special Attraction. Diana Wortham Theatre at Pack Place. 8:00pm, October 19-20, 2007. Tickets: Regular \$30; Seniors \$28; Students \$25; Student Rush day-of-the-show (with valid ID) \$10. Tickets/Info: (828) 257-4530 or online at www.dwttheatre.com

NC Stage Goes Supernatural with Shakespeare's "Macbeth"

North Carolina Stage Company, Asheville's professional theatre, kicks off its 2007-2008 Season with the thrilling supernatural tragedy Macbeth. The play runs at NC Stage's intimate, 99-seat theatre in the heart of downtown Asheville, from October 17 through November 4, 2007.

Prophecy, passion, and greed propel this rapid-fire play, as one power-hungry noble plots his rise to the throne. The only things standing in his way are his own self-doubt and the elusive trickeries of fate. Shakespeare's shortest play is also one of its most exciting and action-packed, featuring ghosts, war, murder, and the gradual destruction of a man from the inside out.

Macbeth is directed by Ron Bashford, director of NCSC's award-winning Hamlet (2003) and A Midsummer Night's Dream (which performed for over 15,000 Western NC

students through the NEA-funded school tour). Bashford served as the former acting chair of the Warren Wilson College Theatre Department, and is directing A Comedy of Errors for the North Carolina Shakespeare Festival this fall.

While NC Stage has won audiences with its mix of classic and contemporary plays, comedies and drama, it has gained special acclaim for its exciting, modern takes on Shakespeare's plays. In 2002 and 2006, the company produced Shakespeare's R&J, by Joe Calarco, an adaptation of Romeo and Juliet featuring a cast of four men playing all the roles. The NEA-funded production of A Midsummer Night's Dream used pop music, razor scooters, and Asian and punk rock-influenced costumes to depict Shakespeare's fairy world.

The mostly-local cast of Macbeth is anchored by Charlie Flynn-McIver as Macbeth. Charlie has starred in multiple productions in the area, including



NCSC's 2003 production of Hamlet

Chesapeake, and The Complete Works of William Shakespeare (abridged) for NC Stage, as well as Don't Dress for Dinner and 1940s Radio Hour for Flat Rock Playhouse. Newcomer Jenn

Miller Cribbs stars as the ambitious Lady Macbeth. Rounding out the cast are John Crutchfield, Lauren Fortuna, Michael MacCauley, Mike Coghlin, Bill Munoz, Neela Munoz and Hans Meyer.

If you go

Tickets and show times: Tickets are \$15-\$25; ticket price varies by date. Call (828) 350-9090, come to the NCSC box office at 15 Stage Lane, or visit www.ncstage.org. Macbeth runs October 17 - November 4, 2007. Wednesdays - Saturdays at 7:30pm, Sundays at 2:00pm. Wednesday October 17 is Pay-What-You-Can Night (\$6 minimum, cash only, exact change only, reservations highly recommended).

Location: North Carolina Stage Company performs in a 99-seat theatre in downtown Asheville, entrance is at 15 Stage Lane, off of Walnut St. one block off Haywood St., next to the Rankin Ave. parking garage.

STAGE PREVIEW

Bellydance Superstars Perform "Babelesque" October 30



The world's premier touring bellydance troupe, the Bellydance Superstars, perform the intoxicating new show *Babelesque* at the Diana Wortham Theatre at Pack Place, one night only, at 8:00pm October 30, 2007.

Hailed as the next big dance show phenomenon by The Sunday Times, Daily Telegraph, and Daily Express, the Bellydance Superstars are joyfully taking this ancient art into the mainstream. Comprised of America's best-known, most sought-after bellydancers, the Bellydance Superstars set a new standard for traditional bellydance, reinforcing its wide appeal.

Featuring fresh choreography, luxurious colorful costumes and full-throttle production, the

Bellydance Superstars' *Babelesque* beautifully captures the multi-faceted art of bellydance — while transporting audiences to a distant time and place. Referred to as "the most important dance troupe in the world" by London's Sunday Times, the Bellydance Superstars have added huge impetus to an already intense interest in this sensual dance art that celebrates all women.

From its 45-city Lollapalooza tour in 2003 to its current tour, the Bellydance Superstars have performed over 480 shows in 20 countries in just four years, wowing over 1 million enthusiastic fans in venues and 80 million on television with their fascinating live performances. The 2007/2008 North American tour of *Babelesque* launches in Baton Rouge, Louisiana, on October 16 before making its way to Asheville for the Diana Wortham Theatre show.

The Bellydance Superstars is the realized vision of music business mogul Miles Copeland (The Police, Sting, I.R.S. Records). "The thing

about the Bellydance Superstars is that they have helped contribute to bellydancing becoming more than a curious phenomenon, but a lifestyle and a passion," Copeland says.

"The Superstars are really the only professional bellydance troupe that's taking it to the mainstream in a major way. I think we're doing a lot of good for the art form by really popularizing it and bringing it to a level of greater attention and respectability."

If you go

Bellydance Superstars - Babelesque, a highly produced, spectacular dance showcase by the world's premier touring bellydance troupe. Mainstage Series Special Attraction. Diana Wortham Theatre at Pack Place. 8:00pm, October 19-20, 2007. Tickets: Regular \$30; Seniors \$28; Students \$25; Student Rush day-of-the-show (with valid ID) \$10. Tickets/Info: (828) 257-4530 or online at www.dwttheatre.com

Noteworthy Performance

Jim Lauderdale takes his Bluegrass Diaries to Jack of The Woods

Fresh off of a 2006 Grammy nomination for his last bluegrass album *Bluegrass* and an earlier Grammy win in 2002 for his album *Lost In the Lonesome Pines* with Ralph Stanley, country music's most prolific songwriter Jim Lauderdale is back again with his next batch of high and lonesome hallmarks.

The *Bluegrass Diaries* is the first of three albums the Nashville legend will release over the course of the next year. After releasing two albums in 2006, the man Nashville has come to know as the quintessential "songwriter's songwriter" is still constantly writing, recording and collaborating, resulting in this legendary output of top notch gems. Music seems to flow from the very pores of the man who has penned hits for some of country music's most chart-topping superstars including The Dixie Chicks, George Jones, George Strait, Vince Gill and Patti Loveless.

The *Bluegrass Diaries* picks up where *Bluegrass* left off, allowing Lauderdale to indulge in his passion for intricate picking and foot stomping with his friends. The album includes some of Nashville's most respected players and voices.

Lauderdale blends bluegrass chops with his signature turn of phrase creating an album that, at its roots, is a metaphor for Lauderdale's entire career; switchblade-sharp, honest and starkly American. Since the release of the disc Lauderdale has been playing venues both large and intimate, along with a number of festivals. This is an opportunity to hear one of today's most unique and revered musicians in a setting just made for his music.

If you go

Who, when, what: Jim Lauderdale at Jack of the Wood, 95 Patton Ave. Asheville. Sat. Oct. 13. Call the venue for show times and ticket prices.

Mass of the Children

by John Rutter

Dewitt Tipton
Director and Conductor
Steven Williams
Assistant Director



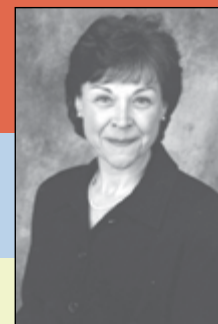
Featuring the
**Asheville
Symphony
Chorus**

and the **Asheville Symphony
Children's Chorus**

directed by Susan Hensley

Saturday, November 3, 2007
7:30 p.m. Arden Presbyterian Church

Tickets \$15 – Students or party of 10 or more \$12.
The Symphony Office (828) 254-7046, or any Chorus member



October 2007

Events & Workshops

October 6, 13, 20, 27

Earthaven EcoVillage Tour Black Mountain, NC Call first (828) 669-3937 * www.earthaven.org

October 13

Medicinal Native Plants 8:30am - 5:30pm "Planting the Future" Conference Blue Ridge Community College Flat Rock, NC United Plant Savers (802) 253-2267 unitedplantsavers.org

October 13

Self-Guided Green Building and Solar Tour WNC Green Building Council (WNCGBC) 11am - 4pm Detailed map at registration (828) 254-1995 * info@wncgbc.org

October 16

Sustainable Interior Design Workshop, part of Green Building 101; 1pm - 5pm * NC Arboretum Contact Candice Black of WNCGBC (828) 254-1995, candice@wncgbc.org

October 17

Renewable Energy Teleconference "What's New in Energy Efficiency" www.acore.org/renewableenergyinfo (202) 393-0001 ext. 7582

October 19, 20, 21

Music Stage at Lake Eden Arts Festival powered by Sundance Power Systems' 15' Solar and Wind Generator trailer lakeedenartsfestival.org (828) 686-8742; sundancepower.com * (828) 689-2080

October 20 & 21

Small Scale Wind Energy with Southwest Windpower (windenergy.com) 9am - 4 pm both days; Appalachian State University's Wind Energy Demo Facility, Beech Mountain, NC; wind@appstate.edu * (828) 262-2933 www.wind.appstate.edu



The Greener Home.com

Sustainable Living Resource for WNC • Vol. 2, No. 5 • October 2007

Save Money: Eliminate One of Your Vehicles

By **BRYAN FREEBORN**

Across Western North Carolina and the nation, some municipalities and large employers have responded to higher gas prices and population increases by investing in quality multi-modal transportation options. They have built new greenways for walking, added more bicycle lanes, increased mass transit services, and eliminated the need for additional parking places. A few cities have even brought back old trolley cars.

Most importantly, many towns have realized that high use of transit passes can save everyone money by eliminating vehicles and reducing parking needs. Such a model can serve the Asheville area well.

The Partner Pass

Soon, the construction of several large new buildings at University of North Carolina at Asheville (UNCA) will eliminate hundreds of parking spots on campus. To combat this loss of parking for both staff and students, one viable solution was to provide free bus fare through employee and student identification. This "partner-pass" program has been successful in other cities, such as Boulder (CO), Portland (OR), and Seattle (WA). Years ago, Evergreen State College in Olympia (WA) also initiated a successful "partner-pass" system. This transportation model along with enhanced bicycle facilities helped UNCA recently win an award for "Best Workplace for Commuters."

There have been additional benefits

at UNCA, as with growing numbers of employers across the country, that have chosen to move in this "active community" direction. They have seen that health-conscious, green-friendly employees prefer to commute by riding a bike, as well as enjoy collaborating with colleagues while riding on the bus.

Pure Economics

The greatest incentive for employers to participate in this movement has not been the environmental selling point, rather pure economics. Employers that eliminate the need to provide a parking space for one employee will see an annual operating savings in the thousands of dollars. In downtown Asheville, parking rents hover around \$100 per month. Consequently, an employer with 10 employees will dish out \$1,000 per month (or \$12,000 per year) for employee parking. Asheville employers with 100 employees face an annual expense of one million dollars.

Compare that \$1,000,000 to a number like \$12,000. If that same employer with a 100 employees were to purchase an annual Asheville Transit Pass at a cost of only \$120 per person, the difference between one million dollars and \$12,000 is stark. With the cost disparity so wide, the decision to provide free parking versus free bus fare is not a difficult one.

The economic choice is not just smart for employers. Individuals and families can benefit greatly by making a similar choice. A city that offers a quality,

interwoven system of mass transit, bike lanes, and greenways can help a household eliminate the need for one of its personal vehicles. By doing so, a family is receiving roughly a \$9,000 raise in annual disposable income. By eliminating the cost of owning and operating a vehicle, both citizens and municipalities are the winners, for many reasons. There is a greater potential for investment in local economies. People will have the ability to better afford improved housing, start a new small business, save for a child's tuition, or add to a retirement fund.

If one looks strictly at the sheer economics of reducing the number of vehicles within a community - one business, one household, at a time - it's obvious that a great opportunity is presented. By increasing the effectiveness of transit systems, greenways, and bicycle lanes, citizens can improve their quality of life and at the same time decrease their cost of living.

Moreover, this investment in a better transportation infrastructure will give back richly for decades in returns paid to the health and wealth of a community. One might call it sustainability in motion.

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THE GREENER HOME

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News, Quotes and Ideas About Living Greener

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The Greener Campus: 400 College Presidents Sign On

1 The number continues to grow; it's now 400. That is, as of September 23, 2007, 400 American college presidents have dedicated themselves and their institutions to fight global warming and achieve climate neutrality. A website that heralds their group commitment is: www.presidentclimatecommitment.org. One of the more recent signatories is Duke University of Durham, NC; Duke's president, Richard Brodhead, signed on this past summer.

Said Brodhead: "Duke was built on a culture of public engagement and the belief that we have the duty to share the knowledge of our faculty and students to address pressing global issues. Tackling the complex problem of climate change here on our campus not only benefits this institution but society as a whole."

By signing the Presidents Climate Commitment, Duke University and the other 399 higher learning institutions have publicly pledged themselves to eliminate their campuses' greenhouse gas emissions. Their goal is to someday achieve complete carbon neutrality. Go Duke.

Introducing the Green Patient Room

2 At the International Facility Management Association's (IFMA) upcoming World Workplace 2007 Conference and Expo,

October 24 - 26, 2007, in New Orleans (LA), the buzz is growing about a featured environmentally responsible patient room designed for hospitals. "To my knowledge no one has done a Green Patient Room as an educational exhibit prior to this," said Gary Collins, AIA, president of the IFMA Health Care Council and associate principal of Anshen+Allen, the architectural firm that helped design the room.

"... This display will help hospital personnel learn how to update their facilities with the latest in green products..." The Green Patient Room is divided into three zones: patient, family and staff. It is designed to combat energy waste and improve patient health. Featured products reduce water consumption and include high-performance lighting and insulation. Non-toxic materials low in volatile organic compound (VOC) emissions are used throughout to improve air quality for the patient. For more information, visit www.ifma.org and www.worldworkplace.org.

13 Governors Request Cleaner Cars, Not Litigation

3 Thirteen governors across the country recently called upon the auto industry to partner with them to build cleaner cars that will reduce greenhouse gases. In a jointly signed letter to the auto manufacturers, the governors proclaimed: "The public is demanding that states, in

the absence of federal action, take real and meaningful steps to reduce emissions of greenhouse gases. Ensuring that our automobiles have a lower carbon footprint is an essential piece of our greenhouse gas reduction strategy."

Furthermore, the governors offered a peace pipe to the automotive industry, stating: "We do not believe it is productive for your industry to continue to fight state implementation of clean tailpipe standards. We would prefer to follow a path that encourages innovation not litigation. Selling cars that meet the clean car standards is a major step in fulfilling your commitment. It is time for us to work together to reduce the transportation sector's contributions to global warming in our states and provinces." North Carolina governor Michael F. Easley was not one of the thirteen.

Lexus Launches New \$1 Million Environmental Education Contest for Middle and High School Students

4 On September 12, 2007, Lexus announced from its Torrance (CA) office that it would award \$1 million in scholarships and grants nationwide to "teams that make a positive impact on the community." Dubbed "The Lexus Environmental Challenge," this educational program and contest for middle and high school teams, comprised of five to 10 students each along with a teacher-advisor, will conclude on Earth Day, April 22, 2008.

The purpose of the Challenge is to address four major issues: land, water, air and climate. Follows are the submission deadlines: Challenge #1/Land: October 5, 2007; Challenge #2/Water: November 5, 2007; Challenge #3/Air: December 5, 2007; Challenge #4/Climate: January 7, 2008. In mid-February, 2008, the 64 selected winners of the first four challenges will be invited to participate in "the Final Challenge, where teams will develop an environmental program with the potential to impact the world in a dramatic way." For complete judging criteria and rules to participate, visit www.scholastic.com/lexus.

Double the Air Trouble in North Carolina by 2050

5 "An analysis performed for the National Resources Defense Council (NRDC) projects that Asheville, Raleigh, and Wilmington could see their bad air days doubled by 2050 due to climate change," reported the "Conservation Insider Bulletin" on September 14, 2007.

It stated that the report was recently released by Environment North Carolina in cooperation with the N.C. affiliate of the American Lung Association. A major contributing factor to the predicted increased air quality problem is hot weather, which exacerbates urban smog.

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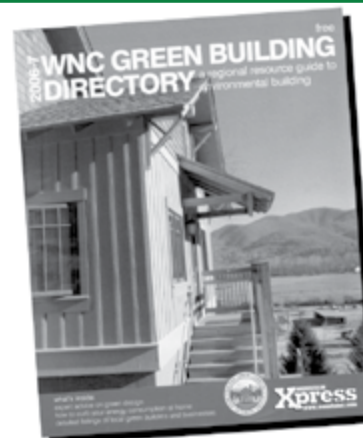
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THE GREENER HOME

Mica Village:

Asheville's Newest Eco-Friendly Community Offers Urban Loft Living

By BYRON BELZAK - Photos ©2007 MediaBear

Eco-friendly urban loft living obviously suits Ashevilleans. Six of the first 10 condominiums are already sold at Mica Village, an old mica manufacturing plant currently being converted into one-of-a-kind condominiums in the Biltmore Village area. Over 60% of the building materials used in this project were reclaimed from the original mica plant.

While no two units are the same, all have a new urbanism architectural feel. The building and each loft exude character, from the wooden floors to the glass-infused concrete countertops. The first phase, nearing completion, is built within the completely gutted and rebuilt brick structure that highlights an interior courtyard and industrial strength stairs of all-steel construction amidst a water feature and hanging flower baskets.

Each loft, approximately 800 to 900 square feet, has high ceilings that make the units feel larger than their actual size. For safety, an automatic fire sprinkler system is installed throughout. For convenience, a covered parking garage is situated on the first level of the building. The building is wired for high-speed Internet service. The grounds provide a large greenway for owners to enjoy.

Both the old and the new are well blended. Large energy-efficient windows have been installed while original hemlock beams and exposed brick walls highlight each loft. All the wood used throughout the project was reclaimed or purchased from a local sawmill. Original plumbing pipes from the factory were beautifully welded and used in the kitchen. The artsy feel and creative use of metal is evident inside and outside.

Located at 75 Thompson Street and

situated across the street from the Swannanoa River, Mica Village is a stone's throw from Biltmore Station, a popular retail complex in the Biltmore Village area. Borrowing from the name of the Asheville-Schoonmaker Mica Company, which until recently processed mica, Mica Village is living up beautifully to its new eco-friendly mission.

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THE GREENER HOME

Lighting the Way Forward

By MICHAEL HOPPING

There's a revolution underway in how people light their homes and buildings. The general-use incandescent light bulbs, which Americans have relied on since its invention by Thomas Edison, are on the way out. A relative newcomer, known as the compact fluorescent light bulb or CFL, will take over the market. The reasons are clear.

Compared to incandescents, CFLs burn only a quarter of the electricity, thereby conserving energy and diminishing the need for new power plants to light America's way into the future.

CFLs also save money in the long run for the consumer. For example, the CFL equivalent of a standard 60-watt incandescent light bulb will save its owner approximately \$30 over the lifetime of the product, despite the higher initial purchase price. And CFL prices are coming down as more consumers purchase them — a matter of economy of scale.

Of course, any new technology has its detractors, and CFLs are no exception. Most brands of general use, incandescent bulbs produce a similar warm feeling, yellow light that consumers have come to enjoy. That consistency of color is not currently found in CFLs. The "color temperature" of a CFL can range from almost candle yellow to the bluish-green classically associated with fluorescent tubes. To some consumers, this can be an unpleasant surprise.

Look For The "K" Factor

CFL manufacturers will no doubt someday do a better job of informing consumers about "color temperature" and how it affects the hue of the light emitted. For now, buyers who want to better understand what they are purchasing can look for a four-digit number followed by "K" on the CFL bulb or its packaging. A CFL with a color temperature of 2700 K will produce a warm-looking yellow light. A color temperature rating of 3000 to 3500 K will be perceived as neutral white. At 5000 to 6000 K, the light will have a cold green-blue cast.

Understand The Mercury Matter

Another issue that informed consumers voice about CFLs is the mercury contained within each bulb. It's a legitimate concern, but one that should be held in the proper perspective. Mercury is a toxic heavy metal found in fluorescent lights, both old and new. So will consumers inadvertently add to the problem of mercury in the environment by switching to CFLs? The answer, simply put, is a resounding "No."

And here's why. Mercury, which is found in coal and other fossil fuels, is the primary fuel used in generating electricity, particularly in the southeastern states. But it takes much less coal to power a CFL bulb compared to powering an incandescent light bulb. Over its lifetime, a CFL may be responsible for the smokestack emission of 2 to 3 mg of mercury. This compares to 10 mg of mercury in smokestack emissions to power a standard, general use, incandescent light bulb. Even after adding in the 4 to 5 mg of mercury inside today's typical CFL, these new bulbs are winners.

Furthermore, CFL manufacturers are working to reduce mercury levels in the newer CFLs. So while nutritional warnings about high mercury levels in some types of fish and shellfish are real, the burning of fossil fuels remains the major culprit in producing mercury in the environment. Therefore, it's better to buy more CFLs to help reduce mercury levels in the environment.

Participate In Buncombe's Mercury Recycling Program

Americans are increasingly taking the mercury matter seriously. Recycling programs for fluorescent tubes and CFLs are springing up around the country. Buncombe County, North Carolina, may be the first in the nation to pioneer a system for residential fluorescent bulb recycling that's free and painless for consumers. County residents can recycle dead fluorescent tubes or CFLs at local participating fire stations. It's obvious that any county in America with a household hazardous waste program could emulate Buncombe's leadership by establishing a similar recycling system.

Explore What Retailers Are Doing

Some believe that recycling mercury at the retail level is viable as well. This has been proven with the success of office supply retailers, such as Office Depot, in recycling printer cartridges by rewarding participating customers with discounts on the purchase of environmentally friendly paper products. Similarly, to encourage the use of compact fluorescent light bulbs, The Home Depot in cooperation with Progress Energy are offering CFLs for free or at reduced prices. To participate, visit the two Home Depot stores in the Asheville area on October 20 or October 27, 2007.

Doing so can help light Western North Carolina's way to a cleaner and healthier future.

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