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# RAPID RIVER

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Arts & Culture Magazine

October 2008 Vol. 12 No. 2



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Diana McEwen-Martin in Asheville Lyric Opera's production of *Romeo & Juliette*. PAGE 5



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## Print Released by John Mac Kah

BlackBird Frame & Art announces that it will host local artist and teacher John Mac Kah to celebrate the release of his newest giclee print, "Cold Mountain, October".

One of the area's finest naturalist painters, John Mac Kah is well-known for his inspired and craftsman-like depictions of the region. "Cold Mountain, October", an edition limited to 50 copies, is printed on archival canvas, a full-size reproduction of his original 30" x 40" oil on linen.

In conjunction with the print release, BlackBird will offer special framing options for this and other of the artist's prints, and will donate a portion of print and framing sales to Wild South. Since the early

1990's, this Asheville-based organization and its predecessors have been a vital and important force in the protection and restoration of native ecosystems throughout the Southeast.

BlackBird is extremely pleased to be Asheville's source for John Mac Kah's landscape prints. They represent an affordable way to own a very fine art reproduction, individually signed and carefully made under the artist's supervision. And, it is a welcome opportunity to team with an artist in support of an organization as worthy as Wild South.

Saturday Morning at BlackBird is a great way to start your weekend or to



BY JOHN HORROCKS

follow a visit to the city tailgate market nearby. Visitors are invited for music, coffee and snacks, plus a chance to meet this outstanding artist and enjoy his work on Saturday morning, October 11<sup>th</sup> from 10 am until noon at BlackBird's new location. The shop is in Lexington Station just south of downtown, 159 South Lexington Avenue, around the corner from the Orange Peel. BlackBird Frame & Art is an independent framer and art gallery owned and operated by Pat and John Horrocks.

They have shared their framing business for 17 years, the last 6 in Asheville. BlackBird features expert framing and showcases local art & home accessories.



"Cold Mountain, October" 30" x 40" giclee print on canvas, from the original oil on linen by John Mac Kah.

### If you go

Meet the Artist at Blackbird Frame & Art. Casual reception with live music and food, Saturday, October 11, from 10 a.m. to noon.

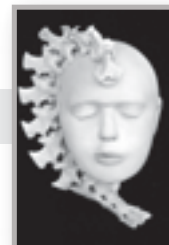
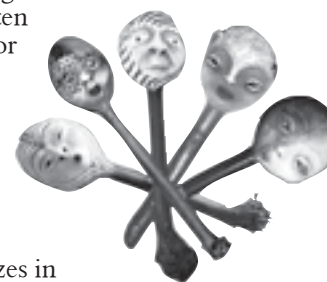
BlackBird Frame & Art, 159 South Lexington Ave., in Asheville.

Call (828) 252-4144 or visit blackbird-frame.com for more information.

## Mysteries of the Spirit World

The F.W. Front Gallery at Woolworth Walk will feature the works of local artists Brenda Marks and Gail Gulick in the show "Mysteries of the Spirit World" from October 10 to November 5, 2008.

Brenda Marks, mixed media artist, creates haunted, stormy images using a digital collage format and often adds paint or encaustic methods to complete the piece. Gail Gulick, mixed media artist, specializes in



BY MEGAN STONE

creating archetypal spirit masks and rattles made from plaster, gauze, filler and natural objects.

The opening reception will be held Sunday, October 12, from 2 to 4 p.m. Come meet the artists and enjoy the perfect show to welcome Halloween!

### If you go

FW Front Gallery at Woolworth Walk 25 Haywood Street, in Asheville.

(828) 254-9234

Gallery Hours: Mon. through Thur. 11-6; Fri. and Sat. 11-7; Sun. 11-5.



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# Message from the Publisher



Dennis Ray, publisher, and son Harrison Graham Ray.

This month our cover, upon first glance, has a dark touch to it. You might think "Not surprising with the stock market dropping 777 points in one day, gas shortages, the rising cost of living, the uncertainty of a better tomorrow, etc., etc." However, this cover is not a reflection of those events, rather it is a story about going home before it gets dark; before the coming storm.

Over the past few years our October covers have been quite dark and

perhaps even sinister — the headless horseman throwing his carved pumpkin head, and a monster emerging from a haunted house, have both been featured. These were the stories from my childhood that magically came to life when the leaves changed and the days grew gray. These were the books and movies and sometimes even television shows that captured my imagination during the late 1970s. Beyond that, these covers offer just simple reflections.

This year I wanted to tell a story (the illustrated story not the actual cover story) about a creature that came to Earth to gather information about intelligent life on this planet. What would it take back if it could only take back one item? It wouldn't be interested in our primitive technology since it just traveled across the universe, perhaps at the speed of light, or through wormholes, or whatever. It could grab a book. But what book? What book would describe the human condition? I doubt, even with a huge brain, it would have time to read all of them. So in the end, I figured it simply returned home with a piece of art.

After all, I feel art is the lifeblood of everything. You would have a hard time, if not an impossible time, judging a culture without judging that culture's art.

*Until next month grab a piece of art and enjoy.*

*~ DENNIS RAY, PUBLISHER RAPID RIVER MAGAZINE*

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*Cover illustrated by Dennis Ray*

# COVER STORY

## Romeo and Juliette to Draw a Broader Audience

Just as conductors, singers and artistic directors add their personality to an opera performance, each opera house brings its own character and contribution to the stage. Diana Wortham Theatre in Asheville is no different.

Some of the best performances happen in smaller venues, according to Peter Dallo who retired from Santa Fe, NM, to Hendersonville five years ago and has spent his life enjoying opera in the world's finest venues.

Dallo likens Diana Wortham to La Fenice in Venice, Italy, which he said "is a jewel of an opera house dating back over two hundred years and is relatively small" yet offers superior performances. "Diana Wortham is small and, therefore, even in the worst seat you are right on top of the action and you feel you are part of the crowd," he said. "You're not viewing it, you are participating."

Even though Dallo has watched performances in the grandeur and opulence of The Paris Opera House and been riveted by the organic backdrop of a New Mexico sunset at Santa Fe's open air opera house, he sees something unique in Asheville, enough so that he chose to serve on Asheville Lyric Opera's (ALO) board of directors.

"It is a small company with a limited budget that doesn't say, 'We're a small company with a limited budget,'" said Dallo. "Although we have a small budget and a limited audience we are going to go out and show we can be great. And that is the difference."

### First Time Opera Goers

Asheville Lyric Opera will open their season with Gounod's *Romeo and Juliette* on October 3 at 8:00 p.m., and October 4 at 4:00 p.m., in the Diana

Wortham Theatre.

"This is a great opera for anyone who has considered attending a performance or would like to try something different for a Saturday evening date," said David Craig Starkey, General and Artistic Director for ALO. "Most people are already familiar with the story and the production is not on as grand a scale as many operas. It is more intimate. It is relatively short, lasting two and a half hours. And even though it will be performed in its original French format, English supertitles will make it easy for the audience to follow."

Audiences will have an added bonus as four members of the Asheville Ballet will perform in the opening act during the masked ball.

"Asheville Ballet has been a supporter of ours since we began 10 years ago," said Starkey. "Anne Dunn, the ballet's artistic director, has choreographed a wonderful piece which adds a great deal to the setting of the first scene."

Starkey hopes to peak people's interest that otherwise would not come to the opera. "Whether it is the familiarity of the story, the ballet, or a desire to try a new cultural experience, we hope to introduce opera to a broader audience in our community," said Starkey. "Opera is not just for an elite group of people. Opera is for anyone who loves music."

### Opera Finds Her

Stage director Elise Sandel is from Oregon and she will be visiting Asheville for the first time when she arrives in mid-September for several weeks of rehearsals



Diana McEwen-Martin plays Juliette.

BY BETH CARTER

for *Romeo and Juliette*. Sandel came upon opera accidentally through a summer job during her freshman year at Webster University in St. Louis.

"I had never been to opera or worked on an opera or even listened to an opera until I was working at Opera Theatre St. Louis," she said by phone. "It was such a new experience musically."

Even though Sandel told her friends this was "just a summer job" and felt opera was not for her, she became hooked. "I fell in love without meaning to. After it was done I realized, in spite of myself, I wanted to do more."

Sandel enjoyed the scale of opera and the number of people involved on stage. In the case of 19th century composers, she said, "I love the way their music portrays the emotion. Once you start living in that world, you want to keep living in it."



Scene from *Romeo and Juliette*.

As stage director for *Romeo and Juliette*, Sandel's goal is to build the world the characters live in and work with the singers to create fuller characters instead of cardboard cutouts.

"It is important that opera is theatre and it is telling a story and not just about singing," said Sandel. "It is about the music and the story working together."

### The Players

As is typical of Asheville Lyric Opera, the cast and staff of *Romeo and Juliette* will be filled with some of operas best young and up-and-coming talent.

'Romeo & Juliet' continued on pg. 21

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# PERFORMANCE

## S.E.L.L.O.U.T.

### *A Black and White Comedy in the Grey Area*

UNC Asheville's Cultural and Special Events series will host "S.E.L.L.O.U.T.: A Black and White Comedy in the Grey Area." Four noted Blackpack comics will take on racial and cultural differences one joke at a time. The word "sellout" may have a negative connotation, but these comedians reclaim it as an acronym for their show: Serious, Educated, Laughing, Learning, Outrageous, Unique and Talented.

S.E.L.L.O.U.T. tour members Vince Morris, B.T., Billy D. Washington and Louis Johnson have been seen on HBO, Showtime, A&E, Comedy Central, BET, VH1 and MTV, challenging their audiences to edge deeper into intercultural conversations – and respect for each other – through comedy. Featuring the popular segment, "Ask a Black Man Anything You've Wanted to Know But Were Afraid to Ask," their program will make audiences laugh out loud while celebrating their cultural differences.

The show is co-sponsored by UNC



Asheville's Multicultural Student Programs the Center for Diversity Education. For a complete listing of related events, click on [www.unca.edu/culturalarts/blackpack](http://www.unca.edu/culturalarts/blackpack).

### If you go

8 p.m. Friday, October 17, at UNC Asheville's Lipinsky Auditorium.

General admission tickets are \$21 or \$5 for area students. The show's content is appropriate for ages 17 and older.

To reserve tickets call UNC Asheville's Highsmith University Union Box Office at (828) 232-5000, or visit [www.uncatickets.com](http://www.uncatickets.com).

## "Jazzy Strings" Launch 2008-09 Puppet Season!

The Asheville Puppetry Alliance is pleased to announce that the first performance in its 2008-09 Young Audiences Series will be Mountain Marionettes' "Jazzy Strings," an enchanting and toe-tapping journey through the uniquely American musical forms of the early 20th century.

From Joplin to Gershwin, puppeteer Susan VandeWeghe's colorful marionette characters will both perform and explain this rich musical history with wit and charm at the Diana Wortham Theater Saturday, October 18, 11 a.m.

Each piece of Big Band, Dixieland and Ragtime music incorporated into the show seems to have been written just for the puppet that performs to it. Katrina flies on her trapeze to George Gershwin's "Rhapsody in Blue," a special Hula Dancer teams up with Spike Jones and his "Hawaiian War Chant," June Bug is a hot jazzy baby who performs the Charleston; and Mr. Bones literally falls apart when he hears Scott Joplin's Ragtime melodies.

Mountain Marionettes is a professional puppet company specializing in the Art of the Marionette. Each production



consists of short vignettes performed in a vaudevillian style with short-strung trick marionettes, and the puppeteer in full view of the audience. The large 24" to 32" marionettes ensure that every seat is the best seat in the house. This fast-paced, family-friendly marionette production charms children and adults alike.

If you are a mentor or limited income parent or grandparent residing in Buncombe County, visit the Asheville Area Arts Council website ([www.ashevillearts.org](http://www.ashevillearts.org)) for forms to request free tickets through their KidsTix Program.

### If you go

Tickets for the October 18 performance are \$8 for adults, \$5 for children and seniors, and are available online at [www.dwtheatre.com](http://www.dwtheatre.com) and in person at the Diana Wortham Theater.

## The North Carolina Banjo Clinic

Featuring two full days of Bluegrass Banjo instruction by Tom Adams, Terry Baucom, Mike Scott & Graham Sharp.

Classes for All Levels will be offered on Friday and Saturday, November 14 and 15 in Burnsville, NC, just 30 minutes north of Asheville.

2-Day Clinic: Price is \$275 class held from 9 a.m. to 4:45 p.m. each day.

1-Day Clinic: Price is \$150 either day.

Private lessons available both days. A \$50 deposit per day is required and

refundable 10 days prior to the clinic. Lodging and dining within walking distance. Contact us for details.

Also – a Saturday night concert will be held beginning at 7:30 p.m., and featuring Graham's Band, the Steep Canyon Rangers. Concert fee for clinic participants is \$12/ticket.

For more information or to register, please contact Village Productions, (828) 682-2402. PO Box 816, Burnsville, NC 28714. Email: [evie@transmtn.com](mailto:evie@transmtn.com).

### OCTOBER 2008 mainstage performances



### Doc Watson & David Holt: Hills of Home

October 11  
3pm & 8pm

### Kathy Mattea

October 17  
8pm



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**[www.weavervilleartsafari.com](http://www.weavervilleartsafari.com)**



## STAGE PREVIEW

## Ann Dunn: at the Helm of the Asheville Ballet and School of Dance

The driving force behind the Asheville Ballet and the Asheville Academy of Ballet and Contemporary Dance is Ann Dunn, a down-to-earth, yet remarkable woman who has been the wearer of many hats in her lifetime — principal ballerina, choreographer of multiple famous stories, including *The Great Gatsby* and *Don Quixote*, Distinguished Teacher in the Humanities at UNC Asheville, published poet, composer, mother of five and grandmother of eight.

Her hand is very much at work during this season's Asheville Ballet program which opened with *Shakespeare in Ballet* on September 26 and 27 at the Diana Wortham Theatre. The choreography, featuring a tragic scene between the aging King Lear with his beautiful daughter, Cordelia, dramatic character portrayals in motion of *Lady Macbeth* and *Ophelia*, as well as a love scene with Fernando and Miranda in *The Tempest*, was done by Dunn herself and Lyle Laney with live music by John Cobb at the piano and members of The Asheville Lyric Opera.

Audiences anticipate the ever-popular *Nutcracker Ballet* on December 10 - 14, an Asheville holiday tradition for thirty-five years. *Billy the Kid*, a muscular, masculine ballet performed with Aaron Copland's great composition of frontier America will follow on May 8 and 9.

"My parents read to me since the day I was born," says Dunn, explaining her passion for fusing dance and fiction. "Fiction for me is all about characters," she adds. "I see who they are, their way of being and then I put them on stage to see what will happen."

Dunn trained with the legendary George Balanchine, performed professionally with the Hartford, Connecticut Ballet and as the Principal Ballerina in Princeton, New Jersey. She arrived in Asheville in 1980, drawn by its beauty, climate and size. By then a mother of three, Dunn felt that Asheville was big enough to work in yet small enough in which to raise a family. She began teaching dance in her Montford garage with four students and took off from there. In 1996 the Fletcher School of Dance merged with the Asheville Academy of Ballet and Contemporary Dance.

Currently Dunn has over one hundred students, ranging in age from three



Lyle Laney as the prince in *The Nutcracker*.

BY ROSELYNN KATZ

to seventy one. Not all are women. The school also boasts a class for men and boys.

"Young dancers are typically all A students," Dunn muses. "Studying dance improves one's mental condition and the ability to be self-disciplined. "My older students dance as a rewarding way to exercise. It certainly beats the monotony of working out on a treadmill. And they stay in shape forever."

How has Dunn managed to do everything she's accomplished while raising a large family at the same time? "I never had extra

money for baby sitters, so my kids came with me." A playpen was set up at her dance classes. When she traveled away from home, her children came, too. Once she left the high school aged children's meals in the freezer, labeled for each day of the week, while her two younger ones accompanied her to Daufuskie Island, off of Hilton Head, for a dance residency where she showed Gullah speaking children how to create their own dance and music, using instruments they made from found objects. Unable to speak Gullah, she and her own children communicated with the others through movement and gesture. A successful venture, she remembers it with a smile. "I always like to show my children many facets of life."

She kept right on showing them during vacations to such places as Ravenna and Venice in Italy where she took them to see great works of art.

"That's why I could never save any money," she laughs, "and why my children all had to get scholarships when they went on to college."

It's this same free-spirited, bohemian quality that shapes her dance. Experience it for yourself at the Asheville Ballet's upcoming performances for the 2008 - 2009 season.

### If you go

*Nutcracker Ballet* on December 10 - 14 at the Diana Wortham Theatre.

*Billy the Kid*, May 8 and 9, 2009, at the Diana Wortham Theatre.

Call for tickets and information: (828) 258-1028 or (828) 257-4530.

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## FINE ART

### Landscapes: Of Hope and Glory

Linda Cheek is a former illustrator who has been painting *en plein air* since moving to Marshall, N.C. in 1990. In her new exhibition at 16 Patton Gallery "Landscapes: Of Hope and Glory" in October, Linda has decided that she will concentrate her painterly efforts on images of place and on the mood of the timelessness of this region.



Linda Cheek on location.

to successful painting."

**Q. What inspires you to paint and how do you keep motivated?**

A. As far as being inspired, well it is all around me. What a creation! One of the great things about working all that time as an illustrator is I have been sincerely trained and

because of deadlines there is no time for just waiting for the mood to hit you. You must find the motivation.

**Q. Could you tell me more about your work?**

A. Because of the process I use to paint (*plein air* and *alla prima*), I feel I have the best advantage for capturing what I am after - light, shapes, color, value and composition. There is a very good reason to take your studio outside, it is much easier. As Winslow Homer said: "I prefer every time a picture composed and painted outdoors. The thing is done without your knowing it."

**Q. What is the best and worst part of being a full time working artist?**

A. The best part is I have complete freedom and control over my art. The hardest thing for me is the business end. I would much rather be out doors at my pochade box, painting.



"Big Yellow Taxi," oil on canvas panel.

**Q. What advice would you give an artist just starting out?**

A. As an artist living in a high tech world, the aesthetic cards of creativity are stacked against us, but for me the catapult has always been the practice of painting on

location for one to two hours as often as possible. Just keep drawing and drawing, then paint, and looking and looking and looking again. "Love the art in yourself and not yourself in art." My Life in Art, Stanislawski.

## If you go

Linda Cheek's work can be seen in the exhibition, "Landscapes: Of Hope and Glory" opening October 4th and running through November 16th at 16 Patton.

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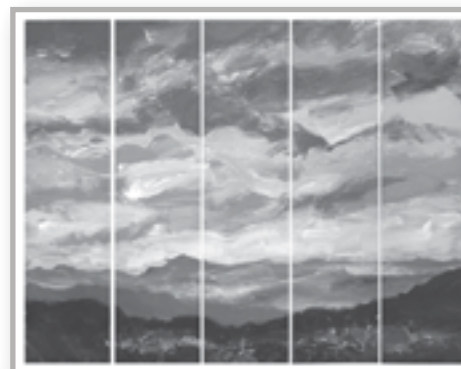
### Painting the Soul of the Landscape

Nationally known abstract artist, Jonas Gerard, continues the development of his abstracted impressions of the majestic peaks surrounding Asheville with a new body of work.

On Friday, October 3, 2008 *Beyond Landscape* will open at Jonas Gerard Fine Art in the River Arts District of Asheville, NC. An opening reception follows on Friday, October 10 from 5 to 7 p.m.

The next day, Saturday, October 11, Gerard will be painting live in his studio adjoining the Gallery at 2 p.m. As a token of appreciation for the continued success of his Asheville Gallery, Jonas will be donating 20 percent of the sales that occur at the opening reception to *Arts for Life*. This organization brings art healing programs to children with serious illnesses in North Carolina hospitals.

Going deeper in to the very soul of the land, his impressions can open the deepest senses and emotions. Without



struggle Jonas transforms his powerful yet delicate abstract force through unusual compositions of trees, mountains and lakes.

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When the painting touches someone's heart beyond the visual there is a soul to soul communication. Connecting to the experience, one's eyes and imagination cannot stop at just what is seen. You will then go beyond the landscape.

The show runs from October 3 through November 7, and we hope you can join us for the opening festivities: Friday, October 10 from 5-7 p.m., opening reception with live music from *Anything Goes*; and Saturday, October 11 beginning at 2 p.m., Jonas paints live in his River Arts District studio.

## If you go

"Beyond Landscape" runs through November 7, 2008 at Jonas Gerard Fine Art, 240 Clingman Avenue, in Asheville.  
(828) 350-7711, [www.jonasgerard.com](http://www.jonasgerard.com)





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# PERFORMANCE

## Asheville Symphony Chorus Sings Vivaldi and Handel

BY BILLIE SUE THOMPSON

If you have ever walked into Victoria's Secret and heard Vivaldi's *Four Seasons* gracing the background, you have been introduced to one of the most prolific composers of the Baroque period of classical music.

How ironic that a composer who started out working in an all-girls music school should end up providing background music for today's contemporary woman. But it would be my guess that Vivaldi, called the "Red Priest" (because of his red locks), would probably be smiling.

Vivaldi's works are among today's favorite classical choices, and the *Gloria* is perhaps his best known composition following the *Four Seasons*. The *Gloria* will be performed — along with perhaps the favorite choral classical work of all time, Handel's *Messiah* — by the Asheville Symphony Chorus, October 25, at Arden Presbyterian Church, 7:30 p.m.

The Asheville Symphony Chorus has a long history of performing choral classics from every century. With a love for choral art, the chorus — founded by Asheville's own Dewitt Tipton — has presented hundreds of rich musical treasures with the intent of preserving them as well as introducing them to new lovers of classical music. When asked why he chose Vivaldi for the eighteenth season of performances by the Asheville Symphony Chorus, conductor/director Tipton said, "Vivaldi is loved by choral singers and concertgoers alike. I chose it because this chorus sings Baroque and classical music particularly well. And for myself, it is a touching and beautiful piece."

Vivaldi, who was a virtuoso violinist, composed hundreds of pieces. Many of them were concertos and operas, but his sacred music was a continuing stream throughout his life, perhaps because he was not only was a musician but also a priest. The *Gloria* was composed during his years at the Pio Ospedale della Pietà (Devout Hospital of Mercy) in Venice.

There were four such institutions in Venice; their purpose was to give shelter and education to children who were abandoned, orphaned, or whose families could not support them. They were financed by funds provided by the Republic. The boys learned a trade and had to leave at age 15. The girls received a musical education, and the most talented stayed and became members of the Ospedale's renowned orchestra and choir. Vivaldi wrote many works that were performed by these talented students. Their work was celebrated



Dewitt Tipton

and esteemed abroad.

The *Gloria* was written sometime during Vivaldi's career at the Pietà, and would have been performed by female voices. In later centuries it was hardly performed until a revival by Alfredo Casella during "Vivaldi Week" in Siena (1939). Since then it has become a favorite, especially for holiday celebrations.

The second part of the program, of course, is embraced by almost all singers. Most professional vocalists perform Handel's *Messiah* literally hundreds of times in various venues. The beauty and inspiration of Handel's work continues to be so loved by all that it is considered a musical treat to perform it every year.

Members of the Symphony Chorus are excited to be performing Vivaldi and Handel. Joe Sculley, chef/owner of the Corner Kitchen in Biltmore Village has a unique perspective on singing Vivaldi's *Gloria*. He first sang it in a high school choir as a tenor, and now is singing it as a bass in the Asheville Symphony Chorus. A member since 2004, he said, "To me there is such vitality and beauty in this piece that I am very excited to be singing it."

Tenor Brandon Herder looks forward to singing Handel's *Messiah*. Herder, who is the Science Chair at Christ School in Arden, recalls performing parts of the *Messiah* with the Harvard Glee Club while in graduate school: "There is such a rich and diverse musical narrative in this work that it evokes strong emotion in any chorister who has the opportunity to sing it."

### If you go

The performance by the Asheville Symphony Chorus will be held at Arden Presbyterian Church, an outstanding facility for performing music. Call for tickets at the Symphony office: (828) 254-7046.

**This chorus sings Baroque and classical music particularly well.**

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## NOTEWORTHY

### Fundraising with Rosewood Wooden Bracelets

BY BETH GOSSETT

Gordon Eisenberg, the owner of Classic Wooden Belts & Classic Wooden Watches in Charlotte, realized there was a surplus of the wooden links he used to make his belts and watches and decided to recycle them into something that would be functional and uniquely different. Hence, the rosewood wooden bracelets, made in three styles, (natural, 6mm cat's eye and 8mm cat's eye beads) were born.

Eisenberg, aside from selling the bracelets to retail venues across the nation, has also brought the rosewood wooden bracelets to his children's school for the last four years and actually created a fun learning experience for children in the classroom. He starts out by measuring each of the children's wrists and charting the number on the blackboard. Eisenberg then explains to the children about the metric system and how the United States is actually one of three remaining countries in the world not using the metric system.

The children begin to make their bracelets with two pieces of nylon cord then add, by threading, the rosewood links they have chosen, doing so helps develop a child's motor skills. "It's really cool when you see kids working on a bracelet and you see that look of concentration on their faces you know you've had a part in making things better."

A couple of weeks before school was going to begin for the 2008-09 season, Eisenberg started thinking about the school fund raising projects that get underway each autumn. Well, one thing led to another and Eisenberg realized most schools have school colors. His children's school colors are royal blue and white. Eisenberg decided to give his Children's previous and current teachers, along with the principal, a Rosewood Wooden Bracelet with alternating royal blue and white cat's eye beads. The reaction was extremely positive. To see examples of Eisenberg's work you can visit his website

at [www.wooden-watch.com](http://www.wooden-watch.com). If you don't see a style you like, Eisenberg has plenty of other designs.

Eisenberg will be participating at his children's Funfest doing the bracelet fundraiser. "We hope it will make a lot of money for the school," says Eisenberg.

Half of the revenue will be going to the school.

Eisenberg has met with various school districts in California and Colorado. "We are even getting a lot of interest with some of the local retailers who also wish to get involved." Eisenberg's plan is to first offer the schools the opportunity to raise money for their various school projects and then offer it to local retailers who will jointly match Classic Wooden Belts and Classic Wooden Watches 25% contribution which directly goes to the school. This way everyone wins and schools raise money for selling an appealing unique rosewood wooden bracelet with a local twist.

Eisenberg welcomes teachers and schools from our area to contact him about the fundraising opportunities. He can be contacted through email on his website [www.wooden-watch.com](http://www.wooden-watch.com).

In addition to school fundraisers, the kits can be used for organization fundraisers as well.

"I sold a kit to someone in Houston, Texas," says Eisenberg, "about a year ago, and his daughter, who loves animals, did a fundraiser for a local 'no kill' facility. She kept 50% of the proceeds and gave 50% to the shelter. For her kindness and ingenuity, she was written up in the local paper. I think this type of fundraiser works out really well for everyone."

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# THOREAU'S GARDEN



Peter examines the blossoms of early-blooming Lenten roses.

## The South African Geranium

BY PETER LOEWER

Both Peale and his museum are illustrated in a famous self-portrait showing the owner pulling aside a curtain and revealing a theatre of nature, including displays of stuffed, but exotic, animals, painted dioramas, and portraits of great Americans.

Peale was a fascinating man not the least being his seventeen children. Included in the group were four men who became well-known artists: Raphaelle was a painter of *tromp-l'oeil* and still-lives, Titian worked with portraits, Rubens painted miniatures, and Rembrandt produced historical portraits, including a famous portrait of Thomas Jefferson.

But perhaps one of Rembrandt's most telling portraits was that of his young brother Rubens, dressed in a stylish suit jacket, wearing glasses that would be in vogue today, and holding a large and rangy (by today's standards) geranium in a terracotta pot. The year was 1801 and Rubens (the family botanist) was exceptionally proud of his plant — especially because most plant lovers of the late 1700s wanted

a geranium in their collections.

The African geranium or pelargonium (not to be confused with the American wildflower) were given the species name of *zonale* as derived from the zones of color on the leaves.

In 1652 the Dutch East India Company opened a trading post at Table Bay that eventually became a colony and from that spot, hundreds of geraniums made their way to Europe. These geraniums grew on rocky slopes and along the forest edge from the Southern Cape to Natal. They preferred the dry and hot climates of South Africa. And that's the reason they do so well in pots out in the hot southern sun and also can go without continual watering.

Back in 1710 the first plants were brought to England, initially by sailors who returned with these tough plants as gifts to wives and girlfriends. Because of the similarity between the long seed vessel and a crane's beak, the common name of geranium stems from the Greek word *geranos* or crane. The genus *Pelargonium*, refers to *pelargos*, a stork, because, again, the beak of the fruit does resemble the beak of that bird.

In 1732 Dilleius published his *Hortus Elthamensis*, with drawings and descrip-

tions of several African geraniums so by the time an American middle class was expanding these plants were floral hits. The leaves assume various shapes although usually following one pattern: they are circular and beautifully scalloped and lobed, with the veins for each lobe radiated from the petiole or stem, the leaves being velvety above.

The stems are usually long and stiff and set alternately on the stem. After leaves have fallen, these stems often remain on the trunk giving untended plants a rather unkempt look. When geranium buds first

appear, they are nestled in a nest of protecting bracts, each bud being enclosed in a protective sepal. But as the flower stalk grows longer and droops a bit, the bracts fall off and the buds begin to open, center first.

Single flowers have five petals and at first glance they all seem to be the same size but after a careful look it's evident that the upper two petals are much narrower at the base and project farther

forward than the lower three. And there are evident lines on these upper petals that look as though they were inked in by a steady hand. The lines all point to the center of the flower where a deep nectar-well is found.



Illustration by Peter Loewer

If you examine a flower with care, you'll see that this nectar well extends almost the entire length of the stalk, down to a nectar gland that forms a hump at the base of the stalk. If a needle is thrust down the entire length of this nectar tube, you can see from its length that pollen is meant to be carried out by butterflies and moths, for these are the only insects with tongues long enough to reach the bottom.

Nature abhors waste so when you look at the flowers of double geraniums, where the second level of petals have been formed by changed stamens there are no nectar glands because these flowers can never set seed.

The geraniums that lead to today's plants were first cultivated by the Duchess of Beaufort in 1710. With her horticultural lead most of the early cultivars were developed in England, including many developed in the 19th and 20th centuries. Germany, too, produced many colorful varieties and the famous Hilscheid Nurseries introduced eighty new varieties in just three years.

But the heyday of geraniums began with the English Victorians and continued to the beginnings of the First World War. Then development of ornamental plants ceased because greenhouse heating was banned for the war effort.

Finally, pelargoniums are grown for holding scents in the manufacture of perfume with the first species to be used for this purpose imported by the Duchess of Beaufort.

'African Geranium' continued on pg. 38

## Going Vegan With Make-Up? You Bet!

BY BETH GOSSETT

Ever wondered what is in the make-up you put on your face everyday? Well Gina Austin did and she's on the crest of a wave of change about what you put on your face.

The Buncombe county native now west coaster has always worked in the cosmetics industry... first as a cosmetologist but then for a large manufacturing company that had just started creating a make-up line.

After Austin left WNC, she moved to New York and went back to school to study Marketing and Business and worked for several more cosmetics companies working in Research & Development, writing educational pieces on make-up, and product testing.

"It was never on my radar to do my own line, but when I turned 40 and had my midlife crisis, I decided I wanted to do something...open a boutique...something, but then I decided to stick with what I knew and Stript cosmetics was born," says Austin.

"I decided I wanted to do a vegan

line, not because I'm a vegan, I'm a vegetarian, but I thought about the ethical treatment of animals in the make-up world and I knew that making a plant-based cosmetic would be even better.

Second, I wanted to create a paraben-free makeup. Parabens are preservatives that keep the water in make-up from growing bacteria and it's a synthetic product. Research has found that parabens have been found in some breast cancer tumors so somehow the parabens are penetrating the skin and getting in. With all we do to our skin, microderm abrasion, exfoliation, etc., we are preventing our skin from protecting us and my product, Stript, doesn't do that, and that's why we say 'what are you not wearing' explains Austin.

Fortunate enough to hook up with an excellent chemist, Austin was able to discover that there is an alternative to parabens as a preservative. Stript uses Japanese honeysuckle to preserve her product.

"My product is the most natural on the market. While other products use the word "bare" or "natural", my product

is more "bare than bare", which is how I came up with the name Stript for my line," says Austin. "I just have the environment in my blood. I was raised that way here in North Carolina."

Stript, rolled out officially last November, has just taken off by leaps and bounds. Austin has found herself becoming a one-woman show in doing Research and Development, Marketing, Distribution, you name it. In fact, Austin will begin distributing in Atlanta very soon.

"If this wasn't my passion," says Austin, "I wouldn't have fun at all!"

One look at the logo, a 50's pin-up girl with a flower in her hair with a almost un-noticeable "sr" on the flower, says it all. The "sr" stands for social responsibility. As aforementioned, all products are vegan, paraben-free, use talc-free natural minerals, utilize ingredient awareness, avoid artificial fragrance, use natural preservatives, use eco-friendly formulations and packaging, utilize only fair trade labor if something cannot be acquired in this country (90%

is American made), and cause marketed. According to one of the tag lines, Stript is "where purity and passion unite."

As far as cause marketing goes, Stript sells only synthetic brushes and donates part of the proceeds to animal rescue charities or to P.E.T.A. They also support the American Cancer Society, the Susan B. Komen Foundation and St. Jude's.

Now as to where you can find Stript in our area, unfortunately, right now unless you can get to Georgia, Florida, Alabama or Tennessee in the near future, there are no distributors close to us. However, you can visit the website [www.striptomakeup.com](http://www.striptomakeup.com) and read more about the products and order them online. If you have questions you can email [info@striptomakeup.com](mailto:info@striptomakeup.com).

Prices range from foundation at \$36, to powder, blushes, eyeshadows and pencils from \$15-\$26. Brush prices are \$22-\$38.

"Everyone should want to look 'eco-sexy'," states Austin.



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## MUSIC

## SPINNING DISCS:

## October CD Reviews by James Cassara

Life is too short to waste on uninteresting music so, be it given one star or five, you can rest assured anything reviewed here is well worth seeking out. And be certain to do so at one of our many fine independent record shops, for whose existence we should all be grateful.

**Carrie Rodriguez**  
**She Ain't Me**  
**Manhattan Records**

Having moved beyond the tutorship of Chip Taylor, singer, songwriter, and fiddler Carrie Rodriguez's sophomore solo effort marks a dramatic turn for the artist. Without Taylor as co-conspirator Rodriguez co-writes all but one tune, and relies instead on such well respected names as ex-Jayhawk Gary Louris and Daniel Lanois disciple Malcolm Burn. For the most part she puts down the fiddle while picking up guitar and mandolin, while displaying a surprisingly strong if indistinguishable voice. For those who have followed her career this represents a very different Carrie Rodriguez.

Not a thing wrong with changing directions but, for those previously mesmerized by Rodriguez fiddling pyrotechnics, *She Ain't Me* is likely going to come up a bit short. Yet the slow steady smolder of the album is certainly not without its charm. "Absence," co-scribed by sonic simpatico Mary Gauthier, is one of the more intriguing songs Rodriguez has yet written, penetrating into a mysterious shadow world that the artist would do well to further explore. The sparsely arranged "Let Me In" is a sultry number that shows the depth of range Rodriguez can, when pushed by another vocalist, (in this case touring mate Lucinda Williams) conjure up.

For his part producer Burns imbues the album with the same sort of sonic nuance he's previously delivered to Emmylou Harris and Dylan; a seductive atmosphere of percussion, bass, and looped rhythm set astride muted guitar and strings.

It's a delicious recipe, and while Rodriguez herself seems a bit subdued it still works. *She Ain't Me* may not be as readily accessible as its predecessor but, given repeated listens, its strengths and sustainability become increasingly apparent. \*\*\*1/2

**The Festival**  
**Come, Arrow, Come!**  
**Drag City Music**

Part British folk revival and part hopelessly precious ingénue, the de-



but album by sisters Lindsay Powell and Alexis Powell offers a glimpse back towards an era that, while fondly recalled by some, would just as soon be forgotten by others.

The sisters revel in the curious mix of modern folk and psychedelic whoop-affected with a sort of faux medieval sound-once made popular by the Incredible String Band. But while ISB commandeered a level of pretension they never took themselves as seriously as do the Lindsay and Alexis.

Even more perplexing are the hurried arrangements that undermine what sincerity the two do evince; it's as if the musicians—which include members of the Nashville based pop-punk band Be Our Own Pet—know the sound they want but are a loss as to how to replicate it.

To be certain the harmonies are lovely and, despite a veneer that quickly proves thin, there are moments of genuine inspiration. The gospel tinged "Valentine" manages a nice field recording effect, while "Come Outside!" closes the album on a high note: Crashing piano is set cleverly against electronic beat box, and while it sounds a bit out of place herein it nonetheless evokes a joy and pleasure that *Come, Arrow, Come!* is woefully short of. That track would be a great place from which to launch the next record, giving the sisters—as well as us—something to look forward to. \*\*

**Lindsay Buckingham**  
**Gift of Screws**  
**Reprise Records**

A few aborted and misguided Fleetwood Mac reunions aside, Lindsay Buckingham has been for the most part keeping a pretty low profile. Under the Skin, his 2006 semi-comeback, was a largely low key ami-



able affair, seemingly designed to keep the artist on the radar screen while he geared up for the proper moment to kick some serious guitar butt.

That moment has arrived: *Gift of Screws* is Buckingham at his screaming six string best, torching up the soundscape in a take-no-prisoners conflagration that rivals the best work he's done. Under the auspices of producer Rob Cavallo the mood is dark, angry, and introspective. Best of all there's a sense of urgency too often absent from Buckingham's music, a sentiment that he'd better get his message out there before all hell breaks loose.

And what a message it is. *Darkness* does indeed cover the break of dawn in "Wait for You", a fiery number (fueled by his old band mates Fleetwood and McVie) with Buckingham literally screaming such lines "suicide nights/In the wheelchair almost blind," Fleetwood's thunderous drums revs up the Mac-tinged "The Right Place to Fade" which is replete with gorgeous harmonies and a the sort of killer hook few do as well as does Buckingham.

Otherwise things are more subdued, from the lovely psychedelic folk rock of "Time Precious Time" to the 'is he singing about Stevie Nicks drama of "Did You Miss Me?" Not that it matters. What does carry substance is that this is far and away the best solo record of Buckingham's career, coming at a time in which he's clearly cast aside the demons of fame and fortune and gone back to making music for its own sake on his own terms. *Gift of Screws* may hearken back to the best days of Fleetwood Mac but it points directly towards the future, one in which Lindsay Buckingham's star will continue to shine bright and clear. \*\*\*\*

**Ruby Rendrag**  
**War Time Favorites**

Ruby Rendrag certainly knows adversity and heartache. Three years ago the New Orleans' based artist witnessed the devastation of her community and home by way of Katrina. Just as she was recording her debut effort, the aptly named and barely noticed *Interrupted* her world literally came apart. A year later, still recovering from that terrible ordeal Rendrag endured the death of her mother, a woman she describes as

'CD's' continued on next pg.



# WHAT'S HAPPENING

## The Duhks at the Garage in Biltmore

BY JAMES CASSARA

The Duhks have long prided themselves on their sense of individuality coupled with a work ethic that would be the envy of many a band.

Since their inception, the Winnipeg based group has staked out a unique but significant niche in the Americana music scene: Their blend of Cajun/Appalachian/Celtic music has both explored and reinvigorated the various strands of music so primal to their sound.

Founded by Leonard Podolak, whose previous outfit Scrub MacDuhk (presumably named after the Disney character) had recently called it quits, the Duhks offered a perfect opportunity to begin anew a band that could fuse eclectic modern sounds with traditional roots.

In 2002, along with lead singer Jessica Havey, whose interest in the blues mirrored his own, French-Canadian fiddler Tania Elizabeth and guitarist Jordan McConnell, the quartet self-

released their debut, *Your Daughters and Your Sons*.

Originally given a Canadian only distribution the album gathered enough interest to eventually be given a stateside release, as well as catching the attention of someone at the North-Carolina-based label Sugar Hill Records. After adding percussionist Scott Senior, the band released their self-titled major effort-produced by Béla Fleck- in 2005.

The next year saw the arrival of *Migrations*, produced this time by label mate and contemporary bluegrass stalwart Tim O'Brien, followed by an extensive tour and a highly acclaimed appearance at 2007's MerleFest. Not long after, Havey and Senior left the



Lead singer Jessica Havey  
Photo by Joshua Blankenship - Flickr

band to be replaced by the brother and sister duo of Sarah and Christian Dugas.

The new band settled down in Nashville to prepare songs for the next album, this time with producer Jay Joyce at the helm. *Fast Paced World* was released that August and was immediately followed by their most extensive tour yet.

Besides pushing the band to new musical limits, all this road time had another less expected consequence: Increasingly conscious of the amount of waste accumulated in touring, the band began an environmentalism initiative called The Duhks Sustainability Project, complete with a website and mission statement that encouraged mu-

sicians to be greener by using biodiesel fuel, wearing earth-friendly cosmetics, and eating organic foods.

It is this new and improved, environmentally conscious band that will arrive at The Garage in Biltmore. Buoyed by a new singer, and new awareness, and



The Duhks

an ever increasingly cadre of new fans, The Duhks future would appear to be bright indeed.

### If you go

*The Duhks at the Garage in Biltmore. Friday, October 17 at 9:30 p.m. Tickets: \$10. For more information go to [www.thegarageatbiltmore.com](http://www.thegarageatbiltmore.com)*

### 'CD's' continued

"the greatest influence in my life."

None of this is to elicit sympathy; all of us suffer loss and hardship, but if ever an album was forged by the circumstance of its creation *War Time Favorites* is it. In the months following Katrina there were no functional music studios in The Crescent City. *War Time Favorites* was recorded in a FEMA trailer, slowly and meticulously linked into a coherent effort by Rendrag and producer Ben Mumphy, known best for his work with the Pixies.

It's a fascinating-although somewhat flawed-released, a song cycle whose grasp may exceed its reach but still offers insight into an artist whose potential is only limited by luck and fortune. After a brief interlude of radio static and commercial free interruption the album explodes with "Not Today" and "Superman", a pair of exhilarating rockers chock full of unexpected chord changes, dramatic shifts in tempo, and Rendrag's own Chrissie Hynde like snarl. It's a heady mixture of Beck meets Aimee Mann and, were the album able to sustain such intensity, we'd be looking at a masterwork.

As it is *War Time Favorites* flattens out a bit, occasionally wandering off into



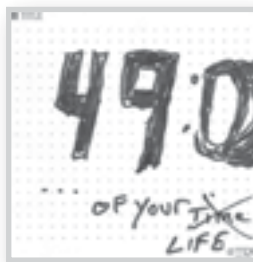
soft rock predictability, but eventually rights itself with such deft numbers as "Anything You Are" and the heart wrenching closure of "Clair De Lune".

It's sound spans the decades, from 1940s style cabaret to Gary Numan like techno pop (with a bit of slightly awkward confessional singer/songwriter thrown in the mix) and if Rendrag is guilty of anything it's attempting too much. But that's a sin more artists should commit. For an essentially first time effort *War Time Favorites* is a remarkable effort, a fascinating listen and emotionally engaging collection of songs from an unknown artist almost certain to make her mark. ★★★1/2

### Paul Westerberg 49:00

Since dismantling the Replacements Paul Westerberg has proudly cultivated his reputation as an aging world class crank, even going so far as recording under the non de plume Grandpaboy. It's an image that fits him well, ignoring the trends of the day while purveying his own ramshackle brand of booze laden folk/rock. Yet here he is embracing a whole new world.

Originally available only as a digi-



tal download 49:00 is now available via the standard retail shops. It's also been expanded so that the discs length actually corresponds with its title: Clever chap, that Westerberg!

As to the record itself 49:00 is a terse and seamless single track collection of various sonic noodles bereft of song titles, liner notes, or even much in the way of conventional structure. By forcing listeners to hear the album in its entirety Westerberg clearly intends this to be taken seriously, rather than sampled at random intervals. As well he should since, at its core, 49:00 is as intriguing a record as he's likely to make, wandering in and out of familiar terrain with the predictability of a drunken brawl.

There are just enough distinguishable songs to keep things in focus while the ragged, unfinished moments, remind us what a brilliant songsmith Westerberg remains. Far from being a frustrating collection of unfinished home demos this rag tag collection plays as a complete whole, where the unraveling nature and primitive four track recording are part and parcel of its charm.

Ever the rebellious one Westerberg is unlikely to ever again make records as seminal as his watershed years with the 'Mats but off all his solo creations 49:00 comes closest to matching the spirit, if not the epiphany, of those years of wonderment. ★★★

### Yoga Rock Star Jai Uttal Performs October 13

The Prama Institute presents Grammy nominated world musician and kirtan singer Jai Uttal for a concert on Monday, October 13, 7:30

p.m. at Jubilee Church, 46 Wall Street. Uttal will be joined by his long time friend and tabla virtuoso Daniel Paul.

Jai Uttal's eclectic East-meets-West sound has musical roots ranging from Appalachian mountain music to the passionate songs of Bengali street singers, from the haunting rhythms and melodies of ancient India to contemporary rock and jazz sounds.

Tickets are \$25 at the door, and are available at Malaprops Books, online at [www.pramainstitute.org](http://www.pramainstitute.org), or by phone: (828) 649-9408.





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# STAGE PREVIEW

Asheville Choral Society presents the Southeast Premiere of

## Sir Paul McCartney's Oratorio

Asheville Choral Society Music Director Lenora Thom has made it official: the southeastern United States premiere of Sir Paul McCartney's oratorio *Ecce cor Meum* (Behold my Heart) will be in Asheville on October 12. The season concerts that follow are "Magnificent Christmas," GAIA: A Celebration of the Earth," and "The Colors of My Life" (the pops concert).

McCartney's oratorio premiered in the U.S. to a sold-out Carnegie Hall house in November 2006, and the recording was a huge hit in the classical world, reaching the number two spot in the Top Classical Albums chart. The Asheville Choral Society performance will be only the second time the work has been performed in the U.S. since its Carnegie Hall debut.

"We are thrilled to have the southeast premiere of this work," said Ms. Thom. "*Ecce cor Meum* or 'Behold my Heart' is a solid oratorio filled with those beguiling Paul McCartney melodies. I know not only our regular fans but also those who will hear us for the time will delight in this music."

The work will be performed by the ACS, soprano soloist Anne O'Byrne, a children's chorus (The Celebration Singers directed by Ginger Haselden), and the ACS orchestra. McCartney composed the work during his first wife Linda's battle with cancer and her subsequent death. Of the work, McCartney says, "It's about truth, love, and honesty and kindness and just stuff that I thought was important in life."

"The ACS Sings Classical McCartney: The Benefit Concert and Celebration Reception" will be presented at 4 p.m. on October 12 at the Diana Wortham Theatre in downtown Asheville. Proceeds will go to support efforts to attract larger and more diversified audiences for ACS concerts. Tickets with "Sir Paul Section" special reserved seating, a program listing the concert and the reception are \$100. For the concert and reception, tickets are \$75. Ticket buyers will be entered automatically in a drawing for a pair of season subscriptions. A portion of each ticket price is tax deductible.

The ACS season subscription concerts begin with "Magnificent Christmas" on Saturday, December 13 at 8 p.m. and Sunday, December 14 at 4 p.m. The concert opens with a stirring section of magnificats by Bach, Pachelbel, Mozart and others. The program also includes



**Lenora Thom, music director of the Asheville Choral Society.** Photo by Lynne Harty

BY JOHN CLARK



**Sir Paul McCartney**

holiday pieces by William Walton, John Rutter, and Mechem's "Seven Joys of Christmas." The performance concludes with the clever "A Musico-logical Journey through the 12 Days of Christmas" by Craig Courtney, including such verses as 'Three French Hens from 16<sup>th</sup> Century Italy,' 'Six Geese a-laying from 18<sup>th</sup> century Austria,' and 'Twelve Drummers Drumming from 19<sup>th</sup> Century USA.' The performances will be held at Central United Methodist Church, 27 Church Street in downtown Asheville.

For the March 28 and 29 concerts, Lenora Thom and the ACS will pay tribute to Mother Earth. "GAIA: A Celebration of the Earth." Ralph Vaughan Williams' *Sea Symphony* will open the program. *Missa Gaia* (Mass for the Earth) by American composer Libby Larsen and selections from Haydn's *The Creation* will conclude the concert. Soloists for the performances with the ACS Orchestra will be soprano Elizabeth Keusch and baritone Kurt Willett.

The annual and popular pops concert by the ACS will be May 30 and 31 at the Diana Wortham Theatre. For her focal point, Lenora Thom draws from the hit musical *Barnum* and its beautiful ballad "The Colors of My Life." Others selections include "I'm always Chasing Rainbows," "Mood Indigo," "Shakin' the Blues Away," "Mountain Greenery," and the Beatles' "Yellow Submarine." The ACS show band will again be on hand to provide an additional punch to the music.

### If you go

Tickets for the benefit concert "*The ACS Sings Classical McCartney*" and for the season performances are available at [www.ashevillechoralsociety.org](http://www.ashevillechoralsociety.org) or by calling (828) 232-2060. Only one performance, order tickets now!

A 33% discount over individual tickets is available through November 1 for a subscription to the December, March and May season concerts.

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All students (elementary through graduate school), homeschoolers, preschoolers, parents groups, church organizations, and community organizations are invited to attend a free student concert of The 5 Browns on Saturday October 25 at 2 p.m. Limited availability, reservations are required. Call Paula Bolado (828) 225-5887.



### If you go

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Tickets: \$25-\$50 through Ticketmaster at [www.ticketmaster.com](http://www.ticketmaster.com) or (828) 251-5505 or The Civic Center Box Office.

Students receive half-price seating. For more information about Asheville Bravo Concerts and for season subscriptions call (828) 225-5887 and visit us on the web at [www.ashevillebravoconcerts.org](http://www.ashevillebravoconcerts.org).

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# FINE ART

## The Weaverville Art Safari

The Fall version of the very popular Weaverville Art Safari self-guided studio tour will take place on Saturday, November 1 and Sunday, November 2, from 10 a.m. to 6 p.m. daily.

During that weekend more than forty participating artists will welcome the public into their homes, studios and/or galleries. Visitors will meet the artists personally, see demonstrations at many studios, and enjoy the opportunity to browse through/purchase some very fine art directly from its source. Some added bonuses include the fact that the tour is free, and that it takes place in the midst of some of the world's most beautiful scenery, right at the peak time of year for spectacular fall foliage.

On Friday evening, October 31, Art Safari members will stage their usual pre-event preview party at the Reems Creek Golf Course clubhouse from 7-9 p.m. Participating artists all donate samples of their work for sale at the end of the evening in a silent auction. In addition to the silent auction, many fine door prizes are awarded. Refreshments and a cash bar are available. Tickets for the preview party are available at the door for \$10. Additional door prize tickets may be purchased for \$5. All proceeds go to support the production of future Art Safari tours.

The Weaverville Art Safari was founded in 2001 with an eye towards making the public more aware of the remarkable concentration of fine artists and craftspeople who live and work in and around the village of Weaverville, NC. A secondary goal was establishing Weaverville, located just a few miles north of Asheville, NC, as



BY STEVEN FORBES-DESOULE



an arts/crafts destination.

Now, nearing the end of its eighth year of existence, the Weaverville Art Safari seems to have achieved and surpassed both of those original goals. Hundreds of Art Safari fans ... many of whom are gallery owners, but most of whom are just art lovers ... travel to the area from cities and towns throughout the Southeast and beyond. While the event has been featured in many regional magazines and newspapers, word-of-mouth buzz about the event and the availability of Art Safari information online seem to be the most potent traffic builders of all.

### If you go

November 1-2, 10 a.m. to 6 p.m., in Weaverville, NC

The Art Safari's website ([www.weavervilleartsafari.com](http://www.weavervilleartsafari.com)) provides many details re participating artists, sample photos of their work, and an easy-to-download-and-print version of the tour's official brochure. During Art Safari weekend there is an information booth available, with brochures and maps, located in downtown Weaverville from 10 a.m. - 6 p.m.

the concert stage as conductor and recitalist. He is currently Assistant Conductor of the New York City Opera and Head of Music Staff, Associate Conductor of Opera New Jersey.

Audiences can expect plenty of love duets in *Romeo and Juliette*, described as the greatest love story ever told. "This is some of the best love music you can hear in opera," said Sandel.

When asked if *Romeo and Juliette* would be a good first opera for newcomers, Dallo replied, "Any opera is a great first opera. It is a step into another world."

'Romeo & Juliette' continued from pg. 5

Tenor John Hodel, playing Romeo, is well remembered for previous performances with ALO, including *La Boheme* and *Madame Butterfly*. He has appeared in opera, concert and oratorio in the United States and in Europe. Diana McEwen-Martin, playing Juliette, has been gaining a solid reputation as a soprano with a consistently rich, beautiful and full voice. She regularly performs with Opera Carolina and Piedmont Opera and has presented in venues across the United States.

Conductor Keith Chambers is equally at home in the opera house and

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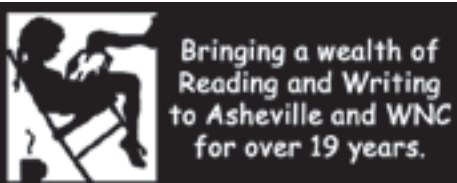
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**ANNA HAYES** reads from *Without Precedent: The Life of Susie Marshall Sharp*.

Wednesday, October 8 at 7 p.m.  
**GREG MELVILLE** will discuss *Greasy Rider: Two Dudes, One Fry-Oil-Powered Car and a Cross-Country Search for a Greener Future*.

Friday, October 10 at 7 p.m.  
**MARY ELLEN KORMAN** will read from her biography of Ethel Merston.

Sunday, October 12 at 3 p.m.  
**RON RASH** reads from his novel, *Serena*.

Thursday, October 16 at 7 p.m.  
**ARIJUNA ARDAGH** will offer tips and exercises from his book *Leap Before You Look*.

Friday, October 17 at 7 p.m.  
*Creative Stained Glass: Modern Designs and Simple Techniques* with **CHRIS STEVENSON**

Saturday, October 18 at 7 p.m.  
**ROY UNDERHILL** presents *The Woodwright's Guide: Working Wood with Wedge and Edge*.

Tuesday, October 21 at 7 p.m.  
**MICHAEL WALDEN** reads from *North Carolina in the Connected Age: Challenges and Opportunities in a Globalizing Economy*.

Thursday, October 23 at 7 p.m.  
**GEORGE & ELIZABETH ELLISON** present *High Vistas: An Anthology of Nature Writing from Western North Carolina & the Great Smoky Mountains*.

Friday, October 24 at 7 p.m.  
**WILLIAM CONESCU** reads from and discusses his new novel, *Being Written*.

Saturday, October 25 at 2 p.m.  
**LAUREL SNYDER** signs copies of her young adult novel, *Up and Down the Scratchy Mountains*.

Saturday, October 25 at 7 p.m.  
**RANDY RUSSELL** discusses *Ghost Cats of the South*.

Sunday, October 26 at 3pm  
**EILEEN WALKENSTEIN** discusses *The Imprinters: Surviving the Unlived Life of Our Parents*.

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## BOOKS

### Trick? Or Treat? Treats!

#### Some Favorite Books about Witches from the Village Witch

**M**any of you know that I blog as “the Village Witch” — so who better to talk about witchy books for the Hallowe’en season. It’s October and folks turn their attention to the lore and craft of witches, either real or fictional. I’ve collected up some of my favorites, both old and new, and present them to you for some good reading this Hallow’s-tide. First some yummy fiction:

##### “The Lace Reader” by Brunonia Barry

Given the level of buzz on this book, I was all geared up to detest it. But I can’t. The writing is good and the story is fascinating. All kinds of divination techniques are mainstream these days — tarot, runes, even tea-leaf reading. But lace? I think you’ll like the characters and the suspense. “The Lace Reader” is worth a read, especially in October.

##### “Practical Magic” by Alice Hoffman

This is one of my favorites. I like almost everything Hoffman writes and the kitchen-witchery in this one is appealing. As always, the book is better than the movie. (But the movie was good, too.) Gilly and Sally are very different but the bond they share as sisters goes beyond the shared teen years and childish pledges. Seeing the multi-generational characters and the way magic-working matures with experience — and age — seems particularly apt.

##### “The Wee Free Men” by Terry Pratchett

Some writers understand the essentially earth-centered nature of magic and they get past the pentacles, the long black robes, the ring-laden fingers. Pratchett is one of them. His witch-in-training is a village girl who is training with hilarious and powerful witch-mentors. In the first book of the series, our Tiffany meets up with a hive of tiny blue Picts and saves her brother from the Faeries. But the sense of magic is quite real and as terrifying and earthy as it ought to be. It’s now available in an illustrated edition. There are two other Tiffany books that are also worth a read — “A Hat Full of Sky” and “The Wintersmith” Also check out “Wyrd Sisters”, part of Pratchett’s Discworld series.

##### “Wicked” and “Son of a Witch” by Gregory Maguire

“Wicked: the Life and Times of the Wicked Witch of the West” has been a Broadway phenom for years and is now doing regional tours. Maguire went to Oz and turned the familiar stories on their collective heads. “Wicked” gives us the back story of the Witch of the West, Elphaba and Glinda, the Witch of the North

and “Son of a Witch” continues that story. The writing is rich and the stories dark, smart, revelatory. (Maguire returns to the Oz stories in a new book “A Lion Among Men”.)

##### “Juniper” by Monica Furlong

I must have a “thing” for witches in training — perhaps because the training never really ends. “Juniper” is one of a series of excellent middle-reader books that are magical and fun. Also check out “Wise Child” and “Colman”.

##### “The Witches of Eastwick” by John Updike

I re-read this recently and it holds up, though it almost seems like a period piece these days. The writing is Updike good — if you like him, you’ll love it. The characters are surprisingly fresh and the magic is deliciously simple and effective. What is it about New England and witches?

I want to offer you a couple of choices for non-fiction reading on this subject. You need a strong stomach for this study of the European inquisitions but if you are a student of history, “**Witchcraze: a New History of the European Witch Hunts**” by Anne Barstow brings a clearer view of a neglected area of history.

##### “Witching Culture: Folklore and Neo-Paganism in America” by Sabina Magliocco

Magliocco is a professor of anthropology and she takes us dancing into the



BY H. BYRON BALLARD

world of modern witchcraft. She details the practice, as well as the roots of one of the fastest growing religious movements on the planet. A surprisingly smooth read — chock full of

fun-facts and curiosity.

No tricks here — all treats. As the nights grow longer, pick up a couple of these books and transport yourself to a foreign place, one that may be just around the corner from where you are.

### HAPPY HALLOWE’EN, BOOKLOVERS!

Byron Ballard is a bookseller, organic gardener and a beekeeper. Her writings have appeared in local and national print and electronic media. She blogs for the Asheville Citizen-Times as “the Village Witch”. Byron lives on an urban farmstead in Asheville’s historic West End with her husband Joe and daughter Kate.

Byron Ballard, Asheville’s Village Witch  
<http://blogs.citizen-times.com/blogs/index.php?blog=18>

### Historic Hendersonville Walking Tour

**B**lue Ridge Community College, Henderson County Public Library, and *Together We Read* are sponsoring a walking tour through downtown Hendersonville on Thursday, October 23. The Historic Tour is offered at either 10 a.m. or 1:30 p.m. and should last approximately one hour. Reservations are required for this free event, call (828) 694-1865.

As part of the program, local historian Louise Bailey will give a presentation at the Historic Courthouse about the original settlers of this area. Bailey, a native of Henderson County, is full of stories about life in these mountains. This free twenty minute presentation will begin at 11:30 a.m. on October 23. Participants should meet in the Community Room on the second floor of the Historic Courthouse, no reservations necessary.

Lu Ann Welter of the Hendersonville Preservation Commission has gra-

ciously volunteered to lead the Historic Downtown Walking Tour. In 2005, Welter co-authored “Hendersonville,” a part of the “Images of America” series. “Hendersonville” is a pictorial history book that reveals Hendersonville’s past through vintage images.

The Historic Downtown Hendersonville Walking Tour and presentation by Louise Bailey were inspired by the Western North Carolina reading program *Together We Read*, co-sponsor of this event. The program encourages all of Western North Carolina to read and discuss the same book during the fall and winter of each year. The 2008 book choice is Robert Morgan’s “Boone,” the story of the first great American frontier hero, Daniel Boone.

For more information about the free Historic Downtown Hendersonville Walking Tour, please call Jennifer Par-rack-Rogers at (828) 694-1865 or email [jprogers@blueridge.edu](mailto:jprogers@blueridge.edu).



## An Open Letter To Pablo Neruda

Dear Pablo,  
For so long I have wanted to write and tell how you have affected my life, but I can never seem to find the right words. Not that I am intimidated by your volumes of poetic words—well, not so much as I once was, but I just can't seem to find the right words. You wrote about words, remember?

"...it's the words that sing, they soar and descend... I bow to them... I love them, I cling to them, I run them down, I bite into them, I melt them down... I love words so much... The unexpected ones... The ones I wait for greedily or stalk until, suddenly, they drop... Vowels I love... They glitter like colored stones, they leap like silver fish, they are foam, thread, metal, dew... I run after certain words... They are so beautiful that I want to fit them all into my poem..."\*

How long did it take you to learn to fasten the words in your blood to the page? Strange, isn't it? How one's thoughts, when put on paper, can influence the lives of others for years and years to come? I am still at a loss as to what I want to say about your creative gift, so I asked Mark Eisner, editor of *The Essential Neruda: Selected Poems*,\*\* to define your poetry:

"Neruda's body of poetry is so vast and varied that it's impossible to define or classify. But one can look at the different stages of his life and correlate each with a distinct style for that period which matched his mental state. His young anguished heart led to the intense, aching lyricism of *Twenty Love Poems* and *A*

*Song of Despair*. Following that, though, he fell into a protracted depression, which became even more desolate in his solitude while serving as a consul in the Far East. This is reflected in the surrealistic first two books of *Residence on Earth*. Next, he was socially and politically charged in Spain after following an idyllic circle of writers and artists, which was suddenly destroyed by the fascists in the Spanish Civil War. His great friend Federico García Lorca was assassinated in the first days. From this point on, he took up what he felt was the poet's duty, to speak out against injustices through his verse. As he wrote in his definitive Spanish Civil War poem ["I Explain Some Things"]:

*You will ask why his poetry doesn't speak to us of dreams, of the leaves, of the great volcanoes of his native land? [any longer]*

*Come and see the blood in the streets, come and see the blood in the streets, come and see the blood in the streets!*

This led to his epic interpretation of the history of the Americas, *Canto General*. His odes followed, where he was able to show the social utility in natural materials. In his later years, his poetry took a more personal, lighter tone, often still political. He was one of the most prolific poets, ever."

And then I asked Mark: Does the fact that Neruda was Communist have any bearing on your respect for him or his poetry? To which he replied:

"Neruda has all my respect as a humanist, which he was, first and foremost.

## poetry

A sacred fury...  
an uncommon madness...



a scattering of birds...

BY MARIJO MOORE

And a pacifist. He always looked for the democratic path to revolution in Chile. I do have to greatly disrespect his strict Stalinism, which he didn't revoke until long after he knew of the crimes, until it was too late.

Neruda's humanistic political poetry, be it in the fire charge of his Spanish Civil War

poems, or the subtle political allegories of his odes, are some of the greatest verses ever written. But in between there were a whole bunch of Stalinist propagandist verse which is just so bombastic and lacking heart that it only serves now as a historical affect, not the true poetry he consistently wrote in all his other aims."

Yes, dear Pablo, you have touched, and continue to touch, the lives of thousands of us, regardless of race, sex, geographical locale, or political affiliation. Gracias. I only wish I could have heard you read your poetry in person while you still walked terra firma in body as well as spirit.

\* Excerpted from *Memoirs by Pablo Neruda* (NY: Penguin, 1974).

\*\* (City Lights Books: San Francisco) I encourage readers to visit Eisner's noble Nerudian work at [www.redpoppy.net](http://www.redpoppy.net).

MariJo Moore is the author of a dozen books including three books of poetry: *Spirit Voices of Bones*, *Confessions of a Madwoman* (now available on CD), and the forthcoming *Poets Inhale The Darkness*. Artists Breathe. She resides in the mountains of western NC. [www.marijomooore.com](http://www.marijomooore.com)

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BOOKSELLERS

## Bookstore Happenings

Friday, October 3, 7 p.m.

George Ellison presents *High Vistas: An Anthology of Nature Writing from Western North Carolina to the Great Smoky Mountains*.

Saturday, October 4, 11 a.m.

Elizabeth Haydon presents her young adult series, *Lost Journals of Ven Polypheme*.

Saturday, October 4, 1 p.m.

Cheri Clifton will be signing her novel *Trail To Destiny*.

Saturday, October 11, 3 p.m.

Lloyd Arneach will sign his book *Long-Ago of the Eastern Cherokee*.

Saturday, October 11, 7 p.m.

Talented singer/songwriter Lorraine Conard performs in the cafe.

Monday, October 13, 3-5 p.m.

Ron Rash signs his new book *Serena*.

Saturday, October 18, 11 a.m.

Children's authors Jan and Hank Racer will be here to sign books

Saturday, October 18, 1 p.m.

Raylene King signs *31 Spiritual Lessons I Learned from my Dog*.

Thursday, October 23

12 noon – Lunch with Frederick E. Bryson author of *Scent of the River* and *Wind in the Web*. \$10, reservations required – limited to 14 seats.

1 p.m. – Frederick E. Bryson book signing

Saturday, October 25

12:30 p.m. – Lunch with Patti Dihg author of *Life Is a Verb: 37 Days to Wake Up, Be Mindful, and Live Intentionally*. \$10, reservations required – limited to 14 seats.

1 p.m. – Patti Dihg book signing

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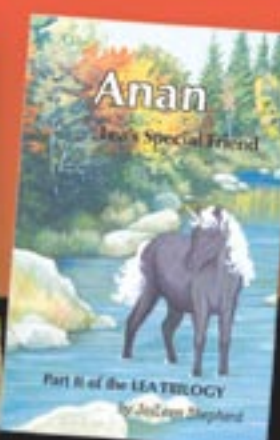
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## BOOKS

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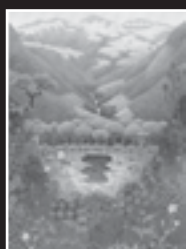
**The End of Eden:  
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The essays of Thomas Rain Crowe combine with the stirring illustrations of Robert Johnson to produce a prophetic vision of the world in which we live — a vision of what we have and what we stand to lose through our careless disregard for the Earth and its finite resources.

A kind of activist's handbook, this is one man's attempt at saving his homeland from mindless hedonism, outside invasion, and outright denial.

"Robert Johnson is a profoundly gifted artist filled with originality, intelligence, and integrity."

~ JOHN CRAM, DIRECTOR,  
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# Life is a Verb by Patti Digh

**W**hat would you do if you had 37 days to live? More importantly, how would you spend them? Patti Digh's book *Life is a Verb* asks these loaded questions and then beautifully and wonderfully answers them.

Over the past 10 years I have read and reviewed hundreds of self-help books — some I found enjoyable, worthy of note, most however, have made me just feel sorry for the poor tree. Digh's book I have already read twice.

Actually, I read it each night before bed, and have for the past 40 plus days. I can also see myself reading it for many many months to come. I have even bought five copies for family and friends who I am sure will probably do the same.

In *Verb* Digh has selected 37 essays from her famous blog 37days.net and reprints them as chapters. The book is also incredibly illustrated with stunning works of art and complimented with

poems and quotes. This book works on so many levels that it cannot be described simply as a "self-help" book because it's also a well-crafted coffee table book; a meditation book; a self-realization book. It's a journey. It's art. It's also, and perhaps most importantly, a guide to living.

**Patti Digh is the creator and editor of the award-winning blog 37days.net. She is a frequent speaker on diversity and leadership issues, and her comments have appeared on PBS and in the Wall Street Journal, the New York Times, and USA Today.**

**She and her husband live with their two daughters, a dog named Blue, and three cats in Asheville.**



REVIEWED BY BETH GOSSETT

In October 2003, Digh's stepfather was diagnosed with lung cancer. He died 37 days later. The timeframe made an impression on her. What emerged was a commitment to ask herself every morning: What would I be doing today if I had only 37 days left to live? The answers changed her life and led to this new kind of

book. Part meditation, part how-to guide, part memoir, *Life is a Verb* is all heart.

Digh will be signing books on Saturday, October 25 at Osondu Booksellers.

## If you go

Saturday, October 25, 1:00 p.m.

Reading is free. Special lunch with the author (reservation only) \$10/person at 12:30 p.m.

Osondu Booksellers, 184 North Main St., downtown Waynesville. (828) 456-8062

## Q&A with Glenis Redmond

**R**apid River: What insight and feelings did you experience while reading to a packed Malaprops Cafe book release party?

Glenis Redmond: Grateful that the Universe had a great birthday gift for me. I was overwhelmed emotionally but I slowed down enough so that I could feel fully present. I had many full circle moments. A former student (now teaching) who saw me perform six years ago brought a busload of her students.

I read with Sebastian Matthews, Laura Hope-Gill, Alan Wolf, and Patricia Starek, people I grew up with in the literary world. Susanne Abrams who started me on the *Artist Way* 15 years ago was present. My mom and one of my daughters were sitting on the front row. I ended with a poem for my grandmother, titled "She." I cried like a baby while I did the poem, but I honored her. The list goes on for that night. It was a powerful evening.

RR: Explain how the title of your new book relates to you.

GR: In 1993 my life changed drastically due to illness. I love the scripture Ecclesiastes 3:1. It allowed me a great perspective about what was happening during this intense time in my life.

RR: Is your poetry political or religious in orientation?

GR: My work is personal, therefore on some level it speaks to the political and the religious. I am usually not overtly political, yet I find my woman's view has a political slant just by the very nature of whom I am and how I walk in the world next to how the world works.

I am not religious at all, but I take God very seriously. Someone who once critiqued my work said I used the word "Soul" too much in my work. Soul is the very reason I write. It will appear again and again poem after poem, soul upon soul upon soul.

RR: Describe your role as Honorary Chairperson for WNCAP (AIDS Project).

GR: They nominate a person in the community every year to help raise the visibility of WNCAP during their annual "Raise Your Hand" fundraiser. I am honored and humbled to lend my hand. I will be writing a poem for the event.

RR: Why poetry? Why not music or prose?

GR: Poetry is compressed. It packs a punch. It suits my demeanor and my stature. It is not to say I do not love prose, but poetry entangles me, so that I lose myself in the unwinding. This is the true gift. After writing a strong poem, I feel like I have made a significant cre-

**"Soul is the very reason I write."**

ation, that brings me close to myself.

RR: If there's one bit of wisdom you wish to offer your readers, what would that be?

GR: Work and emit your brand of "specialness" in the world: that's what you're here to do. Do not look for anyone to bring to the table what you bring. Do not hand over your power, but seek powerful mentors who care about you and your work. Create and release. Create and release. It's a wonderful cycle.

**"A History of Hunting in the Great Smoky Mountains" by Bob Plott**

A booksigning and reading by Bob Plott will be held on Saturday, November 1, beginning at 3 p.m. at Osondu Booksellers, 184 N. Main, in Waynesville, NC.

Meet the author at this special event — great for those who enjoy the outdoors. The perfect gift for hunters and outdoor enthusiasts.





## Reel Take Reviewers:

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

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

**SIERRA BICKING**, our Teen Reviewer, prefers movies that show teenagers as brilliant and brave.

### Questions/Comments?

You can email Chip or Michelle at [reeltakes@hotmail.com](mailto:reeltakes@hotmail.com)



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

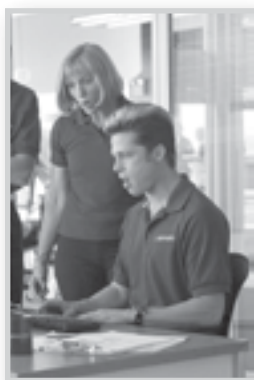
## Burn After Reading

**Short Take:** It's not a Coen Brothers classic but it is a Coen Brothers original that *Fargo* fans in particular will likely enjoy.

**REEL TAKE:** After making the brilliant but disturbingly dark *No Country for Old Men*, *Burn After Reading* was probably a breath of fresh air. It's certainly a lark by comparison. It's also clear that the brothers weren't the only ones having fun; the whole star-studded cast seemed to have a ball.

John Malkovich plays Osborne Coxé a CIA operative bent on writing a tell-all memoir after getting demoted and subsequently quitting. His life revolves around the upper crust Washingtonian / Chesapeake Bay set, including his cold fish of a wife Katie (Tilda Swinton) and her philandering lover Harry (George Clooney) a stupid, chronically horny, self aggrandizing, paranoid US Marshall. Back in the real world, two gym workers (Frances McDormand and Brad Pitt) find Coxé's CD with the early scribbles of his memoir and his bank account information. Linda is a single woman of a certain age who thinks the cure to all her woes is plastic surgery and liposuction. Chad is Linda's dim-witted, gym jockey sidekick. Thinking they've stumbled across something very top secret, they embark on a madcap quest to return it and collect a reward. Richard Jenkins plays their boss and is the only voice of reason in the entire film.

With that the stage is set for an incestuously webbed story of zaniness and macabre satire. There are zero degrees of separation among the characters, yet none of them know it. When the absurdly silly shenanigans create a stir at the CIA, the CIA superior (the always great J.K. Simmons) says, "Report back to me when ... something makes sense." The line gets a lot of laughs, but comedy aside, therein lies the point.



**Frances McDormand and Brad Pitt in Joel and Ethan Coen's dark spy-comedy *Burn After Reading*.**

*Burn After Reading* is a tongue-in-cheek, dark comedy replete with spies, low-lives and morons, a few of whom embody all three things. Some classic bursts of Coen Brothers violence and the frequent use of the f-word in all of its grammatical glory may be off-putting to some moviegoers. If you can think outside the box, appreciate dark satire and enjoy both the goofy and macabre elements of the Coen Brothers you will, at the very least, be entertained by *Burn After Reading*.

*Rated R for pervasive language, some sexual content*

and violence.

Review by Michelle Keenan

## Elegy

**Short Take:** A false ending can't ruin this character study filled with fine performances.

**REEL TAKE:** I haven't read Philip Roth's novel *The Dying Animal* (the book the movie is based on) and I don't plan to, but I'm curious as to whether it ends the same way. If it does, I hope that it comes across differently, because it's the ending that sabotages *Elegy* which is too bad. Until the final reel it was quite a good movie.

Ben Kingsley plays a divorced professor who turned his back on his family long ago. He has become an aging Lothario who romances his students while carrying on a long term affair with a woman (Patricia Clarkson) who loves him even though he won't commit. Then Penelope Cruz enters the picture and he becomes obsessed with her. And

so begins another older man/younger woman romance which propels the rest of the film.

*Elegy* is essentially a character study of Kingsley and the people in his circle of New York intellectuals. The dialogue and characters are like Woody Allen but without humor or irony. Kingsley's character is constantly discussing Cruz with his poet friend George (Dennis Hopper) who tells him to move on just as he has done in his many affairs but the professor can't. He is trapped by the feelings he has covered up for far too long.

Kingsley is very good at playing intense, erudite characters and *Elegy* proves to be no exception. This is probably Penelope Cruz's best role since *Volver* and she makes the most of it, exploring

and enjoying her character immensely. The real surprise though is Dennis Hopper who may just have given the performance of his career (at 71) as Kingsley's philandering poet buddy.

Unfortunately these fine performances along with Isabel Coixet's sensitive direction are undermined by the final half hour which doesn't ring true to what's come before it. I'm not sure who's to blame, but it really doesn't matter; *Elegy* is worth seeing whether you do or don't like

the ending. I report, you decide.

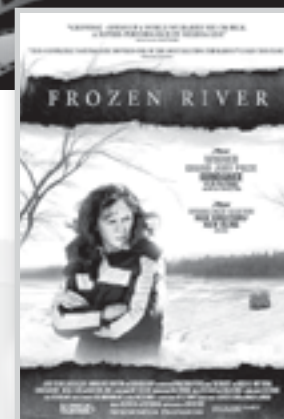
*Rated R for sexuality, nudity, and language.*

Review by Chip Kaufmann



## Frozen River

**Short Take:** A well done but somewhat cold independent film about an unlikely friendship between a financially desperate white woman and a poor Mohawk woman and the drastic measures they take to overcome their unfortunate circumstances.



**REEL TAKE:** *Frozen River* was the big winner at this year's Sundance Film Festival. While it was a worthwhile effort, I am a little surprised that it won the grand prize. Perhaps it was because it exemplifies what a well made, independent film can do, or maybe it

was because of its socially relevant issues – poverty, race and immigration.

In a rural NY border town just days before Christmas, Ray (Melissa Leo) wakes up to find out her gambling addicted husband has left and taken their life savings with him. She is left with her fifteen year-old and five year-old sons and a doublewide about to be delivered. To Ray the house is the symbol of living the dream and being able to provide a decent home for her sons. When she sees her husband's car at a high stakes bingo hall on a nearby Mohawk Reservation, she thinks she can at least retrieve some of their money before he loses it all. Instead she encounters Lila (Misty Upham) a young Mohawk woman who decides to take the car for her own after seeing Ray's husband get on a bus and leave the keys in the car.

From here the story moves to a new level, blurring socio and political lines and forging an unlikely friendship between these two women. Lila is a young widow whose child has been taken away from her. She smuggles illegal aliens from Canada into the US through Mohawk territory across the frozen Saint Lawrence River. Ray, desperate not to lose her deposit and to have the house delivered in time for Christmas, decides to team up with Lila. At first all is well and things are looking good. They need to do just one more run and they're out of the business. This, of course, is when things go wrong.

Leo and Upham turn in very real,

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# FILM REVIEWS

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raw performances. *Frozen River* is a bleak story and it easily held my attention, but their plights didn't grab my heartstrings the way I expected them to. I empathized and cared about what happened, but never felt emotionally connected to them. I didn't even really like them. What I felt more moved by were the general injustices depicted in the film. Upon further introspection, maybe that was the point.

Rated R for some language

Review by Michelle Keenan

## Ghost Town

**Short Take:** Ricky Gervais gives an unoriginal, formulaic romantic comedy story a fresh take and make it worth watching.

**REEL TAKE:** The elements of the romantic comedy *Ghost Town* are familiar and seemingly formulaic: a man suddenly imbued with the ability to see dead people, a dead husband, and a pretty widow. What sets this story apart from other romantic comedies is its unconventional leading man Ricky Gervais. Gervais, best known in the US as the creator and star of the British version of *The Office*, was so stunned to be asked to be the romantic lead, he purportedly agreed on the condi-



Ricky Gervais, Tea Leone and Greg Kinnear star in *Ghost Town*.

tion that we (the audience) never see them (he and leading lady) kiss. "No one wants to see that," he said.

Gervais plays Bertram Pincus a dentist and all-round miserable sod. He doesn't want to talk to anybody and doesn't want anyone to talk to him. After a routine colonoscopy Bertram is suddenly barraged by lots of somebodies and soon realizes they're all dead. Turns out Bertram actually died on the table for about seven minutes and he is now somehow a portal to the land of the living. (The maddeningly funny conversation between Bertram and the litigious-conscious hospital staff is a great scene in and of itself) One dead guy in particular pursues Bertram relentlessly. The tuxedo clad cad Frank Herlihy (Greg Kinnear) is no Cary Grant a la *Topper*, but rather a philandering husband who

now needs to make amends with his a wife (Tea Leoni) and thwart her wedding plans with her new fiancé. He bribes Bertram to help him with the promise that he'll get all the other ghosts to leave him alone if he'll do this one thing.

This is all easier said than done, and of course Bertram, who lives in the same building as Frank's wife Gwen, falls in love with

her. It goes without saying that along the way Bertram's Grinchy ways fade and a new Bertram emerges. It's how Gervais plays it and how the story actually unfolds that makes *Ghost Town* better than many efforts in the rom-com genre.

Rated PG-13 for some strong language, sexual humor and drug references

Review by Michelle Keenan

## Righteous Kill

**Short Take:** The teaming of these two acting legends is no cause for celebration.

**REEL TAKE:** DeNiro! Pacino! That's how this movie was promoted and to be fair that's all they could really do with it. Without them, *Righteous Kill*, would be a subpar cop thriller that would be quickly forgotten. It might be anyway.

DeNiro & Pacino play two longtime NYPD veterans (where else?) who must solve a series of vigilante crimes where various criminals, freed by the courts on technicalities, are found murdered. That in itself is way into been there/done that territory, and the fact that it's a rogue cop is no revelation either. Neither is the ending which any crime show enthusiast will see coming a mile off. So what's the point?



The point is to watch the two old pros go through the motions in the hope that we can catch a glimpse of what made them great. And we do. After all this is DeNiro and Pacino we're talking about. They have made their share of bad movies but neither actor could ever

be without interest.

From a technical standpoint, the film is uneven. The appropriate Noir look is there from dark streets to claustrophobic interiors, but the editing is an annoyance. In order to appeal to a younger, more hip audience, there's a lot of fast cutting, black & white/color switching and other video tricks that ultimately undermine the film by distracting us.

The supporting performances are better than they should be considering the material, with good work turned in by John Leguizamo and Brian Dennehy. Carla Guigino is essentially wasted in a thankless role as DeNiro's policewoman lover. There's also Curtis Jackson a.k.a. rapper 50 Cent playing a (surprise!) drug dealing/club owner/informant who proves to be the undoing of the killer.

In the end, *Righteous Kill* was designed as a star vehicle and that's really all it has going for it. Worth a look but if you must see it, wait for it to come out on DVD.

Rated R for violence, language, sexuality, and drug use.

Review by Chip Kaufmann

## The Women

**Short Take:** A modern day remake of the 1939 classic.

**REEL TAKE:** As someone who was initially dreading seeing Diane English's (TV's *Murphy Brown*) 16-years-in-the-making, modern day adaptation of *The Women*, I was pleasantly surprised. It was more palatable than many reviews implied and it's far more relevant to today's woman than the 1939 version.

When Clare Booth Luce's play was adapted for the silver screen in 1939 it remained in tact. Luce (herself of the privileged class and the wife of Time



Magazine founder and publisher Henry Luce) satirized the lives Manhattan's elite, high society ladies and those that wanted to be high society. The 1939 film featured Norma Shearer, Rosalind Russell and Joan Crawford in an over the top caddy, melodramatic estrogen fest (see MK's DVD pick of the month for more).

The new version features Meg Ryan, Annette Benning and Eva Mendes as the three central characters. Debra Messing, Jada Pinkett Smith, Bette Midler and Candice Bergen round out the cast. The central story remains the same – high society lady (worthy of Page Six gossip) finds out her husband is cheating on her and her friends rally around her. Gone are the bitchy, Jungle Red claws, in are Oprah Book Club-like friendships.

Being the 21<sup>st</sup> century there is now more emphasis on Mary's (Meg Ryan) recovery from heartache and the discovery of herself. The character of Mary's best friend Sylvia (Annette Benning) was completely declawed and neutered. In doing so it makes her more likeable, but a lot less fun. Fortunately a money grubbing mistress is still a money-grubbing mistress. While Eva Mendes is no Joan Crawford, her character remains the same. Mary's relationships with her mother and daughter have also been given a face-lift, and Candice Bergen turns in a nice performance as Mary's mother.

While I think it would have been more appropriate to say this movie was inspired by the play by Clare Booth Luce, they did make it suit mainstream audiences of 2008, and said audience seemed to like it. In fact, my opinion (as a writer) that the movie should have ended before it did, and that the last scene – a loud, obnoxious child birthing scene – was completely unnecessary, didn't mesh with audience reaction. They loved it and went home smiling. At then end of the day, that's what's important.

Rated PG-13 for sex-related material, language, some drug use

Review by Michelle Keenan

## Traitor

**Short Take:** Topical spy thriller takes itself a little too seriously but Cheadle is great as always.

**REEL TAKE:** *Traitor* has gotten a bum rap from a lot of critics and I just can't see it. The film is well crafted and contains several fine performances although the plot about planted terrorists setting off bombs is remarkably similar to Don Siegel's 1977 thriller *Telefon* (planted Soviet agents set off explosions across the U.S.) which was made at that time as pure entertainment.

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## Theatre Directory

### Asheville Pizza & Brewing Company

Movieline (828) 254-1281  
www.ashevillepizza.com

### Beaucatcher Cinemas (Asheville)

Movieline (828) 298-1234

### Carmike 10 (Asheville)

Movieline (828) 298-4452  
www.carmike.com

### Cinebarre (Asheville)

www.cinebarre.com

### The Falls Theatre (Brevard)

Movieline (828) 883-2200

### Fine Arts Theatre (Asheville)

Movieline (828) 232-1536  
www.fineartstheatre.com

### Flat Rock Theatre (Flat Rock)

Movieline (828) 697-2463  
www.flatrockcinema.com

### Four Seasons (Hendersonville)

Movieline (828) 693-8989

### Smoky Mountain Cinema (Waynesville)

Movieline (828) 452-9091



# FILM REVIEWS

'Movies' continued from pg 26

Times have changed.

Although the movie is essentially a vehicle for Don Cheadle, he allows the other performers to keep pace without outdistancing them. Guy Pearce, who has been absent from films for awhile, is in good form as an FBI agent who tries to understand the Terrorist mindset in order to track them down. Jeff Daniels is also quite good as an Intelligence chief with a secret. The best supporting performance, however, comes from Said Taghmaouri as a terrorist leader who knows what he must do and why he must do it.



Don Cheadle and Jeff Daniels exchange sensitive information in *Traitor*.

The aforementioned plot has Cheadle infiltrate a group of terrorists in order to stop their master plan. He is a practicing Muslim with an axe to grind (terrorists killed his father when he was a child). He also does this not because he loves America but because, as a firm believer of the true principles of Islam, he knows that killing innocent people is not one of them.

The movie builds to a suspenseful climax which for me was cleverly handled although most critics disagreed finding it contrived and unbelievable. To them I say, it's only a movie, and it puts entertainment first and message second. Writer/director Jeffrey Nachmanoff (*The Day After Tomorrow*) occasionally gets a little heavy handed and Don Cheadle does come awfully close to becoming Sidney Poitier, but not enough to ruin the film.

**Rated PG-13 for violent sequences, thematic material, and brief language.**

**Review by Chip Kaufmann**

## Transsiberian

**Short Take:** Hitchcock style thriller has a few new twists and a great performance from Emily Mortimer.

**REEL TAKE:** I have only seen one other Brad Anderson film before this and that

'Movies' continued on pg. 28

# Dr. Jekyll and Mr. Hyde

## Starring John Barrymore (1920)

**This silent film version of the classic story is still scary after all these years.**

If John Barrymore is remembered at all today by non-movie buffs, it's either as a reference to his older brother Lionel (Mr Potter in *It's A Wonderful Life*) or to his well-known granddaughter Drew Barrymore (who bears a strong resemblance to him). Turn back the clock to the 1920s and 30s though and he was a respected stage actor turned matinee idol who created a number of classic performances while living a high profile, self-destructive lifestyle. He died in 1942 at the age of 60.

*Dr. Jekyll and Mr. Hyde* was the first of his great roles to be captured on film. This was back in 1920 when the studio system was just getting started and films were still made on the East coast. *Dr. Jekyll and Mr. Hyde* was shot at Paramount studios in New York during the day, while Barrymore was starring in Shakespeare's *Richard III* on Broadway at night. There is more than a touch of Richard in his Edward Hyde as anyone familiar with the play can readily see. Barrymore threw himself into both of these vehicles with such intensity that he was hospitalized for exhaustion when they were done.

Although the film is tame by today's standards and is deliberately melodramatic (this and later versions with Fredric March and Spencer Tracy add a love interest not in Robert Louis Stevenson's

original story), there are still many fascinating aspects to Barrymore's characterizations. His Doctor Jekyll is strikingly handsome (showing off his celebrated profile to good advantage) and extremely well-mannered. This contrasts nicely with the totally degenerate Hyde who becomes more hideous after each transformation and whose acts become more and more violent. His look of triumph after a brutal murder is still unsettling today.

Available for years (when you could find it) in second and third rate public domain VHS copies, *Dr. Jekyll and Mr. Hyde* can now be obtained in two high quality versions on DVD. The first one was released by Image Entertainment in 1999 and is the most complete version available. It was taken from a good 16mm print which is properly tinted (silent films were often color tinted to enhance the mood) and features an organ score from legendary silent film accompanist Gaylord Carter.

The other is the 2001 Kino International Deluxe Collector's Edition which has a better picture (taken from 35mm) although it's missing 7 minutes of footage from the Image edition. It does have



BY CHIP KAUFMANN

the advantage of an orchestral score plus loads of extras including a Stan Laurel parody and is the one I recommend. Both are readily available to purchase or to rent. For more details on both go to -silentera.com- and click on DVD up at the top. Be advised that there are several public domain DVDs out there as well and if it's not Kino or Image then don't bother.

Later this month (just in time for Halloween), you'll have the opportunity to experience a big screen showing of the 1999 Image version of the film on Sunday afternoon October 26 at 3 p.m. in the Porter Center for the Performing Arts at Brevard College. It will feature live organ accompaniment on the

Center's magnificent pipe organ by Vance Reese and there will be an introduction as well as a post-film Q&A session hosted by yours truly. Tickets are \$10 each and \$5 for children. For more information call the Porter Center at (828) 884-8330.



Section co-editor Chip Kaufmann is a film historian who also shares his love of classical music on public radio station WCQS-FM.

## TEEN REVIEW

Igor

When I saw the movie trailer for *Igor*, it seemed to be a cute animated film for kids about a downtrodden, hunchbacked servant of a mad scientist — a kind of monstrous Cinderella, if you will. But when I walked into the theatre (me being the only patron there, I might add), I received a quite different impression, but not for the better.

*Igor* is the story of a servant who aids a mad scientist in creating the ultimate evil invention for the "Mad Scientist's Fair." He has always had the impossible dream of becoming an evil scientist himself, but is cursed by the giant hump upon his back. In his world,



Sierra Bicking is an arte aficionado extraordinaire.

by Sierra Bicking

all hunchbacks have to be Igers, the servants of mad scientists. When his employer blows himself up, Igor decides to create something himself in order to enter the Fair. Little did he know what kind of thing he would end up creating...

Frankly, I thought that *Igor* didn't fit the age group that it targeted. The film had way too much talk of suicide, murder, body parts getting ripped off and death as if they meant nothing, giving little, impressionable kids the message that it's cool to destroy things. Happily, like most kid's movies these days, good triumphs over evil in the end. Woo-hoo.

*Igor* had more to offer adults, with

good animation and character voices by legendary actors like John Cusack. Also, the characters were bizarrely creative, although somewhat similar to those in the movie *Nightmare Before Christmas*.

This movie may have been a play on the Frankenstein story, but had its own twisted twist. Overall, however, I'd advise you to save your money and go invest it on some better invention of your own.





# FILM REVIEWS

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Emily Mortimer hangs on for dear life in *Transsiberian*.

was *The Machinist* (2004) with Christian Bale. It was a harrowing experience that was hard to forget. *Transsiberian* falls into the same category but is a lot more audience friendly (with the exception of one torture scene which is hard to take.)

As a director Anderson has critical respectability but no box office clout. This film had a modest budget that was financed by several small European studios. Woody Harrelson and Emily Mortimer are known quantities but they are not stars. Ben Kingsley has marquee value, but only with older audiences. The film has received only a limited American release despite receiving positive reviews, so we in Western North Carolina are lucky to have it.

The story of an American couple returning from China and becoming mixed up with heroin smugglers and Russian police is deliberately full of Alfred Hitchcock like touches. The story is assisted by the trains themselves which are so realistically shot that they become characters in the unfolding drama. The film was shot on location in the backwaters of Lithuania which looks incredibly menacing, especially so in winter.

Woody Harrelson and Ben Kingsley turn in fine performances. Harrelson as the mild mannered, devoted husband has a difficult role to pull off but he does. Ben Kingsley, as a Russian narcotics officer, gets to add another ethnic portrayal to his resume'. He brings his trademark intensity to the role. But the film belongs to Emily Mortimer who shows what she can do when given a role with range and depth just like in *Dear Frankie*.

Like most small, independent movies, *Transsiberian* is receiving very little press and is playing in only one theatre in town. Try and catch it in the on the big screen while it's here because the sense of claustrophobia and unease is definitely palpable. If you can't see it on the big screen, look for it on DVD in the near future.

Rated R for language and violence including torture.

Review by Chip Kaufmann

Chip Kaufmann's Pick:  
*"The Brothers Grimm"*

## DVD Picks of the Month

Michelle Keenan's Pick:  
*"The Women"*

### The Brothers Grimm

Fantastic take on the origins of the fairy tales and features Matt Damon and Heath Ledger as the title characters

As you go looking for Halloween fare at the end of this month, check out Terry Gilliam's fantastic take on the origins of some of the Grimm's most famous stories. When I say fantastic, I mean not only the movie itself but the nature of what happens within it. It also contains a pair of fine performances from Matt Damon and Heath Ledger.

In Gilliam's version, the brothers make their living as 18th century "exorcists". They travel throughout Germany dispatching small town witches and demons... for a fee. The trick is that these are spooks which they have created and that makes for a lucrative, self-perpetuating business. That is until they encounter real life magic which will become the basis of the stories we know.

The two stars play off each other very well with Damon as Wilhelm, the logical brother and Ledger as Jacob, the fanciful one. In a surprisingly moving prologue, we discover why the brothers are the way they are and why they can't function without each other.

In addition to the fairy tale background, Gilliam introduces Jonathan Pryce as an occupying French general who just wants to bring "a little law and order" to the surroundings by repressing everything and everyone in sight. As a rational man of the Age of Reason, fairy



tales are superstitions of the past and have no place in the modern world.

The integration of the well known fairy tales into the everyday world is ingenious and not without its truly terrifying moments. Some of the special effects are genuinely disturbing and hard to forget (check out the Gingerbread Man) which makes this film an ideal Halloween treat. Rent this one and then watch it more than once. It's even better the second time around.

### The Women (1939)

Initially I had planned on selecting a Halloween appropriate flick for this issue, but upon leaving *The Women* and hearing several different groups of women, saying, "Now I want to see the original," I decided my pick would be George Cukor's 1939 version of *The Women*.

I think many women who have not seen the original and now seek it out will be in for quite a surprise. In some ways it's remarkably out of touch with women today and some of the melodramatic acting is a little over the top as well (one has to remember all of these ladies started acting in the silent era). But if they can



Joan Crawford, Norma Shearer, and Rosalind Russell glam it up in the 1939 version of *The Women*.

get by all that and just enjoy the posh sets and the glamorous fashions, they'll have a great time.

Even to audiences of the 1930's the ridiculous wealth of the high society ladies wasn't particularly relevant but it was fun to watch. What was relevant to women everywhere were the values of the day and roles the women played.

After being the last to learn that her husband is having an affair, Mary Haines (Norma Shearer) is determined to hold on to her husband. Along the way she learns who is friend, who is foe and the bitter truth of her social set. There's also a jaunt to Reno, a divorce, a fabulous fashion show (in Technicolor no less!) and a dishing out just desserts.

Rosalind Russell plays the conniving gossip hound and fair-weather friend Sylvia Fowler and Joan Crawford plays the cunning other woman, Crystal Allen. Among the supporting cast are character actress Mary Boland, the wonderfully comedic Paulette Goddard, a young Joan Fontaine, Ruth Hussey, and even gossip columnist Hedda Hopper making an appearance as what else – a columnist. The whole thing is great fun. While the new version of *The Women* focuses more on friendship, the original ravages and challenges it. There has never been a convergence of such cattiness on the silver screen before or since and it's perfectly bedecked in Jungle Red!

## Stephen King's "Misery" Opens 35below's Season

Adapted by Simon Moore, the stage version of Stephen King's thriller *Misery* is a sinister and deeply-twisted tale of obsession.

Popular romance novelist Paul Sheldon is driving to Colorado to work on his latest novel when he crashes on a snowy road. His rescuer is Annie Wilkes, the "number one fan" of his fictional heroine, Misery Chastain.

On top of being a retired nurse, Annie is also psychotic and she torments Paul into writing a new book. When Paul rebels or sets off one of Annie's many emotional triggers, she teaches him the true meaning of misery all over again, in increasingly horrifying ways. This stunning adaptation of the classic thriller is a tour de force for actors, and the intimacy

of the 35below space will keep the audience on the edge of their seat.

"Though audiences will certainly be familiar with the novel and the film, the stage version adds an extra element of tension," says Jenny Bunn, Program Director of Asheville Community Theatre. "35below is a very small space, and you're never more than a few feet away from the action."

Stephen King is the author of more than fifty bestsellers. His book *Misery* was successfully adapted for the screen in 1990; the film starred James Caan and Kathy Bates, who won an Academy Award for her performance.

*Misery* is directed by Susan Dillard, and stars Cary Nichols (*Cat on a Hot Tin Roof*, *Run For Your Wife*) as Annie

Wilkes and Jonathan Ray (*Someone Who'll Watch Over Me*, *Moon Over Buffalo*) as Paul Sheldon. The set and costumes are designed by Katie Fuller, with lighting design by Brian Sneed.

### If you go

*Misery* will be performed October 2-25 with shows on Thursday, Friday and Saturday nights at 8:00 p.m. in 35below at Asheville Community Theatre.

35 E. Walnut St. in downtown Asheville. Tickets are \$15 for adults and \$10. *Misery* is recommended for mature audiences only.

Tickets may be purchased online at [www.ashevilletheatre.org](http://www.ashevilletheatre.org), or by calling the ACT Box Office at (828) 254-1320.



# RESTAURANTS & WINE

## In Defense of Syrah Palin

### Plus, Notes from the Art Museum Tasting

BY MICHAEL PARKER

In a San Francisco wine bar called Yield, sales of a Chilean red wine called Palin Syrah have taken a nosedive since Senator John McCain announced his running mate. Never mind the fact that the winery has been around since long before the Alaskan Governor gained her fame, or that the word "palin" refers to a hockey-like game played by the Mapuche people of Chile, and the ball, which is pictured and even described, in English, on the label.

Didn't we go through this crap four years ago, when certain other people stopped buying Heinz ketchup, and the company had to issue a nothing-to-do-with-her statement?

If the Palin winery wants to improve its sales, it had better go ahead and aim for the people who like her. They could even switch the words around to Syrah Palin. As far as the jokes go, the owner of Yield Wine Bar has heard enough about the wine's gun powder nose and how well it would accompany moose meat (just like the guy at the ABC store, who has heard enough about that Effen Vodka from Holland).

This takes me back to 1994, to the release of Gundlach Bundschu Cabernet Sauvignon Reserve 1990. It was one of the most memorable labels ever, a collage of black-and-white photos of the distinguished faces of Native American chiefs. A freshly college-educated girl spoke her disgust to me over the capitalist exploitation of the Native American via this bottle, and further bewailed the word "Reserve" on the label.

### I HAVE NO RESERVATION IN RECOMMENDING THESE WINES:

#### ■ Sparkling

Il, Prosecco, Italy NV (\$12.50) That's spelled with a capital I and a little l, and it's a delightful glass of fizz. Dry, pleasant on the nose with a little peach, pleasant on the

tongue with bubbles from nowhere and otherwise good texture. Drink this at Modesto with Hector's splendid tapas-style items.

Canella, Prosecco, Italy NV (\$18) This Prosecco is a little more complex, even with a touch of minerals, like the garganega grapes were grown in chalky soil. Good, if a little pricey, and preferred to be drunk with food.

Jean-Luc Joillot, Cremant de Bourgogne NV This is a delicious, creamy glass of sparkling wine from Burgundy. It is two-thirds pinot noir, hence the body and texture that makes this a good alternative to a real Champagne.

#### ■ Pink

Fontanavecchia, Aglianico Rosato, Italy 2007 (\$10) This is a high-quality pink wine. Made from the aglianico grape, it has impressive texture and well-rounded fruit flavors that are typical of rosé wine, but certainly not stereotypical.

#### ■ White

Pieropan, Soave, Italy 2005 (\$18) This wine is a lesson or reminder in the need to notice and know the details. This is not the cheap Soave your parents bought in the 70's. At three years old, it has developed a slightly honeyed taste as a result of ageing. If you like that aged-white taste, then go for it. Of course, you'll get fresher flavor in a newer vintage. Ask your wine seller.

Babich, Sauvignon Blanc, Marlborough, New Zealand 2007 (\$14) This sauvignon is of the grapefruity sort. Some tasted it as the grassy sort, but they were wrong. It is complexly layered with numerous tropical fruit flavors and the taste lingers nicely.

Hess Select, Sauvignon Blanc, Lake County, California 2007 (\$11) I love Lake County sauvignon for a typical grass-and-grapefruit balance, plus particularly the melon-like nuances. Good body at 14.5% alcohol with a small percentage fermented in

oak, and a great taste with perhaps creamier typical white-wine food.

Murphy-Goode, Sauvignon Blanc "The Fume", Alexander Valley, California 2007 (\$11) This is the grassier style of sauvignon, with some nice citrus notes making it crisp and nice.

Soledoro, Sicilia Bianco, Sicily NV (\$6.50) Light and dry, lemony and clean. This simple white, a 50-50 blend of grecanico and cataratto, is non-vintage and not meant for any ageing.

#### ■ Red

Toscolo, Chianti, Italy 2005 (\$12) My tasting notes from the Art Museum tasting say "Right-on!" This almost inexpensive red delivered the herbaceous fresh fruit I expected of a three year old Chianti for the money. Someone said there was a tobacco nuance, indeed there was.

La Calle, "Campo Beo" Toscano Rosso, NV (\$13) Made from sangiovese, canaiolo, and ciliegiole grapes. Very smooth.

Domain Tortochot, Bourgogne Pinot Noir "Cuvee Fine" 2006 In this bottle is a good dark color and nice flavor, if a little young. A reliable local importer brings us this, pointing out that it is a declassified Gevrey-Chambertin, the world-famous appellation that was the source of Napoleon's favorite wine. Because of the fame of the name, there are a lot of producers and inconsistent quality. Always ask your wine shop staff for help in this region.

Hess Select, Syrah, Monterey County, California 2006 (\$14) A red that is as dark as the fruits in its flavors. Nice pepper on the side as well, with the right kind of tannic structure. A cool weather region has produced a wine fit for a hearty hot meal.

Colomé, Estate Malbec, Argentina 2006 (\$20+) For those of you who enjoy a manly malbec, this is blended with a little cabernet sauvignon and tannat for a great texture and really good spice on the nose. The grapes are grown under the supervision of Hess in the world's highest vineyards, above 10,000 feet. This wine is on fire and worth the splurge.



## October Events at the Weinhaus

Reservations are required for these events unless otherwise noted. Call the Weinhaus at (828) 254-6453.

### Monday, October 13

Sinbad restaurant in Hendersonville will host a Mediterranean and French inspired wine dinner with wines provided by the Weinhaus. Time is 7:00 p.m. The cost is \$60 all inclusive.

### Thursday, October 16th

An Oktoberfest beer dinner will be held at the Bavarian Lodge which features hearty and home made German foods. It will be accompanied by Oktoberfest beers provided by the Weinhaus. Time is 7:00 p.m. The cost is \$50 all inclusive.

### Saturday, October 18

The Weinhaus will have a free wine tasting from 2 to 4 p.m. featuring "Red Wines from Washington State". The location is 86 Patton Ave, Asheville, NC.

### Wednesday, October 22

Zambra's well known and respected tapas bar will serve a fine wine dinner accompanied by wines from the Weinhaus. Time is 7:00 p.m. The cost is \$60 all inclusive.

### The Weinhaus

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

## TASTING EVENTS!

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## ASHEVILLE SHOPS

### The Healing Powers of Aromatherapy at Biltmore Coffee Traders

**B**iltmore Coffee Traders is more than your average coffee-house. Located just south of the Biltmore House at 518 Hendersonville Road, Biltmore Coffee Traders offers fresh in-store roasted coffees (so you know every cup of joe is sheer perfection).

When you walk in, (or use the drive up window) you are greeted not only by the heavenly smell of fresh ground coffee, but of more exotic ingredients as well. The exotic ingredients come from Biltmore Coffee Traders owner, Bridgett Putt-Bounds side project, making wonderfully aromatic aromatherapy lotions, shampoos, face creams, scrubs and spritzers. She even makes a coffee blend product that works on wrinkles and cellulite!

Making the aromatherapy products is a labor of love for Bridgett, classically trained as a nurse, she took a two-year internet course to learn as much about aromatherapy as she could because as she so eloquently put it, "it's my job to keep people healthy." Bridgett went on to say that she got started using aromatherapy products when her children were small and remarkably they've never been sick. So, she swears by it.

Bridgett creates 8 different standard blends: Meditation, Immune Boost, Sensual (Rebalancing), Mental Clarity, Relaxation, Detox, Awakening, Sports Blend and a Lavender Lotion, but she also can blend custom products based on your needs.

So, what's the difference between these aromatherapy products and something you can pick up at Bath and Body Works? According to Bridgett, "it's the purity of the oils that you use. If the oils aren't pure then you get an inferior product which can actually cause detriment to the body if you don't know what you're doing."

Eventually, Bridgett would like to get into the research and design of oils and their properties and really get into how pure oils must be to work effectively. Her goal is to educate the public on the uses of aromatherapy.

If you're looking for a holistic gift for



**Bridgett Putt-Bounds, owner of  
Biltmore Coffee Traders.**

BY BETH GOSSETT

that special someone, Bridgett will be creating gift boxes with aromatherapy products and coffee for the holiday season. Stop by and see what Bridgett is cooking up.

Speaking of cooking, if you suffer from allergies or asthma Bridgett has just the ticket for you. It's called a Constant Temperature Catalytic

Burner. It's an old-fashioned way to deliver aromatherapy, but it also gets rid of allergens and eats flu viruses and bacteria. It works by dispersing heat without naked flame (it also burns alcohol, so no soot) from a platinum ceramic composite head.

#### How It Works:

A constant combustion temperature of 60 degrees Celsius at the center of the catalytic head is most effective in releasing essential oils and Phytoncides which combines with odors, bacteria and radicals to eliminate them, not just cover them up. At 300 to 320 degrees Celsius the outer ring releases the properties of the unique blend of essential oils which work to improve to air quality in the surrounding environment.

Essentially, the heat bonds with the molecules in the room and makes them neutral. According to the EPA, dust mites have a 99% mortality rate after 90 minutes of exposure; e. coli, a 99% mortality rate after 3 hours; mold spores, 62.5-99% mortality rate after 3 hours; cat odor, 56% reduction in odor after 3 hours; dog odor, 33% reduction in odor after 3 hours; and smoke particles, 99.9% removal after 30 minutes of exposure.

If you are seeking a cleaner environment, or just want a great cup of coffee, stop in and see Bridgett.

#### **Biltmore Coffee Traders**

518 Hendersonville Road  
(828) 277-9227

Hours:  
Mon-Fri 8-5 p.m.; Sat 9-5 p.m.  
Closed on Sundays

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## ARTFUL LIVING

# Consciousness and Politics

I often speak about the crisis for individuals brought about by the egocentric psychological paradigm of modern times, but the psychology of individuals is really only an extension of the psychology of the society.

We are looking at the micro-dimensional and the macro-dimensional constellations of consciousness. Individual consciousness is conditioned by societal consciousness, and societal consciousness is then the aggregate of individual consciousnesses. Politics is analogous to the problem-solving psychological processes of an individual brought to the collective dimension.

Humanity is approaching an evolutionary crisis. An evolutionary crisis occurs for a species when its environment can no longer sustain the species in its existing form. Then, the form of the species either undergoes some radical evolution or it ceases to flourish, possibly becoming extinct. Humanity now faces such a crisis. The dominant evolutionary trait of humanity is consciousness, not, as in other species, some physical characteristic. It is the psychology of humanity that shapes its form, and its relationship to all other form. The presently dominant psychology, the egocentric consciousness of individuals and societies seeking to accumulate as much significance, wealth and power for themselves as they can, has run out of room.

The planet is no longer able to sustain the insatiable, voracious appetite of human beings and their institutions. We teeter on the brink of devastating consequences. The collective, that is, the political, consciousness we bring to recognizing and addressing this crisis will determine the quality, possibly even the fact, of future existence for humanity. Our profit-based economic system and its accompanying belligerently competitive social attitudes are unsuited to addressing the issues we face moving into the 21<sup>st</sup> Century.

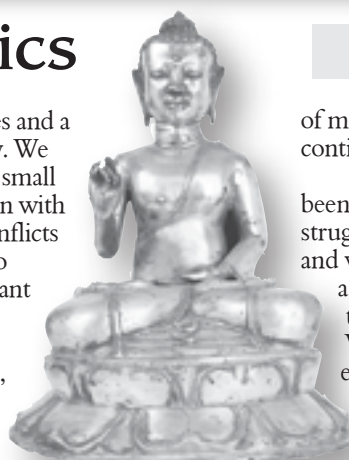
We Americans must reassess our values. We must expand beyond our historic motivating vision of unbounded individual financial opportunity and personal dominance to one that enfolds every person in the basic dignities of peace, personal

security, civil liberties and a sustainable economy. We are too many on too small a planet. Competition with its accompanying conflicts and inequities can no longer be the dominant social paradigm.

Meaningful work, secure homes, health-care, education, respect and caring within the bosom of a healthy, beautiful and sustaining environment for every person must become our template. This is necessary if we are to have a future that not only sustains, but also begins restoring dignity and sanity to the human experience, now sacrificed to the psychological insecurity inherent in our mass consumer economy and trash media.

Our economy must refocus into meaningful jobs that support this vision. Wealth must be shared in compassionate generosity, not concentrated in the hands of the most ambitious. The corporate/bureaucratic stranglehold on American life must be broken. It is totalitarian and predatory in nature. Small shop businesses where people have more individual choice, creativity and control must replace the dehumanizing cubicle hell of modern commerce. The law profession must be reclaimed from being a criminal-punishing craps-shoot and high-stakes-money-grabbing game to the search for real redemption and justice. Medical care must be recognized as a right, not a blackmail scheme provided to those able and willing to pay the high dollar ransom held against their health and fear of death.

Careers in the arts, education, culture, small farming and human services must be valued and supported. Universal life-long education that focuses not only on technology and work, but also on the arts, culture and mindful living is necessary to advance not only human technology, but also the human soul. Decentralization into villages and towns within the vast city/state structures



of modern life is necessary to revitalize social continuity and human scale community.

Politics is consciousness. It always has been. The end of hereditary aristocracy, the struggles against slavery, racism, sexism, and worker exploitation are all examples of a new, more expansive consciousness transforming the political landscape.

We must expand our consciousness to enfold the entire planet in a vision of kinship and compassion, of peace, sustainability, aesthetics and universal responsibility for even "the least among us". This includes, not only the human poor, but also the animals, the plants and the Earth itself.

Politics is the problem-solving process of a society, not a bad TV show as the corporate media has largely succeeded in making it. We need leaders who call us to a higher consciousness, not who manipulate our vanity and basest emotions. Slanderous accusations and distortions, dogmatic moral and nationalistic positions, straw-dog enemies, and calls to "Fight!" and "Keep your money!" rev the emotions, but they also divide and diminish us. What we need, if we are to evolve into a better future, is a coming together to a nobler consciousness that calls us to care for and share life's blessings, not only within the nation, but also with the world.

A politics that appeals to our lowest consciousness will bring the lowest results. There has been too much of this in recent years. War, a stumbling economy, domestic divisiveness and low world standing are the proof. We have become a population that functions more as a greedy rabble than a society. Any semblance of high culture, ethics and true spirituality is but a fading memory. Psychopathology and crime are rampant.

A higher consciousness is humanity's and this nation's only hope. Much is at stake. The regressive side of history, or even the sidelines, is no place to be in this moment of humanity's growing evolutionary crisis. Demand more from the politicians, the business-world, the educators and the media. Demand more of yourself. Push through the trash politics and become conscious of

BY BILL WALZ

what is really at stake. Humanity is devolving at present. A better future that contains the fulfillment of human potential is possible, but only if we reengage our basic evolutionary trait and become conscious. Only if we reclaim our society and our individual lives in the vision of that potential.

Political choices are at hand. I hope America can evolve beyond the politics of small self-interest, division, fear, lies and slander that have controlled recent elections to select candidates who offer the possibility of not only a change in policies, but an expanded consciousness of America's place in a shrinking world.



**Bill Walz is a UNCA adjunct faculty, College for Seniors and private-practice teacher of mindfulness, personal growth and consciousness.**

**He holds a weekly meditation class, Mondays, 7 p.m. 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](mailto:healing@billwalz.com). Visit [www.billwalz.com](http://www.billwalz.com)**

## UNC Asheville Hosts "Celebrating India Day"

UNC Asheville will celebrate the culture and heritage of India with two special events on October 24. Both are free and open to the public.

"Passport to India" will be held from 11 a.m. to noon in UNC Asheville's Alumni Hall, lower level of Highsmith University Union.



**Classical Indian musician Kuntala Ray.**

The event will feature informational booths devoted to Indian food, clothes, music, dance and art presented by UNC Asheville students, faculty and staff.

Accomplished classical Indian musicians Kuntala Ray and Dibyarka Chatterjee will perform at 7 p.m. in the Grotto, low-

er level of Highsmith University Union. The most senior student of Pandit Barun Kumar Pal, Ray is the only female hansa veena player in India. She performs traditional ragas, which are Indian classical music melodic modes.

A performance by traditional Odissi dancer Pratibha Jena Singh will wrap up the evening concert.

For more information, call UNC Asheville's Cultural & Special Events Office at (828) 251-6991.



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# JOE'S BREW NOTES

## Wedge Brewing Company and Tasting Room

*Industry, Art, Community and Superb Beer*

The buildings of Asheville's River District hold a diverse mix of light industry, music, restaurants, the arts and now – The Wedge Brewing Company. This recently-opened venue brings the art of craft brewing to the district with a tasting room designed to reflect and support the River Arts community.

Tim Shaller, proprietor of the Wedge Brewing Company, grew up in New York where he owned and managed several businesses including a health food store, a restaurant, and a business renovating older homes. After work he would visit a neighborhood bar to meet with his friends and enjoy good conversation and a flavorful brew or two.

In time his path led to Asheville where he became active in community affairs and met John Payne, late owner of the Wedge Building. Tim and John became fast friends and shared ideas and stories while enjoying a beer at their favorite pub, Dirty Jack's (Green Man Brewing). In one of their conversations John suggested Tim open a brewery in his building (The Wedge). Well, that set the wheels in motion. Soon after, he learned that Carl Melissas, brewmaster, was leaving Green Man. Tim asked and Carl agreed to work with him on a new brewery; the Wedge Brewing Company was born.

Carl has a varied background that includes rock musician, plumber, caterer, master chef, sommelier, and confirmed wine drinker. That is until he tasted the Belgium beer Piraat. This beer introduced him to the variety and rich flavors of Belgium and craft brews, converted his drink preference from wine to beer, and challenged him to develop his own beer recipes.

Over time he became an award-winning home-brewer and entered the craft brew industry as an assistant brewer. He progressed to head brewer/brewmaster at a number of breweries/brewpubs and ultimately found his way to Asheville.



Entry to the Wedge Brewing Company.

Carl is a passionate brewer focused on the creation of high quality beers with authentic flavors.

The Wedge Brewing Company was founded on two main principles – creation of flavorful beers and a hospitable place to enjoy them. The brewery itself is, well, eye-catching, with sparkling silver and bright copper tanks in a space kept immaculately clean (call to schedule a tour). Beers are produced with the highest quality ingredients matched to the style of each beer.

For example, a German- or Czech-style pilsner will contain the exact same ingredients used to produce them in Europe. Furthermore, one of the tanks allows for decoction mashing (see Asheville Brew notes 101 sidebar) which is the traditional method of brewing pilsner styles.

The Wedge offers 5 beers regularly (Iron Rail IPA, Community Porter, Golem, Payne Pale Ale, and Pilsner) and 2 seasonal/specialty beers (currently Witt

BY JOE ZINICH

and Hellesbock). My current favorites are the Iron Rail IPA (strong hop flavor, no lingering bitterness), Paynes Pale Ale (light bodied, smooth, slightly hoppy), and the Community Porter (rich, slightly sweet, chocolatey flavor, medium body).

The Wedge Brewery tasting room is designed for relaxed conversation – no TV's, no loud music. Open the door (one of John Payne's last works) and walk into the u-shaped bar (made from reclaimed wood from bowling alley lanes) area. Select a beer from the list and look into the brewery as your beer is poured. The beer comes directly from the tanks you see on the right. At the Wedge the beer is not stored in kegs before serving. It is served directly from the conditioning tanks.

Large, tall windows fill the tasting room with plenty of natural light to create an airy, relaxed feel. The exposed brick walls hold the works of many local/regional artists. No food is served but shelled peanuts are available. You're welcome to bring or order your own "picnic". If the inside becomes a little crowded (space for 25 – 35 people) or if it's an especially nice evening, step outside onto the veranda (former loading dock) set with tables, umbrellas, and chairs.

The Wedge is new and still evolving (outdoor movies, mobile food vendors, etc.).



Tim Shaller, proprietor, pouring a beer.

But their commitment to authentic, high quality, flavorful brews and a welcoming, sociable place to drink them will stay the same. So, bring some friends (or go and meet some new ones) to the Wedge and enjoy "Some Drinkin' and Lyin'."

### Wedge Brewing Company

125 B Roberts Street  
Asheville NC

(828) 505.2792

wedgebrewing.com

### Asheville Beer Notes 101

**Decoction mashing** refers to removing a part of the mash, boiling it and returning it to the main mash to increase its temperature for the next step in the brewing process. This mashing procedure originates from a time when malt quality was not consistent and temperatures could not be measured. Although not necessary today, it is the traditional method that continues to be used in many European beer styles, especially in Germany and the Czech Republic.

In essence, mashing is the brewing term for steeping malt and other grains in hot water to convert the starches from the grain into fermentable sugar. It is the first step in the brewing process.



Guests "Drinkin' and Lyin'" in the tasting room.



## Black Mountain Musician David LaMotte to Perform

Internationally acclaimed singer/songwriter David LaMotte will perform on Friday, October 24, at 7:30 p.m. as the final concert

in the 2008 Black Mountain Center for the Arts' UpBeat! Fourth Friday Musical Heritage Series.

LaMotte's concerts are warm, entertaining and varied, including image-rich songs, engaging storytelling, humor, an occasional poem and impressive instrumental guitar work. This concert is part of LaMotte's year-long farewell tour. Recently named as a 2008 Rotary World Peace Fellow, he has announced that after 2000 concerts on four continents he

will stop touring at the end of this year to devote his primary focus to another of his lifelong passions, peacemaking. Visit [www.davidlamotte.com/promedia.html](http://www.davidlamotte.com/promedia.html).

**IF YOU GO:** David LaMotte at The Watershed, 207 W. State Street. Tickets are \$20. Call the Black Mountain Center for the Arts (828) 669-0930.



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



# ASHEVILLE SHOPS

## Asheville's Susan Marie Designs Heads Downtown

Susan Marie Phipps has approached her move to downtown Asheville much the same as her work: one piece, carefully, at a time.

The relocation to a larger space this month comes after three decades of designing and making jewelry and several years in Biltmore Village, where she has served a loyal and steadily growing client base.

They come for her custom-made gold or platinum and gemstone designs, which she creates onsite, at her store.

An award-winning designer who's been creating and selling jewelry since high school, Phipps is a G.I.A. graduate gemologist and a master goldsmith but she shies away from the titles.



Jewelry designer Susan Marie Phipps.

Meanwhile, it's clear that she is doing well. She'll have 600 square feet more space in the new store and she'll be in good company — near her friends at Ariel Gallery and other downtown galleries — and traffic into her store will likely increase, she said.

As a member of the Southern Highland Craft Guild — a group of more than 900 craftspeople in nine southeastern states — she said fellow jewelry makers “inspire each other,” describing the group as a “supportive family.”

“Each goldsmith or silversmith has a different style and I can send customers who want something different, to someone else,” she added. Phipps describes her own style as “a classic, simplistic style with a contemporary edge and a clean line — timeless pieces that aren't going to go out of style.”

A portion of Phipps' business is custom orders — for special occasions, to redesign an old piece or for something new and different. She uses independent Award winning stone cutters, buying the “best quality” gems and “stands behind everything,” she said.

After meeting with customers to discuss their jewelry needs and preferences (“I don't talk about my style — we



BY PAM J. HECHT

discuss what they like”), Phipps will make wax models of two or three different designs to give each customer a choice.

“It's a lot of extra work, but it makes it easier for you to visualize the finished piece and be comfortable with your choice,” she said. “I make your vision come to life.”

“I design with the idea that every day is a special occasion, a celebration of life, so I make each piece suitable for everyday wear — comfortable and durable as well as beautiful.”

Meanwhile, Phipps considers hand-made jewelry as wearable art. “I create miniature sculptures,” she said. “I'm an artist first.”

**Grand Re-Opening Celebration,  
Friday, October 3, from 5-8 p.m.**

### The Artist at Work

Colorful, silly-face pencil toppers in Susan Marie Phipps' studio show her whimsical, humorous side, but when it comes to jewelry, she is serious about her craft, patiently showing me the two processes she uses to make her jewelry.

For curvy pieces, she uses the *lost wax casting process* and carves a piece of wax freehand into ring, pendant or earring shapes, which are later encased in plaster and heated. The wax melts, leaving an impression in the plaster, which is then injected with gold. She creates other pieces using *hand fabrication* by soldering pieces of gold or platinum together.

Each piece can take her from five or six hours to sixty hours for larger or more complex pieces, she said. The process begins when she buys a stone or pearl, which she later decides how to use — “the design is created to complement the stone.”

“I don't do a production line,” she said. “Every piece is one-of-a-kind and I always like challenging myself to come up with new designs.”

### Susan Marie Designs

4 Biltmore Avenue, downtown Asheville (behind Pack Place)

(828) 277-1272

www.susanmhippsdesigns.com

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And fall. — Adelaide Crapsey

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## ON STAGE

# Lake Eden Arts Festival (LEAF) Celebrating 27 Festivals!

BY JENNIFER PICKERING

**L**EAF introduces you to culturally relevant entertaining acts from around the world that connect you to their specific "root" community and set an inspiring soundtrack for the LEAF weekend.

### Highlights

- First class "world music" from our own backyard with Robert Earl Keen, Abigail Washburn & The Sparrow Quartet with Bela Fleck, Leon Redbone & more.
- Trombone Shorty returns after a stellar Bele Chere concert.
- A dazzling performance by Shangri-La Chinese Acrobats on October 20.

### Featured Performing Artists

Vieux Farka Toure, Donna The Buffalo, The Shangri-La Chinese Acrobats, Bettye LaVette, The Legendary JCs, Terrance Simien & the Zydeco Experience, Spiritual Rez, Ben Sollee, Pistolera, Harper (Australian), Dendê & Hãhãhães (Brazil), Chirgilchin (Tuva), Magic of African Rhythm, Billy Jonas & many more. Schedule and full listing at [www.theleaf.com/performers](http://www.theleaf.com/performers).

### LEAF Stands Out Amongst Festivals

LEAF is set apart from other festivals by the resplendent beauty of its location, dedication to community outreach, and bringing together family and friends all generations. LEAF highlights its global music line-up with over 50 cultural genres to discover, however, the artistic and outdoor offerings of the festival is what truly makes it unforgettable.

Come discover over 40 Healing Arts Workshops such as yoga and Tai Chi, folk art, juried handcrafts, a national \$1000 Poetry SLAM, camping, an adventurous zipline, canoes, kayaks, and swimming, talent contest, fiddle contest, drum circles, over 30 performers and wacky games in the Kids Village including kids bedtime stories, jam sessions, gourmet food and more! LEAF is going greener with a solar stage and seven star resource recovery services. May's 2008 festival composted and recycled the weight of a large elephant. LEAF also connects to its historic creative past with Black Mountain College Tours.

### LEAF's Commitment to Outreach is Growing Locally and Globally

LEAF's outreach efforts are two-fold, including LEAF in Schools & Streets with our local community and LEAF International with our global community. LEAF in Schools & Streets has resident teaching artists, as well as visiting artists from around the world, working to empower our youth through music and arts.

LEAF International has programs in Panama, Guatemala, Rwanda, Bequia, and Mexico teaching music to hundreds of indigenous youth weekly. Recently LEAF has been expanding its collaborative work with organizations such as Children First, Handmade in America, Asheville Area Arts Council, Asheville City's Cultural Arts Department, and more. Globally we are forging partnerships with the Jane Goodall Institute's Roots & Shoots program, Asheville Sister Cities, and more. For more information about these enriching and powerful programs please contact [outreach@LakeEdenArtsFestival.org](mailto:outreach@LakeEdenArtsFestival.org).

### LEAF in Schools & Streets Expands its Outreach

LEAF in Schools and Streets' (LSS) mission is empowering youth through festive arts, and has reached over 13,000 Buncombe county area youth in just 4 years through music and arts residencies, workshops, after-school programs, and enrichment programs. After completing their programs, the children get to perform on stage at LEAF — alongside global artists — for an enthusiastic audience that includes their parents and members of the local, national, and international community.

*"In the few weeks that my students practiced before the festival, I saw the pride and joy they found in dancing to their own beat. They displayed a confidence that I rarely see... They felt special, talented, and connected with their past."*

~ JESSICA POTTER,  
LATINO MENTORING PROGRAM  
- CARING FOR CHILDREN

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

## If you go

**Lake Eden Arts Festival (LEAF) Celebrating 27 Festivals!**

October 17-19 at Camp Rockmont in Black Mountain, NC.

Tickets: (828) 68-MUSIC (686-8742) or [www.LakeEdenArtsFestival.org](http://www.LakeEdenArtsFestival.org)

Early discounted tickets available. Advance ticket purchase required. Special youth prices. Under 10 admitted FREE!

Day tickets \$24-35. Weekend camping passes \$105-135. Special Community Pass (locals, no overnight) \$69-85.

Lake Eden Arts Festival, 377 Lake Eden Road, Black Mountain, NC 28711

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# FINE ART

## The 61st Annual Craft Fair of the Southern Highlands

Celebrate autumn in the Western North Carolina mountains by attending the Fall Edition of the 61st Annual Craft Fair of the Southern Highlands, October 16-19 at the Asheville Civic Center. The Fair showcases the work of members of the Southern Highland Craft Guild and features craft demonstrations, regional music and entertainment.

Over 200 craftspeople fill the two levels of the Civic Center selling handmade objects in the following categories: clay, fiber, glass, leather, manmade materials, metal, mixed media, natural materials, paper, wood and jewelry. As members of the Southern Highland Craft Guild, the exhibitors live and work in the mountain counties of nine states from Maryland to Alabama. To become a member, the artists have passed a rigorous jury process and their work represents the finest in their field. The Fairs showcase a rich diversity of traditional and contemporary crafts.

As a destination for fine American craft, locals and visitors can find crafts at numerous galleries in Asheville. The Fair is unique in that it offers people the opportunity to connect with artists by purchasing directly from them. The community this fosters is important to craftspeople and patrons alike. In an age of mass production and imports, the connection to fine American craft and the individual maker is more relevant than ever.

Since 1948, the Craft Fairs have helped the Southern Highland Craft Guild fulfill its mission to bring together the crafts and craftspeople of the mountains for the benefit of shared resources, education, marketing and conservation. Historically, eleven thousand people visit the Fair over the course of four days. Their patronage is an investment in the regional economy and the future of Appalachian crafts.

In addition to fine crafts, local musicians play live on the arena stage during the Fair. A great variety of acts will share their expertise in old time, bluegrass, American swing grass and classic honkytonk. The educational demonstrations for the fall edition of the Fair will celebrate Southern Appalachian heritage crafts through natural dyeing, blacksmithing, wood carving, whittling, and the making of white oak baskets. There will also be a sheep to shawl exhibition in which the finished shawl will be raffled off on Sunday afternoon.

The Craft Fair takes place in downtown Asheville, nestled among the Blue Ridge Mountains. Visitors to the Craft Fair are sure to enjoy Asheville's architectural charm and eclectic restaurants, all against a backdrop of beautiful fall color. The Fairs offer a connection to the Blue Ridge, its cultural heritage and its promising future.

For more information call (828) 298-7928 or visit [www.craftguild.org](http://www.craftguild.org).

BY APRIL NANCE



Vessel by  
Jim and Shirl  
Parmentier



**Above: Works by Scott Summerfield**  
**Top: Mary Nichols (pictured) and Carol Gutman will host a sheep to shawl demonstration. The shawl will be raffled off on Sunday afternoon.**  
Photo by Stewart Stokes

### Craft Fair Demonstrations – October 16-19

In addition to scheduled demonstrations, many exhibitors choose to share their process by working in their booth. Throughout the show visitors will have the opportunity to observe works by over 200 members of the Southern Highland Craft Guild and to learn about natural dyeing and blacksmithing, weaving, basket making, and other fine American craft techniques.

### If you go

*The 61st Annual Craft Fair of the Southern Highlands October 16-19.*

*Asheville Civic Center, 87 Haywood Street, downtown Asheville, NC.*

*Hours: 10 a.m. to 6 p.m. Thursday - Saturday, and 10 a.m. to 5 p.m. Sunday.*

*Admission: Adults \$6, children under 12 free. Group discounts are available.*

*For additional information visit [www.craftguild.org](http://www.craftguild.org) or phone (828) 298-7928.*

**Asheville Symphony Chorus**  
A Division of the Asheville Symphony Society

Dewitt Tipton, Director and Conductor  
Steven Williams, Assistant Director

Vivaldi GLORIA Handel MESSIAH  
The Asheville Symphony Chorus

Saturday, October 25, 2008  
7:30 p.m., Arden Presbyterian Church

Tickets: \$18.  
\$15. students or party of 10+  
The Symphony Office 828-254-7046  
or any chorus member

**ASHEVILLE PUPPETRY ALLIANCE**

**2008-09 Young Audiences Series**  
Diana Wortham Theater • Pack Place, Asheville

**Jazzy Strings** presented by Mountain Marionettes  
The story of America's music from Ragtime to Big Band  
Schools: Friday, October 17 • 10am  
Public: Saturday, October 18 • 11am

**La Befana** presented by Red Herring Puppets  
"The Gift-Giver" - an Italian legend for the holidays  
Schools: Tuesday, December 2 • 10am  
Public: Friday, November 28 • 2pm

**Tickets**  
Adults: \$8  
Children: \$5  
Seniors: \$5

Available in person or online at [www.dwttheater.com](http://www.dwttheater.com)

Scope out details and other local puppetry info at [www.ashevillepuppetry.org](http://www.ashevillepuppetry.org)



# WHAT TO DO GUIDE™

**Friday, October 3**

## Opening Reception

5:30 p.m. Appalachian Pastel Society's third annual juried exhibit, sponsored by the Arts Council of Henderson County, 538 N Main St., 2nd Floor. (828) 693-8504. Show runs through November 22.

**Friday, October 3**

## Studio Tour, Party & Auction

Charter school ARTSPACE and East of Asheville studio tour preview party and auction.

7 p.m. to 9 p.m. Artspace, 2030 Hwy. 70, Swannanoa, NC. (828) 298-2787, [www.e-a-s-t.info](http://www.e-a-s-t.info).



Eleanor Miller  
"Botanical II"

## Friday, October 3 Downtown Art Walk

Gallery Minerva will be featuring abstract painter Michelle

Miller and landscape painter Eleanor Miller. Meet the art-

## 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](mailto: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.

ists and see new work by both. 12 Church Street, downtown Asheville. [www.galleryminerva.com](http://www.galleryminerva.com). Call (828) 255.8850, or visit [www.galleryminerva.com](http://www.galleryminerva.com).

**Sunday, October 5**

## Bravo's "Arts in the Garden"

Performances by local school-age musicians, refreshments, silent auction, 4 to 6:30 p.m., B.B. Barns, 3377 Sweeten Creek Road, Asheville. \$25/ticket or \$40/couple, tickets available online at [www.bbbarns.com](http://www.bbbarns.com) or in person at the B.B. Barns Garden Center.

**Sunday, October 5**

## Chamber Music Concert

There will be a concert of chamber music featuring the piano with strings and winds at 3 p.m. at St. Matthias Church in Asheville. The program will include a Theme and Variations for Flute and String Quartet by Ron Lambe.

There is no fixed charge for the concert, but donations will be accepted for the restoration of the beautiful and historic church. St. Matthias' Church is over 100 years old and is on the national historic register.

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

**Friday, October 10**

## The Blue Ridge Orchestra Fall Masterworks Concert

"A Night at the Opera II" featuring William Martin, Tenor, 8 p.m. at the Diana Wortham Theatre. The program will include favorite operatic arias by Puccini, Leoncavallo, Gounod, Wagner, Massenet, and Verdi. The orchestra will play celebrated opera overtures by Wagner, Verdi, Rossini and Offenbach.

Ticket prices are \$20 for adults, \$10 for students. Tickets available at the Diana Wortham Theatre. For more information, visit [www.blueridgeorchestra.org](http://www.blueridgeorchestra.org).

**Saturday, October 11**

## WNC Nature Center's Annual Hey Day Event

From 10 a.m. to 4 p.m. at the Western North Carolina Nature Center, 75 Gashes Creek Road

## Art Classes

### October 11 & 12: Landscape, Painting with Color

### October 25 & 26: Composition Fundamentals

Painting classes for adults with all levels of experience are taught each month by Fleta Monaghan. River's Edge Studio is located in the river arts district of Asheville at 191 Lyman St., #310.

Call (828) 776-2716 or email [fleta@fletamonaghan.com](mailto:fleta@fletamonaghan.com) for more information. Go to [www.fletamonaghan.com](http://www.fletamonaghan.com) for a complete class schedule.

in east Asheville. Admission is \$8 for adults, \$5 for children, and FREE to Members of Friends of the Nature Center. Scrumptious food will be available at the Classroom Café onsite, so families can spend the whole day! Adult volunteers needed, call (88) 298-5600 ext. 308.

**Saturday, October 11**

## Auditions for A Christmas Carol

The Montford Park Players, North Carolina's Longest Running Shakespeare Festival, will hold auditions for the 32nd Annual presentation of A Christmas Carol from 10 a.m. to 4 p.m. at the Montford Community Center, 34 Pearson Drive, Asheville. Please bring headshots and

resumes if available. Prepared monologues are not required. For additional audition times only, email [carol@montfordparkplayers.org](mailto:carol@montfordparkplayers.org). For more information call (828) 254-5146 or visit [www.montfordparkplayers.org](http://www.montfordparkplayers.org). A Christmas Carol will be performed Friday through Sunday, December 5 - 7, at Asheville Community Theatre.

**Saturday, October 11**

## Doc Watson & David Holt

Two superstars of American folk: legendary performer Doc Watson and Grammy-winning musician and folklorist David Holt. Mainstage Special Attractions Series, Diana Wortham Theatre at Pack Place, 3 p.m. and 8 p.m. Regular \$45; Senior \$43; Student \$40; Student Rush day-of-the-show \$10 (with valid I.D.) Tickets/Info: (828) 257-4530 or online at [www.dwttheatre.com](http://www.dwttheatre.com).

**October 11 & 12**

## 3rd Annual Spruce Pine Potters Market

30 of Mitchell & Yancey County's favorite clay artists will be showing and selling their work from 10 a.m. to 5 p.m. Cross Street Building, 31 Cross Street, Spruce Pine, NC. Visit [www.sprucepinepottersmarket.com](http://www.sprucepinepottersmarket.com) for more information, or call Terry Gess at (828) 688-3863.

**October 11 & 12**

## Open Studio Tour

Various artists studios will be open to the public on Saturday

from 10 to 5 and Sunday from 12 to 5. Maps can be picked up at the Arts Council of Henderson County, 538 N Main 2nd Floor. (828) 693-8504.

## Saturday, October 11 & Sunday October 12

## Folk Harp Trade Show & Workshop

The largest gathering of harp makers in the Southeast. Stunning therapy harps, Celtic harps, electric harps, and historic harps, for sale, plus accessories and music. Free admission. Saturday 9 a.m. to 6 p.m., Sunday 9 a.m. to 4 p.m. A harp workshop will be held on Sunday, October 12 from 9:30 a.m. to 10:30 a.m. Lutheridge Retreat Center, near the Asheville airport. Visit [www.southeasternharps.com](http://www.southeasternharps.com) or phone (828) 398-0732.

**October 24-26**

## Southeastern Animal Fiber Fair

Friday & Saturday, 9 a.m. to 6 p.m., Sunday, 9 a.m. to 4 p.m. WNC Agricultural Center, Fletcher, NC (across from Airport Exit 40 off I-26). \$3 per person. Fiber animals, workshops, demonstrations, vendors. Educational & Fun! [www.saff-site.org](http://www.saff-site.org) or contact Teri Gabric (864) 468-4220.

**Saturday, October 25**

## Kids & Tweens Benefit Concert

Diana Wortham Theatre, 3 to 5 p.m. Admission: \$10. Presented by Evergreen Community Charter School and Colburn Earth Science Museum including performances by Secret Agent 23 Skidoo, Skinny Legs & All, and Evergreen's own EMBE Marimba Band, celebrating their second CD release.

**Sunday, October 26**

## Chili-ing Out on the Lake

The Arts Council of Henderson County announces a benefit outdoor afternoon from 4 - 7 p.m. at the Highland Lake Resort. Activities will feature boating, live music, a variety of chili dishes, a cornbread competition with cash prize, a cash bar, hot cider, dessert and fun! Reservations can be made by calling (828) 693-8504. Tickets are \$30 per person.

## 1st Annual Carved Jack-O-Lantern Contest

Bring your carved up, spooky or happy pumpkins to Earth Fare (Westgate Shopping Center), or Earth Fare (South Asheville), on Saturday, October 11, 2008 between 10 a.m. - 2 p.m. for a chance to win a Thanksgiving feast.

All entries will be numbered and photographed and posted in the respective store. Customers will have until October 23 to vote on their favorite. The winners will be announced during each stores' Healthy Trick or Treat event on Saturday, October 25 at 2 p.m. Contestants must be present to win.

One winner from each store will be selected to receive a Thanksgiving dinner package that includes a 10-12 lb. natural cooked turkey, all natural stuffing, dinner rolls, cranberry relish, gravy, pumpkin pie and apple pie. The prizes will be available to the winners on their day of choice during the week of Thanksgiving.

For more information, contact Janice Husk, (828) 210-0100 (South Asheville) or Erica Fadley, (828) 253-7656 (Westgate).

# OCTOBER EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS



# WHAT TO DO GUIDE™

## Every Thursday

### New Evening Pottery Class at the Armory

The Waynesville Parks and Recreation Department will offer a new pottery class at the Old Armory Recreation Center. The class will take place on Thursdays from 5:30 to 8:30 p.m. beginning October 2. The cost is \$65 for a six week class. All tools are supplied. No experience is necessary and all levels are welcome. Also, a day pottery class is offered on Mondays and Thursdays from 1 to 4 p.m. For more information call the Old Armory Recreation Center at 456-9207 or email old-armory@townofwaynesville.org

## Every Thursday, Friday, & Saturday

### Music at The Green Sage

The Green Sage Coffeehouse and Café is a great new venue where one can enjoy a cup of fair trade coffee or organic beer and munch on some organic/local food while listening to some fantastic music. Folk, blues, bluegrass and more. Free! 7 to 9 p.m. on Thursdays and 8 to 10 p.m. Fridays and Saturdays. 5 Broadway Street in Asheville. (828) 252-4450 or visit [www.thegreensage.net](http://www.thegreensage.net), or [www.myspace.com/thegreensagecoffeehouse](http://www.myspace.com/thegreensagecoffeehouse).

### Cloth Fiber Workshops

Miniature Landscapes, Cloth Books, Shibori & Tie-Dye, and more. 51 Thompson St., Suite D. For class schedule and registration information, visit [www.clothfiberworkshop.com](http://www.clothfiberworkshop.com), or call (828) 505-2958.

## Harvest Festival

Come help celebrate fall and purchase the final bounties of the earth along with a wide variety of baked goods. Vendors will join in the spirit with costumes and special offerings of the season. Produce, fish, honey, eggs, jams, mustard, lamb, and cheese, tasty homemade treats. Bring the kids and join us in a special scarecrow making event.

Flat Rock Tailgate Market  
Thursday, October 30  
from 3:00 p.m. to 6:00 p.m.

## Functional Art and Craft Classes

Create recycled art, Paint fabric and furniture, Make unique and affordable, useful gifts for holidays and special occasions. These classes are designed to assist you in having fun while exploring your creativity. Tuesday, 5 p.m. to 7 p.m., or Thursday 10 a.m. to 12 noon.

Fall series:  
October 7 - November 13.  
Holiday series:  
November 18 - December 18

Adult classes with Concha Wilkinson, professional artist for more than 25 years. (828) 273-1375, or [cheartsong@yahoo.com](mailto:cheartsong@yahoo.com)

## The Jonathan Scales Fourchestra

The Jonathan Scales Fourchestra – This virtuoso steel drum player is sure to keep you inspired throughout the evening with his modern, multi-faceted compositions. Mixing a traditional Caribbean instrument with a contemporary jazz attitude, Jonathan Scales' music pushes the steel pan into the realms of funk, rock, and even bluegrass while still digging into the roots of traditional world sounds such as reggae and Latin.

The opening act for the night's entertainment will be the Vertigo Jazz Project. Jazz, Latin, Groove, Funk, World – a melting pot of all the great music in the last century. VJP has developed their own style and own sound. It's truly original, refreshing and meaningful.

### Thursday, October 16

9 p.m. 21+, \$4, at Bobo Gallery, 22 N. Lexington Ave. Visit [www.bobogallery.com](http://www.bobogallery.com)

### Thursday, October 30

9 p.m. at Preservation Pub

## Classes Offered at Tryon Arts & Crafts

### Making Many Marvelous Metal Beads with Molly Sharp

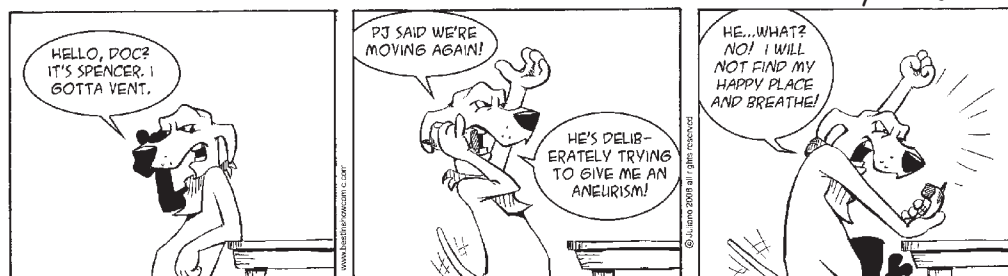
Class will begin on Tuesday, October 14 from 1:00 to 4:00 p.m. for six weeks.

This intermediate jewelry class will incorporate various silversmithing techniques while designing and making beads out of sterling silver. Each bead will be unique and can be used together as bracelets and necklaces or individually as earrings and pendants.

Molly Sharp has been working in metals for over 30 years and owns Hand in Hand Gallery with her husband, potter David Voorhees. Sharp is a member of the Southern Highland Craft Guild in Asheville, NC.

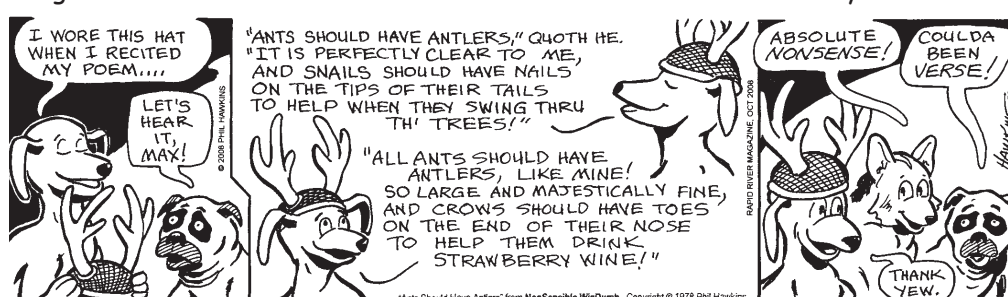
For more information or to sign up for classes, contact Tryon Arts & Crafts at (828) 859-8323 or [www.tryonartsandcrafts.org](http://www.tryonartsandcrafts.org).

## Best in Show



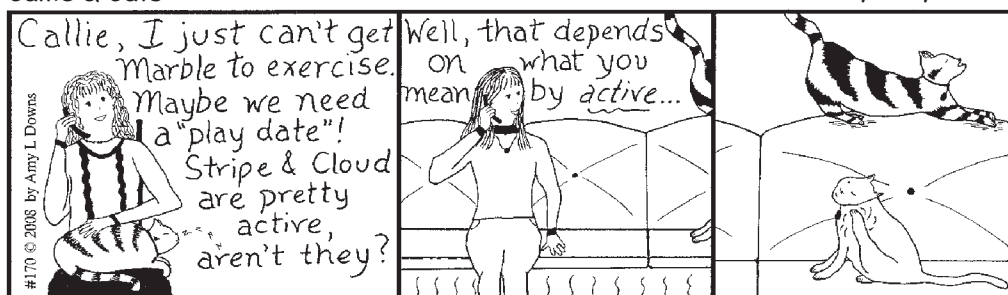
by Phil Juliano

## Corgi Tales



by Phil Hawkins

## Callie & Cats



by Amy Downs

## Flat Rock Music

### Saturday, October 4, 10 a.m. to 6 p.m.

2nd Annual Art and Wine Festival. Benefiting Flat Rock YouTheater. Over 30 vendors!

### Thursday, October 9, 9 p.m.

Atomic Sauce – Jazz, blues, and progressive rock – exciting compositions. \$5 cover.

### Friday, October 10, 9 p.m.

Rose Fraser - Vocals, acoustic guitar, \$5 cover.

### Saturday, October 11, 9 p.m.

Pond Water Experiment – Funky, multi-colored, experimental reggae, bluegrass, funk, blues, jazz, and world fusion. \$5 cover.

### Thursday, October 16, 8 p.m.

Jeff Michels' songs portray both problems and solutions for a pessimistic world.

### Friday, October 17, 9 p.m.

Jazz the Ripper – Original, new and unique jazz/funk fusion sound. \$5 cover.

### Saturday, October 18, 9 p.m.

Dan Farmer – His music is smooth and full of imagery. \$5 cover.

### Thursday, October 23, 8 p.m.

Local Jazz Singer Showcase

### Friday, October 31, 9 p.m.

Consciously Sedated – These local boys will encourage you to dance the night away, \$5.

Held on Little Rainbow Row's back deck  
Behind the shops, corner of Greenville Hwy.  
and West Blue Ridge Rd.

# CLASSES ~ LECTURES ~ ARTS & CRAFTS ~ READINGS



The FINE ARTS LEAGUE  
of the CAROLINAS  
presents  
*Lucignano, Italy*  
Oils, inks and watercolors by  
**John Dempsey**  
Reception  
Thursday, Oct. 23 5-9pm  
 Front Gallery  
362 Depot St.  
Asheville, NC  
www.fineartsleague.org  
828.252.5050

'African Geranium' continued from pg. 15

The chief chemical found in the oil usually produced by the leaves is geraniol a compound that possesses strong bactericidal properties and is still used by the pharmaceutical industry. Obtaining this essence requires one ton of green to produce two and a half pounds of essence.

When Margaret Bayard Smith, a Washington friend, wrote to Thomas Jefferson with a request for a geranium cutting that she spied growing in a White House window she said that upon his retirement

to Monticello the plant would be "watered with the tears of regret."

Thus the plants blooming in pots and gardens around Western North Carolina have a great history behind them. And remember, they are perennials and if kept from freezing will overwinter to glory in the gardens of 2009.

**Peter Loewer is a well-known writer and botanical artist who has written and illustrated over twenty-five books on natural history over the past thirty years.**

# 27th LEAF

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camp rockmont BLACK MOUNTAIN, NC  
LakeEdenArtsFestival.org

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The Sparrow Quartet  
with Bela Fleck



Donna The Buffalo



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Pistolera

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# NOTEWORTHY

## Fast Frame Owners Offer an Artist's Eye and a Personal Touch

After traveling around the country, and the world, Maggie Graham and Bob Brown have landed in Asheville, spending most of their days happily within the confines of Fast Frame, an art framing store and gallery.

When you enter the store and the bell sounds, Maggie comes right out to greet you, eager to share her firsthand knowledge of art and the intricacies of framing.

Husband Bob gives a quiet smile from his post, busily constructing frames in the back room.

The two are a perfect match, well-suited to the framing business: Bob is an engineer and computer expert with a knack for woodworking and model airplanes while Maggie, who also worked in the computer industry, is an artist — a painter with a keen eye for color and design, who knows how to handle art.

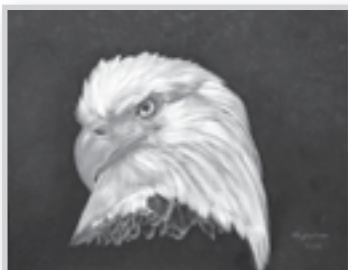
Nearly two years ago, they bought a Fast Frame franchise and completed an intensive training program to learn the details of business ownership and the latest in picture framing technology.

They do all of the framing work in-house ("people who care about their art like that we don't have to send work out), with 45-50 frames and 80-100 mats in stock, and specialize in custom orders for both individuals and commercial clients. State-of-the-art equipment, such as a computerized mat cutter, makes for quick turn-around time, often in a day, and because Fast Frame is a national company, you'll find a wide selection of framing materials at reasonable prices.

"We're the most competitive in town," said Maggie. "And if you're not comfortable about what we've done, you can bring it back and we'll redo it for free."

Original art by local artists, including Maggie's pet portraits and animal illustrations, are available already framed, and a variety of high-quality prints, posters and unique decorative designs are free for the price of the framing.

Also, bring in a photograph and Maggie can create an oil or pastel painting of your pet.



**Maggie Graham with two baby squirrels.**

**Top: Oil painting of Bilfred, one of the resident birds Maggie took care of at the Wild Life Center.**

BY PAM J. HECHT

In fact, she has a wildlife rehabilitation permit and once worked at a wildlife center in Florida, feeding and caring for injured baby squirrels and birds.

"I've always been an animal lover, like my father," said Maggie. "I also had an uncle in show business as an animal trainer, who inspired me."

Meanwhile, customer Mathew Laveter regularly makes the drive from his North Asheville home to the store in the Biltmore Forest area to have his prints framed.

"They give me good prices, do fantastic work and always take care of me," he explained, stooping down to pet one of the store owners' peaceful dachshunds. "And I've become a dog lover in the process."

The couple is "rarely sitting idle," said Maggie. "The framing business was a natural for us," she said. "It's fun and I enjoy helping people with their projects — it's a warm and personal thing for us."

**Other services include photo printing and retouching, do-it-yourself matting, glazing, conservation framing, dry-mounting and laminating.**

**Bob is skilled at crafting shadowboxes, and framing for memorabilia, diplomas, awards, mirrors, flat screen TVs and art-work in nearly any medium.**

### Fast Frame

900 Henderson Road  
Forest Center North

(828) 274-5176

www.fastframeasheville.com

Mon.-Fri., 10 a.m. to 5:30 p.m.

Sat., 10 a.m. to 4 p.m.

Sun. by appointment

\$40 discount for new customers.

## Off-Broadway Comedy "Late Nite Catechism"

The Diana Wortham Theatre at Pack Place presents seven performances of the National Off-Broadway Tour of *Late Nite Catechism*, the riotously funny interactive comedy.

Audiences of all faiths and educational backgrounds are taken back to their youth as the irrepressible "Sister" teaches class to a roomful of "students" (the audience). Actor Kimberly Richards

brings "Sister" to life through a mix of quick-witted improvisation within the written work of playwrights Maripat Donovan and Vicki Quade.

### If you go

*Diana Wortham Theatre at Pack Place, October 28 – November 2, 2008*

*Tickets are \$25-\$35 depending on show date/time. Discounts for seniors, students, and groups of 10 or more. Box Office (828) 257-4530, or visit [www.dwtheatre.com](http://www.dwtheatre.com)*



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Skyland Springs Shopping Center  
Arden, NC  
(828) 687.8533

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Dinner • Mon. - Thurs. 5:30 - 10:00  
Fri. & Sat. 5:30 - 11:00  
Sunday 5:30 - 9:00  
Reservations suggested.