

RAPID RIVER

Arts & Culture Magazine

October 2009 • Vol. 13 No. 2



Jonas Gerard's "The Landscape Show" celebrates life through paintings. Visit his colorful and productive studio. PAGE 11



Return of an Angel

Maggie Marshall, Tom Dalton, Carla Pridgen, and Stephen Moore bring Thomas Wolfe and Asheville's literary history to life in a production by Occasional Theatre. PAGE 12



Meet Carrie Keith, owner of Twigs and Leaves Gallery in Waynesville. PAGE 10



Iana Lyles' Affordable Treasures is located inside the Haywood Park Hotel. PAGE 38

Fall Back in Love with Art



On November 7 & 8 area artists open their studios to the public during the Weaverville Art Safari. PAGE 32



Identity Theft Hits 5-Year High

Leader in I.D. Theft Protection Strikes Back with Free Protection Offer for All

TEMPE, ARIZONA – Identity theft has topped the Federal Trade Commission's list of consumer complaints for the past eight years.

Now, a stunning new survey shows a record 9.9 million Americans were victims of identity theft last year – a shocking 22% increase over the prior year – according to Javelin Strategy & Research. This news mirrors a just-released report from the Federal Trade Commission that cites a 21% increase in identity theft complaints during the same period.

Apparently, individual consumers are not the only ones at risk: a recent review cited by the Wall Street Journal reports that the cost of information breaches to U.S. companies was also on the rise, with the average total per-incident cost in 2008 rising to \$6.65 million*.

These studies send a clear message: in the wake of the global economic crisis, identity theft is a big business. It's up to consumers to take proactive steps to protect themselves.

That's why for a limited time, LifeLock, the industry leader in identity theft protection, is offering 30 days of guaranteed identity theft protection service at no cost.

"All you have to do is call 1-888-252-5862 for an individual membership, or 1-888-261-1335 if you

are enrolling more than one member," said Todd Davis, the CEO of LifeLock known for giving out his real Social Security number in advertising to show his confidence in the service. "It's that simple."

Immediately upon enrollment, all LifeLock members are protected by LifeLock's \$1 Million Total Service Guarantee.

Why should you protect your identity? Consider some of the Javelin survey's specific findings:

According to the survey, more than one in every ten victims knew the person who stole their identity.

The Javelin survey also revealed women are 26% more likely to be victims than men. The survey also named higher income consumers (households with combined incomes of \$75,000 or more) to be at higher risk. Latinos are 47% more likely to become victims of new account theft, versus 32% of all victims. It's important to point out that no one can stop all identity theft, but what LifeLock doesn't stop, they fix at their expense, up to \$1 million.

To get LifeLock free for 30 days during this special offer, call 1-888-252-5862 for individual memberships, 1-888-261-1335 for multiple enrollments, and use promo code FREEMONTH.

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"When I first learned about a company called LifeLock that protects families from identity theft, my husband was skeptical. I signed us up anyway, and forgot about it. A couple of months later, on a family vacation, my husband received a phone

call asking if he was applying for a new credit card. Someone was trying to steal his identity. LifeLock had stopped the thief cold." **Kim Barnes**



"I'm a former chief of police of a major city. I knew identity theft was a \$50 billion a year business, and a prime focus of organized crime. But they got me anyway. Even though I was a senior law enforcement official, it took weeks to clear my name. I decided:

never again. A reporter recommended LifeLock to me and I tried them out. I've never had a problem since. I highly recommend them to you." **Bobby Jo Harris**

Never give your Social Security number out unnecessarily. Source: Javelin 2009 Identity Fraud Survey Report.

*Source: M.P. McQueen, "Data Breaches Cost Businesses More", Wall Street Journal, February 2, 2009

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~ William Arthur Ward

participate

COMMUNITY SUSTAINABILITY WORKSHOPS OFFERED AT ECO-EDUCATION CENTER

Asheville Institute (AVI) is offering 2-5 day sustainability workshops taught by internationally-known experts in areas such as: Backyard Sustainability, Urban Aquaculture, Rainwater Catchment and more. Plus: Free natural building work parties.

AVI is a non-profit that creates sustainable living solutions through education, demonstration and action. AVI has a one-acre eco-urban demonstration site next to downtown Asheville where expert permaculture teachers offer hands-on classes.

"In these changing times, as more people think about what it means to be sustainable, we are delighted to bring hands-on learning opportunities to our community," said Janell Kapoor, Director of AVI. "We're blessed to have some of the country's finest educators right in our backyard."

UPCOMING WORKSHOPS

Backyard Sustainability – October 3 & 4.

Learn what it takes to support: chickens, shiitake mushrooms, honey bees, red worms, fish ponds and more.



Participants during a class on composting.

Urban Aquaculture (2 days)

– October 12 & 13. Learn how to maximize urban food production through water-based systems, including aquaponics, biofiltration, pond construction, fish cycles, and more.

Rainwater and Greywater Catchment (2 days) – November 6 & 7. Learn about catching, storing and using rainwater, greywater and stormwater resources.

Natural Building (2 days) – October 14 & 15. There is no charge for this free work party.

Natural Plasters & Paints (2 days) – November 13 & 14.

IF YOU GO

Participants of all backgrounds and skill levels are welcome. Pre-registration is required. Workshops are \$100 per day. Payment plans and work trades are possible.

Discounts available for early bird and groups of three or more.

For registration or more information: info@ashevillage.org, (828) 225 8820 or visit www.ashevillage.org.

Purple Heart Golf Tournament to Benefit Area Veterans

The Western North Carolina Military Order of the Purple Heart will hold its 2nd Annual Golf Tourney at Lake Junaluska Golf Course on **Saturday, October 3** with a 1 p.m. shotgun start. The event is a Captains Choice scramble comprised of teams of four players. The donation for each player is \$50 and will include greens fees, electric cart, beverages, awards, numerous door prizes and a barbecue buffet immediately following the tournament. Additionally, there will be prizes on long drive and closest-to-the-pin holes. For more information or to register phone Ken Keidel at (828) 926-7737 or sign-up at the Lake Junaluska pro shop.



Art Classes with Lorelle Bacon

Mixed Media on Canvas. **October 9 & 10** from 9-5 both days. Fee: \$80 if you bring supplies, \$100 if I furnish them. Held at Black Mountain Center for the Arts. Call (828) 669-0930 to register.

Plein Aire Painting Workshop. **October 19-24**, 9 to 5 daily. Bring your favorite medium and join the fun while car-pooling to a different location each day: Lake Tomahawk in Black Mountain; Vances Birthplace; Waterfalls at Three Creeks, and others. Maximum of 12, so sign up early. Fee for this 6 day workshop is \$400. Email Lorelle at www.lorelleartist@hotmail.com.

The Legend of Tommy Hodges Outdoor Drama

A mystery over time becomes a legend, and a legend grows in the telling . . . It was Halloween night in 1906 when one of the Biltmore Forest School students, the fictitious Tommy Hodges, disappeared. The Cradle of Forestry will present this outdoor drama about the first forestry school in America on **Friday, October 23** and **Saturday, October 24**. Shows begin at 6:30 p.m., 7:45 p.m. and 9:00 p.m. and goes on whatever the weather. Reservations are required. For more information call (828) 877-3130 or go to www.cradleofforestry.org. The Cradle of Forestry is located outside Brevard, NC on Hwy. 276 in the Pisgah National Forest.

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WEAVERVILLE

ART SAFARI

The Weaverville Art Safari Weekend!
November 7 and 8 10 am to 6 pm

A free, self-guided driving tour of over
40 artists' studios in Weaverville and
surrounding areas.

Safari thru the scenic mountains of WNC while
visiting studios of popular potters, jewelers,
painters, woodworkers, metalsmiths,
glass artists and many more.

Information for planning your weekend safari
www.weavervilleartsafari.com

And remember to attend our popular opening event:
The Art Safari Preview Party. Mix and mingle with the artists
while you enjoy hor d'oeuvres, cash bar and silent auction.
Tickets \$10 at the door. www.weavervilleartsafari.com

fall highlights

4th Annual "Vanishing Landscape Benefit"

Indulge yourself in art, wine and music on **Friday, October 16** from 6 to 9 pm. You'll be helping the Southern Appalachian Forest Coalition preserve and restore the rich natural ecosystems of our region. Live music, refreshments and fine food, a silent auction of select items, and opportunities to purchase art, including a special print "Penland Pond" created by John Mac Kah. Held at BlackBird Frame & Art, 365 Merrimon Avenue. For more information call (828) 252-6036.



HardLox – Asheville's Jewish Food and Heritage Festival

Got a craving for homemade matzo ball soup or maybe a nice corned beef on rye? Perhaps a potato knish or a kosher hot dog? Choose from over twenty mouth watering traditional

Jewish foods at the festival, held on Battery Park, next to the Grove Arcade on **Sunday, October 18** from 11 a.m. to 4 p.m. There will be Israeli dancing, crafts, a Kids Zone, klezmer music and lots more! Every Jewish organization in the Asheville area will be represented with many providing interactive educational opportunities to learn about our people and our Jewish heritage and culture. For more information contact Marty Gillen at (828) 253-2282 or visit www.hardlox.com.

"Raise Your Hand" Dinner and Auction

On **Saturday, October 31** at 6 p.m. the Western North Carolina AIDS Project (WNCAP) will host their annual dinner and auction at the Deerpark restaurant on the historic Biltmore Estate. Help support their mission of providing prevention and education programs throughout the area and case-managed care for all those affected by HIV/AIDS. Tickets available online at www.wncap.org or by calling (828) 252-7489 x310. Costumes are encouraged but not required. Due to limited seating, early reservations are suggested.

Rapid River
ARTS & CULTURE MAGAZINE

13th Annual Poetry Contest

5 Winners

Prizes Include: Tickets to local concerts (TBA); Tickets to the Opera; Mellow Mushroom Gift Certificates; and books from Malaprops.

Any unpublished poem 35 lines or less is wanted!

Deadline December 19, 2009. Winning poems will be printed in the February 2010 issue. Reading fee: \$5 for three poems. For more information please call (828) 258-3752. Send poems to: Rapid River Poetry Contest, 85 N. Main St., Canton, NC 28716

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October 2009 Vol. 13 No. 2

About the Cover: Quilt: "Time Heals All" by Susan Webb Lee on display at the Craft Fair of the Southern Highlands.

Furniture: "Together We Can" by Vincent Thomas Leman on display at the Grovewood Gallery.

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fall back in love with art

Meet the Makers: Vincent & Jessie Leman of Dust Furniture

Fans of quirky furniture won't want to miss this event! Indiana-based craft artist Vincent Thomas Leman and his wife, Jessie Leman, will be at Grovewood Gallery for a meet and greet and to show off their unique studio furniture collection titled *Dust*.

Dust has been described as 'abstract traditional furniture.' Each piece is essentially a traditional piece of furniture that is stretched, curved, stacked and stepped to fit his design intentions. A variety of *Dust* pieces ranging from wall clocks to mirrors to stacked cabinets will be on display in Grovewood's upstairs furniture gallery. Come enjoy light refreshments and learn about Vincent and Jessie's creative process and inspiration. Custom orders are also welcome.

Vincent Leman can hardly remember a time when he wasn't building furniture. He grew up working in the shop building fine quality custom cabinetry and woodwork for the family business. After completing his degree in mechanical engineering at Purdue University, Vincent made the decision to return to furniture building after realizing a strong aversion to cubicles and deskwork.

He spent the next several years developing a very distinct, whimsical style which could be described as a revolt against straight lines and the expected. During this time, he built one-of-a-kind art pieces ranging from cabinets, bookcases, mirrors, to beds and anything that entered his mind to build.



BY ASHLEY VAN MATRE

Vincent Thomas Leman, Stacked Cabinet No. 4

Maintaining that art can be both beautiful and functional, Vincent combined his knowledge as a fine woodworker and his engineering skills to create gravity bending furniture with personality, while leaving function fully intact.

After receiving many commissions based on already existing pieces, Vincent began thinking about creating a company to build reproducible designs. In the spring of 2005, he and his girlfriend, Jessie, launched Dust Furniture, with the idea that stamping the company's name onto each piece might inspire the owner to keep it tidy... like a reminder to 'dust furniture'...

Vincent and Jessie are now married and Dust is growing steadily. The company — like the artist — is committed to great design, beautiful colors, high quality construction, tough but environmentally friendly finishes, and of course, functionality.

IF YOU GO:

Saturday, October 17 from 11 a.m. to 4 p.m.
Grovewood Gallery, 111 Grovewood Rd, Asheville, NC. (828) 253-7651. To view

Dust Furniture online, visit www.grovewood.com.

Celebrate the Art of Craft

at the 62nd Annual Craft Fair of the Southern Highlands

For four days each October, the Civic Center in Asheville comes alive with fine traditional and contemporary crafts. The Fairs, a local tradition since 1948, showcase the work of members of the Southern Highland Craft Guild and feature craft demonstrations, regional music and entertainment.

Over 200 craftspeople fill the two levels of the Civic Center selling their works of clay, fiber, glass, leather, metal, mixed media, natural materials, paper, wood and jewelry. As members of the Southern Highland Craft Guild, the exhibiting artists have passed a rigorous jury process to become a part of the organization. Membership is open to artists who live in the mountain counties of Alabama, Georgia, Kentucky, Maryland, the Carolinas, Tennessee, and the Virginias.

While locals and visitors can find crafts at numerous galleries, the Fairs are unique in that they offer people the opportunity to connect with the 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. The Fairs help the Southern Highland Craft Guild fulfill its mission to



Prayer Towers by Holden McCurry

BY APRIL NANCE

bring together the crafts and craftspeople of the Southern Highlands for the benefit of shared resources, education, marketing and conservation.

Scheduled Demonstrations

Susan Sorrell, fiber art; Earth 2 Art Pottery, drum making; Michael Hughey, calligraphy; Anne Freels, corn shuck dolls; Dede Styles and Cassie Dickson, natural dyeing and spinning; Alwin Wagener: blacksmithing.

Fair Entertainment Includes

Southern Crescent Bluegrass, Sheri Lynn and Mountain Friends, Carol Rifkin Band, Hot Duck Soup, Common Ground, Buncombe Turnpike, Blue Eyed Girl, Fabulous Guildenaies, Firefly, Hogtown Squealers, Split Rail, and Cary Fridley and Down South.

IF YOU GO:

Craft Fair of the Southern Highlands, October 15-18, 2009, Asheville Civic Center, 87 Haywood St.

Thursday-Saturday 10 a.m. to 6 p.m., Sunday 10 a.m. to 5 p.m.

Admission: Adults \$7, children under 12 free. Group discounts available. Additional information: www.craftguild.org or (828) 298-7928.

The Beauty Queen of Leenane by Martin McDonagh



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October 21 - November 8

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The Marriage of Figaro

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8PM

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Pre-show lecture 7PM

Preview Dress October 7th

7PM



Don Pasquale

January 29 & 30, 2010

8PM

Diana Wortham Theatre

Pre-show lecture 7PM

Preview Dress January 26th

7PM



Carmen

April 9 & 10, 2010

8PM

Diana Wortham Theatre

Pre-show lecture 7PM

Preview Dress April 7th

7PM



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fine art

Art With Soul

DOES MY PROCESS SUPPORT MY CREATIVITY?

A recent note from a branding client thanking me for “bringing soul to her marketing process” made me feel like a million bucks, but my efforts on her behalf have absolutely been made easier because she so fully plugs into her own creative universe.

Her work has soul. Some artists are technically proficient, but with vacuous results, while others tap their inner muses very well, resulting in work with a visceral connectability. How does the latter happen? I think the answer lies within the artists themselves: they nurture their creative souls.

Critiquing art has its subjective side; however, I do spend a great deal of time in the “The Vortex of the Universe”, my affectionate nickname for the gallery that carries my work. It’s a great place to watch consumers be drawn across the room like magnets toward items they really, really like, and to get to discuss the art with them. I experience the same phenomenon myself.

Three artists who I know personally and whose artwork I collect are Constance Williams, Fran Welch and Patty Bilbro. They are confident artists who each enjoy what they do, go deep within and spend real time on their art. This results in authentic, soulful work. They interact effectively within our social community and keep a mindful watch on their business regimens. Yet they also actively create solitude to feed their focus.

If this were depicted in a pie chart, that protected working time — often with inspiring music and an intense drawing of energy from within, I’ve noticed — would take up nearly half the pie. There’d also be servings for community interaction, one-on-one feedback, and a one-third slice for paperwork, marketing and other typical business matters.

But that big half of the pie is critical,



**Figure by Fran Welch,
Vase by Patty Bilbro,
Encaustic Painting by
Constance Williams.**

BY GREG VINEYARD

as it represents resource protection. Some artists only carve-out a fraction of their week for making art, while others spend all day in social settings without any personal space. Neither of these habits leads to growth.

When artists provide themselves real, dedicated time, there’s room for mastery of the medium, opportunity to go deep inside, willingness to embrace the evolution of ideas and surprise innovations. Not to mention the

bliss of visions aligning with intentions.

Art becomes a pleasure rather than a chore, and friends and strangers alike are drawn to passionate, personally meaningful creations. Other benefits are self-confidence, customers who become collectors and increased sales.

As a visual artist, I’m inspired by art with soul, which brings to mind the following questions for staying on-track to be more like those I admire:

- 1) Does my process support creativity and growth?
- 2) Do I grant myself enough protected time?
- 3) Am I drawing my energy from within and going deeper?
- 4) Can I focus confidently on living in the moment as I create?
- 5) Is my pie plain, or à la mode?



Greg Vineyard is a visual artist and creative consultant in Asheville’s River Arts District. His work (and often him, too) can be found at Constance Williams Studio & Gallery (“The Vortex of the Universe”), 12 Riverside Drive. Open 11 a.m. to 4 p.m. daily. Visit the website at www.riverdistrictartists.com

World-Renowned Flute Maker Chris Abell

On Saturday, October 3, visitors to Grovewood Gallery will have a rare opportunity to take a guided tour of flute maker Chris Abell’s studio. Abell designs and creates professional modern Boehm-system wooden flutes for orchestral players and recording artists. Abell’s flutes are sold world-wide and used exclusively

by some of the most critically acclaimed flutists in the industry.

Open to the public and free of charge. For more information, please contact the Grovewood Gallery at (828) 253-7651. Saturday, October 3 (11 a.m. to noon, 2 p.m. to 3 p.m.) Grovewood Gallery, 111 Grovewood Rd., in Asheville.

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fine art

John Mac Kah: Here and Now

Last year, when gas prices climbed, John Mac Kah began to consider the impact on his work. As a landscape artist, he paints throughout the southeast, and it became ever more important to value the unique region where we live.

His work is a salutation to the profound diversity of our environment from the mountains to the coast. Kah paints over several days on location and the result is artisanal. He often describes it "slow painting", using hand-prepared panels rather than canvas. He returns to capture a depth of color and atmosphere that take advantage of oil paint's unique qualities.



Left: John Mac Kah painting on the coast. Right: John Mac Kah's "Fire Pond, Penland," oil on panel.

when deterred by the Civil War.

"We live in a truly rich visual environment that deserves attention and focus," he says. Realism is no more than taking time and care to render a holistic image of our shared habitat, not just a 'view'. People these days are buying land to own the air. I like to work in the field and become intimate with the whole of it and experience a place as it changes from day to day, paying attention."

Kah also teaches from his studio on Riverside Drive in Cotton Mill Building. He conducts a regular weekly classes. He paints along with students on location around town, or meeting in the studio when the weather is bad. Painting on location is always an adventure. "People stop and tell me stories, history. I get a deeper sense of the life of the place, and its resonance." Classes include introduction to oils and effective use of acrylics and are available for all levels.



John Mac Kah: Here and Now on display from October 10 to November 14, 2009 at 16 Patton Gallery, Downtown Asheville, NC.

Opening Reception October 10 from 6 to 8 p.m. For more information, visit www.JohnMacKah.com.



"Low Country Storm" oil on canvas

"Oils are misunderstood. They are very earthy and include natural pigments, oils, and varnishes applied to wood or linen," he says. Many of the pieces are small and exquisite. Larger pieces are akin to Hudson River School, a 19th Century American group of artists who just barely reached the south

ColorFest, Art of the Blue Ridge

Saturday, October 24, 10 a.m. to 4 p.m.

Beginning with an artist's reception on October 1, this month long event will spotlight regional artists' work. Selected fine artists will display their works along Main Street in Downtown Sylva, NC in a day long event on October 24.

Local musicians will also gather in the restaurants



"Downtown Sylva during ColorFest" by Doreyl Ammons Cain

on Main Street to set a backdrop of harmonious notes. Come and enjoy the art, the music, the restaurants and hometown shops. For more information contact Doreyl Ammons Cain at (828) 293-2239.

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fine art

Twigs & Leaves Gallery: Where Art Dances with Nature

BY PAM J. HECHT

Step outside. Take in the awe-inspiring colors of fall as you catch a floating leaf or feel the cool breeze on your face. Then, stop by Twigs & Leaves Gallery in downtown Waynesville for a piece of Western North Carolina's mountain paradise to enjoy all year long. Inside, you'll find a treasure trove of

home furnishings inspired by the outdoors. The variety is endless, featuring rustic and finished furniture, jewelry, photographs and paintings, quilted wall hangings, stained glass and metals, among other things.

"Our goal is to bring nature into your home," says Carrie Keith, who owns the gallery with husband, John.

Some interesting items in the shop include colorful leaf tiles; lamps, vases and furniture crafted of wood and rock; landscapes; silk leaf mobiles and jewelry with animal, acorn, leaf and tree motifs. The shop is grouped primarily by artist, with the exception of the wall art. Most everything is handcrafted by local and regional artists and crafters and comes with a bio of the artist when available.

The Beginning

Carrie Keith had no idea that her favorite store in Waynesville would one day be her own. Carrie, who once owned a floral/nature gift shop and her husband, John, a commercial banker, from Northwest Florida, had spent many happy summers vacationing in the nearby Cashiers/Highlands, North Carolina area.

The Keiths, outdoor enthusiasts who enjoy camping, hiking and fishing, noticed an outfitter store for sale while camping in the area. "It gave us the bug," says Carrie. "We were ready for a change."

The pair pursued their hunt for commercial property in Western North Carolina. On a whim, they stopped by Waynesville one day, so that Carrie could visit her favorite store there, and found out that it was for sale. Two months later, they owned it.

They also live there – the second floor of the century-old building is now their year-round home. "It was a perfect match," says Carrie, incorporating their mutual passion for nature and appreciation for art.

And though John, who now works as a real estate broker, helps out with maintenance and fills in as needed to help with sales, it's Carrie who runs the show.

The Shop

Both Twigs & Leaves and Debbie, the Keiths' dog – a permanent fixture at the shop – celebrate their 11th birthdays this month.

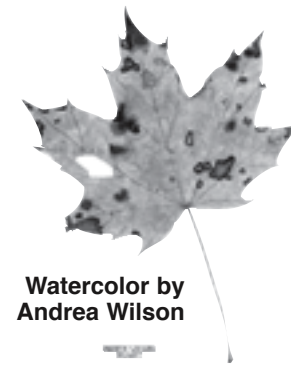
Meanwhile, since buying it in 2007, Carrie has put her "thumbprint on the store," she says, bringing in new artists in keeping with the nature theme. She selects the artists – now more than 180 – who sell their work primarily on a consignment basis, based on uniqueness, space availability and quality of work, she says. "I'm committed to the artists and they are committed to



Carrie Keith and Debbie, the Keith's dog.



Pottery with leaves by Karen Stoner.



Watercolor by Andrea Wilson



me," she says. And because she "knows their stories, each piece is special."

The Goal

"I want to maintain the integrity of the gallery and make it a Waynesville destination," says Carrie. "It should be a pleasant experience, delighting all the senses, so that people will want to return again and again." Just as she did.

As part of Art After Dark, an ongoing downtown event sponsored by the Waynesville Gallery Association, Twigs & Leaves Gallery is open from 6 p.m. to 9 p.m. the first Friday of every month, May through November.

Twigs & Leaves Gallery

98 North Main Street, Waynesville, NC

(828) 456-1940

www.twigsandleaves.com

Open Mon. – Sat., 10 a.m. – 5:30 p.m.,
Sun. 1-4 p.m. (seasonal)



October 2, "Celebrating the Colors of Fall," Andrea Wilson, botanical watercolor artist from Tennessee, demonstrations of flowers and leaves paintings.

November 6, Peg Pike, jeweler from Asheville. Hors d'oeuvres, wine and piano entertainment, 6 to 9 p.m.

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fine art

Jonas Gerard Celebrates Life Through Paintings

BY DENNIS RAY

If music is the capturing of whispers, as singer/songwriter Harry Chapin once remarked, then perhaps painting is the capturing of music. After all, art begets art.

Jonas Gerard's paintings explode with symphonies and choruses playing in complete concanto; each brush stroke sings in harmony with the painting as a whole, vibrant colors bring up the medley while texture builds to a grandioso finish. His most recognizable works are what many might term as abstract expressionism. Gerard, however, hates labels, he prefers each painting to speak directly to the viewer.

"People all feel something different when they see a painting," Gerard says. "It's not about styles or names but rather, does it speak to you? Do you feel its energy calling you?"

Gerard is an unusually prolific artist and instantly recognizable personality whose popularity and influence show no sign of waning. His unstoppable energy has gained him the reputation of being the most visible artist in the Asheville area even though he has only been here a couple years, having come from Miami, Fl., in May of 2007.

His works are in the corporate collections of The World Bank, Citibank International, Raymond James Financial, Worldwide Nissan, Halstead Industries as well as in many private and public collections worldwide. His painting "We The People" (8 ft in diameter) was accepted at the White House in Washington, D.C. in 1975 by President Gerald R. Ford on behalf of the American people. This painting, considered our "Nation's Bicentennial Portrait," is now a permanent part of the Smithsonian Institute's

Abstract Expressionism

An American art movement of post-World War II in which artists apply paint rapidly and with force to huge canvases to show feelings and emotions, sometimes splattering or throwing paint to give desired texture and feel. The most well known artists in this style are Jackson Pollock [1912-1956] and Willem de Kooning [1904-1997].



Above: "Cove Lake 3"
Left: "Cove Lake 4"
Below: Jonas Gerard at work in his studio.



collection. In 2008 the Asheville Area Arts Council named him *Artist of the Year*. He was featured on ABC's 20/20 news special "Happiness in America." A documentary film of his life and work will be featured at the Asheville Film Festival this November.

"I paint to live, not the other way around," Gerard adds. "It's not about money or recognition. Painting makes me happy and I like to be happy." He smiles then offers to let me watch him paint. Gerard doesn't simply sit down and paint. No, with him it's as Bob Fosse said, "It's showtime, folks!"

It is just after 1 p.m. and he has already produced three paintings today. He is on his fourth and is almost finished with it. We are in his studio to the right of his 5000 square foot gallery. The studio is a large room complete with many workstations including large painting areas, a wood shop, a good supply of ready stretched canvases storage. Although paint is everywhere the studio is very clean and organized.

Gerard steps back from his painting to adjust the studio lights, which immediately changes the painting, a modern landscape of soft, warm mountains and late afternoon sky, to the color of dusk. He proceeds to dab a subtle stroke of yellow as if the sun were giving its final bow, its last encore before calling it a day.

The painting is finished. He doesn't take a break, only a sip of coffee before hanging another canvas.

He begins with a large brush, the kind a house painter would use to tackle a door or entryway, to rough out his vision. He moves like he were up against a shot clock and time is running low. Yet, his strokes although

'Jonas Gerard' continued on page 13



Celebrating the Colors of Fall

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stage preview

Occasional Theatre and Act Celebrate 80th Anniversary of

"Look Homeward, Angel"

Asheville's award winning Occasional Theatre will present Sandra Mason's riveting drama, *Return of an Angel* October 2-11. This powerful play, inspired by the life of writer and Asheville native-son, Thomas Wolfe, explores the reaction of his hometown and family to his novel, *Look Homeward, Angel*.

Occasional Theatre presented the world premiere of *Return of an Angel* in 2007. Afterwards, Asheville City Council Member Robin Cape said, "Seeing *Return of an Angel* brought Thomas Wolfe and Asheville's literary history alive for me."



(L-R): Stephen Moore, Maggie Marshall, Carla Pridgen, Tom Dalton

Michael Lilly, artistic director of Occasional Theatre and director of the play, is looking forward to this encore production. "Ms. Mason's well-crafted script will be brought to life again by our

same talented, professional cast and crew."

Producer, Brenda Lunsford Lilly adds, "Occasional Theatre's mission is to bring worthy, relevant theatre to our community. Sandra's humorous and poignant play fits that mission perfectly." *Look Homeward, Angel* was published in 1929 and set Asheville a-buzz with its steamy, explicit portrayal of Asheville in the early 1900s.

The novel created such uproar that some speculated

local citizens would commit suicide after reading it. The tome, however, was hailed as a masterpiece in literary circles and today is known for its compelling story of time lost, not the salacious gossip. Still, Wolfe struggled with his hometown's response to the novel and did not return to Asheville for almost seven years after its publication, which celebrates its 80th anniversary this month.

Occasional Theatre, now based in Asheville, has staged productions in Los Angeles and New York City as well as North Carolina and has received numerous awards including nods from the LA Drama Critics Circle and Backstage, West. This co-production with Asheville Community Theatre allows season ticket holders to use their subscription for this production.

IF YOU GO:

"Return of an Angel," eight performances October 2-11. Friday, Saturday evenings at 7:30 p.m. Saturday and Sunday matinees at 2:30 p.m.

Asheville Community Theatre, 35 Walnut Street. Tickets: \$22; Seniors \$19; Students \$12. Box office: (828) 254-1320. More information at www.Ashevilletheatre.org and www.ROAA2009.com.



(L-R): Tom Dalton, Tiffany Cade, Randy McCracken

HART presents Jane Eyre the Musical

HART's next production is a major musical few are familiar with. "Jane Eyre" the musical made its debut in 1995 and opened on Broadway in 1999. With nearly 300 performances it was nominated for the Tony Award for Best Musical, Best Book, Best Original Score, Best Actress, and Best Lighting Design.

Based on the classic book by Charlotte Bronte "Jane Eyre" is a lush romantic story with a soaring score that is more in the traditions of Rogers and Hammerstein and Learner and Lowe than many other contemporary musicals.

Charlotte Bronte was born in 1816 to poor Irish parents and was the youngest of six children. She had an abusive father and her abused mother died when she was a small child. A stern and unloving aunt followed, then a tyrannical disciplinary school where two of her siblings died of consumption. Charlotte became a governess, a job she compared to slavery, and she and her two surviving sisters tried to gain some independence by publishing a book of poetry.

At age 31 she wrote and published "Jane Eyre" under a man's name and the book was heralded as a "breathtaking work of genius." Any happiness it brought was short. Almost immediately after its publication her only brother died as an alcoholic and drug addict. Within months her remaining sisters, including Emily Bronte (the author of "Wuthering

Heights") died of tuberculosis. At 38 Charlotte married, but in less than a year she would die in childbirth. Her heroine, Jane fares better.

HART's production of "Jane Eyre" is being directed by Art O'Neil, with music direction by Melodie Galloway. The title role has been double cast with Emily Warren, and Tierney Cody alternating performances. Tony Lance as Rochester, the romantic lead, is being brought in from New York as a professional guest artist for this production. Tony appeared last on the HART Stage as Tony in "West Side Story" and before that as Freddie in "My Fair Lady." It is a thrill to be able to bring back one of our alumni, now working as a professional actor in New York, to appear on our stage in this production.

IF YOU GO:

"Jane Eyre The Musical" October 2, 3, 9, 10, 16, 17 at 7:30 and Sundays, October 4, 11 and 18 at 3 p.m. Tickets: Adults \$22, Seniors \$20, Students \$10 with special \$5 discount student tickets for all Sunday performances.

Box Office hours: Monday-Saturday 1-5 p.m. Call (828) 456-6322 for reservations. Tickets are available online at www.harttheatre.com. At the Performing Arts Center at the Shelton House, 250 Pigeon St. in Waynesville, NC.

performance

Virtuosity and Parody Combined

Circus Troupe Circo Aereo

Under the brilliant direction of Maksim Komaro and Jani Nuutinen, Finland's *Circo Aereo* is widely recognized throughout Europe as a pioneer of the contemporary "New Circus" genre.

This beautiful theater without words mixes traditional circus arts such as juggling and aerial work with innovative cabaret theater, movement, and charming humor. Currently one of the most active Finnish groups in terms of performing abroad, *Circo Aereo* is among the flagships of Finnish cultural exports, producing theater with a profoundly human touch. Its barrier-breaking and open approach to the various forms of the performing arts mesmerizes and astonishes audiences throughout the world.

The company's latest and most famous work, *Espresso* is a high-speed ride through the labyrinth of the history of circus. Astonishingly virtuosic and filled with subtle parody, this acclaimed Franco-Finnish collaboration – traditional circus, cabaret, and contemporary circus – meet in a series of playful and surprising scenes on stage. "Intelligence and virtuosity are embedded in the magical vignettes," hails *Le Monde*. *Espresso* has enthralled audiences at the Parc de la Villette in Paris, Theatre du Vidy in Switzerland, and the Damascus Opera in Syria among many others.

Active since 1996, *Circo Aereo*'s understated but highly charged style



Photo: Heli Sorjonen

BY JOHN ELLIS

embodies a search for the quintessential, and a careful selection of the ways of expression. *Circo Aereo*'s projects are characterized by artistic exploration in all aspects of the performing arts. The willingness to broaden the potential of circus as a performing art, and the desire to reform the language and forms of expression of circus, bring the creation processes of *Circo Aereo*'s works into

interaction with other art forms.

Working in the field of circus as well as object and movement theater, dance, and music, the group has been invited to perform at a number of circus, dance, music, and theater festivals in over 20 countries. The group has also been involved in educational workshops for circus schools and circus artists.

IF YOU GO:

Circo Aereo: Espresso, Tuesday-Wednesday, October 27-28 beginning at 8 p.m. Diana Wortham Theatre at Pack Place.

Ticket Prices: Regular \$35; Seniors \$33; Students \$30; Children \$12. Student Rush day-of-the-show (with valid ID) \$10. **Info/Tickets:** Box Office (828) 257-4530, or visit www.dwttheatre.com. For more information on *Circo Aereo* or to purchase tickets call the theatre's box office at (828) 257-4530 or visit www.dwttheatre.com.

brings art healing programs to children with serious illnesses in WNC, will also benefit from the proceeds.

IF YOU GO:

The Landscape Show, October 2 - November 30, Asheville Area Arts Council. Opening Reception October 2 from 5-7 p.m. 11 Biltmore Ave, downtown Asheville, NC.

October 2 - November 6, River Arts District. Opening Reception October 9 from 5 to 8 p.m.

Live Painting, October 10 from 2 p.m. 240 Clingman Ave., Asheville, NC.

October 1 - November 5, Clingman Cafe. Opening Reception October 1 from 5 to 7 p.m., 242 Clingman Ave., Asheville, NC.

Asheville Symphony Presents

A Mountain Homecoming

BY STEVEN R. HAGEMAN

The Asheville Symphony Orchestra will continue its 49th season of Masterworks concerts. Music Director Daniel Meyer will conduct works of Pärt, Bach, Ravel, and Mendelssohn, featuring guest violinist Noah Bendix-Balgley.

The evening will begin with *Fratres* (Brothers) by Estonian composer Arvo Pärt. "His music seems to emerge from an ancient time," says Meyer, "but has an emotional impact in our modern world. *Fratres*, with its evocative, slowly-chanting string choirs, is a piece of quiet contemplation that will transport you to another realm." Pärt says his technique starts with silence, and relies on simplicity. "The three notes of a triad," he says, "are like bells. That is why I call [my style] tintinnabulation."

The concert will then feature Asheville native and Thibaud competition medalist Noah Bendix-Balgley in two contrasting works for solo violin and orchestra. First is the Concerto No. 2 in E Major for Violin and String Orchestra, BWV 1042 by Johann Sebastian Bach.

Next, Bendix-Balgley will play Maurice Ravel's *Tzigane*, Concert Rhapsody for Violin and Orchestra. After intermission, the

orchestra will play the brilliant Symphony No. 4 in A Major, Opus 90 ("Italian") by Felix Mendelssohn.

Two lectures will be offered on the music and its background. On Friday, October 16 from 3 to 4:30 p.m., at UNCA's Reuter Center, an introductory speaker will talk about the lives of the composers, and Music Director Daniel Meyer will discuss the musical works and introduce the featured soloist. On Saturday, October 17 from 7 to 7:30 p.m., Maestro Meyer will present an abridged version of his presentation on the musical works, and will introduce the soloist in the Banquet Hall of the Asheville Civic Center. Both events are free of charge and open to the public.

IF YOU GO:

Tickets available through the Symphony office or the Asheville Civic Center box office, and range in price from \$53 to \$19 (with discounts available for students).

Visit www.asheillesymphony.org or call (828) 254-7046 for more information.

Asheville Chamber Music Series

Chamber music is alive and well," says Chuck Briedis, President of ACMS.

"We've been bringing the world's best ensembles to Asheville for almost 60 years now, thanks to our appreciative audiences and generous local donors."

The Asheville Chamber Music Series, one of the country's most venerable venues for fine classical chamber music performed by outstanding artists from around the world, is proud to be bringing the renowned Borodin Quartet to town on March 26, 2010 as a grand finale to their upcoming season.

Preceding the Borodin will be performances by the Pacifica Quartet, two other fine string quartets, and a special Valentine's concert, "Food of Love," words and music by actress Claire Bloom and flutist Eugenia Zuckerman.

The Center for Creative Retirement has partnered with ACMS to offer pre-concert lectures about the music and the



The Pacifica Quartet

BY PERIEN GRAY

visiting artists on the day before each concert, open to NCCCR members and the public.

Another mission of ACMS is introducing young people to the world of classical music through free programs in area public schools. "We're investing in the audiences of the future," says Briedis.

Students under 25 are admitted free, as space permits.

IF YOU GO:

The opening concert by the Pacifica Quartet will take place on October 9 at 8 p.m. The concerts take place at the Unitarian-Universalist Church of Asheville.

The lecture is at 4:45 on Thursday, October 8, at the Reuter Center on the UNCA campus. For information on this and series subscriptions, call (828) 658-2562.

'Jonas Gerard' continued from page 11

wide are accurate in capturing detail the imagination grasps far before the intellectual mind understands. He is in what basketball players call "the zone." He sees and hears and knows only the painting. The music calls him to dance and so he does.

His latest representational work will be introduced with two openings. October 2, *The Landscape Show* will open at the Asheville Area Arts Council Front Gallery. A larger collection of his new landscapes will be revealed at his spacious gallery in the River Arts District opening October 9.

A portion of the proceeds will go to a transitional facility for homeless moms with children and single women. Close to Jonas' heart, *Arts for Life* which

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October CD Reviews

by James Cassara



Chris Knight The Trailer Tapes II Drifter's Church Music

Hailing from the tiny town of Slaughter, Kentucky, Chris Knight grew up in hardscrabble USA, listening to the songs of John Prine and Merle Haggard while working his way through college. Enamored by the purity of primal country music Knight, through sheer force of will and a bucket load of talent, sold a few songs and eventually landed a contract with MCA.

In 1996, prior to the release of his self titled debut, Knight sat down in his dingy trailer, turned on a recorder, and laid down a few of his freshly written tracks. Though relatively crude — just Knight, his guitar, and a voice that simultaneously comes from nowhere and everywhere — the performances were stunning.

Eventually released in 2007 for his own Drifter's Church label, *The Trailer Tapes* became a surprise hit. While some of the material was familiar to his fans there was a wealth of obscure songs, as well as dramatically different versions of others. *Trailer Tapes II* follows up with another dozen tracks, five of which appeared on his debut and two others on his sophomore effort. The songs may be recognizable, but these versions are revelations.

The sparse arrangements reinforce the authority of Knight's lyrics — few of today's songwriters can surpass his narrative gifts — while further demanding (and deserving) the listener's attention. These are songs of rural America, of working class men and women who struggle daily to maintain hope and dignity while never giving up on their picture of a better life. Much like John Mellencamp Knight understands their struggle because, despite whatever success has come his way, he is one of them. And although recorded under rather primitive conditions the sound quality is more than adequate.

For those who found *The Trailer Tapes* an engrossing and fascinating glimpse into Knight's creative process (not to mention a damn fine collection of songs) this addendum is no less rewarding. ★★★

John Fogerty The Blue Ridge Rangers Ride Again Verve Records

Every three and a half decades or so John Fogerty apparently likes to throw us a ringer



Back again with the sort of eclectic mix that should appeal to Rapid River's discriminating readers. Anything mentioned here is worth a listen, especially if purchased at one of our many independent minded record stores. We're fortunate to have them, and by supporting the locals you help ensure the music we love will be kept available.

and release a covers album. Like his 1973 solo debut this assortment of favored tunes finds Fogerty setting aside his rock and roll hall of fame status and assuming the guise of everyman aficionado, just another lean musician with a guitar and a passion for the music. And while the intervening years may have added a few rough edges to his singing, for the most part the song choices here work that to his advantage. Fogerty approaches the material with a looseness and passion that has long been a trademark of his own best songs.

Roughly divided between country/rockabilly barn burners and introspective 1970's singer/songwriting there's a nice symmetry to the album, mixing a few surprises among the more familiar. Among the former is a sterling take on John Prine's "Paradise" (which kicks off the album in fine fashion) and a much appreciated reworking of Delaney & Bonnie's "Come into My Kitchen." Less successful is a sluggish take on John Denver's "Back Home Again" which mostly serves to remind us how poorly Denver's self absorbed warbling has aged.

When Fogerty pushes aside his tendency to take the safe road he breezily delivers some unexpected pleasures (Buck Owens' "I Don't Care (Just as Long as You Love Me)" and Ray Price's "I'll Be There") and giddily amps up the swamp blues of his own under appreciated "Change in the Weather." Even an entirely predictable duet with Springsteen works, mostly because while certainly suffering from over exposure the Everly Brother's "When Will I Be Loved" is too perfect a song to completely screw up.

At the end of the day *The Blue Ridge Rangers Ride Again* may offer nothing new but it does deliver a rocking good time, reminding us why both Fogerty and these songs remain so vital to our lives. ★★★1/2



WPA Works Project Administration WPA Music

As side projects go Works Progress Administration is a bit of an anomaly. There is no "superstar" leader — former Toad the Wet Sprocket front man Glen Phillips comes closest — and those involved would at first glance have little musical commonality, although that's probably half the fun.

Other participants include Nickel Creek's Sean and Sara Watkins, and noted session fiddler Luka Bulla. These four make up the nexus of the band but are

ably rounded out by keyboardist Benmont Tench (of The Heartbreakers), Elvis Costello's rhythm section of Bruce Thomas and Dave Faragher, and pedal steel master Greg Leisz.

Together they create a familiar — if somewhat predictable — sort of country-folk-rock amalgam that unfortunately demonstrates how the sum is often lesser than the parts. Phillips, Bulla, and Sean Watkins contribute the bulk of the songs; most are slightly formulaic lovelorn sentiments set to pleasant melodies, but with the obvious exception of Sean Watkins' spritely Squeeze like ditty "Already Gone" few stick in the mind more than minutes after listening.

Ms. Watkins gets to showcase her stuff on a teary cover of the Kinks' "I Go to Sleep" but tackling such a perfectly constructed classic only serves to highlight that inescapable fact that, for all their good intentions, WPA are terrifically talented players whose songwriting is average at best. No real shame in that.

They all have other gigs to fall back on and while little of what is offered here promises to have much staying power the obvious fun shared by those involved — a busman's holiday of genre hopping music — is justification enough. ★★1/2



Helado Negro Awe Owe Asthmatic Kitty Records

This glittering eruption of sound deftly combines elements of folk, jazz, electronica, and shimmery pop music with a distinctly Latin twinge, reflective of the band's ostensible leader Roberto Carlos Lange's South American heritage and Miami childhood. Lange, who also plays in the Latino band Savath & Savalas, is something of a Renaissance man.

His commitment to the furthering of Latin-American music has led him to collaborations both myriad and eclectic. *Awe Owe* explores his more intimate side, seductive layers of sound that nimbly work their way into your subconscious. From the summery opener "Venceremos," replete with percussive intonations courtesy of Jon Philpot, to "Espuma Negra's" misty veneer, the effect is both dreamy and intoxicating.

For those who prefer Lange's more electronic labors, "I Wish" is a beguiling and multi-faceted concoction of drums, organ, and backward strummed guitars (!). "Dahum," begins with a simple repetitive drum

'CD's' continued on next page

what's happening

'CD's' continued from page 14

pattern but quickly builds to something that, like much of the band's sound, is difficult to describe. It really needs to be experienced.

There's no other band making music quite like this (Os Mutantes probably comes closest) and while the eleven songs — clocking in at a brisk 40 minutes — are all dramatically different one from the other what really elevates *Awe Owe* is how remarkably cohesive it is. Chalk that up to the parallel musical vision of its participants who, despite coming from contrasting bands, backgrounds, and musical tastes, share a love of texture and sound that plays itself out in an album worth hearing again and again. ★★★



Big Star Keep an Eye on the Sky Rhino

Despite numerous reissues and best of collections, Big Star have never been given the comprehensive and detailed box set they so richly deserve, one that truly justifies the short lived group's iconic status. Until now, that is. Rhino Records have pulled out all the stops and given the most adored cult band this side of The Velvet Underground the royal treatment.

Everything about *Eye on the Sky* screams obsessive compulsive fanatic, and you wouldn't want it any other way. In addition to containing every song the band released during their all too brief tenure the four discs give us a generous selection of alternate mixes and takes, along with a smattering of solo tunes from both Chris Bell and Alex Chilton.

Even more revealing is the material recorded pre-Big Star as *Ice Water* and *Rock City*, along with a maniacal live disc from January of 1973. By then the band was already on its last legs (Bell had just left the fold) but the trio of Chilton, Andy Hummell, and Jody Stephens couldn't be held back.

No aspect of Big Star's rich history is left untouched and with 55 of the 98 tracks previously unreleased the sheer volume of material is staggering. Alas there is only one truly new song (The Preacher) "and many of the alternate takes vary just slightly from the originals.

But what *Keep an Eye on the Sky* lacks in surprise it more than compensates for in both documenting the Big Star years in precise chronology, and giving us a glimpse at the myriad ways in which the band meticulously constructed their songs.

Sure it's a music nerd's sonic wet dream, but what the heck. Rarely has a band evolved so beautifully out of place and time, and rarer still has music this wonderful so elegantly been given the light of day. ★★★

Chris Smither at the Grey Eagle

While some artists revel in their ability to periodically reinvent themselves, Chris Smither takes greater satisfaction in the continual and dogged refinement of a singular pursuit.

In this case the object of his fascination has been acoustic Blues, and it is to this end that he has dedicated nearly five decades. Such is evidenced with *Time Stands Still*, his thirteenth album.

Now well into his sixties, Smither, whose relentless touring schedule would fell a man half his age, has over the course of his last few albums distilled the larger themes of his songs done to "life, death, love and not love and where the whole thing's going."

"Over the past twenty five years I've been writing about the same sorts of things; it's just about my own growing perception of it, and how clear can I make it?" Smither explains. "I guess I'm making it clearer, because people no longer have to ask me what the songs are about. It's an ongoing process of engagement; when you write a song, you've got three or four minutes to get a hold of somebody, and if they remember maybe one phrase or line when they walk away from it, you've won. And I think I've accomplished that."

Indeed he has. The thing that immediately connects with anyone who has heard Smither on record or in live



Chris Smither

performance is his world weary voice and the economical sounds of his finger picked acoustic guitar.

"The other interesting thing is that I had to go through all the horrible stuff to get where I am now," he adds in somewhat oblique reference to his former addictions. "It is part of who I am, and while it's unfortunate that I stayed so unproductive for so long, at the same time if I hadn't gone through it I couldn't write the kind of stuff that I do now. I wouldn't realize what it is to be a human. I might think I did, but it wouldn't be the same."

Spoken like a true artist, and if the ghosts of bluesman past, upon whose path he's chosen to trod, have any say in the matter you can bet they'd welcome him as one of their own. As time goes on (or perhaps *Stands Still*) you can rest assured Chris Smither will never swerve from that well worn path.



Chris Smither, with very special guests Eric Brace (of Last Train Home) and Peter Cooper at the Grey Eagle, Thursday, October 15. Show starts at 8:30 p.m.

Tickets: \$15 advance/\$18 day of show. Advance tickets are available online and at local outlets.

Lorraine Conard Releases "Riding on Your Wings"

"You don't know it yet but I'm someone you won't forget. I think it's gonna take you by surprise."

~ from Lorraine Conard's new CD, "Riding on Your Wings"

Influenced by a vast and varied mix of artists, Conard's songwriting style ranges from toe-tapping, country-fried Americana to earthy, folk-tinged blues. All her songs are anchored by rich, earthy vocals that are equally capable of soothing and electrifying.

Conard's concert, reception, and CD release sale will be held at the

Colonial Theater in Canton, NC, on Saturday, October 17 at 7 p.m. Admission is free; donations accepted to support the Haywood County Arts Council.

"Riding on Your Wings" will be available for purchase online at www.LorraineConard.com.



JAMIE LAVAL

at the White Horse Music Hall

A sheville musician Jamie Laval, an accomplished practitioner of traditional Scottish music, will play on Friday, October 2, accompanied by guitarist Robin Bullock.



Photo: Gary Payne

Laval's unique approach to Celtic fiddle music blends the simplicity of an ancient art form with stunning virtuosity and contemporary flair that resonates with families, youth, seniors, and devotees of ethnic, jazz, and classical music. His extensive recording credits include numerous studio dates and a lengthy resume of film scores and soundtracks.

Joining Laval will be guitarist Robin Bullock. Bullock's impressive honors include three WAM-MIE Awards, and a feature broadcast on National Public Radio's popular Celtic music program "The Thistle and Shamrock."

"What he offers is not just virtuosity for the sake of virtuosity but the sensibility of one on a quest between past and present, traditional and modern," says the French Magazine Trad. Classical Guitar UK declares him "A musician whose technical skill and stylistic expertise are second to none... a time-served folkie of the highest caliber."



A concert of traditional and progressive Celtic instrumental music with masters Jamie Laval and Robin Bullock at the White Horse Music Hall

(105-c Montreat Rd.) in Black Mountain. Friday, October 2, at 8 p.m. For more information and ticket prices call (828) 669-0816 or go to www.whitehorseblackmountain.com

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stage preview

L.A. Theatre Works' Sci-fi Double Bill

WAR OF THE WORLDS and THE LOST WORLD

This double bill of chills and thrills brings two masterpieces of science fiction and adventure on stage in one evening of theatre.

Under the leadership of Producing Director, Susan Albert Loewenberg, L.A. Theatre Works has been the foremost radio theater company in the United States for more than two decades. Recreating the breathless pace and convincing details of Orson Welles' infamous radio broadcast, L.A. Theatre Works makes it clear why H.G. Wells' *The War of the Worlds* (adapted by Howard Koch) is truly the mother of all space invasions.

L.A. Theatre Works presents the same powerful story that stunned America when it was first broadcast. Millions of Americans thought they had been listening to broadcast reports of a real Martian invasion. People fled their homes and hid in their cellars, seeking to defend themselves and earn protection from the Martians described in the broadcasts. Since then, the novel has inspired a TV series; comic books; computer, video, and arcade games; and a musical adaptation for live theater.

The second half of L.A. Theatre Works' production, *The Lost World* (adapted by John Le Lancie and Nat Segaloff), recounts the adventures of Professor Challenger, who leads a harrowing four-person expedition through the remote jungles of South America, and back in time, to settle once and for all the validity of his claim that prehistoric animals exist – and that he has seen them.



(L-R) Josh Clark, Jen Dede, Peter McDonald, and Kenneth Alan Williams in L.A. Theatre Works "The Lost World."

Photo: Laura Crow

A classic tale of out-of-this-world adventure, *The Lost World* was written by Sir Arthur Conan Doyle who took a break from writing his Sherlock Holmes mysteries to spin the yarn of the intrepid explorer Professor Challenger. Driven by his obsession to explore uncharted lands, Challenger leads an expedition deep into the jungle, where he finds more than he bargained for.

Cast (subject to change) includes: Tom Virtue ("Star Trek Voyager," "7th Heaven"); Josh Clark ("Heroes," "Star Trek Voyager," "E.R.," "L.A. Law"); Kyle Colerider-Krugh ("Third Rock From The Sun," "E.R."); and directed by John de Lancie ("Star Trek").



L.A. Theatre Works productions, Tuesday, October 20 and Wednesday, October 21, 8 p.m., Diana Wortham Theatre at Pack Place.

For more information or to purchase tickets (Regular \$35; Senior \$33; Student \$30), call the theatre's box office at (828) 257-4530 or visit www.dwttheatre.com. Student Rush tickets (\$10 for students with valid I.D.) sold the day of the show, based on availability.

Bravo presents Vienna Boys Choir

BY CHALL GRAY

Seeing the Vienna Boys Choir is an event that is sure to please not just choral enthusiasts, but all music lovers.



Subscriptions and ticket sales for Bravo's season are available now. Coming attractions include *Les Ballets Trockadero de Monte Carlo* and *The Gershwin's Porgy & Bess*.

Tickets can be purchased by calling the Bravo office at (828) 225-5887, visiting www.ticketmaster.com or in person at the Civic Center Box Office. For more information please visit www.ashevillebravoconcerts.org.

stage preview

NC Stage Company presents

The Beauty Queen of Leenane

For those who prefer dark comedies and taut psychological thrillers to costumes, candy, and trick-or-treating, the North Carolina Stage Company is opening its eighth season of professional theater in downtown Asheville later this month with a grown-up alternative to the usual Halloween festivities, a play that is by turns hilarious and harrowing.

Acclaimed Irish playwright Martin McDonagh's "The Beauty Queen of

Leenane" has nothing to do with ghosts and ghouls, but the volatile interactions between its protagonists are often just as frightening. The play revolves around the dysfunctional relationship between a forty-year old spinster named Maureen Folan and her cruelly manipulative mother, Mag.

The two women share a cottage in rural Ireland, where they spend their days antagonizing one another, unhappily resigned to their state of lonely co-dependent isolation. When a rare visit from Pato Dooley and his brother Ray interrupts their solitude and raises the possibility of escape and a last-ditch chance at romance for Maureen, tensions between Mag and her daughter boil over. Family secrets are revealed through a series of unexpected hairpin twists that will keep audiences on the edge of their seats as they laugh and cringe along with the play's often funny and sometimes disturbing plot.

"Beauty Queen" received rave reviews and a Tony Awards nomination for best play when it opened on Broadway in 1998. Last year, McDonagh made the transition from the stage to the silver screen with "In Bruges," his cinematic directorial debut which, like "Beauty Queen," garnered praise for its dark humor, its fully-drawn characters, and its intricately-crafted structure filled with suspense and tragicomic surprises.

"Beauty Queen" may be filled with plot twists, but it is the relationship between its two female leads that is truly twisted. All



Maureen and her elderly mother Mag spend their days in a vicious cycle of insult and one-up-manship.

BY TIM HENDERSON

the action transpires in the kitchen of their cottage, which heightens the sense of claustrophobia that pervades the mutually-victimizing mother-daughter feud they are inextricably trapped in together.

"I love plays about relationships," says Angie Flynn-McIver, the director for NC Stage's rendition. "And the family dynamics in this one are fascinating. Just when you

think it can't get any more 'out there'—it does. But it doesn't feel grafted on. McDonagh sets up his characters and his plot perfectly."

Flynn-McIver has assembled a strong cast of local and nationally-known talent to bring the Folan family's foibles to the stage on a set designed by UNCA's Rob Bowen. The role of Maureen will be played by Ann Thibault of the Fairbanks Shakespeare Theater, whose one-woman show "I Wrote This Play To Make You Love Me" ran last year at UNCA.

Her mother Mag will be played by Carol Mayo Jenkins, a faculty member of UT-Knoxville's Department of Theater who is perhaps most famous for having played the character Elizabeth Sherwood on the 1980s TV series "Fame." NC Stage veteran Michael McCaulley will play the role of Maureen's love interest Pato Dooley, and Casey Morris, making his professional debut, adds comic relief as Pato's younger brother Ray.



"The Beauty Queen of Leenane" opens October 21 and runs Wednesdays through Sundays until November 8.

Shows start at 7:30 p.m.

Tickets range from \$16 to \$26 and are available at the NC Stage box office, the Pack Place ticket counter, and on-line.

Altamont Theatre Coming to Asheville

BY CHERRY HART

Asheville's new Altamont Theatre Conservatory offering accelerated training for talented young actors, singers, and dancers is just the tip of the iceberg in the plans for the Altamont Theatre's musical productions coming in 2010. Entrepreneur Brian L. Lee, Executive Director for the theater, and long time musical theater performer and Artistic Director for the Altamont, Tiffany R. Hampton are living their dream.

Lee and Hampton moved to Asheville in 2007 to get away from the hectic lifestyle of New York City and raise their two small children. Hampton's father, the late George Thomas Hampton, Jr., was born in Asheville. He suggested the name for the theater, paying homage to the city of Altamont, the fictitious Asheville in Thomas Wolfe's *Look Homeward Angel*.

Classes for the theater's Conservatory are held in the historic 5 Points Building at the intersection of Broadway and East Chestnut Streets. Headed by Christopher Lynn, Managing Director of the Altamont Theatre, the Conservatory offers training in musical theater and acting through a curriculum of lessons, performances, master workshops, and projects. Students aged eight through 19 are admitted to classes of limited size by audition and recommendation.

Lynn is a veteran theater performer and teacher in the renowned Brevard Music Center's Young Vocal Artists Program. His students have gone on to study and earn scholarships in prestigious programs at the Julliard School, New York City; North Carolina School of the Arts; Elon College; and Emerson College in Boston. His international performing and directing experience includes Raoul in Andrew Lloyd Webber's "Phantom of the Opera," Tony in "West Side Story," The Beast in Disney's "Beauty and the Beast," and ABC-TV's "One Life to Live."

Under Lynn's supervision, students receive regular instruction in singing, acting and dance from experienced, nurturing, and compelling instructors and directors, who are professional artists. Student goals and performance potential play a large role in fostering learning about subsequent education, audition skills, portfolio preparation, career opportunities in theater, commercials, TV, and film, and eventually preparation for the Actors Equity Association's "Equity Membership Candidate" program. Guided annual theater trips to cities like New York, Atlanta, Philadelphia, and Minneapolis are also available to those students wanting to

supplement their local and regional experiences.

The mainstage professional musical theater productions of the Altamont Theatre will begin sometime in 2010 after renovations are completed on the not-for-profit company's new home at 18 Church Street. The three-story brick building constructed in 1895 once housed a law office and is listed as #151 in the Historic Architectural Resources of downtown Asheville.

"We are aiming for LEED Certification in our renovations," Lee said. "We want to have a structure that Asheville can appreciate," he added. LEED means Leadership in Energy and Environmental Design and is awarded to buildings that meet environmentally friendly requirements. "The basement and first floor will be the lobby and theater space with the upper two levels made into six condominiums," Lee continued. The condos will house professional actors who come in from other cities to perform and will also be available at times for vacation rentals.

When musical theater productions are not in progress, the theater space will be available for performances by local groups, such as professional classical and jazz artists. Called a black box theater because of its basic, flexible configurations and seating capacity of 120 to 150, the Altamont Theatre will offer an intimate setting for enjoying performances.

Hampton will be happy to perform again alongside other local, regional, and New York City professional talent. The plan is to tap local residents who moved away to big theater cities. "We want to bring homegrown folks back home to North Carolina as often as we can," Lee said.

Lee, who met Hampton 13 years ago on a production in Raleigh where he did lighting and she was the leading musical actor, said he looks forward to seeing her sing on stage again, "I get chills every time I hear her voice."



Afromotive and Grupo Fantasma - October 23

Afromotive brings us uptempo afrobeat music and straight-ahead dance beats.

Grupo Fantasma is a funky, fine, and hard working Latin orchestra. Catch both bands at the Orange Peel on Friday, October 23.



To find out more about the Altamont Theatre Conservatory and follow updates about the renovation of 18 Church Street and the premiere season, go to www.AltamontTheater.org.

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Penland Pond
John MacKah

Pictured: Penland Pond, giclee print on rag paper.
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Wine For Art's Sake

- New Tastes for What's Left of Warm Air and What's Coming Next

As the Asheville Art Museum celebrates its 60th year, the annual Taste of Art and Wine took place in late September, introducing many new releases and a few good reminders.

White wine drinkers should be pleased with new labels of sauvignon blanc and new vintages of familiar brands. Also, there is a good selection of lighter styled reds, appropriate for our transitioning seasons.

This is not a column that touts the same old whites-for-summer and reds-for-winter mantra because this writer thinks all wines can be enjoyed year-round and any violation of such rules should not be viewed as gauche.

But the fact remains that many people do enjoy and prefer a seasonal approach to wines as many of us do about food. As warm air lingers, lighter reds are more appetizing for many drinkers. Further, many of us have grown tired of huge, in-your-face reds and have rediscovered that lighter reds offer very pleasant and interesting nuances and flavors.

Here are a few good values in red and white:

Houchart Blanc, Cotes de Provence 2008 (\$11) This simplistic, pleasant white is especially for the geeks with its blend of two unheard-of grape varieties, Clairette and Rolle. If you like whites that are uncomplicated and clean, this is for you.

Joel Gott, Sauvignon Blanc, California 2007 (\$9) Wow! -and, like the Stephen Vincent label, this is a négociant wine. Citrusy, crisp, and dry. There is also a Monterey Chardonnay by this label that is fresh and good.

White wine drinkers should be pleased with new labels of sauvignon blanc and new vintages of familiar brands.

Ranga Ranga, Sauvignon Blanc, Marlborough, New Zealand 2008 (\$12) Grass! For some time, finding a grassy sauvignon blanc has been hard to unsuccessful. This wine takes me back to my first impression of this varietal from Marlborough. There is also a nuance of tropical fruit in this recommended, clean wine. Love it!

Ponga, Sauvignon Blanc, New Zealand 2008 (\$10) Good value. This has just enough grapefruit to mark it as a Sauvignon Blanc. Clean. Crisp. I went through a Pinot Grigio phase, but flavors and texture like this have brought me back to Sauvignon.

Houchart Rouge, Cotes de Provence 2006 (\$11) A blend of Grenache, Syrah, Carignan, Cinsault, Cabernet Sauvignon and Mourvèdre, this is a great value in red. Complex flavors, a little more in the direction of cherries with good spice, this is a good alternative for someone who prefers a medium-bodied, cherry-nuanced cabernet sauvignon.

Domaine de Vieux Lazaret, Cotes du Ventoux 2007 (\$13) If you like a red that is fruity and light, this is for you. It would be good with just a little bit of chill.

Camelot Pinot Noir, California NV (\$8) This is a great value for anyone who likes light, easy going reds. The label says

BY MICHAEL PARKER

California, but the fruit is actually from southern France. This is a great one for buying by the case, so you can grab one on the way out the door when you are going to a dinner or cocktail party.

Joel Gott, Cabernet Sauvignon "815", California 2007 (\$14) This cabernet is medium-bodied, and for those who like a Bordeaux style. Definitely not for long-term ageing, but a good value to those who like the style, which exhibits cherries and some black fruit as well, and a touch of spice (allspice?).

Francois Leclerc, Bourgogne Pinot Noir 2006 (\$25) I don't usually recommend wines at this price, but if you like a well-made Burgundy, and would be entertained by the fact that Francois's father Rene told Robert Parker to get the hell out of the winery, you will very much enjoy this quality wine. Some of the fruit is actually from Gevrey Chambertin.

Coltibuono, Sangiovese, Tuscany 2006 (\$13) A pleasant red worth stocking as our meals in the near future become heartier. The color is gorgeous, the texture is velvety. The tannins are low and the flavor is particularly fresh.

Las Rocas Garnacha, Calatayud, Spain 2005 (\$9) This style of Garnacha is not for everyone, with its damp-earth taste and unusual spiciness, but if that is your style, this is a bargain. Old, 70-100 year-old vines, grown high, make this a special wine for drinkers who like to explore the world of wine.

October Events at the Weinhaus

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

Tuesday, October 6

An Italian wine dinner featuring five courses paired with wines chosen to go with the food will be held at Vincenzo's Restaurant. The time is 7 p.m. The cost is \$65 all inclusive.

Wednesday, October 21

The Bavarian Lodge will serve a five course fall wild game dinner including buffalo, elk and wild boar. Each course will be paired with an appropriate wine. The time is 7 p.m. The cost is \$60 all inclusive.

Friday, October 30

Friday night flights at the Weinhaus will feature Mediterranean wine tasting including wines from Spain, France and perhaps Italy. The price is \$10 for a tasting and light hors d'oeuvres. Time is 5 to 7 p.m. Held at the Weinhaus, 86 Patton, Ave. Asheville.

Every Saturday

Join us every Saturday for a free, drop in tasting from 2 to 4 p.m. We will have something interesting to sip.

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The Weinhaus

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Cucina 24

Accomplished Italian food, from antipasto to dessert. Cucina 24 is the creation of chef/owner Brian Canipelli and general manager Brian Candee. "We wanted a restaurant that offered incredible Italian food that was served in a comfortable atmosphere," Canipelli said. Considering the splendid service, high-quality ingredients and integrity of preparation, dining here is a delicious bargain.

Details – Pastas are all made in house, as well as all their bread and desserts.

The Crowd: Affluent but casual, even boisterous on busy nights.

The Staff: Young, well trained and eager to please. The Bar: Magnificent on all counts. The bar itself is gorgeous and inviting. Try a dessert martini – well worth the price.

Cost: Lunch entrees, \$6 to \$11. Dinner entrees, \$15 to \$23.

Cucina 24
24 Wall Street in Asheville
(828) 254-6170

Vincenzo's

Vincenzo's Ristorante & Bistro is neither pretentious nor overly simplistic. The menu is reasonably priced and is quite extensive. They feature smaller versions (piccolos) of some of their more popular plates. You can also order side portions of practically every entrée.

Their signature dish is the Filetto Gorgonzola (\$25), two seared filet medallions accompanied by a Gorgonzola cream sauce, pine nuts and caramelized shallots.

Details – The restaurant fills up fast so call for reservations. The Bistro is California casual in style and offers live music seven nights a week. The upstairs restaurant is smoke free. You can smoke in the Bistro after 9 p.m.

Hours: Monday - Thursday 5:30 p.m. to 10 p.m.; Friday and Saturday 5:30 p.m. to 11 p.m.; Sunday 5:30 p.m. to 9 p.m.

Vincenzo's Ristorante & Bistro
10 N. Market Street
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www.vincenzos.com

Rapid River Re



Curras Dom

Curras Dom puts Mexican Cuisine on the culinary map by offering Modern Mexican Cuisine in a friendly, casual fine dining atmosphere. It's a great place to relax, unwind and have a great meal. Only 10 minutes from downtown Asheville.

They offer a seasonal menu of authentic dishes from the interior of Mexico using locally grown ingredients. They also have an excellent wine list and a full bar. If you are adventurous, go ahead and try their very own Avocado Margaritas.

Details – Outstanding service. Lunch: Appetizers and salads \$2.50 to \$7.50; Entrées: \$7 to \$9.50. Dinner: Appetizers and salads \$7 and up; Entrées: \$17 and up.

Open Tuesday through Saturday for lunch and dinner, and Sunday's for brunch from 10 a.m. - 3 p.m. Reservations are strongly suggested.

Curras Dom
72 Weaverville Road
(828) 253-2111
www.currasdom.com



Limones

An established restaurant featuring a mix of Californian and Mexican cuisine, in a cozy and classy atmosphere where the service is both professional and personable.

The old cherry floors and lacquered wood tables give the feeling of modest, unassuming elegance, setting the stage for meals that please the palette and provide something a little different and apart from the ordinary.

The word about town is that chef and owner Hugo Ramirez, a native of Mexico, graces his ever-evolving menu with local, organic vegetables, hormone-free meats and wild seafood. Ask about the Tres Leches cake for a special dessert treat.

Details – Dress: nice casual. Serving brunch (\$10-15), and dinner (\$15-20). Wine, beer, and cocktails. Reservations accepted.

Hours: Monday - Sunday 5-10 p.m., Sunday brunch 10:30-2:30 p.m.

Limones
13 Eagle Street in Asheville
(828) 252-2327



Chili-in Out by the Lake

Guests will be treated to three different chili recipes prepared by celebrity chef Tony Schlarb at The Arts Council of Henderson County's second annual "CHILI-in OUT by the Lake" fall fundraiser on the shores of Highland Lake at the Highland

Lake Lodge and Spa on **Sunday, October 25** from 4 to 7 p.m.

In addition to great food, entertainment will be provided by local singer Carol Duermit and her new band, Roadside Attraction. There will also be a special music preview of "Heaven In Your Pocket, a new musical directed by Arts Council member, Frances Cullinan.

Tickets are \$45 (\$40 for Arts Council members) and a reserved table for eight is \$320. Proceeds benefit the community and educational programs of the non-profit Arts Council of Henderson County. Tickets are available by calling the Arts Council at (828) 693-8504 or visiting the office at 538 North Main Street, 2nd Floor in downtown Hendersonville.

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Restaurant Guide



Forest Blue

Eclectic menu with a twist: Sea-food Spinach Dip; Inside-out burger stuffed with cheese; mixed berry tiramisu; Panko Breaded Ahi Tuna with wasabi cream sauce; Stuffed Chicken with prosciutto, tomato, pesto, olives and smoked Gouda cream sauce; and Almond-Encrusted Pork Chops with a sweet raspberry sauce.

Details – Clean, open, modern meets warm and woodsy. Non-smoking. Down-to-earth atmosphere. Full-service bar for appetizers, mixed drinks, beers on draft and local wines.

Appetizers and salads - \$7.99 to \$10.99; Lunch: \$7.99 to \$15.99; Dinner: \$16.99 to \$25.99; Brunch: \$6.99 to \$10.99

Hours: Mon – Thurs 11 a.m. to 9 p.m.; Fri 11 a.m. to 10 p.m.; Sat 4 p.m. to 10 p.m.; Sunday brunch 11 a.m. to 3 p.m. Reservations suggested. Catering and private party space available.

Forest Blue Restaurant & Lounge
900 Hendersonville Rd.
(in Forest Center North complex)
(828) 505-7055
www.theforestblue.com



Flying Frog Café

The Flying Frog Café is one of Asheville's most unique upscale dining establishments, featuring a culmination of flavors resulting from more than two decades of experience in Asheville. Owned and operated by veteran restaurateurs Jay and Vijay Shastri.

Passionate about great food and wines, chef and certified sommelier Shastri showcases European and Indian cuisines, both classic and innovative, enhanced by his deft hand with spice.

The restaurant also features a boutique wine list with several hundred vintages of great wines. The intense menu is matched by a professional wait staff of food enthusiasts who know and understand what composes each dish.

The Flying Frog Café has earned an impressive list of reviews from almost every major newspaper and culinary magazine in the United States.

**Flying Frog Café
& Wine Bar**
1 Battery Park in Asheville
(828) 254-9411



Flying Frog
Café & Wine Bar

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German,
Urban Indian



Wed-Mon 5:30-11 p.m.
Reservations recommended

1 Battery Park in Asheville
(828) 254-9411

Jerusalem Garden

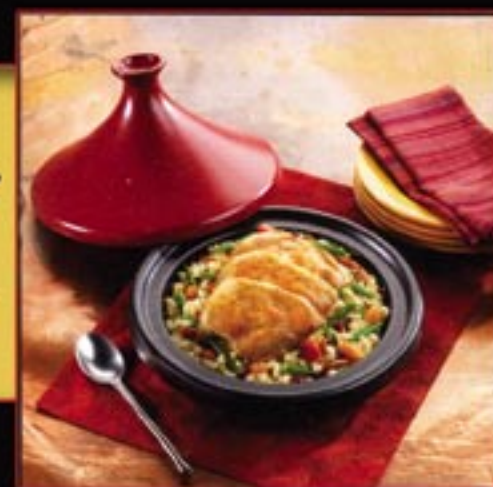
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joe's brew notes

Voice of the Asheville Beer Scene - Tony Kiss

If Asheville's beer scene were a business, it would be considered wildly successful. Like any successful business it is driven by passion, timing, integrity, and a high-quality product. But the growth in the number of breweries and the customers' appreciation of their beer has had some help – Tony Kiss, “The Beer Guy”.

Tony is the entertainment editor and a columnist for the Asheville Citizen-Times. He joined the paper in 1984 at the begin-

BY JOE ZINICH

ning of Asheville's revival but well before the beer scene we know today. He has seen the city-center change from nearly deserted to today's vibrancy, the entertainment news increase from too little to too much, and the remarkable transformation of Asheville's beer scene.

As he recalls those early years, the beer in Asheville was primarily mass-produced American lagers. Change began in 1988 when Chickadee's and Rye (now the Bier Garden) opened and made available a variety of imported beers. But the catalyst for the spectacular growth in Asheville's beer community happened in 1994. That year both Barley's Taproom & Pizzeria and Highland Brewing Company opened for business. Barley's plan was to introduce the public to the many wonderful flavors of craft beers; one of their first offerings was Highland Celtic (now Gaelic) ale. Highland's plan was to market consistent, flavorful beers; only high quality beer would reach the consumer. Tony believes the success of both businesses launched the Asheville beer scene. Their failure could have delayed or even prevented its formation.

With his historical perspective, Tony marvels at the changes. Asheville has gone from hard-to-find-a-good-beer to a Mecca for beer. Beer lovers come to enjoy the beer from eight local breweries, or participate in the three popular beer festivals (soon to be five), or visit the Belgian pubs, or experience a beer store with over 700 beers. Imagine, in a city the size of Asheville, the eight breweries continue to thrive even through a recession and two more breweries will open soon. The city boasts the southeast's third largest brewery (Highland) and beer from many of its breweries are sold in a number of Southern states. His chronicles of these events have given them a larger life and greater impact.



Tony Kiss, the Beer Guy relaxes with a good brew.

Tony has written about beer and beer-related events regularly from the start. However, in 2002, he decided to write a weekly column specifically about beer and related topics. He dubbed himself “The Beer Guy” and has been writing under that title since. The column, published in the Take 5 edition of the Citizen-Times, contains news and insights about local breweries, pubs, beer-events, and interviews as well as results of the new taste treats he's discovered. You can also hear his audio podcasts, live/re-recorded video casts and read Take 5 online by visiting www.citizen-times.com.

Tony is both a story teller and a story. His reports describe and support our beer community. Grab a Take 5 and enjoy “The Beer Guy's” latest revelations.



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

Background

Tony was born into a newspaper family and raised in Kingsport, TN. From his teen years, his goal was to write with a focus on entertainment which he did for his high school newspaper.

As a journalism major in college (East Tennessee State University), he accepted an internship at the Kingsport Times News. This led to a job as a general assignment reporter and for two years he covered crime, local news, and entertainment events.

For the next five years, he worked for a paper in Anderson SC as a crime reporter. In 1984, the Asheville Citizen Times hired him as their entertainment editor and columnist.

He acquired his beer knowledge in small pieces over time. In college he drank “grocery store” beers – American lagers and some imports which led to his enthusiastic but unsuccessful attempt at home brewing. He read Michael Jackson's classic “World Beer Guide” from cover to cover and continued his taste explorations. He is a member of M.A.L.T. (Asheville's home brew club) and with their help and his enthusiasm he has become a respected beer judge. Conversations with bar managers, home brewers, and brewmasters add to his depth and breadth of knowledge.

What is his favorite beer? His response (paraphrased) “Depends on the brewery and my mood. If you have a favorite, you stop looking for the one you might enjoy even more.”

Asheville's Oktoberfest, Saturday October 10

The Asheville Downtown Association is staging an Oktoberfest on Wall Street in downtown Asheville. The event hours are 1 p.m. to 5 p.m. The festival features authentic German food, and a number of contests that include yodeling, a costume contest, a stein race, and more. Music will be provided by The Stratton Mountain Boys (German style and polka music) along with The Goodies (gypsy style rock; eclectic and theatric) for that Asheville touch.

The beer will be provided by local favorites Asheville Brewing, French Broad, Green Man, Highland, and Pisgah. Highland and Pisgah will feature their Oktoberfest beers while Green Man will debut their new Oktoberfest and French Broad will introduce their unique Zepptember Fest – a French Broad twist on the Oktoberfest style.

Tickets are \$25/person and include beer tastings and a commemorative Oktoberfest glass. To purchase tickets and for more information go to www.ashevilledowntown.org

Me and the Boys at the BRPAC

Me & The Boys provide the perfect combination of soft country and nostalgic rock. They bring a unique fresh sound to familiar songs of the past together with beautiful original material.

Angela Heatherly (lead and background vocals) has always loved to sing and share her clear, sweet voice with the world. She moved to

Nashville in the nineties to join a successful country recording artist as background vocalist. Since returning to North Carolina she has pursued a solo career and in 2006 she released her first CD “Simplicity”.

Terry Wetton (guitar, piano and vocals) has been in the music business all his life. Since moving to North Carolina he has continued his production work with



local artists and is promoting his new CD of original songs called “Some Stuff I've Done”.

Cas Haskell (bass guitar) started his musical career playing classical piano but soon discovered that he was far more interested in popular music. Before joining the band he played with Bobby and Blue Ridge Tradition, a bluegrass band.



Me and the Boys will perform on Saturday, October 17 at the Blue Ridge Performing Arts Center, 538 N. Main St., Hendersonville, NC. Phone (828) 693-0087

for more information or visit www.BRPAC.org.

White Horse Black Mountain



Sunday, October 11 - Alex Caton Returns! The girl can fiddle, the chick can sing. 7 p.m.

Tuesday, October 13 - Free Irish Sessions at 6:30, then Open Mic Night with Parker Brooks. Sign up by 8 p.m.

Saturday, October 24 - Zach Blew blowout concert! Blues, funk, folk and soul.



105C Montreat Rd., Black Mountain
(828) 669-0816
www.whitehorseblackmountain.com

thoreau's garden

Jasmines and their Fabled Perfume

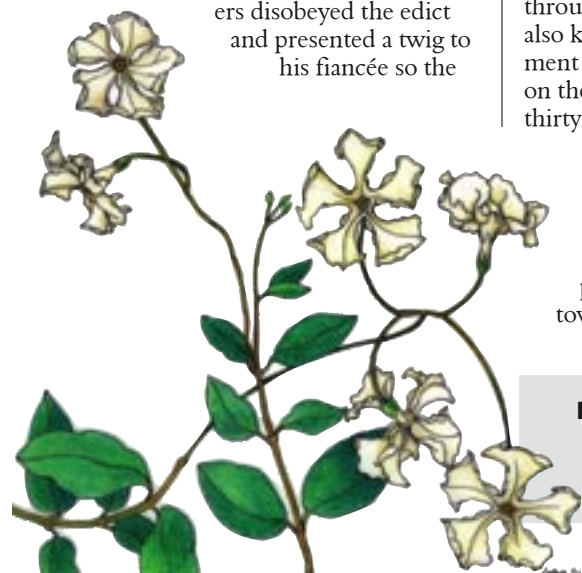
They are the fabled flowers of yore, the jasmines blooming on sultry nights from the tropical resorts of Brazil to the waving palms of the Mediterranean Sea to hot quasi-jungle nights in New Orleans.

If the withstood the climate variations that roses endure, jasmines would probably be up there at the top of most wanted blossoms in the home garden, either indoors or out.

There are some two hundred species of the genus *Jasminum* growing throughout the topical, subtropical, and temperate regions with about fifteen found in general garden cultivation.

The first Italian gardener to have a genuine jasmine plant was the Duke Cosimo de'Medici, and legend holds that Cosimo was so jealous of his jasmine plants that he forbade his head gardener to allow even a single leaf to leave the gardens.

One of the younger gardeners disobeyed the edict and presented a twig to his fiancée so the



young couple raised numerous specimens from this one small branch, and were soon able to sell the illicit plants in the Florence market-place, making a lot of money for their efforts.

The episode became such a legend that right up to today Tuscan brides wear a sprig of *Jasminum sambac* on their wedding day.

The extraction process to harvest the blooms to provide the fragrance has not changed since first perfected in the nineteenth century. A layer of pure lard fat is spread on a sheet of glass, and on this fatty surface freshly gathered jasmine flowers are liberally spread about. The glass is left in a cool space for one or two days, after which the process is repeated with fresh flowers.

This continues for about two months after which the fat is scraped off the glass, melted at a low temperature, and passed through a filter becoming jasmine ointment, also known in the perfume trade as Ointment No. 36. That's because the layer of fat on the glass is usually spread with flowers thirty-six times.

Using alcohol, an extract is obtained from the ointment, which is then distilled under pressure to produce a concentrate of jasmine ointment. The most renowned center for the production of jasmine extracts is the town of Grasse in the South of France.

Peter Loewer is a well-known writer and botanical artist. He has written and illustrated more than twenty-five books on natural history.

Illustration by Peter Loewer

Seeing Through the Eye of a Hummingbird

The show includes thirty-two images by nature photographer Connie Toops that immerse viewers deep into the blossoms hummingbirds love.

These ultra close-up photos, some of which also depict flowing motion, are so highly magnified that floral details create mysterious, whimsical images. Bold colors and unique patterns provide additional intrigue.

Toops won a 2009 Regional Artist Project Grant for this work. On Friday, October 9 at 7:30 p.m., Connie will present a program about hummingbirds.



Ruby-throated hummingbird gathering nectar at bee-balm flower.
Photo © Connie Toops

IF YOU GO

On display through October at the Madison County Arts Council, 90 S. Main Street in Marshall, NC. Opening reception Friday, October 9 from 6 to 9 p.m. Free and open to the public. Gallery hours: Tuesday through Friday, 11 a.m. to 4 p.m. Call (828) 649-1301 for more information.

ASHEVILLE **Bravo!** CONCERTS



THE *Vienna* BOYS CHOIR

The famed Vienna Boys Choir has been delivering breathtaking performances since 1498. Five centuries since its formation, the choir continues to delight music lovers around the world with purity of tone, distinctive charm and a diverse repertoire.

Come see them this month!

October 23 @ 7:30 pm | Thomas Wolfe Auditorium

UPCOMING BRAVO! SHOWS

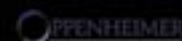
Les Ballets Trockadero de Monte Carlo | January 22 • 7:30 p.m.

Moscow Festival Ballet's "Swan Lake" | February 20 • 7:30 p.m.

The Gershwins® Porgy & Bess™ | March 20 • 7:30 p.m.

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Reel Take Reviewers:

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

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

Questions/Comments?

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



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

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

Bright Star ★★★★★ 1/2

Short Take: A beautiful portrait of a fleeting yet eternal entwined love between the English poet John Keats and the girl next door, Fanny Brawne.

REEL TAKE: Some years back, I was given a book that contained excerpts of love letters between famous people from throughout history. Among them were letters by the English poet John Keats to his beloved Fanny Brawne. Reading them gave me a new appreciation for his poetry. Apparently writer/director Jane Campion had a similar experience. After reading Andrew Morton's biography on the poet, she became fascinated by Keats'



Abbie Cornish and Ben Whishaw star as Fanny Brawne and John Keats in *Bright Star*.

love letters. This in turn led her on a discovery of the bard's prose.

The result of Campion's fascination is the romantically

restrained *Bright Star* starring Abbie Cornish as Fanny Brawne and Ben Whishaw as John Keats. To Campion's credit, she gives the story a youthful and refreshing tone (at least until Keats succumbs to consumption), by choosing to tell it from Fanny's point of view.

Fanny Brawn was a self styling fashionista circa 1818. She had no familiarity, interest or understanding of poetry until she met the promising young poet John Keats. Initially he thinks her silly and she really doesn't know what to make of him; is he a great talent or an idiot? She does however know what to think of his fellow scribe and best friend Charles Armitage Brown (played by Asheville's own Paul Schneider), and it ain't good.

Mr. Brown serves as the story's antagonist. He is Keats' artistic protector and champion. Schneider's portrayal of the Scottish poet is loud, brash and opinionated. There's an ugliness about him that is distracting and annoying, and yet his presence gives a life and realness not found in many costume dramas. It's Brown vs. Brawne, but who will win?

Though Whishaw is somewhat overshadowed by Schneider and Cornish, all three turn in wonderful performances and, along with the immediate supporting cast, are a strong ensemble. Whishaw and Cornish have a particularly unique and lovely chemistry. She is robust and full of life enough for the two of them while he, a poster child for the consumptive physique, muses of love and life enough for the two of them.

Campion does a brilliant job showing the intimacy of their hearts, but the confines of its physical expression. Some of her other directional choices were quite interesting. She over exposed some shots, giving a slightly washed out look. In most romantic, English period pieces, the lush countryside is photographed as part of that romance. Not here, Campion considered the natural beauty "extraneous romanticism," and instead fades the meadows of larkspurs and daffodils.

Usually the audience for a film like this is fairly predictable, but thanks in part to its young actors, *Bright Star* may just attract some atypical fans. They may not be familiar with the poetry of John Keats, nor even familiar with the art of letter writing. Wouldn't it be great if even a small percentage of them google *Endymion* or actually put down the Blackberry and pick up a pen?

Bottom line, "There is a holiness in the heart's affection."

Rated PG for thematic elements, some sensuality, brief language and incidental smoking.

Review by Michelle Keenan

Cloudy with a Chance of Meatballs ★★★★★ 1/2

Short Take: Big screen animated version of the classic children's book is a disappointment even in 3-D.

REEL TAKE: I really wanted to like *Cloudy with a Chance of Meatballs* and judging from a number of reviews on Rotten Tomatoes, a lot of other critics did but I'm not one of them. Even the use of 3-D (which was very well done) couldn't keep the film from being a major disappointment for me.

For those of you who don't know its background, *Cloudy* is based on a celebrated children's book from 1978 by Judi Barrett. It tells the story of the town of Chewandswallow where it rains food three times a day. Eventually food storms force the populace to leave and take up residence elsewhere.

Of course a children's book of few pag-

es which is mostly illustrations would have to be expanded for the big screen (think *Polar Express* or the Dr Seuss books) and there's the rub. It's not the expansion of the material but how they chose to expand it that caused a problem for me. The screenwriters definitely came up with a mixed bag...some of it good most of it not.

The town has now become an island, the name has been changed, and the cause of the "rain" of food is not a natural phenomenon but a malfunctioning invention from a character named Flint Lockwood (voiced by Bill Hader). He's straight out of a vintage Disney movie (remember Tommy Kirk in the 1961 *Babes in Toyland*?), a misfit inventor trying to make good. Add to the mix a weathergirl who's also a failure, Sam Sparks (Anna Faris), and you have the recipe for ho-humdom.

It wasn't so much the recycling of clichéd material that bothered me (although it does make the movie rather forgettable) as much as it was the style of animation employed. Although credited to Sony Animation, the characters looked like Pixar rip-offs as do most live action animated figures

these days (*Ice Age*, *Madagascar*, etc). Some distinguishing characteristics between the different studios would be nice.

Even the 3-D effects (which are becoming standardized as well) could not keep me from

looking at my watch (remember watches instead of cell phones?) and wondering when was this going to be over. In closing I should point out that I was in the distinct minority as the rather large audience of parents and children seemed to be thoroughly captivated and having a good time.

Rated PG for brief mild language.

Review by Chip Kaufmann



Sam and Flint are dumbstruck in *Cloudy with a Chance of Meatballs*.

Theatre Directory

Asheville Pizza & Brewing Company

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

Beaucatcher Cinemas (Asheville)

Movieline (828) 298-1234

Biltmore Grande

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

Carmike 10 (Asheville)

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

Carolina Cinemas

(828) 274-9500
www.carolinacinemas.com

Cinebarre (Asheville)

www.cinebarre.com

The Falls Theatre (Brevard)

Movieline (828) 883-2200

Fine Arts Theatre (Asheville)

Movieline (828) 232-1536
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movie reviews

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Gerard Butler arms himself for yet another action role in *Gamer*.

Gamer ■■■

Short Take: Romp em, stomp em, rollercoaster ride of a movie is just too crazed to get its message across.

REEL TAKE: I am not prone to migraine headaches but I certainly felt like I had one by the time I left this no holds barred assault on my senses. Be advised that this is not a

film for the faint of heart. Dropping several hundred feet in a few seconds aboard a rollercoaster will give you some idea of what it feels like at first then imagine it going on for an hour and a half.

Gamer was made by the tandem team of Neveldine/Taylor, the guys responsible for bringing us the previous two *Crank* movies with Jason Statham. I liked both those films. They were nothing more than high powered entertainment meant to be outrageous but still totally under control. This film is not only out of control but it wants to say something significant as well.

It's not the message that we're becoming desensitized by all the technology available to us, as I agree completely with what the movie was trying to say. I just didn't agree with how it chose to say that. Demonstrating how technology desensitizes us by plunging us into the thick of things doesn't score any points with me but then I'm not the target demographic for this film.

For the record, *Gamer* is set in the near future where a videogame magnate (Michael C. Hall) has introduced two new games that have the populace enthralled. One of them enables the player to be a beautiful, cool surrogate self. This surrogate is a real person who has been programmed to be under the control of the gamer (shades of the new Bruce Willis movie).

The second one involves real death row inmates hunting each other down with the lone survivor eventually gaining his freedom (shades of the recent *Death Race*). The number one character in that game (Gerard Butler), in addition to staying alive, tries to find a way to end it all and bring the magnate down.

Butler seems to be everywhere these days in the time honored tradition of Brit actors doing anything for a paycheck. He is appropriately intense but here his performance is *300* Lite. I can't say as I blame him. Michael C. Hall is a suitably nefarious villain while Kyra Sedgwick is obviously having fun as an erstwhile TV journalist.

They weren't enough to overcome the

1959: The Birth of the Modern Horror Film

The year 1959 was a pivotal one for horror film fans for it marks the unofficial beginning of the modern horror film. A modern horror film is described as being set in the present and featuring graphic depictions of gruesome deaths usually performed by a maniacal killer.

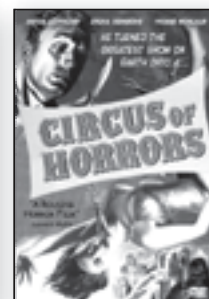
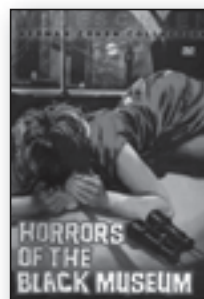
There had been maniacal killers before and plenty of gruesome deaths (many not in horror films) as well as vivid depictions of these various demises but never all three in a mainstream film before the arrival of the so called "Sadian Trio". These movies predate *Psycho* by at least a year and Hitchcock would not have been familiar with them except by reputation.

Back in the 1950s there was a producer named Herman Cohen who made a number of low budget exploitation flicks for American International Pictures that cashed in on the ever growing drive-in audience and teenagers in particular (remember *I Was a Teenage Werewolf?*).

At the end of the decade he made a deal with a small company called Anglo-Amalgamated. The purpose was to make low budget fare for the British market which would later be sent across the pond to play the drive-ins in America. Among A-A's offerings in 1959 were three films shot in three different studios with three different directors.

These three films, though different in style and execution (forgive the pun), deal specifically with voyeurism and specifically make the audience an active participant in the goings on up there on the screen. It marks the turning point of the horror film from using 19th century literary sources to using 20th century pulp fiction as the basis of their principal material.

The first of the three to be released is the most lurid and obvious. *Horrors of the Black Museum* concerns a crime reporter who together with his assistant, commit a series of brutal murders just so that he can write about them in order to satisfy ever increasing public demand for such material. The infamous opening shot, of a woman blinded by spikes hidden in a pair of trick



BY CHIP KAUFMANN

binoculars, sets up the theme of voyeurism and the audience's complicity in the events that follow.

The second film, *Circus of Horrors*, tells the story of a plastic surgeon on the run from a botched operation on a rich client

who takes refuge in a down and out circus. He turns the circus into an international success by transforming disfigured women into beautiful headliners. When they want to leave they meet with a series of unfortunate and gruesome "accidents" which not surprisingly results in the circus being sold out wherever it plays.

The third and most notorious of the three is *Peeping Tom* which was met with such a public and critical outcry that it ruined the career of its director, the celebrated filmmaker Michael Powell (*The Red Shoes*, *Black Narcissus*). While not nearly as lurid or graphic as its predecessors the storyline, of an assistant cameraman who kills women while filming their reactions and then playing them back in private, is still pretty sick stuff. Today *Peeping Tom* is acknowledged as a classic of contemporary cinema.

Hundreds of horror films have come down the pike in the last 50 years with each one seemingly trying to outdo the other in the amount of murder and mayhem depicted. While these films are quaint in comparison to the latest *Saw* movies (to name but one of the ongoing series of contemporary horror films), they are more than just slice and dice splatterfests.

While you won't find any of the "Sadian Trio" in most video stores (Rosebud and Orbit might have one or two), all three are readily available from Netflix. Food for thought for this Halloween, and thought is what distinguishes these movies from most of the horror films today. They may not be as shocking as they once were, but once seen they're very hard to forget.

over-the-top presentation for me. This is David Cronenberg on speed and crack cocaine. You might feel differently especially if you're attuned to the onslaught style of present day video-gaming.

Rated R for scenes of brutal violence, sexuality, nudity, and language.

Review by Chip Kaufmann

The Informant ■■■

Short Take: The peculiarly amusing and mostly true tale of an Agri-biz VP turned FBI informant.

REEL TAKE: I've heard several people say they thought *The Informant* seemed like a Coen Brothers take on a corporate farce. I can see that, but if you're familiar with Steven Soderbergh's work, you'll think this fits right in his repertoire. What it doesn't fit into is any particular genre.

Matt Damon stars as Mark Whitacre,

a rising young VP at Arthur Daniels Midland who, after reporting a corporate blackmail situation, suddenly finds himself playing informant to the FBI about a price fixing scheme at the company. What he thinks will be a short term thing turns into more than two years of spying on his coworkers. Despite the fact that his evidence will dismantle the company Whitacre somehow thinks that he'll come out of the situation smelling like a rose and maybe end up being president of the company and/or being a great spy.

Whitacre is an odd duck, but he is a the-glass-is-half-full kind of guy. Because he is so positive, eager and willing, the feds



Matt Damon stars in the offbeat film *The Informant*.

think that (with a bit of ego stroking for good measure) they have him just where they want him, but just exactly who has who is the question. He's a little doughy around the middle and even though the story takes place in the early to mid 90's, he looks like a rural mid-western left-over circa 1980. Even

more strange, but somehow fitting for a this particular setting, is that the music and screen font are something of a throwback to the late 60's and early 70's, complete with a Marvin Hamlich score.

Damon gets to stretch his comic legs in

'Movies' continued on page 26

movie reviews

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The Informant and he clearly looks like he's having a good time doing it. His rambling, almost stream of consciousness-like narrative voiceover is particularly amusing. My guess is Soderbergh also enjoyed the project. The only folks who may take umbrage with the proceedings are the folks that they are clearly mocking - middle-Americans in Indiana, seemingly stuck in mid 20th century ideas and attitudes.

Bottom line, *The Informant* is proof that truth is sometimes stranger than fiction.

Rated R for language.

Review by Michelle Keenan

Jennifer's Body

Short Take: Diablo Cody's follow-up to *Juno* is smart and sassy with references

to classic horror films thrown in for good measure.

REEL TAKE: This movie is TCFW (too cool for words) but since reviews consist of words then I'd better come up with some. Not a problem. Never has been and hopefully never will be. Oh you poor, unfortunate souls who know me.

Back to the matter at hand, *Jennifer's Body* is the classic example of a movie that is difficult to pigeonhole. Because of that fact, 20th Century Fox doesn't seem to know what to do with it or how to promote it. This indecisiveness has lead to the film being a box office failure which is too bad because it has much to offer.



Megan Fox just won't stay dead in the horror comedy *Jennifer's Body*.

Another offshoot of Fox's indecision is that the film has received mixed reviews with negative ones outweighing the positive ones. Most of the negative reviews I've seen miss the point entirely. All they do is take the opportunity to slam producer and screen writer Diablo Cody as if to punish her for the unexpected success of *Juno*.

I initially expected the movie to be *Juno, the Mean Girl at Twilight*, which it was (intentionally) but it was a good deal more. There are obvious references to *Carrie* and *The Exorcist* with a healthy amount of *Twin Peaks* thrown in for good measure. While this makes it fun for me as

an old style horror film buff, the thing that I most enjoyed was what most critics have complained about...Diablo Cody's dialogue.

The criticism that teenagers don't talk like that is a ridiculous one. Of course they don't, it's a screenplay! Quentin Tarantino's characters don't talk like real people either and yet no one complains about that or least not to the degree here. That's the hallmark of a good writer to elevate conversation to a higher level so that we remember it afterwards.

Jennifer tells the standard story of two small town best friends, the bitch goddess (Megan Fox) and the nerd (Amanda Seyfried) and what happens to them as a result of an unexpected incident. Throw in some demonic possession, a few graphic murders, and most importantly some shrewd social observations and you have a real winner.

Director Karyn Kusama handles her behind the camera chores with aplomb and the rest of the crew aiding her distinguish themselves as well. The movie looks and sounds great and the pacing is almost perfect. Complaints of it not being too scary or not funny enough miss the point entirely and just don't wash with me. Like Baby Bear's things in *Goldilocks* it was just right.

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

Review by Chip Kaufmann



Mark Rendall, Renee Zellweger and Logan Lerman star in *My One and Only*.

My One and Only

Short Take: Loosely based on George Hamilton's own experiences, a 1950's socialite housewife leaves her philandering husband and takes her sons on an adventure they won't soon forget.

REEL TAKE: I knew nothing of *My One and Only* until the day before I saw the film. What little I learned sounded promising, or at the very least harmless and maybe even charming. *My One and Only* really isn't anything particularly special, but it is delightfully light without being complete fluff.

Loosely based on George Hamilton's own life story after his mother left his father, *My One and Only* tells the adventure of

Chip Kaufmann's Pick: "Circus of Horrors"

Circus of Horrors (1959)

For my October DVD pick, I have decided on the second of the so called "Sadian Trio" (because of their sadistic elements) from 1959 which signaled the birth of the modern horror film (see article on page 25).

Circus of Horrors contains all of the elements that make up contemporary horror films as well as a bit more. There are beautiful women, grisly deaths, a maniacal killer (though not a supernatural one), and puzzled police officers trying to figure it all out.

A world famous circus sees its top performers suffer a series of horrific accidents that may actually be murder. Who is responsible and why? Old fashioned questions for an old fashioned horror film that can still make you cringe even after 50 years.

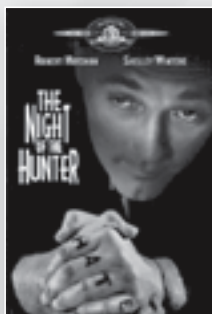
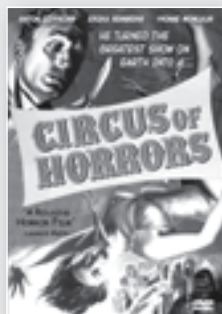
What makes it a cut above (sorry!) the average horror flick of today, are the implications the script raises of our obsession with beauty and our desire to see something dangerous end badly. Have you ever thought about something going wrong while you were at the circus?

The other noteworthy element is the look of the film itself. The cinematography is stunning, the editing is top notch, and the lighting/set designs accentuate the primary colors (red, blue, yellow) that foreshadow the look of many horror films of the 1960s.

Circus of Horrors may be tame by the standards of many of today's gore-fests, but that only shows how jaded and desensitized we have become. The film

October DVD Picks

Michelle Keenan's Pick: "Night of the Hunter"



still tells a very good story and points out how visual stylization can be used to amplify and enhance the movie as a whole.

This title is available in the locally owned video stores or it can easily be obtained through Netflix

Night of the Hunter (1955)

I don't particularly care for people who whistle, nor do I particularly trust people who hum hymns. It stems from watching *Night of the Hunter* at way to young an age. It's certainly tame by today's standards, but it isn't gore or violence that makes it so scary, it's the emotional and psychological impact of the film.

Recently I had the opportunity to watch it again with a bunch of movie buffs. I wondered if it would hold up over the years. I didn't tremble in my bed in fear that night, but it still gave me chills, still kept me in suspense and I still found it disturbing. Everyone agreed *Night of the Hunter* stands the test of time.

In one of his favorite roles, Robert Mitchum plays Harry Powell, a fanatical,

scripture-quoting, traveling preacher. He preys upon widows (who happen to have a little money), marries and kills them. He thinks he's doing the good work of the Lord by ridding the world of women who arouse men's sexual desires. The letters L-O-V-E are tattooed on the fingers on one hand and the letters H-A-T-E on the other. Mitchum revels in every psychotic layer of Powell.

When Powell sets his sights on one young widow he gets more than he bargains for. He manages to woo, wed and wack Willa Harper (Shelley Winters) in fairly short order, but getting his hands on the \$10,000 that her late husband stole and stashed proves more difficult. He may have conned Willa and the townfolk, but young John Harper doesn't trust the man of the house / man of the cloth. Add an eccentric rifle-toting granny (Lillian Gish) to the mix and Powell has met his match.

What makes *Night of the Hunter* so disturbing and yet thoroughly absorbing is that it is primarily told through the perspective of Willa's two small children, some of the sets even looking like cut outs from story books. Interestingly, Charles Laughton directed the movie but didn't like children so he had Mitchum direct them. The lighting, sets and camera work complete and escalate the suspenseful tone of the story.

So if you've never seen it or it's been a while, rent *Night of the Hunter*. It may not be a conventional Halloween pick, but who needs horror when you have a creep factor like this.

movie reviews

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1950's socialite who leaves her philandering bandleader husband (Kevin Bacon) and hits the road in search of a new husband with her two teenage sons in tow. Ann Deveraux (Renée Zellweger) is a society wife with a saying for every occasion. Ann has an indefatigable, if slightly out of touch, outlook on life. What's also out of touch is her relationship with her sons. So much so, she doesn't even know what school they attend.

All of this changes though when they take to the road in their newly purchased baby blue Cadillac convertible. George (Logan Lerman) is the witty, sardonic younger son while Robbie (Mark Rendall) is the older more effeminate, embroidery loving son. Everyone, including the boys, thinks Ann will return home within the week. Ann however is determined to make it without Danny, but to a 1953 socialite that means using her charming wiles to bait another moneyed husband.

This proves more challenging than expected. With each failed venture, Ann packs them up and hits the road, never flagging in her faith that everything will work out. The result is a series of misadventures, which are alternately comic and tragic.

This element is actually *My One and Only's* greatest strength. The balance between comedy, tragedy, self realization and self reliance is refreshingly well done. It seems George Hamilton's recollections mixed well with Charlie Peters (*Forrest Gump*) screenwriting and the cast went along for the ride and had a great time.

If you are inclined enjoy a film like this, see it soon. It won't be here long.

Rated PG-13 for sexual content and language.

Review by Michelle Keenan

World's Greatest Dad

Short Take: This pitch black comedy-drama has a lot to say about success and the cult of celebrity but it has

some truly disturbing aspects.

REEL TAKE:

For me it's always an interesting experience to watch performers try and stretch themselves beyond what they are traditionally known for. Robin Williams has been doing it for years in such movies as *Insomnia* and



Robin Williams in full loser mode at the start of *World's Greatest Dad*.

SOUTHERN APPALACHIAN INTERNATIONAL FILM FESTIVAL

October 22-31



Helen Monday as Barbara Allen in *Stark Love*. The 1927 silent film about Appalachia will be shown on the opening night of the Southern Appalachian International Film Festival.

If you're looking for some interesting films, some affordable fun, and a short road trip this Fall check out the Southern Appalachian International Film Festival (SOAPIFF). An exhibition of films from around the world will be presented in Eastern Tennessee's Tri-Cities region by SOAPIFF, opening October 22 and running through Halloween, October 31.

The festival will open at the Paramount in Downtown Bristol with a rare screening of a silent film classic that was filmed in Graham County, *Stark Love*. Considered one of the top ten films of 1927, it will be presented with a score written for the film and performed on the theatre's Wurlitzer.

The festival moves to the campus of East Tennessee State University on Friday, October 23 through October 30. On the 31 the festival will move to downtown Johnson City for the festival's first annual Halloween Hollywood Hootenanny. The festival features documentaries, independent features, shorts, animation, Appalachian, horror, student films, special guests, panel discussions and more.

The festival is free and open to the public. For all the details go to www.soapiff.com. For additional information and inquiries contact Mark Compton at 423-743-SOAP.

One Hour Photo. With *World's Greatest Dad*, he's at it again.

While this isn't his biggest stretch as a performer, it is certainly the most bizarre vehicle that he has ever been involved with and that includes his movies with Terry Gilliam (*Adventures of Baron Munchausen*, *The Fisher King*). In fact it's so bizarre that most Robin Williams fans might want to give this one a wide berth. *Dad* is a pitch black comedy that deals with our obsessions with celebrity and with an unexpected demise (Michael Jackson anyone?).

The way it goes about it is funny on the surface but deeply disturbing underneath. Williams is a failed writer and a single parent who teaches a poorly attended poetry class in the same school. His son Kyle (Darryl Sabara from *Spy Kids*) is the teenager from hell.

Foul mouthed and addicted to online porn, he makes life miserable for his father and for everyone around him. When he suddenly dies of auto-erotic asphyxiation, everything changes dramatically.

The accidental death is made to look like suicide and Williams writes a heartfelt but harsh suicide note accusing everyone at the school of being shallow and hypocritical. It goes online and becomes a sensation. Suddenly everyone's opinion of Kyle changes for the better and his father becomes a local celebrity. This enables him to pass off his writings as his son's and suddenly they're a smash hit.

The satire is pointed and on target but ultimately cruel and it left me afterwards feeling very sad which I don't think a comedy, no matter how dark, is supposed to do. Yes, parts of it are extremely funny but at what cost? Even the deliberately clichéd feel good ending couldn't make up for the cynical manipulation of the characters.

Despite all the bad vibes, *World's Greatest Dad* is extremely well done and deserves credit for that. It features two fine performances from Williams and Sabara and is stylishly made for what is obviously a low budget production by Hollywood standards. We need to have more pictures like this but it would be nice to have something a little more upbeat.

Rated R for language, sexual content, drug use, and disturbing images.

Review by Chip Kaufmann



Halloween Treat at Mars Hill College

It's no trick, Mars Hill College is offering a real treat. The Mars Hill College Percussion Ensemble and organist Dr. Vance Reese will accompany the 1925 silent film



Lon Chaney stars as Erik, the Phantom.

Phantom of the Opera on October 31 at Moore Auditorium. The silver screen classic stars Lon Chaney as the disfigured composer in love with a young opera singer. *Reeltakes* Chip Kaufmann will introduce the film.

IF YOU GO: Mars Hill College Percussion Ensemble and Dr. Vance Reese present the *Phantom of the Opera* (1925), October 31 at 3 p.m. Moore Auditorium, Mars Hill College campus.



The Asheville International Children's Festival

The Asheville International Children's Film Festival will premiere on November 2-8, 2009. The festival features a treasure trove of 70 films from 25 countries, full of adventure, surprises, belly laughs and stories that are sure to make kids think and see the world in a brand new way.

The weeklong festival will accommodate school groups during the week at Cinebarre theaters and the general public at Asheville Pizza & Brewing on the weekend. In addition to screenings, there will be informative discussions with film industry professionals. Hands on Movie Magic workshops will be available on the weekend to delve deeper into the collaborative art of film-making.

For more information go to www.aicff.org.



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Allan Combs discusses his new book,
Consciousness Explained Better.

Saturday, October 10, 7 p.m.
Brian Lee Knopp will read from and sign his
memoir, Mayhem in Mayberry.

Monday, October 12, 7 p.m.
Stitch-n-Bitch

Friday, October 16, 7 p.m.
Short story master Jill McCorkle will read
from her collection, Going Away Shoes.

Saturday, October 17, 7 p.m.
Citizen-Times journalist Dale Neal reads
from and his novel Cow Across America.

Monday, October 19, 7 p.m.
Free Publishing Workshop, Presentation &
Booksigning with Patrick Miller, author of
The Way of Forgiveness and Understanding
a Course in Miracles.

Thursday, October 22, 7 p.m.
David Magee reads from and signs The
Education of Mr. Mayfield: An Unusual
Story of Social Change at Ole Miss

Friday, October 23, 3:30 p.m.
William Ferris will sign Give My Poor Heart
Ease: Voices of the Mississippi Blues

Friday, October 23, 7 p.m.
Padgett Powell will read from and sign his
new novel Interrogative Mood.

Saturday, October 24, 7 p.m.
Ron Rash will read from and sign his best-
selling novel, Serena.

Sunday, October 25, 3 p.m.
James Latimore will sign copies of his book,
Book Woman: A Cancer Journal

Thursday, October 29, 7 p.m.
Steven Aimone will discuss his book Live &
Learn: Expressive Drawing

Friday, October 30, 7 p.m.
Mountain Mysteries: The Mystic Traditions
of Appalachia reading by Larry Thacker.

Saturday, October 31, time TBA
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Remembering "CrossRoads"

Appearing this fall will be the final installment of *CrossRoads*, a publication long dedicated to promoting compelling work by a range of established and emerging writers, scholars, and visual artists associated with the American South.

I say "final installment" because *CrossRoads* will no longer be published by Mercer University Press, and in this difficult environment for books that feature "serious" scholarship or literature (a situation that preceded the recent economic downturn by years if not decades), it is unlikely that a new press would be interested in taking on an annual publication that never has sold — and likely never would sell — a large number of copies.

Nevertheless, over the past 20 years, leading voices in the study and celebration of the American South — including many poets — selected *CrossRoads* as the first choice of publication for some of their work. I know this because I founded the publication and have served as its primary editor. *CrossRoads* came into existence in 1991 when I was a graduate student at the University of Mississippi, and the publication was originally a biannual periodical entitled *CrossRoads: A Journal of Southern Culture*. I've forgotten exactly why I decided to start this particular periodical. It might have been that I was residing in William Faulkner's hometown of Oxford, Mississippi, a town then experiencing a cultural renaissance (several Oxford residents could claim national reputations as writers, including Barry Hannah, Larry Brown, and John Grisham, and a periodical that would garner far more attention than *CrossRoads* — *The Oxford American* — was simultaneously getting launched there).

In fact, undertaking a periodical with no realistic profit-motive was rather common in Oxford — and I'm not exaggerating, as several of my fellow graduate students at Ole Miss likewise published their own literary journals. *CrossRoads* was a bit different from these others in that it was an *interdisciplinary* — as opposed to purely literary — periodical. I was interested, then as now, in trying to better understand the intersections of cultural life in this storied yet widely misunderstood American region, and I thought that a purely literary periodical would provide only a partial portrayal of the South's complex heritage.

It soon became clear that an interdisciplinary periodical would demand a range of materials reflecting numerous perspectives, and an editor's challenge for such a periodical would be to coordinate meaningful interactions between works from different disciplines. The title of the periodical was meant to reflect the incantatory intersection

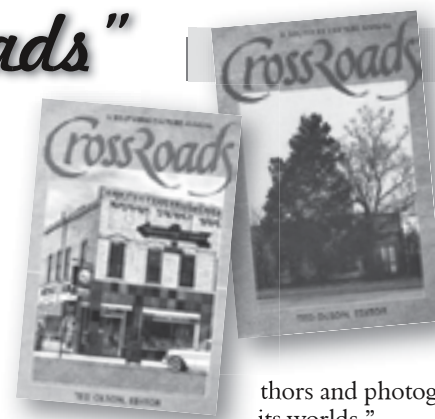
between worlds invoked in 1930s-era musician Robert Johnson's "Cross Road Blues" (a classic blues relating a profound, mystical encounter on an actual road intersection in the Mississippi Delta). *CrossRoads: A Journal of Southern Culture* was published twice per year from 1992 through about 1997; I left Oxford for Appalachia in 1995 to research and write my dissertation (later published as a book entitled *Blue Ridge Folklife*), and *CrossRoads* was left in other editorial hands; the periodical, which had been adopted by Ole Miss's Center for the Study of Southern Culture, was soon discontinued.

Mercer University Press learned about *CrossRoads* the Southern way: by word of mouth. In 2002, one of the people whose work had been published in the periodical, Howard Dorgan (a scholar of Appalachia's religious history) and I were standing by the Mercer University Press table at an academic conference, looking at new book releases, when Mercer's representative asked Howard if he knew of worthwhile literary or scholarly projects that Mercer might pursue.

Howard immediately pointed at me and mentioned *CrossRoads*. Two weeks later, I received a phone call from that press's director, who was interested in reviving *CrossRoads* in some form. Initially, we discussed my editing the publication again as a periodical, but we agreed upon producing a larger, annual book to be entitled *CrossRoads: A Southern Culture Annual*. As in its earlier incarnation as a periodical, the new book series would be dedicated to the interdisciplinary study and artistic appreciation of the South (broadly defined) and of Southern culture.

Accordingly, I edited four annual volumes in this series for Mercer, and each of those books featured a diverse range of scholarly and creative works exploring the American South (inclusive of Appalachia) from every possible angle; those four books covered such topics as Southern language, literature, visual art, music, and food, and they elucidated Southern perspectives on religion, politics, race, ethnicity, gender, and regional identity.

William Ferris, formerly the Chairman of the National Endowment for the Humanities and presently Joel R. Williamson Eminent Professor of History at the University of North Carolina at Chapel Hill, described the book series as follows: "A fascinating harvest of writings and visual art, *CrossRoads: A Southern Culture Annual* explores all aspects of the American South. Ted Olson has created a uniquely valuable resource that should be required reading for



BY TED OLSON

all who are interested in our region. The annual publication thoughtfully monitors developments within the South through bringing together new work by au-

thors and photographers who celebrate its worlds."

Among the works appearing in *CrossRoads* over the past two decades have been many poems with Appalachian themes. Poetry has always been a vital part of *CrossRoads* in that poems invariably provide valuable alternative views on the region and its cultural history. One of the most critically acclaimed American poets of the last half-century, A. R. Ammons (an eastern North Carolina native who lived in the Appalachian section of New York State), contributed a major section of his long poem "Garbage" for inclusion in the very first issue of *CrossRoads* (the subsequent book publication of Ammons' full poem won the National Book Award).

CrossRoads featured many other poems by established poets with Appalachian connections, including poems by Robert Morgan, Ron Rash, David Huddle, Linda Parsons Marion, Jeff Daniel Marion, R. T. Smith, Connie Jordan Green, Jim Clark, Dan Stryk, Jim Wayne Miller, Dory Hudspeth, Jim Minick, Tony Morris, and Jesse Graves.

People interested in regional poetry (and/or other expressions of this region's cultural history) will likely enjoy reading the "final installment" of *CrossRoads* (or, for that matter, the previous volumes of the publication). Certainly it has been my hope as its editor that *CrossRoads* — whether as a periodical or as a book series — has provided readers with many selections (including a wide range of poems) that have edified minds and enriched lives.

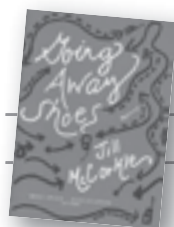


Ted Olson is the author of "Breathing in Darkness: Poems" (Wind Publications, 2006) and "Blue Ridge Folklife" (University Press of Mississippi, 1998). A

webpage dedicated to his poetry can be viewed at: www.windpub.com/books/breathingindarkness.htm.

Poets who would like their poetry to be considered for a future column may send their books and manuscripts to Ted Olson, ETSU, Box 70400, Johnson City, TN 37614. Please include your contact information and a SASE with your submissions.

book reviews



FUNNY WITH AN EDGE

Going Away Shoes

by Jill McCorkle

Going Away Shoes

is an absolutely amazing collection of short stories written by Jill McCorkle. I was surprised to find an incredible wit and amazing insight in which McCorkle takes her characters lives and turns them into everyman stories.

One can see shades of their own lives or lives of those they know reflected in the pages and maybe even gain some insight right down to where the problems live deep down in the dark scary places we don't even want to remember having. Every story is about a journey that someone is taking...some physical some emotional, but all raw and intense. I definitely suggest giving McCorkle a chance to share her stories with you and draw you into her world of creatively woven tales.

If you like *Going Away Shoes* be sure to check out her first novel *The Cheer Leader*. McCorkle will be at Malaprop's Bookstore in Asheville on October 16 at 7 p.m.

FIRST EFFORT PROVES INTERESTING



A Fortunate Age

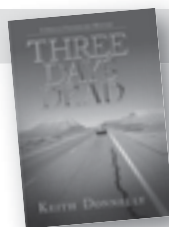
by Joanna Smith Rakoff

A Fortunate Age, a chronicle of the lives of a group of friends who graduate from Oberlin College and then move to New York in the mid-1990's

with ambitions of being famous publishers, actors, writers and the like. It is, as Smith Rakoff has said, "an homage" to her favorite writer Mary McCarthy's novel, *The Group*.

The novel takes us through the lives of four friends and how they survive life in the big city after all the comforts of home and the protective arms of parents are in the past. While the novel is intriguing and a good read, I have to admit that the time shifts from one chapter or set of chapters to the next can sometimes be jarring; it takes a few pages to remember what had happened previously and then get filled in with other conversations or memories from other characters to figure out what happened.

Maybe it's just me, but that takes away, just a bit, from reading and staying in touch with the characters. However, Smith Rakoff writes a lush tale of all the things that can go wrong with hopes, dreams and perfect marriages and she makes sure to take the story full circle by beginning with a marriage and ending with a funeral. How much more succinct could that be. Should you check this one out? Absolutely.



REVIEWS BY BETH GOSSETT

MYSTERY MISSES THE MARK

Three Days Dead

by Keith Donnelly

I had high hopes for *Three Days Dead*, as I love a good mystery, but I had trouble with the novel and the believability of the plots therein. Don Youngblood, the main character and the PI of the story, takes a case from a thirteen year old girl to find her drug addict runaway mother. Which he does.

Meanwhile, an old flame from Atlanta is being stalked by her ex-boyfriend so he goes to rescue her only to find her in worse dire straits than previously thought. Come to discover the boyfriend is some kind of crazed serial killer who was working the woman up to be his next victim. And believe me you see most of this coming.

At any rate Youngblood is also dealing with commitment issues and whether he is really in love with a cop in his hometown or not. For me it was a no brainer to read. I knew what was going to happen, so the mystery in the mystery was not much of a mystery. I say take a pass on this book.

MAYHEM IN MAYBERRY:

Misadventures of a P.I. in Southern Appalachia

by Brian Lee Knopp

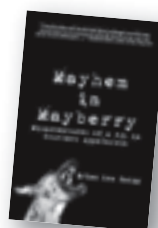
Mayhem in Mayberry: Misadventures of a P.I. in Southern Appalachia by Brian Lee Knopp turned out to be my favorite book so far in 2009. It has the amazing ability of being both a great literary read as well as

a pure entreating delight. Not since Elmore Leonard's *Maximum Bob* (1991) have I read a book about a PI that was as funny as it is entertaining, yet Knopp's characters and prose push this book closer to Steinbeck's *Cannery Row* or its sequel *Sweet Thursday*.

It is a non-fiction account on his days as a PI in North Carolina and the events he describes are as the old saying goes "Too incredible for anyone to have made up."

Although Knopp has fun with his characters he never resorts to caricatures or stereotypes but actually creates people the reader will soon not forget. The only problem with Knopp's book is that it is too short, but like Elmore Leonard is famous for saying, "...that's because all the parts people want to skip are left out." Read *Mayhem in Mayberry* and rediscover just how much fun a well-written, well-executed book can be.

Brian Lee Knopp will be signing books at Malaprops on October 10 at 7 p.m.



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book reviews

Dude Lit

A few months ago, I admitted to all of you that I love disaster movies and had been given some dude-cred at a local video store.

I'm not all about the war movies, however, and rarely about the war books (except for non-fiction), so my welcome into the boys club was tepid, at best. This month — though there is some very sweet non-fiction waiting for me — I want to look at three new books, parsing them through my newly-acquired dudeitude. And, yes, I am going to review the long-awaited (or long-dreaded, depending on your tastes) Dan Brown novel.

But first... Dale Neal is a crisp-writing and curious journalist. In his sojourn at our local Gannett paper, he has covered business, religion and spirituality and assorted features and news items. He is an easy person to talk to, making interviews with him easy on the brain. But he also brings an interesting intuitive quality to his work that makes even the driest business information highly readable.

That intuition and wide-ranging curiosity have created **"Cow Across America"**, the Novello Literary Award winning tale of adventure and the golden West and how families are forged and lost and remade. There's rassling, too, early on and the deep wrestling of living with the lingering discomforts and hurts that we inflict one upon the other, all the time.

This book is filled with characters that

BY H. BYRON BALLARD

we all will know. Some are familiar from a thousand years of folklore — wily granddads, boys headed into the mythical West with a cow, remarried fathers. The reader is rewarded with a plot in turns fantastical and achingly normal and Neal leads us, like the titular cow, through the maze of Dwight Martin's life. There are traces of Twain and the Brothers Grimm in there but so much of it is the synthesis of craft and dream with the struggles of being a man in a "man's world." I am grateful to Neal for the insight into that world with this beautifully-written first novel.

When last you heard from me, I had finished a bunch of fiction and was seriously considering applying my limited family-history knowledge to Bernard Cornwell's new-ish book. I hear from those genealogy-obsessed folks who bear my name, that a Ballard was on the payroll for the English

side as Henry V went into France to grow some Empire and claim his regal rights in a land with better bread and wine. Gregory Ballard, it is speculated, died somewhere near Harfleur and never got to be one of the original band of bros at Agincourt.

Cornwell always lures me in and some-

where around the middle, he annoys me. Again, my dudely approach comes into view. In **"Agincourt"** we learn more about archers and warcraft, and Cornwell is brilliant in describing both scenes and characters. The plot gets off to a brisk start, you get hooked and then... some romantic entanglement rears its ugly head and everything crashes down. It happens again here and, as always, it simply annoyed me. Cornwell sits on the fence and I don't know if his editors feel like he'll get a wider demographic by adding in the romantic plot device or what. But the writer doesn't commit to the plot device and seems to want to get on with the war-making and explaining how to properly fletch an arrow. "Agincourt" is classic Cornwell, so if you like him, you'll like it. I liked it but wanted to edit it.

Okay, you've been very patient. **"The Lost Symbol"** takes place in a lot of locales I visited on vacation this summer and that is cool. I love Washington, DC and the scenes in and around were great fun. I know several Freemasons and that august order is a significant part of Brown's new symbolist thriller thing. Unlike my dear friend Cornwell, Brown always has interesting women characters and the cool chick in this book even has my daughter's name. DC, Masons, strong and smart women... heck, I even like Langdon. In the film of "Da Vinci Code", Langdon was the only person I've ever seen who used a PowerPoint presentation to any sort of effect.

But the writing... the writing! Brown didn't pioneer the device of short chapters that are tiny cliffhangers but he certainly perfected that technique. We don't get much development of any kind — plot or charac-

'Dude Lit' continued on next page

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noteworthy

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Free Planet Radio, world music super-group.

BY KACHINA DAVINE

and electric basses, and an 18 year member of the Paul Winter Consort. He's also worked with Hal Galper, Glen Velez, and Eugene Friesen. Chris Rosser is an accomplished pianist, composer / producer, renown for his outstanding performances on a variety

of indigenous stringed instruments. He studied under the master Ali Akbar Khan.

IF YOU GO Friday October 30, at 8 p.m. at Jubilee 46 Wall St, Asheville. Tickets available at Malaprops or at the door for \$10. Cd's \$10. For reservations call (828) 225-3232. Doors open at 7:30 p.m. For more info visit www.freeplanetradio.com.

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honored, the personal is connected to the universal, and an opportunity is created for new learning as a result.

Friday, October 16 at 7 p.m., Cathedral of All Souls, 9 Swan St., Asheville, NC. Price: \$10 (\$5 students), no one turned away for lack of funds. Visit www.ashevilleplayback.org, or call Raphael Peter, Managing Director, (828) 779-3062 for more information.

'Dude Lit' continued from page 30

ter — because of this stop-and-go forward motion. Reading this book was like driving in San Francisco with someone who is just learning to drive a stick. The scenery is great, the trip is fun but the lurching makes your tummy a little iffy.

Brown loves ritual and writes it lovingly — as a ritualist, I appreciate that. But I suspect that Brown is really writing screenplays — both the movies of his books were way better than the books (something I almost never say). So, much the same as "Agin-court", I must conclude that if you love Dan Brown, you'll love this. And it's also a conversation-starter with your Uncle the Freemason. You can ask him about all those rituals and watch his inscrutable smile.

I am planning to leave Dudeville now and take precious little baggage with me. You who are genuine dudes have been very kind and welcoming — is it my name? But it's time for me to go West and be a citizen of a wider world. I'll probably be back to non-fiction next month and I hope to bring some of my new-found sensibilities to bear when I tackle the next batch of ready-to-read. Will I do the Austen re-writes? Very clever, those.

We shall see. Adieu, Dudeland!

Byron Ballard is a bookseller at indie Accent on Books, a writer and an organic gardener. She is currently at work on a primer called "Earth Works" and lives in Asheville's historic West End with her husband Joe and daughter Kate.

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The Washington Post - September 25, 2007
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BY KAREN WEIHS



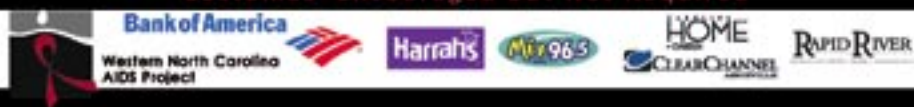
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The Weaverville



Rebecca Robertson's
Garden Sprites



K-2 Glass Art (below)
working in the studio
(above).



Table by Tom Hoxie



Mimi Schleicher
marbling.

The fall edition of the Weaverville Art Safari takes place November 7 and 8 from 10 a.m. to 6 p.m. For two days the artists of the Safari open their studios to the public to showcase and sell handmade craft and fine art. This free event is an opportunity to tour the town of Weaverville and the surrounding areas meeting artists who live and work there.

To preview works by the many artists who participate, attend the Silent Auction Friday November, 6th at the Reems Creek Golf Course clubhouse from 7-9pm. In addition to the silent auction, door prizes donated by sponsors & artists will be awarded to guests by random drawing. 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.

November is a beautiful time of year to visit Weaverville and enjoy the splendor of the fall leaves. Weaverville is located just a few minutes north of Asheville in the heart of the Blue Ridge mountains and offers visitors a unique small-town atmosphere with several street side cafes and eateries to compliment the many galleries and studios.

The Weaverville Art Safari is a free, self-guided studio tour held the last full weekend in April and first full weekend in November. A preview party with a silent auction will take place on November 6, the night before the tours begin, at the Reems Creek Golf Club.

BYZANTINE ICONS



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John Ransmeier at the wheel.



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IF YOU GO:

Weaverville Art Safari Fall Tour

November 7-8, 10 a.m. to 6 p.m. Studios are scattered throughout the Weaverville, Alexander, Barnardsville and the Reems Creek area. Art Safari signs help direct visitors to all locations, and a map is included in Art Safari brochures. The studio tours are free.

Maps and brochures can be found online at www.weavervilleartsafari.com or at our information booth in downtown Weaverville the weekend of the event.

The Weaverville Art Safari Preview Party

November 6, from 7 to 9 p.m. A ticketed event featuring a silent auction, door prizes and a cash bar.

Reems Creek Golf Club, 36 Pink Fox Cove Road, Weaverville, NC. Cost: \$10 at the door; \$5 for additional door prize tickets.

For details email info@weavervilleartsafari.com.

For more information and for a complete list of participating artists please visit www.weavervilleartsafari.com.

My love of fine art increased - the more of it I saw, the more of it I wanted to see.

~ Paul Getty

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A Contemporary Buddhist Psychology

BY BILL WALZ

When awareness and connectedness replace ego and separateness as the centerpiece of mind, the dysfunctionality of egoic experience can be greatly transcended.

Western clinical psychology focuses on the personal experience and history of an individual. As such, it explores a person's distortions and confusions in perceptions, thoughts, emotions and behavior. It examines a person's sense of self in relationship to their internal mental experience and their social interactions. Collectively these experiences comprise the personal egoic identity, a person's sense of self-in-the-world as a separate entity in existence, seeking to find safety and significance.

While this is a very valuable study, it struggles to be a complete enough model to bring truly transformational psychological healing. Might we rather examine how true psychological healing would harmonize the individual egoic dimension with a realm of mind that is deeper, yet one largely neglected by Western psychology – awareness itself. We need an awareness-centered trans-egoic psychology.

For this, one effective approach is to bring the wisdom of ancient Buddhism into a modern context. While Buddhism is recognized as a religion, or a philosophy of life, it is, in a certain sense, an ancient-culture trans-egoic psychology. It is possible, borrowing from this tradition, to develop a completely modern trans-egoic psychology that honors the best psychological insights from both the ancient Buddhist and the modern clinical worlds.

When looking at Western and Buddhist psychology, the principle difference between them is in the model of mind. Western psychology is basically two-dimensional. It recognizes the conscious and subconscious dimensions of the egoic mind, while Buddhist psychology, in addition to recognizing the egoic realm, also recognizes and emphasizes a higher and deeper realm of pure undifferentiated awareness.

These realms of higher and deeper awareness are seen in Buddhism as the realm of our true, unconditioned self, as well as the realm of universal consciousness and interconnectedness. This psychological perspective holds that it is only when these ego-transcendent dimensions of mind are experienced as the primary sense of self, rather than some vague metaphysical backdrop, that harmony and wisdom can be brought forward as the guiding consciousness for healthy egoic functioning.

Buddhist psychology and Western psychology both agree that the egoic experience is the product of conditioning, both bio-genetic-neurological and experiential. The difference is that Western psychol-

ogy operates solely at this level, limiting its therapies to modifying the egoic mind's most dysfunctional aspects through medication and emotion/thought-structure and behavioral counseling and interpretation. It can relieve grosser incapacitating symptoms, but does not offer a real cure. It is a mental illness model; it does not have a model for true mental health, while Buddhist psychology does.

Buddhism recognizes the egoic dimension of mind to be a superficial, limited and deeply flawed mental representation of reality comprised of a matrix of concepts conditioned or programmed into the individual by genetic pre-disposition, society, culture, family and personal experience, creating, in a sense, an artificial reality.

As it is superficial, limited and flawed, when ego is experienced as the primary dimension of mind and the seat of the self, humans suffer from a distorted sense of self-in-the-world, leading to distorted psychological, social, even spiritual functioning. In the non-scientific, metaphorical manner of Buddhism, this realm of mental representations or forms is referred to as "little mind," while the realm of the unconditioned higher consciousness is referred to as "big mind," the mind of all-inclusive awareness.

The little egoic mind exists within the big mind of clear awareness that is the unwavering witness to our experience. Our problems stem from the little egoic dimension, with all its conflicts and contradictions, being experienced as the primary, even the only, dimension of identity and reality. Little egoic mind is the mind of condensed fragments drawn from the limitless reality of life-as-it-is, creating the experience of personal separateness in a universe of separateness. It is so limited that, in Buddhism, it is referred to as the mind of "illusion" (*samsara*), life-as-we-imagine-it. Since it is a severely limited representation of the total integrated potential of life, it is deeply flawed in its representation. As this perspective is basic to modern life, we are faced with the situation, then, that we all are, more or less, crazy.

Western psychology then, is designed to address the "more" end of the spectrum, to help people stay within social "norms", many of which are so arbitrary and limiting as to be crazy themselves in the bigger picture of human potential. The frame of reference for egoic little mind is always the mental forms of "me" and "the world-as-I-project-it-to-be." It shapes what is possible in perception, thought and emotional/behavioral response to what has already been conditioned into a person as possible.

As these perceptions are fraught with all the contradictions and conflicts inherent in the cross-purposes and confusions of their influences, which in turn, have been

shaped by the egoic purposes of the forces that created them, it all adds up to a feedback loop that makes for insane people in an insane world, unconscious of the possibilities for real sanity.

A contemporary Buddhist psychology is based in the Buddhist observation that we *have sense perceptions, thoughts and emotions, but we are not these sense perceptions, thoughts and emotions*. We are much more. These mental phenomena are but psychological tools for conceptualizing, experiencing and engaging the world. We are, at our essence, the clear undifferentiated awareness within which the perceptions, thoughts and emotions of the egoic mind arise and pass – here – in this contemporary modern life. It is the mind of awareness that can access the true nature and potentiality of Life – much larger than the limited perspective of conditioned ego.

Such a psychology, of course, is also sophisticated in understanding and working with egoic mind, but it makes clear that who we are in our essence is not contained within the limits of our egoic mind. It is a psychology that holds that the ego's conditioning can be transcended. It is a liberation from the confines of ego, about being a fully realized human being.

It teaches that a person can essentially be healed of psychological dysfunction by shifting the sense of self from a locus solely in the egoic personality into primarily the transcendent dimensions of mind. It teaches that we can observe the distortions of the conditioned mind and make appropriate corrections from a dimension of perceiving wisdom deeper than thought. This realization is what Buddhism calls, "awakening." Egoic identity is experienced as useful for social and utilitarian purposes, but no longer held as a person's existential core.

Healthy ego is important. This is not an either-or proposition. Ego is what makes humans unique and gives us the ability to engage the world creatively. It contains our faculties for language, ideas and invention. It is our capacity to live in the abstractions of human society. But in a Buddhist trans-egoic model, when awareness and connectedness replace ego and separateness as the centerpiece of mind, the dysfunctionality of egoic experience can be greatly transcended. Egoic content can also be reconditioned through mindful perceptions and responses into a more effective, accurate and person-

ally secure self-in-the-world.

Ego can now let go of its defensiveness, its need to dominate, to be right and significant. It can let go of its personal story of conflict as the measure of its importance. It can let go of its wounds. It can rest and heal, divesting itself of the life-long build-up of energy hoarded for its self-protection. It can relax. This allows for an authentic personality to shine through that has depth, ease, presence and effectiveness.

The mystical Zen concept of "being nobody," which means being fundamentally empty of identity in the neurotic conditioning of ego, then becomes comprehensible as a viable, highly effective way of being in the world.

"So," challenges the Zen master, "Show me your original face."

From this orientation, the egoic dimension can also be reconciled with the higher and collective dimensions of mind that connect us to spiritual experience. This melding opens for a person the capacity to live from a wisdom and sense of connection within life. Instead of tampering with the parts, this psychology returns the person to their origin in healthy wholeness, nurturing the development of a vibrant, sane and wise personality.

Thought and emotion can now work effectively for us. Confusion evaporates, and we are no longer the prisoner of our thoughts, emotions and behavioral reactions. We become a more liberated and aware person living with an intuitive grasp of the appropriate role for ego in our lives. We become truly "awake" in our lives, experiencing with clarity our multi-dimensional reality of ego and awareness as the truth of who we are.



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

He will hold an "Autumn Evening Satsang" on Saturday, October 24, from 7 to 9:30 p.m. at the Friends Meeting House.

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

youth

Joseph Rathbone Recommends

My name is Joseph Rathbone and I just turned 11. I like movies, video games, hanging with my friends. This column is for you moms, dads, and grandparents to help you buy what your kids really want. This month I have recommended three summer blockbusters soon to be on video that kids will love.



So first, I'll start with my favorite of the summer films, adults hated it, but kids can't get enough. *Transformers 2: Revenge of the Fallen*. Although this movie isn't suitable for real younger viewers it is perfect for kids over 10. I give it four and a half stars. It is filled with action and a great deal of crude humor. It is similar to the first, but only better. The movie comes out on DVD October 20, and yes there will be a third movie coming out in 2012.

Harry Potter 6: The Half-Blood Prince. I give it four stars. If you are a Harry Potter fan like me, you will definitely like this movie. Even though there isn't really all that much action, and it has a few romance moments, over all it was a great flick. The seventh book will be released as two movies in 2010, and 2011 (I don't know how they will pull that off but I can't wait).

GI Joe: Rise of the Cobra. I give it four stars. This should hit the stores in time for the holidays. This film is full of action, and is fairly funny. However it is a little too short, so every thing happens a little too fast. But like I said it's a great action/comedy movie; and good for kids 10 and up. There is a little violence so you might not want the little kids to see this quite yet. Well, that's all I have to say so look for these movies coming soon on DVD and Blue-Ray.



"Castle in the Corn" Maze at Eliada

Eliada Homes for Children has created "The Castle in the Corn" a corn maze featuring

3 levels of difficulty, family attractions, a hay bale maze for toddlers, and more. Maze hours of operation are Fridays from 4-9, Saturdays from 10-9, and Sundays from 12-6 ending on Halloween. During the last two weekends, the maze will transform into a "Haunted Maze" through a partnership with UNC-A's drama department. For more information visit www.castleinthecorn.com.

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Sones de México Ensemble • Mamadou Diabate • The Horse Flies • Red Stick Ramblers
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what to do guide™

**Saturday & Sunday,
October 3 & 4**

Fall Festival at John C. Campbell Folk School

Brasstown, NC – 10 a.m. to 5 p.m. Over 200 craftspeople selling handmade items, craft demonstrations, music and dance on 2 stages, kids activities, food and drink. Admission: Adults \$5; Kids 12-17 \$3; free under 12. For more information, visit www.folkschool.org/fallfestival or call 1-800-FOLK-SCH.

Saturday, October 10

Blue Ridge Watermedia Society Annual Art Sale

Blue Ridge Watermedia Society is having their 14th Annual Art Sale from 10 a.m. to 4 p.m. at the First Baptist Church on Main Street in Waynesville. This event is being held during the Church Street Festival sponsored by the Downtown Waynesville Association.

There will be art work in watercolor, acrylic, oil, and mixed media. Art will cover a large variety of subjects including waterfalls, mountain scenes, floral, animals, and landscapes. In addition to original framed

Exhibitor and Opening Reception

Sunday, October 4

Magic Cart/Carnaval I, new paintings by Mark S. Holland will debut in an opening reception celebration from 4 p.m.



until 7 p.m. at 310 ART Gallery in Asheville.

These new paintings were inspired by traveling vendor's

carts displaying a fantastic array of items from the everyday to the frivolous and mundane, the sacred and profane. On exhibit through October 31, 2009.

310 ART Gallery

Riverview Station, 191 Lyman Street, #310, in Asheville, NC.
(828) 776-2716

paintings, there will be prints, matted originals, and note cards for sale. Come view the beautiful art work created by BRWS members and enjoy refreshments while you browse.

October 10 & 14

Auditions and Open House

The new Altamont Theatre Conservatory will hold auditions and information sessions for its acting and musical training program for age 7-19 and adults. At 5 Points Building, 6 E. Chestnut St. RSVP and information, call (828) 274-8070. Sunday, October 10, 1-2 p.m. Wednesday, October 14, 5-6 p.m.

October 9 - November 12

Learning to See: Authentic Drawing

Taught by Asheville Artist Sally Sweetland 9:30-12:30 Cost: \$200. River's Edge studio: River arts district. For more information, call Sally (828) 335-7590 or email her at sasweetland@gmail.com

Saturday, October 24 Oktoberfest

Emmanuel Lutheran Church and School will hold a Fall Festival and Oktoberfest from 3 p.m. to 7:30 p.m. Join us for games, food, live music, and a German meal served at 6 p.m. Call (828) 252-1795, (828) 281-8182, or visit emmanuel.lutheran.info.

**Sunday & Monday,
October 25 & 26**

Congregation Beth Israel's Annual Rummage Sale

Gigantic gathering of great stuff: household items including wooden kitchen table, books, clothes, designer boutique, knick knacks, etc. at wonderful prices. "The best rummage sale in town." Sunday, 8 a.m. to 4 p.m. Monday, 8 a.m. to 3 p.m. 229 Murdock Ave. near Merrimon, N. Asheville. (828) 252-8431.

Sunday, October 25

Chamber Music Concert

Tenor, Van-Anthony Hall will present a concert of American art songs and arias at 3 p.m. at St. Matthias Church in Asheville. The program will feature works by Ernest Charles, the poetry of Langston Hughes set by John Musto, Margaret Bonds, Florence Price and Robert Owens. African American spirituals arranged by Hall Johnson and Hall & Hamilton.

Hey! Come on Down to Hey Day

Saturday, October 10

Admission is \$9 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!

Events include pony rides (extra \$), weaving and spinning demonstrations, soapmaking, crafts, face painting (\$), a clown show, The Rainbow and You – a special performance, watercolor painting, pumpkin painting (\$) and the popular cake walk (\$). Visiting animals include rescue Llamas, Fjord Horses and Miniature Ponies.

Enjoy educational exhibits from the Asheville Fire Department, Appalachian Sustainable Agriculture Project, Asheville, a chicken tractor expert, Doubletree Farm, Rainbow Recycling (inventors of the Recycling Stomp!), Riverlink, Greenworks, Higher Ground Gutter Cleaners and Sundance Power Systems.

From 10 a.m. to 4 p.m. at the WNC Nature Center, 75 Gashes Creek Rd. in East Asheville.

Historic Johnson Farm

Wednesday, October 14

Beading Class. 7 p.m. \$25, pre-register by October 7. Presented by Abbie Doyle of My Garden of Beadin'. Get ready for the holidays and make a beautiful bracelet. Fee includes all tools and beads. Ages: teen and adult.

Thursday, November 12

Holiday Napkin Folding Seminar with Sharen Hafner. \$3 per person. Have some fun and get ready to set beautiful holiday tables! From 1 to 2:30 p.m. Bring an assortment of napkins for practice purposes. Pre-registration suggested.

Historic Johnson Farm

**3346 Haywood Road,
in Hendersonville, NC**

(828) 891-6585

www.historicjohnsonfarm.org

Admission is by free-will donations for the artists and for the restoration of the historic church. 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.).

Thursday, October 29

Art Exhibition Reception

"Human Rites... the body and blood," contemporary Cherokee baskets by Luzene Hill, 6-8 p.m., UNC

City of Four Seasons in Two Dimensions® – Traditions: Henderson County

Friday, October 23

The Arts Council of Henderson County and WICKWIRE fine art/folk art are co-producing the juried and judged exhibition, City of Four Seasons in Two Dimensions – Traditions: Henderson County.

Established by WICKWIRE in 1999, this annual show includes oils, watercolors, acrylics, pastels, ink and mixed media. All works are original and available for sale. Photography, computer-generated work or reproductions are excluded.

Well-known regional artist Ann Vasilik will be the judge. Cash awards will be presented at the opening reception, Friday, October 23 from 5:30 to 8 p.m. The exhibit opens at the Arts Council and runs through Friday, November 20.

The Arts Council is located at 538 North Main Street, 2nd Floor, in downtown Hendersonville. Gallery hours are Tuesday – Friday from 1 to 5 p.m., and Saturday from 1 to 4 p.m. For more information call (828) 693-8504 or visit www.acofhc.org.

Asheville's Highsmith University Union Gallery, free. Call (828) 251-6991 for more information.

On display through November 1 Robert Crystal New Works: Murals

Dynamic wall pieces of various sizes and glaze combinations are featured in this solo exhibition. All of Crystal's work is of stoneware clay, high-fired in a gas reduction kiln. In addition to large murals, Crystal's handmade, functional and decorative pottery is also on display. Grove-wood Gallery, 111 Grove-wood Rd, Asheville, NC. (828) 253-7651.

Sunday, November 1

Chamber Music Concert

There will be a chamber orchestra concert at 3 p.m. at St. Matthias Church in Asheville. The program will include an overture by J. C. Bach, Mozart's Symphony No. 8, and Beethoven's Piano Concerto No. 3 featuring Kevin Ayesh as the soloist. The 26-piece orchestra will be conducted by Bertil van Boer.

Saturday, November 7 Women's Health & Wealth Day

12 noon to 4 p.m. Free health screenings, free Pilates, Yoga & Nia, snacks, prizes, employment agencies, debt-consolidation groups! At Stephens-Lee Center, take S. Charlotte to Max St., (828) 350.2058 / stephenslee@ashevillenc.gov

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

Any "free" event open to the public can be listed at no charge up to 30 words. For all other events there is a \$9.95 charge up to 30 words and 10 cents for each additional word. 160 word limit per event.

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

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

Email Beth Gossett at: ads@rapidrivermagazine.com
Or mail to: 85 N. Main St, Canton, NC 28716. 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.

SEPTEMBER EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

what to do guide™



October Events

Friday, October 2 at 7:30 p.m.
Art after Dark. Singer Song-writer Lorraine Conard will perform.

Sunday, October 18 at 3 p.m.
Pink Tea/ fundraiser for Breast Cancer Awareness. Tickets available in the shop.

Saturday, October 24 at 3 p.m.
Meet Edward Kesgen author of *To Charlie with Love*.

Tuesday, October 27 at 5 p.m.
Ron Rash will be here to speak and sign his book *Serena*.

Saturday, October 31 at 5 p.m.
Halloween – sweets and treats for kids of all ages.

Osundu Booksellers
184 N. Main, Waynesville, NC
(828) 456-8062
www.osondubooksellers.com

Natural Perspectives

**Wednesday, October 21
thru Saturday, November 14**

The Haywood County Arts Council's Gallery 86 presents an exhibition of photographic work by Vietnam Veteran, George Schober.



Opening reception at Gallery 86 in Waynesville on Friday, November 6, from 6 to 9 p.m. In celebration of Veterans Day, Voices in the Laurel Children's Choir will perform a selection of patriotic songs beginning at 6 p.m. The public is cordially invited to attend.

Gallery 86
86 North Main Street
Waynesville, NC
Gallery hours: 10 a.m.-5 p.m.
Monday-Saturday.

Works by Brian Mashburn on Display

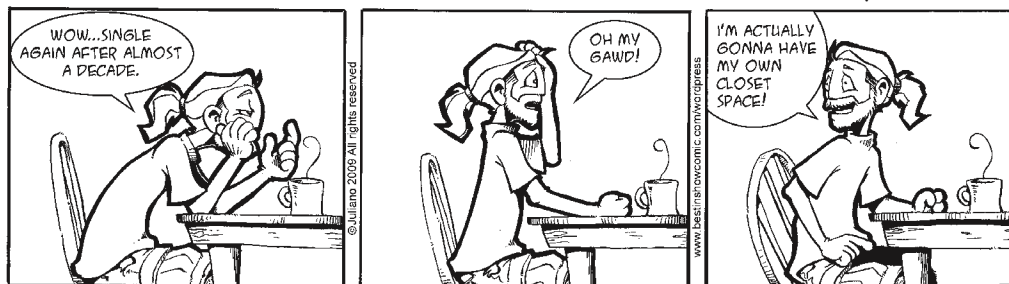
For the month of October local painter Brian Mashburn's work will be featured in the F.W. Gallery at Woolworth Walk. Brian was born of a Caucasian father and a Chinese mother, this along with spending summers traveling and teaching in Hong Kong and China have had a profound influence on his work. In his work he employs excessive layering of skylines and the implementation of narratives based on solitude, desire, and abandonment.



Opening reception Friday, October 2 from 5 to 7 p.m. On display through October 30, 2009.

Woolworth Walk, 25 Haywood Street in Asheville, NC
(828) 254-9234 Gallery Hours: Mon-Thurs. 11-6, Fri. and Sat. 11-7, Sun. 11-5

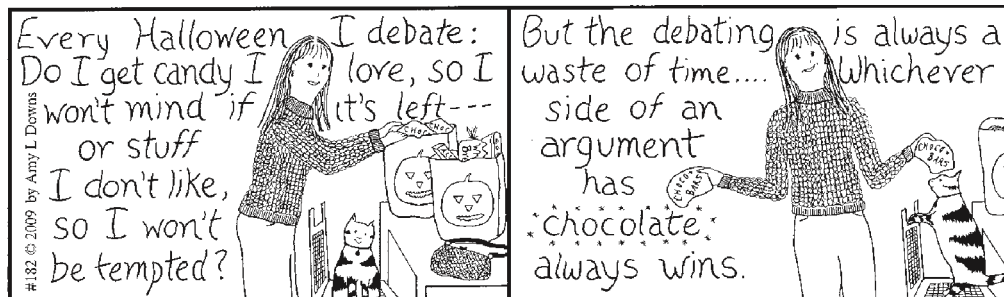
Best in Show



by Phil Juliano

Callie & Cats

by Amy Downs



Corgi Tales

by Phil Hawkins



Dragin

by Michael Cole



Richard Oversmith Fine Art

Saturday, October 3 – 2009 OPA Great Paint-Out. Rain Date: October 24. At Warren Wilson College Campus from 8:30 a.m. to 4:30 p.m. For more information contact Richard Oversmith, (828) 299-1066, or email richard@richardoversmith.com.

You are invited to visit Richard's studio **October 10 and 11** from 10 a.m. to 6 p.m. as part of the East of Asheville Studio Tour. Richard Oversmith Fine Art, 96 Oak Hollow Dr., Asheville, NC. For more info and a map of the tour visit www.eaststudiotour.com

Flat Rock Wine Shoppe and Back Room

Every Wednesday – Open Mic, 8:30 p.m.

Every Tuesday – Dinner Music, 6:30 p.m.

Every Thursday – Bluegrass, 8:30 p.m.

Thursday, October 8, at 8:30 p.m.

One Leg Up – Acoustic swing dance music and Gypsy Jazz in the spirit of Django Reinhardt.

The Back Room

Behind the Flat Rock Wine Shoppe, just down the street from The Flat Rock Playhouse.
www.flatrockwineshoppe.com

White Horse Black Mountain

Friday, October 9 - Appalachia Song – Great music from Irving Berlin to the Carter Family.

Saturday, October 10 - The Belleville Outfit with Seth Walker – gypsy swing, jazz, big band, country and Americana roots music.

Friday, October 16 - The Swayback Sisters, Laura Blackley, Nikki Talley, Lindsay Wojcik. From appalachian folk songs to popular hits.

Thursday, October 22 - Trampled by Turtles – Alt-bluegrass, non-traditional string, indie-folk, rock-grass.

Friday, October 23 - Al Petteway and Amy White – Contemporary Celtic and Appalachian influenced acoustic groove.

Saturday, October 31 - Mac Arnold's Halloween - Come in costume! Veteran feel-good blues master returns to White Horse.

White Horse Black Mountain
105C Montreat Rd. (828) 669-0816
www.whitehorseblackmountain.com



CLASSES ~ LECTURES ~ ARTS & CRAFTS ~ READINGS

fine art

Affordable Treasures Supports Local Arts

Affordable Treasures Gallery inside the beautiful Haywood Park Hotel offers incredible paintings, stunning photography, jewelry and all-occasion-handcrafted cards but with a twist — all of the work is done by 23 local artists.

There's another twist. Everything in this gallery is affordable.

"People visit the area and want to take home something to remind them of their visit," says owner Iana Lyles. "Why not treat yourself to some art?"

Of course Affordable Treasures is not just for visitors but also for anyone with an interest in art, and in particular, Western North Carolina art. This gallery carries work from abstract to representational and is perhaps the most eclectic

gallery in the mountains.

"Affordable Treasures," Lyles adds, "is about celebrating the diversity and creativity of the area artists. I'm always looking for new artists doing something different."

The gallery is also worth checking out for the upcoming holidays. Art makes the perfect gift for anyone young or old. "At the same time," Lyles says, "you will be supporting local artists and most important, our local economy."

Lyles also carries many young artists who are perhaps a year or two from breaking out and becoming known names in the art world as well as already established artists like Kathy Avery and Emmett Williams.

Lyles, herself an accomplished jeweler, creates beautiful necklaces and earrings when she is not running the gallery. She designs and handcrafts custom beaded jewelry for any occasion, from casual to dress up. She creates a wide variety



Iana Lyles, owner of Affordable Treasures.

BY DENNIS RAY

of handcrafted beaded jewelry designs in beaded anklets, bracelets, birthstone jewelry, earrings, necklaces, jewelry sets, lampwork jewelry, gemstone jewelry, bridal and custom jewelry and even children's jewelry.

Lyles believes in high quality

without the high price. She takes great pride in her work and uses the best products available in beaded jewelry design.

This October Affordable Treasures will be featuring passionate and beautiful works by Emmett Williams. On Saturday, October 24 at 2 p.m. the gallery will host a special showing of William's work.

Williams will also bring some of his latest work with him, all of which will be available for purchase at the event.

Affordable Treasures

1 Battery Park Ave.
Inside the Haywood Park Hotel
Downtown Asheville
(828) 252-8267



Lyles beautiful jewelry adorns the display case at Affordable Treasures.

Byzantium!

That delicious, mysterious, word that conjures up visions of golden palaces, incredible mosaics, Roman furniture, silk clothing, and magnificent domed churches decorated with larger than life figurative art embellished with gold and precious stones.

Art historians and medieval historians alike have described this art as the most solemn and elevated mode of religious expression ever developed. They are more commonly known as Byzantine Icons.

The study of Byzantine Icons has enthralled Gloria Gaffney most of her life; she earned a Master of Arts in Byzantine History from the University of Illinois in 1971. Since that time Ms. Gaffney pursued a successful art career creating commissioned art works, teaching classes, painting wall murals and writing books.



Arc Gabriel, detail
Byzantine c.1320

NEW WORK BY GLORIA GAFFNEY

She has continued her career in Asheville for the last fourteen years. Ms. Gaffney has exhibited both nationally and internationally and won many awards.

Four years ago the opportunity to learn how to paint a Byzantine Icon presented itself to her. The popularity of Byzantine Icons was making a resurgence all over the USA and Europe. To find a teacher she had to research and elimi-

nate many "self-acclaimed" Iconographers, especially on the Internet. Her research paid off when she found a week long workshop

given by Xenia Pokrovsky, a bona fide Russian Master Iconographer. Mrs. Pokrovsky's work and reputation is well known in the highest iconographic circles.

This began a series of workshops for Gloria and years of practice and contact with Xenia who teaches the medieval techniques of Icon writing. That means you start with a bare board cut to size and you use all natural earth products throughout the whole process. Icons are written in egg tempera, in itself a difficult medium to master, and there are 18 preparatory steps even before you start to mix colors! Ms. Gaffney says that this is the closest she has ever come to fresco painting because the very same natural pigments are used, however, fresco is done on wet plaster, whereas with egg tempera the plaster is dry.

This is a very challenging technique

'Byzantium' continued on next page

Asheville Playback Theatre
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Friday, October 2, 8 p.m.

NC Stage, 15 Stage Lane
Featuring the Women of Playback Theatre

Saturday, October 24, 8 p.m.

A-B Tech, Ferguson Auditorium,
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your health

Exercise Part IV

Dr. Cooper's Prescription

When I left my internship in 1969, I went to the Air Force Flight Medical Officer's training program in San Antonio, Texas – in August. Another Air Force doctor was also in San Antonio – Dr. Kenneth Cooper. He was training astronauts – and Air Force personnel – using the aerobics program – aka cardiovascular exercise.

At the "suggestion" of the company commander, I was supposed to run 1 ½ miles every day. At 235 pounds, I was not prepared for this. In the August heat, I ran out a 1/4 mile and crawled back a 1/4 mile. I thought I would die. At the end of eight weeks of Flight Medical Officer School I was running 5 miles a day and had dropped 40 pounds.

Cardiovascular exercise – the fourth type of exercise in our series – is specifically designed to improve the work efficiency of the heart and lungs, i.e. improve the ability of the body to take in oxygen and get it around to all parts of the body – thus the name "aerobics."

Since 1969, cardiovascular exercise has become the most common type of exercise. If you want to really get all the benefits of exercise – lower blood pressure, lower LDL cholesterol, raise HDL cholesterol, improve blood sugar control, increase insulin sensitivity (decrease Type II diabetes risk), improve blood flow, decrease weight (weight control programs do not work without exercise), improve osteoporosis, increase metabolism rate, improve mental outlook, decrease stroke risk – cardiovascular exercise needs to be at the center of a complete exercise program that includes all the other modalities – balance and core muscle strength, stretching, and weight training.

So what are the basics of cardiovascular exercise? Cardio 101: exercise vigorously (until the heart rate reaches and stays at 70% of target heart rate) for 20-30 minutes at least 4 days a week.

1. What's your target heart rate? 220 minus your age X 70%. Half way into the time period, stop and check your heart rate. Take your pulse for 6 seconds X 10. That's your heart rate for a minute. Compare it to your target heart rate and adjust accordingly.

BY MAX HAMMONDS, MD

If you aren't so good at math, exercise vigorously so that you can carry on a conversation but just barely. Too winded to talk? Slow down. Too easy to talk? Speed up.

2. Exercise for time, not distance. Start easy – for 20 minutes, as it takes the body about that long to get in the groove. As you get used to the exercise, go longer. But establish a time that is right for you and use time as the marker, not distance.

3. Pick the exercise that is right for you. Walking is simple but needs to be done for at least 30 minutes. Check the heart rate and watch the time. If the heart rate is not high enough, add jogging or interval running (walk for 10 minutes – run for ten minutes). Swimming, biking, elliptical training are good exercises for those with limited use of the lower limbs – arthritis or circulatory problems. Use the same monitors – set a time and check a pulse rate. Do you like tennis, basketball, skiing, snowshoeing, soccer? Any one will do. Doing what you enjoy will increase the likelihood that you will continue to do it.

4. Find a way to motivate yourself to continue – variety of exercises, variety of routes, variety of times of day. Exercise with a friend (also helps in the "talk" test) or walk or run with a dog.

5. Some exercises need special equipment or environment. But walking and running only requires shoes. But be sure to get good shoes, the right shoes. Poor shoes will cause injury.

6. For men over 45 or women over 50 – especially if there is a history of heart disease in the family – check with your doctor before beginning a cardiovascular exercise program.

You don't have 30 minutes? Divide the exercise into 10 minute intervals – although walking is best done all in one session. Walk to work or the store. Take the elevator. Walk to the next cubicle; don't text. Get it yourself. Move. Get off the couch. Your heart will thank you.

antine Art and the resurgence of Byzantine Icons now once again available to everyone.



"Byzantine Icons" new work by Gloria Gaffney will be on exhibit at the Asheville Area Arts Council with an opening reception on Friday, December 4 from 5 to 7 p.m.

Visit Gaffney's downtown studio by appointment by phoning (828) 253-4443, or email streetartist@netzero.net.

that keeps you focused and actually affords the artist a greater awareness and appreciation of the art and spiritual culture of the greatest empire of the Middle Ages. For a thousand years, Byzantine Icons were available to all people everywhere. They now grace museums, churches and collections all over the world. Ms. Gaffney feels honored to be a part of the renewed interest in Byz-

'Byzantium' continued from page 38

EMERGENCY HELP AT THE PUSH OF A BUTTON



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TAASgallery
The Appalachian Artisan Society

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