

RAPID RIVER

Arts & Culture Magazine

November 2009 • Vol. 13 No. 3

STUDIO TOURS

Some of America's top artists and craftspeople are living right here in Western North Carolina. Now is a great time to shop as they invite you into their studios.



Weaverville artists open their studios to the public

November 7-8.

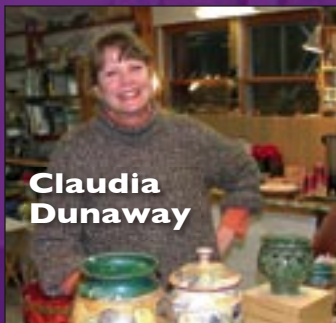
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Jonas Gerard

Head down to the River Arts District, November 14-15 to discover who's making art in those industrial buildings.

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Claudia Dunaway

Visit Mitchell and Yancey County artists during the Toe River Studio Tour, December 4, 5 & 6. PAGE 33

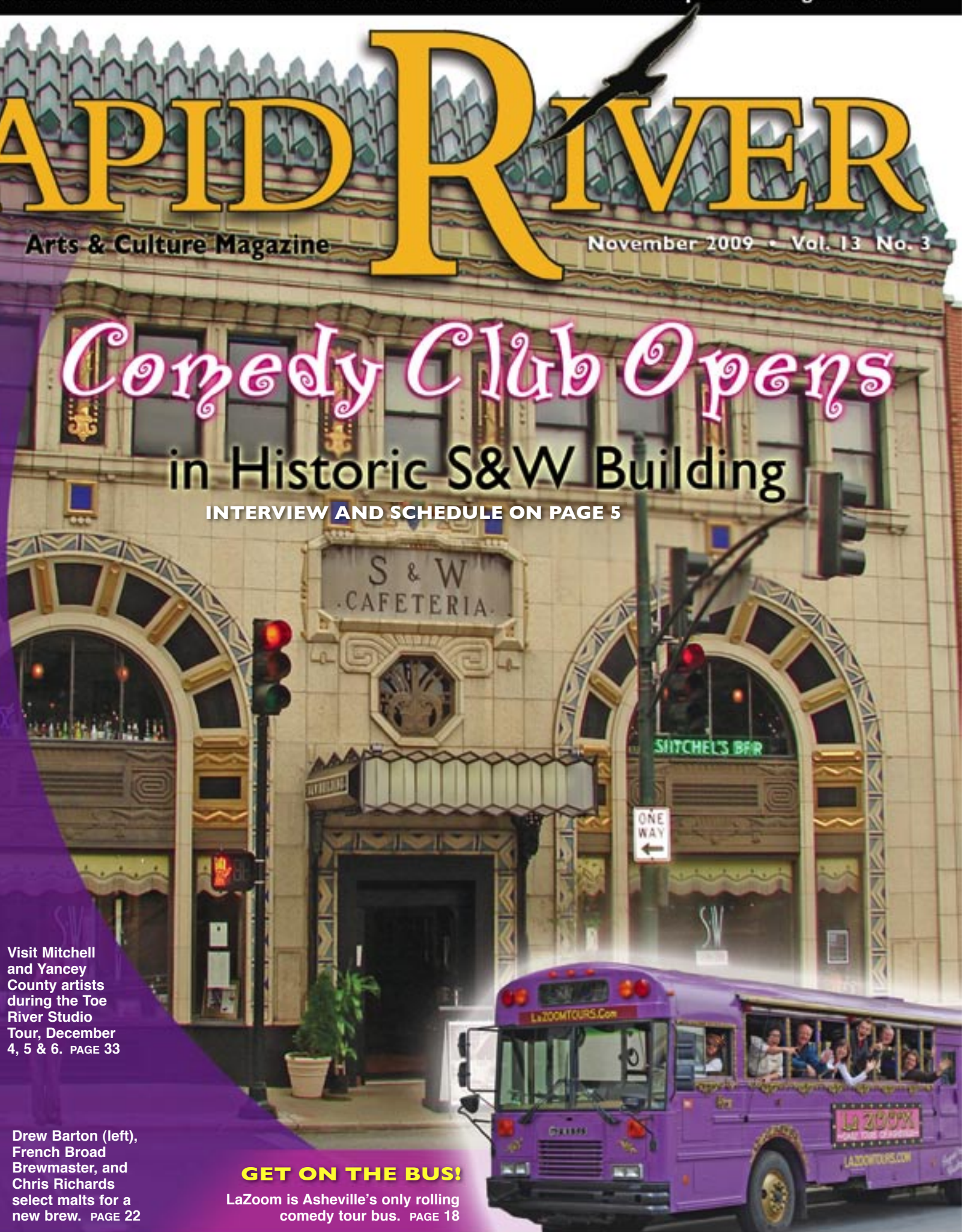


Drew Barton (left), French Broad Brewmaster, and Chris Richards select malts for a new brew. PAGE 22

Comedy Club Opens

in Historic S&W Building

INTERVIEW AND SCHEDULE ON PAGE 5



GET ON THE BUS!

LaZoom is Asheville's only rolling comedy tour bus. PAGE 18

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.

HOW TO GET FREE IDENTITY THEFT PROTECTION

Call now to protect your family **FREE** for 30 days. Hurry – this exclusive offer is limited only to those that call and use the promotion code below.

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MULTIPLE

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TEL: 1-888-261-1335

PROMO CODE: **FREEMONTH**



"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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Opportunities always look bigger going than coming.

participate

4th Annual Christmas Ornament Competition and Fundraiser

Call for Entries

To enter the competition each participant must bring five non-perishable food items. Entries will accepted from November 3 to November 28.

Contest Rules

Ornament must be handmade by the person that enters the contest. Any type of material can be used to make your ornament; use your imagination. Hand painted ornaments will be accepted. Your ornament must be able to hang from a Christmas tree and include a hook or loop.

Voting

The public is invited to visit the display in TAAS Gallery between December 1 and December 17 during regular business hours and select the ornament that they think is the best. Votes are \$5 each. One hundred percent of vote money collected goes to Hospice of McDowell County.

Your top selections will then go before a panel of five distinguished judges who will select the winning ornaments.

COCAF Awards Ceremony

An awards ceremony will be held Thursday, December 17 beginning at 7 p.m. The TAAS Gallery COCAF Awards

Ceremony is also a celebration of life and a tribute to the work of Hospice at the time of death. It's always a very special night where we celebrate good will and good deeds as we support the important mission of our local Hospice of McDowell County.

Be sure to come out and see who wins the competition. You'll also be entertained by local musicians during the awards ceremony.

Prizes

This year's prizes will be gift certificates good at any Pinwilz company including: TAAS Gallery, Pinwilz Beads, Butterfly Blends Candles, or Catawba Vale Café. We'll have a category for adults and a children's category, and present 1st, 2nd and 3rd place prize for both categories.

Prizes in the adult category: 1st place, \$50 gift certificate; 2nd place, \$25 gift certificate; 3rd place, \$5 gift certificate. Prizes in the Children Age 6-12 category: 1st place, \$25 gift certificate; 2nd place, \$15 gift certificate; 3rd place, \$5 gift certificate.

Enter Today!

Entry forms are available at www.taasg.com or in TAAS Gallery, 48 East Main Street, Downtown Old Fort, NC. Phone (828) 668-1070 for more information.

Heritage Alive! Mountain Youth Talent Contest

To be held November 19, the contest is a gift from the new Smoky Mountain Center for the Performing Arts to the local regional children. This is also the fourth youth talent show of the year for producer Catch the Spirit of Appalachia (CSA).

The primary goal of the Center for the Performing Arts, who has sponsored the cash prizes and trophies, is to present various forms and styles of entertainment – comedic, musical, dramatic – that showcase national, regional, and local talent.

The Heritage Alive! Mountain Youth Talent Contest offers categories for individuals or groups: instrumental, vocal, dance, prose, poetry and storytelling, for youth up to age 18. Deadline for entry is November 10. Download the application today: spiritofappalachia.org, pick up an application at your local chamber of commerce, or call (828) 631-4587.



The McQuitty Children



Rye Holler Boys

IF YOU GO Heritage Alive! Mountain Youth Talent Contest, November 19, at 7 p.m. Cost of the show is \$5 a seat. The Smoky Mountain Center of the Performing Arts is located in Franklin, just off US Highway 441, next door to the Fun Factory.

Rapid River Magazine – Celebrating Our 13th Year!

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Patterson**
Nov 6&7



Nate Craig
NOV 13&14



**Carl
LaBove**
Nov 20&21



Alex Ortiz
Nov 27&28

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we love this place

Asheville International Children's Film Festival

November 2-8 Films in this year's festival will thrill young and adult audiences alike. The festival is a one-stop destination for the very best in international children's cinema including eye-popping animation, comedy, fairy tales, edge-of-your-seat adventure, and gripping documentaries. View the full festival lineup at www.aicff.org. Admission to most festival programs is \$4 for kids, \$5 for adults. Visitors must purchase tickets in advance to all screenings at the AICFF website or by phone at 800-838-3006.



The Weaverville Art Safari and Preview Party

The Weaverville Art Safari Preview Party will feature a silent auction, door prizes and a cash bar. **November 6** from 7 to 9 p.m. at Reems Creek Golf Club, 36 Pink Fox Cove Road, Weaverville, NC. \$10 at the door; \$5 for additional door prize tickets.

Free, self-guided studio tours on **November 7 and 8** from 10 a.m. to 6 p.m. Studios are scattered throughout the Weaverville, Alexander, Barnardville and the Reems Creek area. Art Safari signs help direct visitors to all locations, and a map is included in Art Safari brochures. Maps and brochures can be found at www.weavervilleartsafari.com or at our Information Booth in downtown Weaverville the weekend of the event.

Blue Ridge Parkway Celebrates's 75th Birthday

Visit the Folk Art Center on **Saturday, November 14** for Parkway History Day featuring regional craft and music demonstrations, Parkway exhibits, presentations, and more.

Voorhees Family Art Show and Sale

Paintings and artwork by Voorhees family members will be on exhibit and for sale at this unusual event. Meet this extraordinary family of artists known throughout North Carolina and the Southeast. The show will be held on **Saturday, November 21** from 10 a.m. to 5 p.m. and **Sunday, November 22** from 12 noon to 5 p.m. at the Ted Voorhees home, 123 Norwood Avenue in Asheville.



"Christine's World"
by Amy Voorhees.

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) 646-0071. Send poems to: Rapid River Poetry Contest, 85 N. Main St., Canton, NC 28716

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RAPID RIVER

ARTS & CULTURE MAGAZINE

Established in 1997 • Volume Thirteen, Number Three

NOVEMBER 2009

www.rapidrivermagazine.com

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Canton, NC 28716

Phone: (828) 646-0071
www.rapidrivermagazine.com

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get ready asheville, it's time to laugh

"Funny Business" in Historic S&W Building

COMMUNITY SAYS "IT'S TIME TO LAUGH MORE!" LOCAL COMEDY TEAM RESPONDS AND DELIVERS

November 6 marks the grand opening of the Funny Business Comedy Club on the lower level of the historic S&W Cafeteria Building in downtown Asheville.

The club will present nationally recognized stand up comedians every Friday and Saturday night. Performer credits will include *The Tonight Show*, *The Late Show*, *Comedy Central*, *Last Comic Standing*, and more. There will be two shows per night at 8:00 and 10:30 p.m. All shows will feature a full bar menu alongside a heavy appetizer menu with selections from the award winning S&W menu as well as items selected from Sadie's Seafood Pub.

The Funny Business Comedy Club will kick off its opening weekend with *Comedy Central* regular and nationally touring comedian Lachlan Patterson and friends. The evening's host will be

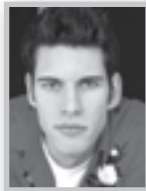
proven local favorite Melanie Maloy.

"We can't wait for the opening of this club. As a nurse at Mission Hospital I have learned that being able to laugh is some of the best medicine on earth. We're so excited," said Michelle DeBiase Registered Nurse, Mission Hospital Cardiac Step-down Unit.

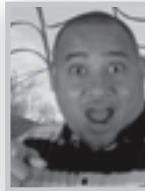
"I am very excited! I now will have a place to go at the end of my workweek and laugh away the stress of everyday life and be able to just let go and laugh. The personal positive results I receive from a night of

comedy are unparalleled by any other form of entertainment. Asheville will now truly have everything, anyone could ever want," Judy Picard, owner The Lyon's Mane Salon.

The Funny Business Comedy Club will be owned and operated by one of the most experienced comedy producing teams on the East Coast. Local Business "Funny Business Agency" and Local Emmy Nominated Event Producer Charlie Gerencer offer over 35 years of combined comedy and live event experience.



Lachlan Patterson



Alex Ortiz



Carl LaBove



Nate Craig



Tickets for the grand opening are available online at www.ashevillecomedy.com, by phone at (828) 318-8909 or at the box office located in the lobby of the S&W building the night of the show.

Q&A with Charlie Gerencer

Event producer Charlie Gerencer offers some insight into his years of comedy and live event planning.

Rapid River: How did it all happen?

Charlie Gerencer: My parents asked me the same question when I was four and I jumped off the station wagon in my Superman pajamas (cape and all) thinking I was going to soar across the yard. I didn't make it past the driveway but fortunately my face stopped the decent pretty fast.

This time however my flight plan was better. I met the Funny Business Agency family at the 3rd Annual Laugh Your Asheville Off Festival this past July. We met several times after that and discussed comedy and events and it wasn't long before I realized they share the same passion for comedy that I do. They are also a family business which means a lot to me.

We put together a business plan and realized that the time is now. We were getting more and more requests from our fans wanting to know why we didn't put together shows every week. The comedy fan base in Asheville spoke up and we are delivering for them. This time we fly!

RR: Tell us about your new location.

CG: Oh Man! The Funny Business Comedy Club will be located on the lower level of the Historic S&W Building at 56 Patton Avenue in downtown Asheville. This building is the city's most beautiful historic location. The design and architecture is stunning.

The club itself will be just over 3300 square feet serving great food, bar, desserts and most important of all great nationally touring comedic acts.

RR: With unemployment rising, our economic future uncertain, and possible future terror attacks, is comedy what people need to help release anxieties?

CG: Good question. Comedy has always had pretty good resistance to tough times. For me to say people NEED to laugh would be biased. I feel people SHOULD laugh more often. There is a difference between being a goof ball all day and having a good sense of humor.

Being able to laugh at a joke is great medicine. Anxiety generally occurs when someone doesn't know how to just let go for a moment. I have learned that if you can find a little time to laugh then all the problems you face in a day or week or whatever seem to work themselves out a little smoother.

RR: What do you see this new club becoming? What is your vision?

CG: With the team we have built behind it I see one of the top comedy clubs in the country within the next few years. My vision is very focused. Asheville WILL be an international comedy destination in the next five years. With the combination of the Club, Festival and even the Tuesday night comedy open mic at the New French Bar there is buzz about the Asheville comedy

scene from coast to coast. Asheville is a destination city and I feel it is destined to be known for great comedy events.

RR: Will you be introducing new talents or focus mostly on established names on the comic circuit?

CG: Our headlining acts will be professional touring acts. If by "Introducing" you mean local then I would say eventually. We will be featuring a once a month showcase show on Thursdays where we invite regional and local young acts to showcase for the club.

We keep a very close eye on the emerging talent in the area. When they are ready to perform on the club stage they will get the opportunity.

RR: Will you offer an open mic night?

CG: No, not at the club. There is an open mic night at the New French Bar in Asheville every Tuesday evening and we are always there to see the younger performers.

RR: Will there be food and drinks available?

CG: There will be food and drinks. The menu will mainly be heavy appetizer style food. We thought about full course dinners but we personally found it hard to laugh while chewing on a steak and thought that maybe we weren't alone with that. So we decided on a more comedy friendly menu. Dinner is available before or after the show upstairs at Steak and Wine.

RR: Opening night is going to be huge. What can we expect?

NOVEMBER LINEUP

Lachlan Patterson

November 6 - November 7

Grand Opening! From Comedy Central and Montreal's Just for Laughs, don't miss your chance to see one of the hottest up and coming comedians in the country! Featuring Paul Strickland.

Nate Craig

November 13 - November 14

Appeared on "The Carson Daly Show" and performed at the HBO Comedy Festival in Las Vegas. Featuring Jon Mumma.

Carl LaBove*

November 20 - November 21

One of the "Original Outlaws of Comedy", Carl has appeared on Comedy Central, Tonight Show, Showtime, HBO, MTV, BBC, Cinemax, Biography Channel and more!

Alex Ortiz

November 27 - November 28

Alex has appeared on Comedy Central, BET, Showtime at the Apollo, Bad Boys of Comedy and more! Featuring Russell Ehrett.

*Special shows are more \$

IF YOU GO: Shows listed above are 21+. Funny Business Comedy Club is located in the S&W restaurant in downtown Asheville at 56 Patton Ave.

Showtimes: Fridays & Saturdays 8:00 p.m. and 10:30 p.m. Cover: \$14.

For more information (828) 318-8909 or visit www.ashevillecomedy.com

CG: Me in my Superman pajamas. But besides that you can expect a first class evening of great comedy in a beautiful building. As a matter of fact I will guarantee a great time. We take great pride in assuring all of our guests have the best time they have had all week.

ASHEVILLE CHORAL SOCIETY



Jump-Start your holiday spirit!

Thrill to fresh and beloved songs of the season with magnificent voices, bells, brass, percussion, and organ!

AND MUSIC DIRECTOR LENORA THOM PRESENT:

RING IN THE HOLIDAYS!

Saturday, December 12, 8:00PM

Sunday, December 13, 4:00PM

Central United Methodist Church

Downtown Asheville

Order tickets online at www.ashevillechoralsociety.org or by calling (828) 232-2060.

\$20 Adults / \$10 Students. Season tickets and group rates available!



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performance

Keowee Chamber Music Offers through Music and Poetry

A Remembrance of the Holocaust

During the evening of November 9, 1938 in Nazi Germany, 91 Jews were murdered and almost 30,000 of them were arrested and deported to concentration camps.

Known as Kristallnacht or "Night of Broken Glass," the violence ramped up Hitler's campaign that eventually exterminated 6 million Jews — arguably the most horrific event of the 20th century.

Seventy-one years later in a world in which the president of Iran questions the very existence of that Jewish tragedy, the need to remember the Holocaust is as vital as ever. Western North Carolina residents will have an opportunity to do just that when Keowee Chamber Music presents "Elegy" — a series of music and poetry of the Holocaust, including music of composers who died in the concentration camps.

"We at Keowee Chamber Music are honored to present this series about a tragic event in our recent past," said Keowee's Artistic Director and co-founder Kate Steinbeck. "Performing this poignant music, mostly by composers who died in the camps, is an appropriate and beneficial remembrance of Kristallnacht and the Holocaust."

"Elegy" will be presented on two consecutive days and admission to the performances is free. The musical program will include Love Songs, op. 26 (1939) from Viktor Ullman (1898-1944), Sonata for flute and piano (1943) by Leo Smit (1900-1943) and com-

positions from other musicians who perished in the camps along with music of Kurt Weill, Achat Sha'alti (1991) by Paul Schoenfield and From the Wall (2005) by Michael Cohen.

The musicians will be Tena Greene, soprano; Kate Steinbeck, flutist; Franklin Keel, cello; and Dan Weiser, piano. Poetry will be presented by Dr. Richard Chess, Director of the Center for Jewish Studies at UNCA and Professor in the Department of Literature and Language.



Kate Steinbeck is flutist and co-founder of Keowee Chamber Music.

BY JOHN CLARK

Monday, November 9 at 8 p.m.

Live radio concert from the performance studio of WCQS, Asheville (www.wcqs.org). In commemoration of Kristallnacht or the Night of Broken Glass, a coordinated attack on Jewish people and their property in Nazi Germany and Austria

through the night of November 9, 1938.

Tuesday, November 10 at 7 p.m.

Concert with discussion as part of Holocaust and the Arts, Laurel Forum in Karpen Hall, UNCA.

Elegy is supported in part by the Deutsch Family. For additional information about Elegy, visit www.keoweechambermusic.org.

IF YOU GO:

The first performance will be Sunday, November 8 at 4 p.m. at UNC-Asheville's Reuter Center. On Monday, November 9 at 8 p.m. in commemoration of Kristallnacht, a live radio concert of Elegy will be aired by WCQS (88.1 FM).

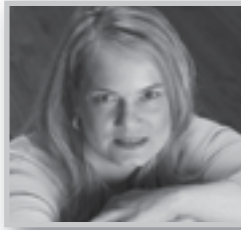
Contact info@keoweechambermusic.org for more information.

THE PROGRAM

Music: Love Songs, op. 26 (1939) from Viktor Ullman (1898-1944), Sonata for flute and piano (1943) by Leo Smit (1900-1943) and compositions from other musicians who perished in the camps along with music of Kurt Weill, Achat Sha'alti (1991) by Paul Schoenfield and From the Wall (2005) by Michael Cohen

Sunday, November 8 at 4 p.m.

UNCA-Reuter Center's Chestnut Room, Asheville, free admission, www.unca.edu/ncccr/index.html



Tena Greene is the soprano for these performances.

"Ring in the Holidays" with the Asheville Choral Society

Music Director Lenora Thom and the Asheville Choral Society will offer a spirited blend of voices, bells, brass, percussion, and organ in the upcoming holiday concert, "Ring in the Holidays," on Saturday, December 12 at 8:00 p.m. and Sunday, December 13 at 4:00 p.m. in Central United Methodist Church, downtown Asheville.

Known for her creative programming, Ms. Thom has chosen a fun and festive variety of Christmas pieces this year from both familiar and perhaps less commonly-known traditions. "We have 'Wassail Song' and other beloved types of holiday pieces from both American and British tradition, but you'll also hear a Nigerian Christmas carol and an 'African Noel' complete with drums

and great rhythms and harmonies; a beautiful Gaelic piece for chorus and marimba; a piece for bells and chorus from celebrated contemporary American composer Libby Larsen; a suite called 'Swingle Bells' from the Swingle Singers, featuring jazz trio and vibraphone; just a wonderful mix of sounds and sensations that bring excitement to this holiday music offering."

The December holiday concert kicks off the 33rd season of the Asheville Choral Society, which continues with Carl Orff's mysterious and popular "Carmina Burana" on March 20-21st in Central United Methodist Church, and concludes with "Unforgettable", the ACS pops concert, on May 22-23rd in the Diana Wortham Theatre.

The "Ring in the Holidays" program

BY ANDREA ROSAL

includes a cappella and accompanied pieces from John Rutter, Ralph Vaughn Williams, Libby Larsen, Z. Randall Stroope, John Ness Beck, Wendell Whalum and Via Olatunji, Kirby Shaw, André J. Thomas, Alf Houkom, Ward Swingle, and G.F. Handel.

The mission of the Asheville Choral Society is to inspire and to enrich performers and audiences through the presentation of remarkable music at the highest artistic level.

IF YOU GO:

Tickets to "Ring in the Holidays", as well as for the 2009-2010 ACS Season, can be purchased from the Asheville Choral Society via its website at www.ashevillechoralsociety.org or by calling (828) 232-2060. Special discounts are available for groups of 10 or more.

George Winston Solo Concert

Grammy Award Winner George Winston brings his signature melodic folk, New Orleans R&B, and stride piano styles to the intimate space of the Diana Wortham Theatre for a solo piano concert, 8:00 p.m. Saturday, November 21.

Best known for his inspired seasonal recordings, George Winston is a consummate composer and performer who plays over 100 solo piano concerts a year in America and beyond, displaying a "lilting, lyrical piano style." (*Rolling Stone Magazine*)



Solo pianist George Winston
Photo: Joe del Tufo

Winston's solo piano concert at the Diana Wortham Theatre features selections from his melodic piano recordings, as well as R&B piano, stride piano, Vince Guaraldi's *Peanuts*® pieces, his latest CD *Gulf Coast Blues & Impressions – A Hurricane Relief Benefit*, and more.

Audience members can join George Winston in support of Asheville's MANNA Food Bank by bringing a donation of canned food to the concert. There will be collection baskets at the main entrances.

"Pianist George Winston's music cuts a broad swath in both style and substance." ~ *The Intelligencer*

"Winston draws on jazz, blues, pop and folk for his compositions, creating a sparse, dynamic and moving blend." ~ *Rolling Stone Magazine*

IF YOU GO:

George Winston: A Solo Piano Concert, Saturday, November 21, 8 p.m. Diana Wortham Theatre at

Pack Place. Tickets: Regular \$45; Senior \$43; Student \$40; Child \$12. Student Rush day-of-the-show (with valid I.D.) \$10

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

fine art

2009 Doors of Asheville

BY SUSAN M. HAMMOND

(Left) Julia Burr, the essentials: A simple portrait of what should be an attainable goal for all.

Mountain Housing Opportunities (MHO)

MHO is the largest and fastest growing producer of affordable housing and safety-related home repairs in western North Carolina. In 2008 we celebrated 20 years of service to over 3,000 Buncombe County households.

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Today, MHO serves more than 530 people every year in our combined programs of emergency home repair and rural home rehabilitation, and affordable homeownership and rental development.

IF YOU GO:

Thursday, November 19, doors open at 6:30 p.m. The Orange Peel, 101 Biltmore Ave., Asheville, NC. Reservations accepted online, by mail or phone. \$55 per person;

\$100 per couple.

To request an invitation or to purchase a ticket, please contact MHO at (828) 254-4030 or email us at info@mtnhousing.org.



Rob Helmkamp, open (purple) heart surgery



Joanna Gollberg, Ovals Bracelet



Greg and Carla Filipelli, Cocoon



S. Joe Ruminski, Door to the Night



Jacque Allen, Little Red Chest

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Tie The Knot!

Celtic knots have been around since the 3rd or 4th century and have been seen in the artwork of the later Roman Empire. Each one represents a different aspect of life: fertility, love, faith and even farming.

Some knots are quite simple but others are very complicated. The Celts perfected spirals, step patterns and key patterns in their motifs before the Christian influence in about 450 AD changed this. From then on this Celtic form of art was used by early Christians to decorate their manuscripts, adding depictions from life such as animals and plants. These early patterns were called plaits and it is these intricately interwoven cords that are most commonly associated with the Celts.



The Celtic love knot, that represents everlasting love, represents two bonded lovers, with its two intertwining overhand knots. Celtic love knot pattern consists of complete loops that have neither a beginning nor an end.

The meaning behind these specific loops made up into the total knot has been broken down into the parts of the knot. The two strands represent the two lovers. The crossings, which are repeated often, depict the physical and the spiritual, expressed in the interlacing of the knots. Finally, the strand that has no beginning and no ends represents the permanence and continuance of life, love and faith.

This knot was performed during wedding ceremonies. The couple getting married would have to tie this particular knot, sometimes with a rope or even a silk scarf. They would learn the intricate weaving that would entwine their hands within the knot at the same time. It was difficult to do and took a lot of practice by the couple. The expression, "tie the knot" came from this actual ceremony and it's a saying we still use today.

The first fully documented marriage ceremony performed by the Celts also used a chalice during the ceremony, much like Catholic communion. The couple would drink wine and have a wafer to represent Jesus' participation in the blessing of the union. The chalice usually had a carved design running around the girth of the vessel, and the design most frequently used was the Celtic love knot.

Two different designs emerged within the love knot designs. The first being the

continuous braids as seen on the chalice, and the second was more decorative

with domed circles, initials or symbols in between the knots. These knots have been incorporated into all kinds of artwork for centuries; everything from the embroidery at the hem of a garment to the major feature in a piece of jewelry and the many other manifestations we see commonly today.

To this day many jewelers of handmade pieces sell a type of Celtic love knot ring because it is so symbolic of the everlasting love of the couple. Almost all are carved to look like they are an actual weaving of two strands.

But every once in a while you can find a craftsman who actually braids the knots by hand, such as one goldsmith, creating art rings in Biltmore Village.

Lynn Daniel, at blue,

has been making Celtic love knot rings for many years. She became fascinated with their intricate nature and their history and set out to learn how to actually braid them into the rings she was making. The very first braid going around a ring took her 47 hours to perfect (she started watching the time when she realized it wasn't going to happen very quickly!), but now jokes that she is a little faster doing it!

Lynn says the symbolism for people is powerful. She always tells them where the expression "tie the knot" came from, and that this particular knot that she braids stands for everlasting love.

These rings are not only beautiful to look at, but they serve to commemorate a significant day in a couple's life. They are also a wonderful idea for a mother's ring as Lynn often puts stones in between the braids. The stones could go around the ring; and those stones could be the birthstones of the children, thus making a beautiful mother's ring.

It is also quite stunning to incorporate more than one color of 14k gold in the piece, maybe by making the base of the piece white gold while making the individual braids in another color. Lynn says her favorite combination right now is a 14k white gold ring with 14k rose gold braids.



These Celtic love knot rings can be seen at blue, 1 Swan Street, in Historic Biltmore Village. Lynn will be happy to help you design the Celtic ring that has great meaning for you. Hours: Monday through Saturday, 10:30 to 6 p.m. and Sundays 12 to 4 p.m. www.bluegoldsmiths.com

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fine art

Down By The Tracks

THOUGHTS ON “COMMUNITY” IN THE RIVER ARTS DISTRICT

BY GREG VINEYARD

You can almost feel the train before you actually hear it. The low grumble is soon reinforced by the familiar “clang” of the crossing gate and the engineer’s horn.

I grew up in the West, where running trains were a daily occurrence, and old narrow-gauges still climbed up mountain passes to mining-turned-tourist towns. There’s certainly an element of nostalgia to train-watching, but the reality is that in the world of commerce, the train is still valid. And like the old buildings in the River Arts District, it endures with purpose. For me, it’s a symbol of the steadfast perseverance of the hard-working artists and crafts persons in the District, representing consistent forward movement for the creation and selling of fine arts and crafts in one of THE arts destinations in the country.

The tracks look like big, metal stitches through the District, holding roads, grass, gravel, brick and river scraps together to form a hip, patchwork map. Back when I was just visiting Asheville and the River Arts District, I was charmed by the train as I criss-crossed back and forth checking out the twelve buildings full of working studios. But when I moved here and joined the River District Artists’ 120 or so members, I then got a real sense of how an engaged community is vital to success.

In addition to the benefits provided by group marketing, sales and event planning, artists also get the chance to become an integral part of something larger. As with trains, some folks lay the tracks, some map-out routes, others step in to engineer and scores more maintain schedules and load up the boxcars. Even just paying dues for membership and brochure advertising helps keep the whole operation on the right track.

The River District Artists work all year long on multitudinous opportunities, with the largest undertaking being the River Arts District Studio Stroll the second weekends

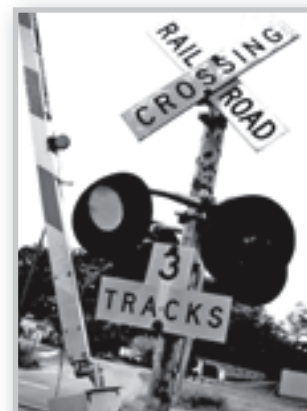


Photo: Greg Vineyard

of June and November. Many studios are open daily all year, but on these two weekends nearly all 120 artists have their studios open and work on display simultaneously. Even a train barreling through the middle of everything can’t stop the dizzying flow of art, food, visitors and energy. It’s an event that shows guests how a community of artists can really connect all the

dots and pull off a big show.

In a time when so much is driven by the valuable tools of social networking and digital technology, the train serves as a balanced reminder about traditional activities that are still crucial cogs in how groups of humans work together. Face-to-face discussions and monthly group meetings result in innovation, sharing of best practices, opportunities to mutually promote each other’s talents and chances to take a turn wearing the engineer’s hat. New ideas gestate, To-Do Lists are tackled and members old and new learn what they can do to help out. Everybody benefits.

There’s a well-known children’s book about a certain little engine that could. What I’ve experienced is that it’s a lot easier to get up that hill by being part of an interactive group that keeps adding more engine power to the train. If you’re thinking about joining an art community, I say “All aboard!”



Greg Vineyard is an artist and creative consultant in Asheville’s River Arts District. His ceramics for contemplation and connectivity can be found at Con-

stance Williams Studio & Gallery, open daily from 11 a.m. to 4 p.m. 12 Riverside Drive. Visit www.riverdistrictartists.com.

Constance Williams Studio & Gallery

This Fall’s River Arts District Studio Stroll is happening Saturday, November 14 and Sunday, November 15, from 10 a.m. to 6 p.m.

Come visit Constance Williams Studio & Gallery, and all 120



River District Artists for a day of fine art, exquisite crafts and great food! See the full story on page 32.

Constance Williams, Encaustic Painter

fine art

North Carolina Living Treasures 2009

Cynthia Bringle and Norman Schulman Exhibition

Both Cynthia Bringle and Norman Schulman are potters from Penland, N.C. Bringle has been a member of the Southern Highland Craft Guild since 1970 while Schulman was awarded honorary Guild membership in 2008.

Both artisans were selected to receive the 2009 Living Treasures Award by the UNCW Museum of World Cultures, William Madison Randall Library. The award was given in recognition of their standing among the finest potters and ceramicists in America today and for their contributions as artists and artisans to their field. In keeping with the purpose of the award, they are also being recognized for preserving artistic traditions; promoting art as a viable economic industry; and for representing the best of traditional arts throughout the state of North Carolina.

The UNCW Department of Art and Art History is sponsoring the traveling exhibition, *North Carolina Living Treasures 2009: Cynthia Bringle and Norm Schulman*. The organizers of the exhibit, Drs. Hathaia and Andy Hayes with assistance from UNCW art faculty Aaron Wilcox and Andi Steel, selected the works.

Cynthia Bringle is recognized as being among the finest potters in her profession as well as a respected teacher of the craft; her influence on other potters stretches around the world. Born in 1939 in Memphis, Tennessee, Bringle studied both painting and pottery at the Memphis Academy of Art, where she earned a BFA. She later received



Cynthia Bringle



Norman Schulman

BY APRIL NANCE

her MFA from Alfred University in New York.

Among her awards are Fellow of the American Craft Council, the NC Award for Fine Art, Life Membership in the Southern Highland Craft Guild, and Honorary Doctorate from Memphis College of Arts.

Norm Schulman is a master ceramist, whose career spans over 50 years of practice, teaching, and mentoring in his field. His artwork ranges from functional to sculptural.

Schulman was born in New York City in 1924 and remained in the city to receive a diploma from Parsons School of Design and attend New York University, where he earned his BS in Art. He later received his MFA in ceramics from Alfred University, where he held teaching and research fellowships.

Throughout his career as a ceramic artist, Schulman has taught and mentored many potters who have themselves become distinguished in the field. Since 1978, Schulman has worked mainly as a studio artist in Penland, N.C.



For more information about this exhibition and the Folk Art Center, call (828) 298-7928 or visit www.craftguild.org. The Folk Art Center is located at Milepost 382 of the Blue Ridge Parkway, just north of the Hwy 70 entrance in east Asheville, NC.

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stage preview

Even in the Darkest Times, it is *A Wonderful Life*

NC Stage and Immediate Theatre Project present a vivid new adaptation of *It's a Wonderful Life*.

"Just remember this, Mr. Potter: that this rabble you're talking about, they do most of the working and paying and living and dying in this community. Well, is it too much to have them work and pay and live and die in a couple of decent rooms and a bath?"

When Frank Capra and his co-writers were working on *It's a Wonderful Life* in early 1946, the Great Depression was a vivid memory. The story of George Bailey and Bedford Falls is juxtaposed against a time of failing banks, devastatingly high unemployment, and a shortage of affordable housing. Sound familiar?

More than 60 years later, this story remains as fresh and relevant as ever, and its message of hope and optimism is the perfect antidote to holiday cynicism.

This holiday season, North Carolina Stage Company and Immediate Theatre Project present *It's a Wonderful Life: Live from WVL Radio Theatre*, by Willie Repoley. This fresh



(L-R): Kathryn Temple, Hans Meyer, and Willie Repoley in a past production of "*It's a Wonderful Life*." Photo: Hans Meyer

new adaptation is set in the fictional studio of WVL Radio Theatre, which is struggling to stay on the air one snowy winter night. The professional voice actors are unable to get through, but the show must go on — and so a small but intrepid band of employees manage to create the dozens of movie characters and scenes using just their voices and a sound effects table.

For many years television stations ran *It's a Wonderful Life* every December — both because it's a warm and delightful holiday story, but

also because the copyright was allowed to expire prematurely, allowing them to air it for free!

The live stage adaptation allows families to begin a new tradition of viewing *It's a Wonderful Life*. Tickets are priced at just \$20 for adults and \$8 for children age 8-18. *It's a Wonderful Life: Live from WVL Radio Theatre* opens the day after Thanksgiving and runs through most of December.

"Strange, isn't it? Each man's life touches so many other lives. "When he isn't around he leaves an awful hole, doesn't he?"

IF YOU GO: November 27 – December 20 at North Carolina Stage Company, 15 Stage Lane in Asheville (off of Walnut Street, next to the Rankin Ave. parking garage).

Tickets: \$20 for adults, \$8 for ages 8-18, \$10 for students with valid ID. Group discounts available. For more information call (828) 239-0263 or visit www.ncstage.org.

North Buncombe High School Students Collaborate with Asheville Lyric Opera in Production of

Hansel and Gretel

Students at North Buncombe High School are now in the process of preparing for their roles in Humperdinck's *Hansel and Gretel*. All roles, with the exception of three principal roles, will be played by students.

The North Buncombe choral director will join her students in the cast, singing a principal role. These students will be guided by our musical director, the choral director and other applicable staff from the opera company in learning their music.

In addition to traditional rehearsals during after school hours and on weekends, educational seminars will be taught about the composer of the opera, style of music, performance practices and character development. Professional artists will also help lead the project and will assist students in the creative process.

Students of the technical the-

BY KRISTEN YARBOROUGH

atre department will have the opportunity to work with our production staff as assistant stage managers, wardrobe crew, lighting operators and properties coordinators. Students will perform live on stage with professional singers and professional set and costumes. They will have an active, creative and important voice in the success of the project.

• This production of *Hansel and Gretel* is the culmination of many hours of work and collaboration between the Asheville Lyric Opera and North Buncombe High School.

• Production is set in the Appalachian mountains.

• Out of the 6 major roles in this opera, three are being played by the faculty and students of North Bun-



combe High in addition to the chorus of gingerbread children and the dancing angels.

Jeannie Graeme, the Choir Director at North Buncombe High School, is playing the Mother. Jessica Savitt will play the Dewfairy and Mollie Wilson will play the Sandman. Dr. Vance Reese will be the Music Director and accompanist. ALO Company Manager, Kristen Yarbrough, is directing this production.

IF YOU GO: *Hansel and Gretel*, November 6 at 7:30 p.m. North Buncombe High School. For more information please call (828) 257-4530 or visit www.ashevillelyric.org.

stage preview

ASHEVILLE COMMUNITY THEATER PRESENTS

The Hallelujah Girls

F Scott Fitzgerald once wrote that “there are no second acts in American lives.” Sugar Lee, the protagonist of Asheville Community Theater’s upcoming comedy *The Hallelujah Girls*, would most likely reply that, “It sounds like somebody could use a little time at the spa, doesn’t it?”

Set in the fictitious town of Eden Falls, GA, the latest offering from ACT’s acclaimed Jones-Hope-Wooten playwright team delivers laughter and a valuable lesson in self-reinvention when a quintet of over-the-hill Southern belles proves that it’s never too late to become the person you were meant to be.

Played by LaNita Cloninger, Sugar Lee is the proprietor of Spa-Dee-Dah!, an abandoned church-turned-day spa where she and her friends spend their Friday afternoons fretting over stagnant marriages and small town gossip.

Nita (Kerry Shannon) struggles to keep her adult son on the right side of the law, while Mavis (Beth Heinrich) can’t live without her husband of forty-six years, but also can’t live with him any longer, and considers faking her own death just to get away.

Thrice-widowed Carlene (Susan Cain) has given up on romance altogether, and Crystal (Rhonda Parker) provides comic relief by crooning Christmas carols featuring her own made-up lyrics. The loss of a dear friend shakes these ladies out of their malaise and reminds them that time is precious.



LaNita Cloninger (Sugar Lee) and Rick Sibley (Bobby Dwayne) trading verbal jabs.

BY TIM HENDERSON

Led by Sugar Lee, they set out to change their lives and achieve their dreams in this fifth collaboration by Jessie Jones, Nicholas Hope, and Jamie Wooten as ACT’s playwrights-in-residence.

Much like the trio’s previous hits for ACT (*Dearly Beloved*, *Christmas Belles*, *Southern Hospitality*, and *‘Til Beth Do Us Part*), *The Hallelujah Girls* features laugh-out-loud Southern sitcom humor and fully-drawn characters whose problems and personalities viewers of all ages can understand. “It’s like I know these people,” explained lead actress LaNita Cloninger. “I’m related to most of them!”

Cloninger has been active with ACT since 1995, and this is her third play working with Jones, Hope, and Wooten. She noted that most of the cast — which also includes Rick Sibley, Roger Magendie, and Joan Atwood — has previous experience teaming up together to bring the trio’s work to life, which helps foster an atmosphere of familiarity and camaraderie behind the scenes that stimulates the creative process and heightens the script’s hilarity. “It’s always exciting to work directly with these authors,” said Cloninger. “We’re like a family — we envelop people.”

Speaking of second acts: prior to their move to the mountains Jones, Hope, and Wooten each enjoyed successful show-biz careers. Jones, who directs *Hal-*



Kerry Shannon (Nita) receives an “Ego Massage” from (l-r) LaNita Cloninger (Sugar Lee), Susan Cain (Carlene), and Rhonda Parker (Crystal).

lelujah Girls, co-authored the award-winning play, *Dearly Departed*, and its feature film adaptation, “Kingdom Come.” Hope, a former casting director for ABC television, won praise and prizes for his play *A Friend of the Family*. Wooten spent thirteen seasons writing for the classic sitcom “The Golden Girls” and received the Writers Guild of America award.

Their latest play may prove F. Scott Fitzgerald wrong, as Sugar Lee and the girls promise to deliver enough laughs to leave even Jay Gatsby himself doubled over in his seat and shouting, “Hallelujah!”

IF YOU GO:

“*The Hallelujah Girls*” opens November 20 and runs weekends through December 6. Shows start at 7:30 p.m. Fridays and Saturdays, with a Sunday matinee at 2:30 p.m.

Tickets cost \$22 for adults, \$19 for seniors and students, and \$12 for kids. Tickets available at the ACT box office. Visit Tuesday – Friday from 10 a.m. to 4 p.m. Or call (828) 254-1320 and online at www.ashevilletheatre.org.

Midsummer Night's Dream

Set in 1930s Appalachia

Care for a serving of Shakespeare, hold the Elizabethan English and add fiddle and a soft Southern drawl?

One of the most often performed of Shakespeare’s comedies, “A Midsummer Night’s Dream” weaves multiple storylines: a royal wedding, a group of amateur actors planning the wedding entertainment, the confused affections of four young lovers and a feuding fairy king and queen whose magical spells cause mayhem. The characters ultimately decide they must have dreamed the chaotic series of events, yet all find themselves changed by the experience.



Director Claire Eye set the play in Depression-era Appalachia because it was a time when people craved laughter, and the play reminds her of qualities of this region. “There’s such a beauty to the music and the people here,” Eye said.

The cast includes: Titania, Queen of the Fairies, senior Dayna Damron of Valdosta, Ga.; Oberon, King of the Fairies, junior Jack Watson of Asheville; Demetrius, senior Jon Coward of Titusville, Fla.; Lysander, senior Nathaniel Mason of Bryson City; Hermia, junior Christina DeSoto of Charlotte; Helena, senior Amanda Pisano of Candler; Puck, freshman Peter O’Neal of Raleigh; Bottom the Weaver, Peter Savage, a faculty member in the department of stage and screen.

IF YOU GO:

“A Midsummer Night’s Dream” 3 p.m. Sunday, November 1, at the Fine and Performing Arts Center on the WCU campus. Tickets: \$20, students \$5, and \$15 for WCU faculty and staff and people 60+. To purchase tickets call (828) 227-2479 or visit www.ticketreturn.com.

Global Playback presents

Human Rights: Stories of Resilience and Hope

Asheville Playback Theatre is partnering with Amnesty International at UNCA to present the 5th annual Global Playback Event.

This year’s theme is Human Rights: Stories of Resilience and Hope. Asheville Playback Theatre founder Raphael Peter explains the dynamic will mirror that of a typical Playback performance, in which audience members are encouraged to share their personal stories and then select actors from the troupe to bring them to life on the spot.

“It’s all in the moment,” said Peter. “We never know what will happen, it’s completely up to the audience [because]



Playback is founded on honoring people’s real life stories.”

Performances scheduled in dozens of countries on six continents between November 9 - 15 will remind audiences of what can happen when people recognize their common humanity.

“This international event serves as a moment in time when we can stop, take a breath, and focus on the rights which are fundamental to all human beings,” said Peter. “Everyone needs to realize that around the world, so many others do not have the great lives we enjoy here in Asheville.”

IF YOU GO:

With help from UNCA’s Dr. Mark Gidney and the campus chapter of Amnesty International, the local installment of this year’s Global Playback Event will be held Sunday, November 15 at 2:30 p.m. in the grotto of UNCA’s Highsmith Center.

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November CD Reviews

by James Cassara



Roseanne Cash The List Manhattan Records

Following the deaths of her father, mother, and step-mother, Rosanne Cash entered into an extended and understandable period of musical grief. The resultant album *Black Cadillac* was her bleakest since 1990's *Interiors* and while the beauty and resolution of her voice was by no means absent it was certainly muted by her pain.

Having at least partially exorcised those demons Cash returns with *The List*, a musical tribute to her past (especially the enormous influence of *The Man In Black*) that fittingly reminds us, and herself, of the redemptive power of song.

The album's origin is itself compelling. When Cash turned 18, her father Johnny, concerned that his daughter's knowledge of music might be limited to the top 40, presented her a list of what he considered the 100 essential American songs.

Over the years she's kept that list. With her father now gone the time must have seemed right to share that sacred knowledge with the world. As such the twelve songs chosen are for the most part well known.

The triumph here is not in Cash unearthing some arcane piece, but rather how she reinterprets the familiar, making them her own in much the same way her dad would have done. The opener, a breezy and gorgeously sung rendition of Jimmie Rodgers' "Miss the Mississippi and You," is sprightly, at ease, and simply wonderful.

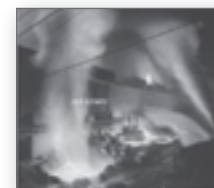
Even such overly exposed songs as "Motherless Children" which could have easily been rendered in rote fashion, is made newly relevant when heard within the context of Cash's own loss.

There's so much here worth listening to. A delicate rendering of Dylan's "Girl from the North Country," a jaunty duet with Elvis Costello on "Heartaches by the Number" and a somber coupling with Jeff Tweedy on the deliciously twisted "Long Black Veil" (once made famous by her dad) are but a few of the pleasures found herein. On "Sea of Heartbreak" Cash sings with a tempered calm that perfectly matches the gruff howling of Bruce Springsteen.

Cash never falters, her singing is impeccable, and the sympathetic support of husband/instrumentalist John Leventhal pushes her to new and invigorating levels. Cash can in no way match the pervasive influence and sheer originality of her dad but that in no way diminishes her own contributions.

Given two stars or five, be assured anything reviewed in these pages is worth your time and money. Just be certain to spend that dough at any of Asheville's fine independent record stores. They're the ones who really know and support the music!

Twenty five years after the release of her first album the time has come to declare daughter Roseanne a true American treasure, an artist whose own oeuvre should take a back seat to no one. ★★1/2



Joe Henry Blood From Stars Anti Records

It's nearly criminal how under appreciated Joe

Henry is, even amongst music aficionados who might have heard the name but cannot place the voice. He's been hanging around the margins of stardom for more than two decades, has amassed a body of work nearly unmatched in consistency and sheer brilliance, and the guy still can't catch a break.

But if any album is going to change that *Blood from Stars* is the most likely candidate. His third album for Anti Records — all of which are killer gems — is the most assertive and adventurous collection he's yet put together. Working with a band that most musicians would die for, including ace guitarist Marc Ribot, Patrick Warren, Jay Bellerose, David Pilch, and son Levon on saxophones and clarinet, *Blood From Stars* is a jazz tinged free form folk masterwork.

If that description seems a bit nebulous it is only because the songs here, which act as a sort of concise history of Americana, — from Blues to Bop to Folk and straight on through to the birth of Rock and Roll with Henry and his producer engineer Ryan Freeland serving as our tour guides — defy categorization.

Where to start? Do we delight in the sonic antiquities of "The Man I Keep Hid" with its stunning assemblage of horns, organs, piano, and a rhythm section that wraps itself around the singer's voice, or do we languish in the sheer simple beauty of "Channel", a song that reflects the singer's inner world in which he yearns to "get my story straight while all the others bend."

"Death to the Storm" is a basic twelve bar blues which Ribot's piercing guitar and Henry's subtle phrasing elevate to levels far and above. "Bellwether" is a similarly constructed early era bit of jazz-blues but Henry's voice and the accompanying arrangement give it a warmth and innocence that is quite frankly heartbreaking.

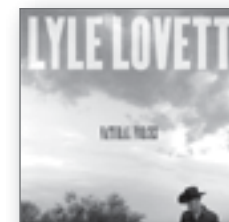
I've listened to this album at least a dozen times over the past few days and continue to marvel at it. As with all great art, and I say that with a capital "A" each subsequent play reveals new depths, nuances, and joys.

The overall effect is mesmerizing; Joe Henry has created a kaleidoscopic tapestry

that manages to challenge our notions of what such unorthodox hybrids might result in, while opening up a world of possibilities.

There's not a weak moment to be heard and if *Blood From Stars* doesn't bring Henry the acclaim he's so richly earned there ought to be some sort of cosmic reckoning. ★★★★★

Lyle Lovett Natural Forces Lost Highway Records



After the relative bombast of *It's Not Big It's Large*, which was about as loud and frenetic and this low key troubadour gets, Lyle Lovett retreats to the comparative safety found in other voices. Of *Natural Forces*' twelve tracks (including full band and acoustic versions of "The Pantry") less than half were penned by Lovett. It's not an uncommon move for an artist who, over the years, has delighted in singing other people's songs, but it does give him an opportunity to take a back seat on his own record.

The result pays off nicely as Lovett sounds reenergized and his old playful self. He again dips into the wellspring of tunes by fellow Texans Townes Van Zandt and Vince Bell while co-writing "It's Rock and Roll" with Robert Earl Keen.

As on his best records the mood is breezy and light (but seldom lightweight) and while *Natural Forces* is unlikely to win any new converts in contrast to the more serious tone of his past few records it goes a long way in reminding us of why we liked this wild haired idiosyncratic performer so much in the first place. ★★★1/2

Steep Canyon Rangers Deep In the Shade Rebel Records

With a collection consisting largely of original material *The Steep Canyon Rangers* maintain the musical evolution with a pleasant but somewhat safe hybrid of traditional and contemporary Bluegrass.

As always the musicianship is impeccable and while every member of the band can go head to head with the best of them what sets this album ahead of its predecessors is the growth and maturity of the songs. Principals Graham Sharp and Charles Humphrey have quietly become first rate songwriters.

Were they to succumb to the lure of Nashville one could easily see them penning hit tunes for others. Such numbers as

'CD's' continued on next page

what's happening

Bluegrass Great Doyle Lawson to Play Parkway Benefit

His own devotion to bluegrass stretches back to the genre's golden era of the 1950s, but Doyle Lawson has himself been an artistic leader and innovator for more than three decades. While his band has featured nearly forty musicians over the years — many of which have gone on to considerable success on their own — Lawson remains the one constant.

The role of mentor is one he willingly embraces; to Lawson the opportunity to further the careers of fellow players is one way in which he repays the debt of gratitude he feels for his own good fortune. He may be a legend, but while Lawson takes pride in a career that's stood at the center of bluegrass and gospel for decades, he's hardly resting on his laurels. At the same time that he's garnering new acclaim for his historic contributions, he's plowing new ground alongside artists half his age and maintaining a busy touring schedule all over the country.

His ability to blend bluegrass and gospel is unparalleled, and few artists have the same dual citizenship in the secular and non-secular worlds as he does. He's proven himself for more than three generations of bluegrass traditions and somehow he keeps raising the bar and building his legacy with each new release.

One of the most highly regarded mandolin players in bluegrass, Lawson was born in unincorporated Ford Town, TN, near Kingsport. Several of his relatives sang in local gospel quartets but the family also listened to *The Grand Ole Opry* on the radio during the years when Bill Monroe was creating the music that took the name of bluegrass. Monroe inspired young Lawson to take up music and to learn the mandolin. He borrowed his first one at age 11 from a member of his

father's gospel quartet and eventually taught himself the five-string banjo and guitar as well.

In 1963, Lawson began playing banjo with Jimmy Martin & the Sunny Mountain Boys. He moved to Kentucky and played with various groups before joining J.D. Crowe & the Kentucky Mountain Boys in 1966, first on guitar and then on mandolin. Lawson made his recording debut with Red Allen on the album *Bluegrass Holiday* and except for a brief 1969 return to Martin's band he stayed with Crowe until 1971. Later that year Lawson joined the Country Gentlemen, a partnership that lasted eight years and included numerous recordings and tours both stateside and abroad.

His first official solo album, 1977's *Tennessee Dream*, consisted entirely of mandolin instrumentals, and showcased Lawson's virtuosic playing. The album also featured Crowe, Jerry Douglas, and Kenny Baker. In 1979, he put Quicksilver together, including banjo player Terry Baucom, guitarist Jimmy Haley, and electric bass player Lou Reid.

In 1980, Quicksilver released their eponymous debut album and followed it up with *Rock My Soul*. Since that time the band has been a model of prolific consistency, releasing more than two dozen albums and touring steadily. Several of the 1980s Doyle Lawson & Quicksilver LPs, long out of print and highly sought after, were re-released in pairs on CD in the late 1990s by the group's longtime label, Sugar Hill.



Doyle Lawson blends bluegrass and gospel.

BY JAMES CASSARA

After a period of relative inactivity Lawson resurfaced with a pair of new gospel albums, *Just over in Heaven* and *Gospel Parade*. He followed that with the 2002 release *Hard Game of Love*, his first secular disc in some years and one of his most commercially successful. Slowed down by health problems Lawson curbed his touring schedule, but managed to record the impeccable *You Gotta Dig a*

Little Deeper in 2005.

Two years later he released *Behind the Picture*, while 2007 saw the release of *Behind the Wall*, followed by 2009's *Lonely Street*. Married and the father of three children, Lawson is the longtime host of his own Doyle Lawson & Quicksilver bluegrass festival in Denton, NC, as well as one of the art form's most passionate and erudite ambassadors. He is at the pinnacle of this field, and even if the show were not in support of our beloved Blue Ridge Parkway, hearing such a recognized master in concert would be reason enough to attend.

IF YOU GO

Bluegrass great Doyle Lawson and his band Quicksilver. At the Blue Ridge Parkway 75th Anniversary Benefit Concert, Asheville's Thomas Wolfe

Auditorium. Saturday, November 14 at 8:30 p.m. Tickets: \$35 for a general ticket and \$75 for a patron ticket. For more details visit www.doylelawson.com

BLIND PILOT LAND AT UNCA

College favorites Blind Pilot, part of a group of young artists pulling influences from all across the folk and Americana spectrum, will be making their Asheville premiere with a show at UNCA.

The band, known for their blend of roots music and indie rock, tap the same vein as fellow Portlanders the Decemberists (with whom the band shares a mutual respect and friendship), Fleet Foxes and Iron & Wine.



Comprised of guitarist/vocalist Israel Nebeker, Luke Ydstie on upright bass and vocals, keyboardist and horn man Dave Jorgenson, multi-instrumentalist Kati Claborn, Ian Krist on vibraphone, and drummer Ryan Dubrowki, Blind Pilot are touring in support of their debut album *3 Rounds and A Sound* on Expunged Records. They've recently completed a massive U.S. tour, which included a main stage performance at this year's Lollapalooza Festival. The Asheville show is part of the university's ongoing commitment to bring reasonably priced shows to the student body and public at large.

IF YOU GO

Blind Pilot, Friday, November 6 at 8 p.m. with opening act *The Low Anthem*. UNCA's Highsmith Union Hall.

'CD's' continued from page 14



"I Thought That She Loved Me" might start as the usual boy meets girl romantic entanglement but in tongue in cheek fashion it quickly turns

things more than a bit upside down. It's a playful romp buoyed by the strumming mandolin and fiddle interplay of Mike Guggino and Nicky Sanders."

On the more somber end of the spectrum is "Shades of Gray," a traditional lost love lament that demonstrates the band's

knack for making everything new sound old again. On the covers side Merle Haggard's "I Must Be Somebody Else You've Known" is given a sprightly updating that, even if it doesn't quite resolve the distinction between humor and slapstick does offer the band a chance to really cut loose. Best of the bunch is an gorgeous a cappella rendering of The Weaver's by way of Leadbelly prison weeper "Sylvie," in which the band engages in some good old fashioned southern church gospel.

I'd have chosen it to end the album (it instead falls smack in the middle) but that's a pretty minor quibble. As it is *Deep In The Shade* shows just how far these boys have come while giving a glimpse of how far they might yet go. ***1/2

Benefit Concert with Hasidic Jewish Reggae Superstar Matisyahu

Few artists make an impact as complete as the one Matisyahu made with his top 40 hit "King Without a Crown." Here was a Hasidic Jewish musician from New York city singing reggae songs about his religious devotion.

On his bold new album, *Light*, 29-year-old Matisyahu proves there is much more to his artistry than might initially meet the eye.

Executive producer and local resident, Derek Hoffman convinced Matisyahu to add Asheville to his world tour in an effort to raise money for the local Asheville Jewish community.

Matisyahu at the Orange Peel, Sunday, November 15 at 8 p.m. Tickets at www.theorangepeel.net.



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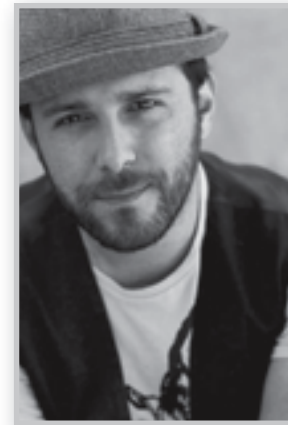
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music

Greg Laswell: Charting His Own Course

BY JAMES CASSARA



Singer/songwriter
Greg Laswell

Since the 2006 release of his Vanguard Records debut *Though Toledo*, Greg Laswell's musical star has most certainly been on the rise.

The Los Angeles based singer/songwriter is originally from Long Beach, where he passionately absorbed the sonic vibe that resonated throughout the region. Upon graduation Laswell moved to San Diego where he experimented with the various elements that would eventually develop into his sound.

After a period of artistic diffusion Laswell formed Shillglen, his first band of note. Shillglen quickly became a local favorite and whereas most artists would likely have pursued the dream of a big label contract Laswell opted to instead start up his own company. It was a move fraught with risks and while it set a blueprint for doing things his own way the label went bankrupt within the year. Undaunted Laswell formed 20 Inch Records, hiring himself as producer and signing up local talent. In 2003, Laswell released his first solo album, *Good Move*.

The modestly recorded and distributed disc garnered unexpected critical local acclaim and by 2005 he had signed with Vanguard. The label was the perfect match of Laswell, allowing him ample time to record and a fair amount of artistic freedom. In early 2008 his next full-length effort, the EP *How the Day Sounds*, hit the shelves. The release included outtakes from past and future albums as well as material recorded specifically for the disc.

Vanguard's patience paid off. Laswell's shimmering melodies, orchestral arrangements, and intelligent lyrics (with just the proper balance of melancholy and optimism) caught the ears of numerous television and film producers.

His songs quickly became fixtures on such shows as *Grey's Anatomy* (he had four placements last season alone, including an original song called *Off I Go*, recorded specifically for the season finale), *True Blood*, *The Hills 90210*, and *Smallville*. He's had similar success in the film arena with songs included in *Confessions of a Shopaholic*, *My Sister's Keeper* and the HBO original film, *Taking Chance*. Not content to rest on his laurels Laswell returned to the studio in early 2008. The resultant full length album *Three Flights from Alto Nido*, with its cinematic arrangements and engaging vocals, received his best reviews yet.

Laswell has continued to branch out, recording an increasing amount of original material for film and touring, and finishing up the upcoming *Covers*, a five song

EP of new material.

Sharing the evening with Laswell will be Ingrid Michaelson. The singer, who like Laswell, has had several of her songs picked up by the small screen, is gifted with an immediately likeable voice and accessible melodies that even the most musically challenged can hum along to. That isn't to say they're simplistic, just friendly.

Her compelling story is that she was an unsigned artist who first achieved national

attention with multiple song placements on the hit television series *Grey's Anatomy*. The show's producers became so enamored of her music that they chose *Keep Breathing* to air during the fading six minutes of the 2007 season finale.

The resultant mainstream exposure was followed by her ubiquitous hit single *The Way I Am*. The song, from her breakthrough album *Girls and Boys*, was not only spun on radio stations all over the country, but was featured in a major national television commercial for Old Navy. Michaelson has since appeared on *Good Morning America*, *The Tonight Show* with Jay Leno and was the first unsigned musician ever selected as a Vh1 "You Ought to Know" artist.

The *New York Times* has described her sound as "soulful and idiosyncratic" while *Entertainment Weekly* described her as "a deft mistress of quirk folk... a grass-roots phenomenon." Michaelson has released all of her music via her own Cabin 24 label which has sold nearly 400,000 albums and more than 1.5 million singles to date.

With the recent release of her new album *Everybody*, Michaelson brings a newfound wisdom and maturity to her music, gleaned from touring the world with musicians like Dave Matthews and Jason Mraz. The album showcases a matured point of view as she explores a new self-realized, independent relationship with the idea of love. "It chronicles a relationship so intense and volatile that both lovers lose themselves within it," says the artist. "It truly is everybody's."



Ingrid Michaelson and Greg Laswell at the Grey Eagle: Tuesday, November 3 at 8 p.m. Tickets priced at \$15 advance / \$17 day of show for

this standing room only performance. Advance tickets available online and at our local outlets.

thoreau's garden

The Incredible, Inedible, Stapeliads

An orange sun forms one fiery bubble in a flat and deep blue sky. The only signs of movement on the vast horizon are the shimmering waves of heat as they rise in frantic whorls from the sea of sand that seems to stretch on forever. And it is hot — dry and hot.

At first glance, all seems to be lifeless and bare. Just the sand and stone enveloped in a deathly stillness. Then in the shady crook of a large rock, I see a twisted bunch of thick, green, tapered stems all splotted with purple, and I hear the buzz of a lone fly.

I look again and see a vivid orange and purple flower. Flower? What kind of flower looks more like tooled and wrinkled leather tattooed with strange tints and hues rather than the jewel like tones of a normal floral display? And the fly; why the fly? Then there's the smell — ever so slight — of spoiled fruit or a bit of meat long past its prime.

Suddenly I see the fly walk across a petal, crisscrossing the thickened ring that stands slightly above and to the center of the pleated petals, disappearing over the ring's edge, down into a dark crevasse, where it buzzes all the louder, like a bee with honey.

Then the buzzing stops and the fly appears again. Only now a bright yellow ball of pollen is stuck to one leg. It shakes the leg trying to dislodge the added load, thinks better of it, and spirals up and around, descending to another nearby flower. And what I've witnessed is the pollination of a blossom by a fly in a meadow of sand. For the desert is too hot and barren for a honeybee and too dry and dusty for the typical flower of the field.

Although the stems of the stapelias — and stems they are, for the leaves are minuscule — have never been the hit of the houseplant world, the flowers certainly have. Bizarre, unique, and indelicate, they always elicit response when displayed at flower shows, generating choruses of oh's and ah's when plants accompany me on a lecture.

"I'd call it a crochet flower," said one lady. "They don't look real, more a creation of hook and needles, I'd say."

"Rather a strange hook and needle," said her husband and quietly added, "and it doesn't smell that good either."

The genus, *Stapelia*, is named after Johannes Bodaeus van Stapel, a physician of Amsterdam who died in 1631. And there are hundreds of species belonging to a number of genera. The most success-

ful that I've grown are the time-honored *Stapelia variegata*, or spotted toad flower: *S. longipes*; *S. cylista*; *S. nobilis*; *S. pasadenensis*; and *Edithcolea grandis*. When in bloom *S. pasadenensis* can produce a flower over six inches in diameter that, unlike the others, is best kept outdoors because it can smell a lot like living close to an unsuccessful landfill operation.

The most important family trait of the stapeliads concerns the pollen content of the flower's sexual cells which is pressed into waxy masses, in turn attached in pairs to pincer-like organs called pollen-carriers. When a fly — flies, because after all these plants inhabit terrain where any self-respecting bee or other dignified pollinator would never be found — visits the blossom (attracted by the unpleasant odor), upon leaving the strange petals, a wad of pollen hooks onto the insect's legs, and is then deposited within the sexual parts of the next flower he (or she) visits.

And when it comes to procreation, these plants are in the same family as the

milkweeds so the seeds all have silky hairs, which can fly through the air, and upon touching the earth will actually germinate in less than 36 hours. But if left without water to begin the process of germination, some seeds can stay dry for even ten years, then with just a touch of water, can germinate and produce a new plant.

The crown of silken hairs carries the seeds of the stapeliads over very long distances and results in another effect that keeps the seeds in motion, even when near the ground, until some bush or other obstruction brings them to a halt. Hence most stapeliads are found growing under the shelter of small trees, bushes, and weedy plants.

Stapelias are succulents, so the primary rule of care is to provide adequate drainage. I use a potting mix of one-third standard potting soil, one-third composted manure, and one-third sharp sand, with a liberal sprinkling of small charcoal chips and some bird gravel. I fertilize only every few weeks in the hottest part of summer.

While most stapelias will endure a temperature of 40°F, they do not respond with favor to such a chilly atmosphere. And if allowed to sit in even damp soil when the

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

Most stapeliads are found growing under the shelter of small trees, bushes, and weedy plants.



Peter examines the blossoms of early-blooming Lenten roses.

temperature falls that low, they will usually begin to rot. I withhold water from November to March, moving the plants to my study, where the temperatures fluctuate between 50° and 70° F.

Take cuttings of your plants in the late spring when the weather is on the warm side. The cutting is best removed from the joint of a parent



BY PETER LOEWER

stem then set aside for a few days until the cut or break is dry. Use pieces at least an inch long.

Stapelias or Carrion Flowers. Clockwise from top left: *Stapelia pasadenensis*, *S. longipes*; *S. cylista*; *Edithcolea grandis*; *S. variegata*.

Illustration by Peter Loewer

Ikebana International

BY PATTI HILL

The Giving Season gets into gear with a creative holiday partnership joining New Morning Gallery and Bellagio gifts with flower arrangements from Ikebana International in Asheville.

At these two stores, three special events bring an unusual holiday spirit to Historic Biltmore Village on Saturday, November 14 from 10 a.m. to 7 p.m. and on Sunday, November 15 from noon to 6 p.m. A portion of proceeds will benefit the Southern Appalachian Highlands Conservancy and Ikebana International, both serving all of Western North Carolina.

A special exhibition of Ikebana, Japanese designed floral arrangements by local members of Ikebana International, using beautifully handcrafted containers will be on view and on sale at both stores. By purchasing a container with an arrangement, you will give the multiple pleasures of specially designed

flowers to enjoy for the holidays and a container to treasure all year long, while benefiting both local non-profits.

Also at New Morning Gallery the second weekend in November, Jeff McKinley a local lamp glass artist, will create colorful and unique glass ornaments, each under \$20. Bring the entire family for this demonstration and take your ornament home for lasting holiday memories.

For flowers that last year round, artists Billy and Kristie Stanback are bringing iron garden flowers, bold in size and visual impact. These were a sellout at the Village Arts Fair last August so come early to purchase these delightful and lasting gifts.

Treats will be served at both locations. For more information, call New Morning Gallery at (828) 274-2831.

Local Artist Monika Teal

UNC Asheville's Blowers Gallery will host an exhibit by local artist Monika Teal. The exhibition features a series of gum arabic and monotype prints, created from reproductions of Teal's paintings and drawings. The prints reflect themes of innocence in the animal world.

Teal holds a master's degree in painting from Western Carolina University. She has lived and taught in both the United States and Switzerland, where she currently maintains a studio. She has received a number of awards, including the North Carolina Visual Arts Fellowship, the Joan Mitchell Foundation Award. She has residencies in Cuba and

Hungary.
Exhibit dates: November 1-24, 2009.

An opening reception will be held at 4 p.m. Monday, November 2, in the gallery. Free and open to the public.



Blowers Gallery, located on the main floor of UNC Asheville's Ramsey Library, is open Monday-Thursday 8 a.m.-11 p.m., Fridays 8 a.m.-6 p.m., Saturdays 10 a.m.-6 p.m., Sundays 1 p.m.-11 p.m. For more information call (828) 251-6436.



noteworthy

LaZoom's Comedy Tours

GET YOUR HOLIDAY VISITORS OUT OF YOUR LIVING ROOM AND ON TO THE BIG PURPLE BUS

Are you looking for something to do with your holiday visitors besides going to the movies and eating? LaZoom's Thanksgiving and Holiday comedy tours of Asheville are a healthy alternative.

Definitely not your mamma's typical tour bus experience, LaZoom is Asheville's only rolling comedy tour bus. One of WNC's most unique "things to do," LaZoom's side-splitting odyssey to Asheville's favorite neighborhoods and landmarks spells quirky fun for both first-time visitors and long-time residents.

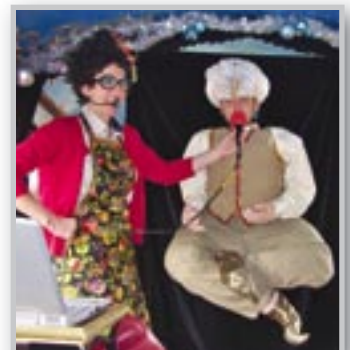
Stuff your family onto the the big purple performance bus this year for a Thanksgiving or Holiday Tour of Asheville. It's a full two hour family adventure. Two hours to have a break from one another! LaZoom's cast will take

you on a thrilling tour of Asheville complete with a costumed tour guide and surprise characters. Seats go fast!

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When a Hotel Bar is Not a Hotel Bar - PLUS, WINE AND STRATEGY ON THANKSGIVING DAY

New Hotel Bar Especially Welcomes Locals

A new bar is open as of November 3. Downtown Asheville's newest high-rise, at the Montford Avenue bridge, not only will house the Indigo Hotel and a few lucky residents, it will also be the address for the Phi Bar and Bistro.

Phi Bar's food and beverage director, Gabe Fore, stresses the "and Bistro" with each mention of its name. There will be a menu offering small plates, food that, whenever possible, will be made from local and regional ingredients.

However, to this drinker-writer, the bar is the subject. The wine list will offer an eclectic selection. Some labels will be familiar; some will appeal to wine drinkers who like different things, like Spanish Monastrell and Albariño, a surprising Pinot Noir from Australia, and three different pours of sparkling wine, no two from the same region.

The wine list is also organized under headings like "Soft and Supple," "Structured and Intriguing," and "Big and Bold." All glass pours will be under \$10, starting at \$5 for Prosecco. The beer list will offer bottled local brews and some casual, low-dollar choices.

The cocktail list will be mostly unique to the bar, including its version of the French 75, the Phi 75. I think we can be as confident in Phi Bar's Manhattan and other cocktails as Gabe Fore is in his own Chocolate Martini—he says his is the best in town. It may well be, as he is a graduate from the multiple award-winning culinary arts school at AB Tech.

Phi Bar and Bistro will be part of a trio of "smart bars" in its corner of downtown, along with the well-established Santé Wine Bar in the northeast corner of the Grove Arcade, and the Battery Park Book Exchange in the historic high-rise in between.

Gabe also wants to stress that locals are especially welcome. "We want this to be a

local bar. Not a wine bar, not a martini bar, just a bar." Still under construction at the time of this writing, it is obviously going to be a smart setting. This writer thinks he is going to like it.

Thanksgiving Wine – A Thankless Effort?

It can be. Watching a table full of guests pour their wine can be as tragic as it is expensive. It depends on who you have at your table. Sitting with family usually is a whole new set of dynamics from a table full of carefully selected wine lovers.

I envy wine-loving families. I also envy the Thanksgiving tables that are composed of wine-loving friends. Then again, there are 364 other days for that.

And what usually is a family Thanksgiving? Traditional food lovers (traditional food means both the very good and very bland) who often have little interest in fine wine, the frustrated family foodie who tries too hard, the beer drinker, the non-drinker, the adorable children, and the meat-hater. If there is a wine lover at the table, he watches as his loved ones pour the new wine into the unfinished glass of the last wine because the colors still match.

Wine for this crowd should be cheap. There are plenty of big bottles of tasty red and white at the wine shop. The staffers there will know. If you want a good one for yourself, then get a good one for yourself. Keep it out of sight of the others.

Some of you are lucky enough to sit at a table with generally good wine interest, or at least people who will enjoy what you have chosen and have to say about it. If you want wine to have a memorable presence at Thanksgiving dinner, then here are some pointers:

Sparkling Wine: this is a must at the start to kick off a good mood. You can spend

BY MICHAEL PARKER

\$8-\$12 for enjoyable fizz from Spain and Italy. There are lots of choices from many countries. Sparkling wine can be drunk through the entire dinner.

Flavorful White Wine: I don't mean the same old buttery oaky Chardonnay, I mean Viognier, Verdelho, Verdicchio, Vernaccia, something with flowers or zing that will illicit an ooh and an ahh. There are plenty of these choices around the \$10 mark. Think about the meal or main course. There is a lot of food there that will make them thirsty. Crisper, more acidic whites like Sauvignon Blanc can better quench thirst. Big creamy whites will indeed match, rather than be a contrast to, the richer foods.

Do not confuse contrast with conflict. The choice to match or contrast flavors is yours, and there is no wrong choice.

Lighter-Styled Red Wine: Many novice wine drinkers have the impression that Beaujolais Nouveau is the only red they can drink. Now that Nouveau prices are ridiculously above \$10, there are plenty of alternatives for less. In this season, the wine shops are stocking new arrivals faster than this column can keep up. Ask your wine shop guy about the latest in NON-Nouveau Beaujolais, Pinot Noir, Cotes du Ventoux, Sangiovese, and Barbera. Don't forget drier, darker rosés if you think they will be received.

Dessert Wine: White, red, or sparkling. This is a very thoughtful thing to offer when the guests are especially full. Even more surprising would be to serve the fruit-infused Lambic beers of Belgium. A lot of regional wineries make desserts. If you think that Port would be a bit much, there are other late harvest reds and even red sparkling wines.

Take these pointers, evaluate who you will have at the table, and ask your friendly local wine retailer.

November Events at the Weinhaus

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

Thursday, November 12

Zambra's will host a delicious Mediterranean wine dinner with five courses of their wonderful dishes accompanied by wines from the Weinhaus. The time is 7 p.m. The cost is \$60 all inclusive.

Friday, November 27

Friday night flights at the Weinhaus will feature a Sparkling Holiday Wine tasting with four delightful and budget friendly wines. 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 Avenue, in Asheville.

Tuesday, December 8

The Grovewood Café next to the Grove Park Inn will serve a delectable fall dinner paired with wines from the Weinhaus. The time is 7 p.m. The cost is \$65 all inclusive. Please call the Weinhaus at (828) 254-6453 for reservations.

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Cucina 24

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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

Cooking with Josh Monroe

Sunday, November 8

The Haywood County Arts Council presents Cooking with Josh Monroe of the Chef's Table restaurant, part of our FUNd Party Series 2009. This will be an evening of sheer delight as Chef Josh Monroe teaches guests to make pastas from scratch.

Chef Josh uses only the freshest ingredients in his pasta dishes. Come enjoy a glass of wine and sample a variety of pastas that you made — all the while helping the arts.



The Chef's Table restaurant, 20 Church Street, Waynesville, NC. For more information about the 2009 FUNd Party Series, stop by the Arts Council office at 86 North Main, Waynesville to pick up a FUNd Party Book or call the office at (828) 452-0593 to make your reservation.

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Restaurant Guide



Forest Blue

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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.

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www.theforestblue.com



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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.

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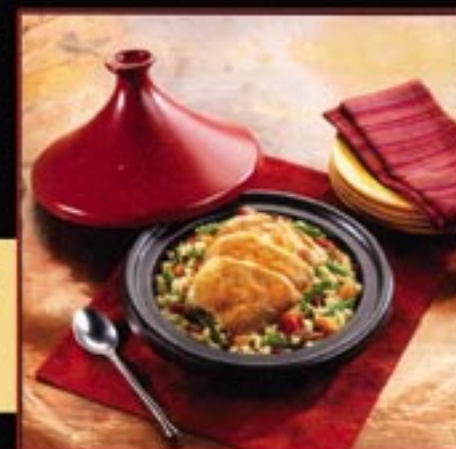
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joe's brew notes

A Primer on Malt – the Heart of Beer

This is the first of a series of articles on beer ingredients – malt, hops, and yeast. The goal is to provide information about each of these ingredients and their contributions to the flavors, color and aromas we enjoy.

The four fundamental ingredients used to make beer are malt, water, hops and yeast. Of these, malt contributes the most to the beer's overall character which includes flavor, sweetness, color, body, mouthfeel, foam retention, and alcohol content.

Although any cereal grain (wheat, rice, corn, etc.) can be used to produce malt, barley contributes the flavors and colors uniquely characteristic of beer. Barley's kernel is high in starch and enzymes and low in protein content with a layered hull that is



Drew Barton (left) French Broad Brewmaster and Chris Richards his assistant happy about their malt selections for a new brew.

BY JOE ZINICH

an important filtration medium in the brewing process. All beer styles, and that includes wheat beers, have barley malt in their recipes.

The production of malt (malting) is a three-step process that includes steeping in water, germination, and drying in a kiln. The process can yield over 100 types of barley malt that can be divided into two classes – “base malts” and “specialty malts”. A base malt is light in color, low in flavor, and rich in sugar and enzymes.

Specialty malts vary in color from light to black with flavors from mild to distinctive and with fermentable sugar and enzymes from high to low based on time and temperature in the kiln.

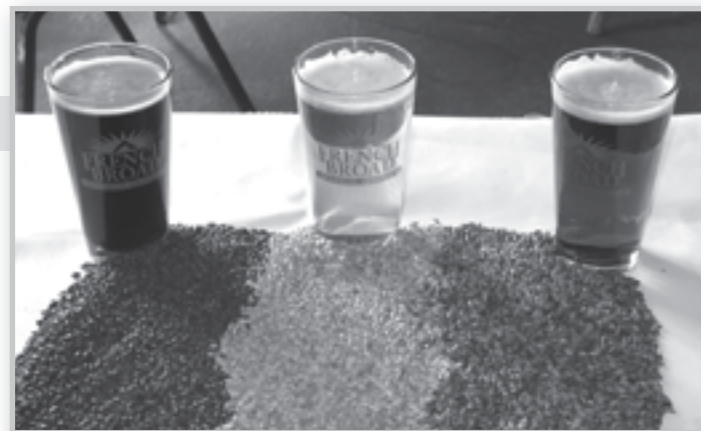
With the availability of more than 100 different malts, beer recipe development is a challenge limited only by the brewer's creativity. Making the right choices is an art form. Once the selections are made the brewer creates a malt bill (a list of malts to use in the recipe).

Typical beer recipes have one base malt and up to 4 specialty malts.

The malt bill will contain from 75 to 90% base malt and 25 to 10% specialty malts depending on the style of beer to be produced. Base malts are a light straw to yellow color and are selected primarily for the sugar content and enzymes needed for alcohol and carbon dioxide production.

Specialty malts add flavor, for example sweetness, caramel, coffee, roasted, chocolate, malty, nutty and aromas associated with those flavors. Additionally, they add color (from straw to black) and body (viscosity) to beers. Typical beer recipes have one base malt and up to 4 specialty malts depending on the desired beer characteristics.

Although malt is the “meat and potatoes” of beer, the need and importance of hops and yeast in the recipe is recognized. Both are used to enhance or support the flavors and aromas developed from the malt. In addition, hops adds bitterness to balance malt sweetness while yeast's voracious appetite produces alcohol and carbonation. Both will be featured in a future column.



(L-R): Black Patton, Base, and Crystal Malts.

Winter Brews, November Release

Contact the brewery for release date and packaging.

Asheville Pizza and Brewing:

(Warren Haynes) Christmas Jam White Ale – a Belgian wheat, new.

French Broad:

Wee-Heaviest – a Scotch style ale with a Belgian twist, dark, rich, 9% alcohol.

Green Man:

Double IPA – twice as strong as their standard IPA with twice the hops, new.

Highland:

Cold Mountain Winter Ale – an ever-changing spiced winter brew.

Black Mountain Bitter – light, crispy pale ale.

Pisgah:

Wet Hopped Pale – limited release, English style pale ale flavored with Buncombe County Hops, new.

Schwarzbier – a black lager made to style, light chocolate flavor, clean finish, new, 4.5%.

Pisgah Lager – light and crisp, new, 4.2%.

Vortex 1 – triple IPA, hops, 10.8%.

Baptista – a Belgian Noël, spiced with white pepper and coriander, 11.5%.

Wedge:

Double IPA – made with double the hops, new, 8.8%.

Thanksgiving Weekend with the Firecracker Jazz Band

The Haywood County Arts Council brings the high-spirited Firecracker Jazz Band to Waynesville at 3 p.m. on Sunday afternoon, November 29 at the Performing Arts Center, 250 Pigeon Street.



Firecracker Jazz Band features Je Widenhouse on trumpet and cornet, Reese Gray on piano, Mike Gray on drums, Henry Westmoreland on sousaphone, Earl Sachais on trombone, and Jon Corbin on guitar and banjo. The group describes its music as twenty-first century hot jazz with New Orleans and Dixieland influences.

Tickets available at the Haywood County Arts Council, 86 N. Main St. in Waynesville, or by phone at (828) 452-0593. Tickets are \$10. A special pre-concert brunch will be held at the Grandview Lodge, 466 Lickstone Road, Waynesville, at 11:30 a.m. The \$30 brunch includes a “meet and greet” with members of the band, and one ticket to the concert.



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

Momix Returns with Remix



MOMIX is known internationally for presenting works of exceptional inventiveness and physical beauty, and for its mind-boggling and body-bending images. The highly popular dance company returns to Asheville with its show REMIX, featuring the troupe's most popular works.

In REMIX, MOMIX transports audiences from their everyday lives to a fantasy world through its trademark use of props, light, shadow, humor, and the human body.

IF YOU GO: REMIX, 8 p.m. Tuesday and Wednesday, November 17-18 at Diana Wortham Theatre at Pack Place in downtown Asheville. Free pre-performance discussions lead by an area expert in the field of dance will be held at 7 p.m. in the Forum at Pack Place before each MOMIX performance.

Open up

Open up your mind, your eyes and your heart at the 2009 Doors of Asheville, presented by HomeTrust Bank. It's our community's fundraiser for affordable housing, featuring themed works by regional artists. Thursday, November 19, 2009 at The Orange Peel. 6:30 pm social, 7:30 pm auction. \$55/person, \$100/couple. Details at mtnhousing.org.

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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

REEL TAKES

with **MICHELLE KEENAN**
and **CHIP KAUFMANN**

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

Amelia

Short Take: Standard Hollywood biopic of the famous flyer makes for pleasant, disposable entertainment.

REEL TAKE: I'll have to give credit to the trailers for *Amelia* for truth in advertizing. What they showed looked like an old fashioned, standard Hollywood biopic complete with lush music, beautiful photography, and character depth about an inch thick which is precisely what you get.

Star and co-producer Hilary Swank does bear a striking resemblance to Amelia



Hilary Swank pondering her future as Amelia Earhart in *AMELIA*.

Earhart (except for the constant smile) and she manages to capture her natural awkwardness whenever she's not flying. Co-star Richard Gere adopts an accent of dubious origin but not to worry as he loses it about halfway in.

His relationship as husband George Putnam to Amelia is too good to be true although perfectly in step with the Lifetime movie of the week approach that *Amelia* takes.

The single biggest problem with *Amelia* is the script. We see what Amelia does but we never get to see any kind of insight into who she is. There are attempts to show how she is used by the people around her and how she manages to be a symbol of hope to other women in spite of being marketed as a commodity but it never gets past the surface stage.

It's not all bad though. The period recreation is right on the money from the 1930s fashions down to the various airplanes Amelia flies (where did they get a Lockheed Electra?). The photography is gorgeous and the music is uber-romantic. I especially liked how the movie is told in flashbacks intercut with her final ill-fated flight. Despite the fact that we already know the outcome, director Mira Nair (*Monsoon Wedding*) manages to make the end of the film surprisingly moving.

It's not that there is anything in *Amelia* that's patently untrue (except perhaps for the unbelievably loving relationship between her and her husband), but considering the subject material, it would have been nice if the screenplay had dug a little deeper. Nevertheless it should please most people as it did the crowd I saw it with the other night. By the time I got home though I had already forgotten it.

Rated PG-13 for sensuality, language and thematic elements.

REVIEW BY CHIP KAUFMANN

Capitalism: A Love Story

★★★★ 1/2

Short Take: Michael Moore's most sophisticated film to date is still a case of "been there, done that".

REEL TAKE: It has been 20 years since Michael Moore first came to national attention with his "documentary" *Roger & Me*. A lot has changed since then (including the bankruptcy of General Motors) but not Michael Moore's approach to dealing with issues he cares about.



Michael Moore is once again denied access in *CAPITALISM: A LOVE STORY*.

Moore is now 55 years old and looks like nothing less than an overweight version of Garrison Keillor. His style of filmmaking hasn't changed and while there's nothing really wrong with that, there is a strong sense of "been there, done that" about *Capitalism* that weighed the film down for me.

The irony is that this is actually one of Moore's more cinematic efforts incorporating a number of visual tricks taken from his groundbreaking television show *TV NATION*. Documentary footage is incorporated into real life interviews along with clips from old movies with Moore's droll comments added just in case you don't get it. But just to make sure you DO get the point (a la Moore), I'll make sure that I say it again. "I've seen it all before".

What I haven't seen before is how heavy the heavyhandedness is. As left wing as Glenn Beck is right wing, Moore has never attempted to be objective, for, like Beck, he has an axe to grind. In the past he has usually managed to balance his lack of objectivity with more of a sense of humor and some shrewd social observations.

This time the manipulations are too obvious and the conclusions he draws are too clearly one sided. I agree with almost everything Moore says in *Capitalism* but I just don't care for the way he says it.

The film opens by telling us that Capitalism used to work to everyone's benefit until Ronald Reagan was elected and then everything was turned over to corporate interests and they have ruined it forever. That may be true but using Moore's own brand of logic, regulations and increased taxes can make it like it was so it can be saved.

There are effective moments such as a company collecting a death benefit on a worker instead of his family and the usual skullduggery involving Wal-Mart, its employees and the unions. The irony of Flint, Michigan (Moore's hometown) now being the headquarters for most of the country's foreclosure notices brings him full circle from *Roger & Me*.

In today's polarized society, movies of this type (like *An Inconvenient Truth*) are constantly preaching to the choir and the people who need to see them don't. As the credits rolled I would have been "Moore" impressed if he would have donated all the profits of the film to the down and outs he interviews.

Rated R for language.

REVIEW BY CHIP KAUFMANN

Departures (Okuribito)

★★★★ 1/2

Short Take: An out of work cellist thinks he's found a job in the travel industry, but instead ends up caring for the departed.

REEL TAKE: *Departures* won the Oscar for Best Foreign Language Film earlier this year and has finally made its way to Asheville, playing at Carolina Cinemas. Directed by acclaimed Japanese filmmaker Yojiro Takita, the film tells the story of a recently unemployed cellist and his journey in a new career. After the symphony he plays in is dissolved, Daigo Kobayashi gives up on his dreams and returns to the house his mother has left him.

'Movies' continued on next page

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www.ashevillepizza.com

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The Falls Theatre (Brevard)

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Fine Arts Theatre (Asheville)

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

Flat Rock Theatre (Flat Rock)

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

Four Seasons (Hendersonville)

Movieline (828) 693-8989

Smoky Mountain Cinema (Waynesville)

Movieline (828) 452-9091

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As he and his wife settle in, he applies for a job that he thinks has something to do with the travel industry because of the use of the word 'departures.' Turns out there was a typo, the word should have read 'departed.' Nonetheless the boss hires him on the spot and so begins his career as an encoffining



Masahiro Motoki as Daigo Kobayashi and Tsutomu Yamazaki as Sasaki in DEPARTURES.

Kobayashi is not convinced this is the job for him, but as he sees how their services comfort the bereaved, he takes to it like an artist to his brush or, in this case, like a cellist to his bow.

As the story unfolds several nice sub-stories are revealed (including one about his own father) that play well into his new life and to the story at large. At first it seems light with a morbid undertone, but it grows into so much more.

I'm not quite sure how they pulled it off, but *Departures* is an unusual blend of entertaining comedy and drama, with laugh out loud funny moments and moments of heartfelt poignancy. Most of the film is quite subtle. It goes a little over the top with the sappy melodrama towards the end, but because of the performances, the issues and how it all ties together, I didn't mind.

The most intriguing thing about *Departures* is how we (as humans) look at death and the difference in how we prepare the departed versus how the Japanese prepare the departed. The ritual of encoffinement is akin to a meditative prayer and is conducted with the family in attendance, sometimes with their participation.

The preparation of the body is done with such care and grace and respect that it not only prepares the body for its transition, it prepares the loved ones as well. There is a wonderful sequence showing Kobayashi coming into his own as an encoffinement master, which conveys the beauty, the humor, the pain and the importance of their work.

Departures runs a little too long, but even that is forgiven with the rest of its merits. It is unlike anything else I have ever seen and is a very welcome surprise. I recommend this film wholeheartedly to most anyone. See it while you can.

Rated PG-13 for thematic material.

REVIEW BY MICHELLE KEENAN

Boris Karloff: The Gentleman Monster

I first became acquainted with Boris Karloff back in 1960. It wasn't through *Frankenstein* or *The Mummy* or any of his famous 1930s performances but through his then current television show *Thriller*.

Karloff was 72 at the time and that's how I still think of him, the elderly gentleman with the marvelous voice who scared me silly when I was 8. It was my mother who drew my attention to his earlier movies whenever they were on.

By the time I was 11, *Thriller* had been cancelled and Boris was back up on the big screen in such movies as *The Raven*, *The Terror*, and *The Comedy of Terrors*. By the way those first two movies featured an up and coming 26 year old named Jack Nicholson. That was back in 1963.

From 1964-1970 I went to every movie of his that came out. I even went to catch them a second time around at the drive-ins where I got to witness a changing of the guard from Karloff's civilized horror films to such refined fare as *Blood Feast*, *2000 Maniacs*, and the original *Night of the Living Dead*.

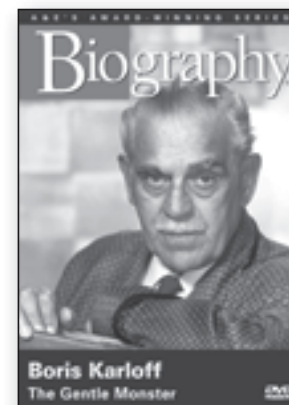
It was ironic that his last film appearance was in a British film (*The Crimson Cult*) which was released on a double bill with *Horror House*, a precursor to the teenage slasher films that featured one of the most gruesome deaths ever and that was to Frankie Avalon! This was in 1970. Old style horror

had passed the baton to new style horror.

The arrival of *The Exorcist* in 1973 was the final nail in the coffin and I stayed away from horror films until 1979 when my first job as a film reviewer required me to see them again. Movies like the original *Friday the 13th* and *Halloween* were more frightening for the audience's reaction to them (unbridled glee) than to anything on screen... but I digress.

Karloff was born William Henry Pratt in England on November 23, 1887. His grandmother was East Indian and in his younger days he looked far more Indian than English. At the age of 22 he immigrated to Canada and began appearing with theatrical stock companies. He changed his name to the more charismatic Boris Karloff, the surname taken from a distant relative and Boris because he thought it suited his personality.

After working a variety of odd jobs, he landed in Hollywood in 1919 and began making movies. He appeared in several silent films and then made the transition to sound because of his cultured voice. His big break came in 1931 when he landed the role of the monster in *Frankenstein*. For the rest of his career, which lasted another 37 years,



BY CHIP KAUFMANN

he was billed as the "King of Horror" even though he was really "the gentleman monster." He even did Broadway and made children's albums.

By the mid 1960s he was so crippled with arthritis that he could barely walk yet he soldiered on playing most of his roles in a wheelchair.

He still managed to make 2 classics, *The Sorcerers* (1967) and *Targets* (1968 – see my DVD pick) as well as provide the voice of the Grinch in *How the Grinch Stole Christmas*.

Boris Karloff died in his native England on February 2, 1969 at the age of 81. He was beloved the world over and many people (including yours truly) cried when they heard the news. That's the kind of reaction that every performer dreams of.

In addition to the films already mentioned in this article, I also recommend *The Body Snatcher* (1943), *The Haunted Strangler* (1958), and *Black Sabbath* (1964). Check them out and see what a versatile performer he really was. Hopefully Universal will someday release his classic *Thriller* episodes on commercial DVD. Then he and I will have traveled full circle together.

The Invention of Lying

Short Take: An overlooked underestimated average Joe becomes somebody when he tells a lie.

REEL TAKE: *The Invention of Lying* is an invention of genius. It's not a great film, but the concept is stellar and that's what's important in this film. It's 2009 and the world knows no lies, not because it's been banned, but because it's never even been contemplated.

The result is a somewhat cruel, blunt and apparently godless world. If you ask a girl out, she's going to tell you exactly why she's turning you down, with no thought to how it will make you feel. One poor schmuck who's had more than his fair share of the truth is Mark (Ricky Gervais). He's an overlooked, underestimated average Joe who finds himself catapulted from no one to someone when he suddenly finds himself able to tell something that isn't.

When it first happens, Mark realizes

that there are rewards for these not truths and he cashes in on them. Soon however he realizes that he can make people feel better by virtue of telling something that isn't. In one such moment he tells his dying mother that there is nothing to worry about and that we go to a wonderful place when we die.

Overheard by hospital staff, the news (taken at its word) spreads like wild fire and Mark becomes rich and famous. When pressed for the origin of his knowledge, he knows they can't fathom the truth, so he tells them the man in the sky told him. However powerful, Mark is still a short, fat, snub nosed man, features not prized by the pretty people of this materialistic truth-telling world, and therefore the one thing he just can't quite



Ricky Gervais is the inventor of lying.

win over is the love of his friend Anna (Jennifer Garner).

Yes, the plot is entirely implausible and even quite ugly at times, but the concept of such a world and the invention of the lie is a most original and intriguing idea. Much like last year's *Ghost Town*, Gervais brings a wit and commentary to his

comedy that is refreshing and thoughtful.

Gervais served as writer and director of *The Invention of Lying*. He shares the duties with co-writer/director Matthew Robinson. One can imagine the idea came to them during some casual conversation over beers - the kind of boozed infused conversations where we debate life's big and

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little mysteries. At least this is the kind of creative conversation I envision Gervais and Robinson having when they decided that Mark would put the rules from 'the guy in the sky' on pizza box tops, a la Moses.

While Gervais has had incredible critical and commercial success with the British and American versions of *The Office*, he has yet to reach the same measure of success with feature films and this film isn't likely to be it either, but it is worth a view, especially if you are a Ricky Gervais fan.

Rated PG-13 for language including some sexual material and a drug reference.

REVIEW BY MICHELLE KEENAN

Law Abiding Citizen

Short Take: Solid, well made revenge thriller with Gerard Butler and Jaime Foxx giving it their all.

REEL TAKE: This movie is yet another example of me finding myself way out of step with most of the other critics (at least judging from the Rotten Tomatoes website). *Law Abiding Citizen* has a very poor rating there and for the life of me I cannot understand why although I have a pretty good idea and I couldn't agree less.

The film is well photographed and edited, the scoring is effective, and it contains powerhouse performances from Gerard Butler, Jaime Foxx and a solid supporting cast. The story of a supersmart criminal leading the police in circles while following a secret master plan is nothing new but *Citizen* manages to find a few new wrinkles that keeps it from being the same old, same old.

As a film historian I noticed similarities (mostly unintentional I'm sure) to several



Gerard Butler is taken into custody in **LAW ABIDING CITIZEN.**

other movies including *The Abominable Dr Phibes* (1971), *Psychic Killer* (1975), *The Medusa Touch* (1978), and *Two Way Stretch* (1960). All but the last (a British comedy whose central plot device is recycled here) are revenge driven horror films so that should give you some idea of what's in store for you. There is also more than a passing resemblance to the 2007 Anthony Hopkins film *Fracture*. All these references increased my enjoyment but not knowing them won't detract from yours.

A brief synopsis of the film is as follows. Gerard Butler's family is brutally murdered. The prosecuting attorney (Jaime Foxx) cuts a deal that minimizes the sentence of the murderer. 10 years elapse and the murderer, now free, is kidnapped and tortured to death. Butler admits his guilt, is imprisoned, but then everyone associated with the case starts getting bumped off. However Butler's in solitary confinement so who or what is doing the killings? The how and why are what really make the movie along with the memorable finale.

Don't let the many negative reviews put you off, for in my opinion, this is one helluva movie. Yes it is violent but it's a revenge thriller so what would you expect. Is the story implausible? Of course it is but it works perfectly within the context of the movie's logic. Most critics seem to be bothered by the lack of humor in *Law Abiding Citizen*. I found it to be extremely effective and so did the audience I saw it with. For those of you who wanted it to be more pulp style entertainment a la *The Dark Knight*, too bad.

Rated R for brutal violence, brief nudity, a scene of rape, and pervasive language.

REVIEW BY CHIP KAUFMANN

Seraphine

Short Take: This award winning French film about a little known artist boasts 2 fine performances although its pace is a little too leisurely.

REEL TAKE: One of the significant questions that colleague Michelle Keenan and I face every month is which movies are we going to review? Back in the "good ol' days" when a movie came to town it played 3

weeks at a minimum. Now it's not uncommon for certain films to disappear after one week. Question: What's a reviewer for a monthly publication to do? Answer: Review films of interest and/or merit and have you wait for the DVD.

Seraphine is one of those small films that came and went before anyone knew that it was here. It's an important film that works on many levels and that's why I'm including it in this month's reviews. Whenever I saw the trailer for it people would exclaim, "Oh, I want to see that" but apparently very few people did. Also the film had to make way for the more high profile *Amelia* (see review elsewhere in this section) and that also shortened its stay.

Seraphine is the true story of Seraphine de Senlis (1864-1942), a cleaning woman in rural France who paints scenes of trees and flowers in her spare time. Like a female Van Gogh, she is largely unrecognized until a German art collector, Wilhelm Uhde, sees her work and wants to promote it. Unfortunately World War I intervenes and he loses track of her for many years. Upon rediscovering her he sets



Yolande Moreau at work as the title artist in **SERAPHINE.**

up her up to paint, but the money and the onset of mental illness lead to her undoing.

This film has been awarded 7 Cesars (the French equivalent of an Oscar) but unlike most of our Oscar nominees, it is small in scope and concentrates on character and narrative while casually teaching us something on the side. Although I have a basic knowledge of art, I had never heard of this artist. After seeing *Seraphine*, I had to go to my computer and look her up.

Like many European films, the pace is slow (a little too slow at times) in the beginning in order to establish the characters. Both Yolande Moreau (Seraphine) and Ulrich Tukur (Uhde) give remarkable performances and the photography and lighting are beyond reproach. The only music employed during the film are viola da gamba pieces which enhance the rather melancholy story.

Seraphine was released as a mainstream movie in France. Here in the U.S. it's just another arthouse flick and sadly will only be seen by those who are attracted to those types of movies. If films of that nature do appeal to you especially ones about artists then keep a sharp eye out for the DVD. You won't be disappointed.

This movie was not rated by the MPAA.

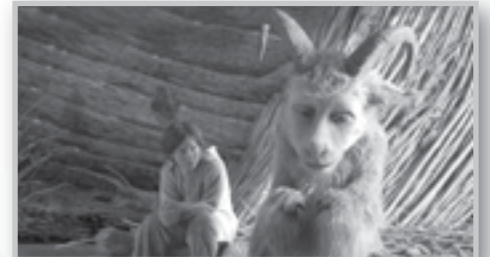
REVIEW BY CHIP KAUFMANN

Where the Wild Things Are

1/2

Short Take: Spike Jonze's screen adaptation of Marice Sendak's beloved children's book.

REEL TAKE: Plied with comfy chairs, a local brew, and happy childhood recollections of Maurice Sendak's *Where the Wild Things Are*, my viewing partner and I were as hopeful as children on Christmas Eve as we waited for the new screen adaptation of the beloved children's book to start. Even the trailers looked pretty darn promising for this one, so we were hopeful . . .



Max Records stars as Max, and Paul Dano voices Alexander, one of the wild things.

While our hopes were not completely dashed, we were disappointed. This is not to say Spike Jonze's *Where the Wild Things Are* is a bad movie; it's not, it just wasn't the book. We both thought it should have been something like "Bad Max, A Story Inspired by Where the Wild Things Are," or Max's Big Adventure, A Story Inspired by Where the Wild Things Are."

At the film's start we are introduced to Max (Max Records), a rather precocious, temperamental boy. He's smart, he's imaginative, he misses his dad and he's slightly spoiled. In a fit of frightful temper one night, he bolts from the house and soon finds himself adrift at sea and eventually lands where the wild things are. He becomes their king by making empty promises (mostly just to keep him from being eaten).

Max has a terrific romp while ruling their kingdom but quickly learns the errors of his impetuous ways when he sees the creatures acting out in the childish ways he knows so well, especially in the wild thing he has a particular attachment to — Carroll (voiced by James Gandolfini).

The location (the wilds of Victoria, AU), the sets and the fantastic wild things from Jim Henson's Creature Shop are all wonderful, exactly what you pictured as a wide-eyed child. The kid is good, the voicing is good. So what exactly is wrong with it?

For starters Carroll's childlike fits are sometimes also strangely violent (can you say Tony Soprano?), even ripping the feathered arm off of his bird creature friend Douglas (Chris Cooper) who flatly

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responds, "Carroll, that was my favorite arm." While they make light of this incident (replacing the arm with a stick), this is perhaps the crux of what is wrong with the film. There is a strange amount of violence couched by Behavioral Psychology 101.

Moreover, Jones' Max seems to be designed to appeal more to the molly coddled, oh-so-precious, entitled children of today's broken families, but it is not a children's movie. While there is childlike temper, there is grown up violence.

While there is childlike imagination, there is a distinctive lack of childlike spirit, the pure, childlike spirit that creates magic – the magic that is imbued in Sendak's beloved book. The movie comes close so many times and certainly has some wonderful moments, but too few and far

between to make me jump up and dance with the Wild Things.

Rated PG for mild thematic elements, some adventure action and brief language.

REVIEW BY MICHELLE KEENAN

Zombieland 1/2

Short Take: One is mild as milk toast. The other is a Twinkie eating tough guy. Together they take on a world overrun by zombies.

REEL TAKE: *Zombieland* delivers exactly what it looks like it's going to deliver and maybe a little bit more. In general I am not a fan of horror comedies or of anything pertaining to zombies, I just don't see the allure. But in the case of *Zombieland*, it's just campy enough to have fairly broad appeal.

Jesse Eisenberg plays a lovable, hapless, milk toast type turned survivalist in a

world run amok with zombies. His character serves as the narrative voice, which frequently dispenses the rules for basic survival, a comic and clever storytelling tool. He's alone in his quest until he meets 'Tallahassee' (Woody Harrelson), a gun toting, zombie slaying, tough guy. Tallahassee insists on not getting too close, so no real names are used, just geographic names of where you're from. Hence, our milk toast hero becomes 'Columbus.'

In time they team up with two sisters Wichita (Emma Stone) and Little Rock (Abigail Breslin). They are a formidable con-artist twosome in spite of Little Rock's young age. The four agree to join forces at least as far as California where they've heard there's a zombie-free amusement park. Along the way the four ransack a western wear and trinkets store, crash at Bill Murray's house and kill a lot of zombies.



It's guns and banjos for Woody Harrelson and Jesse Eisenberg in horomedy ZOMBIELAND.

Meanwhile Columbus (of course) falls for the girl, must find a way to win said girl, and must conquer a fear of clowns. Tallahassee on the other hand wants nothing more than to find the last Twinkie on Earth – that golden creamy cake of goodness.

Jesse Eisenberg is his usual entirely likeable, sweet geeky self, but then again he's always his usual sweet, geeky self. Woody Harrelson is clearly having a ball with his young co-stars as the gun-wielding, Hummer driving desperado. Emma Stone's character is a bit generic, but little Miss Sunshine herself is a tween who holds her own. Bill Murray's cameo is a hoot and I'm guessing there will be some great outtakes from those scenes on the DVD. If this is an example of what relative newcomer, Director Ruben Fleischer has up his sleeve, he's got quite a career in front of him.

While comic, campy and a whole lot of fun, *Zombieland* is gory. I still don't get the whole zombie thing, but I did enjoy this movie.

Rated R for horror violence/gore and language.

REVIEW BY MICHELLE KEENAN

Chip Kaufmann's Pick: "Targets"

Targets

In conjunction with this month's article on Boris Karloff, I have chosen for my DVD pick, his penultimate film, *Targets* (1968). This movie is a classic example of the Roger Corman school of low budget filmmaking. One that is more than worthwhile due to the talent involved.

Here's the background. Karloff still owed Corman two days of shooting left over from their last picture together. Corman turned to wannabe film director Peter Bogdanovich and said "Shoot 20 minutes worth of Karloff, use 20 minutes from his movie *The Terror* (1963), and then come up with 40 minutes of your own and we have a feature".

Bogdanovich did much more than just that. Within that limited framework and budget, he crafted a moving tribute to Karloff's career while making a powerful statement about America's love affair/obsession with guns and where that could lead.

Boris plays Byron Orlok, an aging horror film star who's retiring because his old fashioned approach to horror has now become passé in today's modern world. His story is contrasted with that of Bobby (Tim O'Kelly), a young middle class man who snaps and goes on a killing spree. The two stories converge at a drive-in where Orlok's farewell appearance is taking place.

The film was screened for critics who were very impressed but the assassination of Robert Kennedy later that year kept it from getting a mainstream release. It did get Peter Bogdanovich no-

November DVD Picks



ticed and he was given the opportunity to direct another movie which turned out to be one of his best known films, *The Last Picture Show*.

Targets remains as effective today as it was over 40 years ago. It's funny, it's moving, and it's still shocking in places with an unforgettable ending. It remains an auspicious directing debut for Bogdanovich and a fitting tribute to a screen legend who was still giving it his all at the age of 80.

Kabei: Our Mother (2009)

The good Professor Kaufmann and I recently had the pleasure of judging films for the Southern Appalachian Film Festival (SOAPIFF). Two of the women's films we screened, which we thought were very worthwhile endeavors, will be available on DVD. The first to be released is a Japanese film called *Kabei: Our Mother*. (The other is *A Woman In Berlin* and I'll highlight that one in the upcoming month.)

Kabei: Our Mother, tells the story of a young mother, Kayo, and her two

daughters as they struggle to keep house and home together in World War II era Japan. The tale is told from the adult recollection of the younger daughter many years later.

The story starts in Tokyo in 1940, amidst the loving, peaceful household of Nogami family. The father, Shigeru, is a forward thinking professor and suspected Communist. When Shigeru is taken from their home in the dead of night and charged with a 'thought' crime (think, 'yer either with us or against us,' 65 years earlier) their life is changed forevermore. While they wait for Shigeru's release, WWII breaks out.

Because of Shigeru's 'crime' the family is almost ostracized and Kayo's father disowns her. A handful of people help them including a sister-in-law Hisako, a neighbor and one of Shigeru's former students, Yamazaki. Kayo works feverishly to make a life for them.

Kabei is a gentle, slow moving film. It meticulously draws the viewer in and makes you care. Even while they suffer, there is a dignity about this family. Perhaps most interesting about *Kabei* is the perspective (especially for American audiences). We haven't seen many films that tell us the story of Japanese families waiting for loved ones to come home and eking out an existence during World War II.

This film played as a Women's Film at SOAPIFF, but *Kabei: Our Mother* is truly a film that reminds us of the universality of being human and the universality of peace and love. You can find it in select video stores and online.



music

Chris Knight Brings the Trailer Tapes to the Grey Eagle

BY JAMES CASSARA



Singer/songwriter
Chris Knight

Like its predecessor, the twelve songs on Chris Knight's *Trailer II* (reviewed in last month's *Rapid River*) were recorded in the summer of 1996 inside of his sweltering singlewide in a field just outside of the tiny hamlet of Slaughters, Kentucky.

Knight, then an unknown singer/songwriter, still months away from recording his major label debut album, had begrudgingly agreed to record a batch of solo acoustic tracks on his own terms.

For a week, Knight hunkered down with producer Frank Liddell and engineer Joe Hayden, crowded around two microphones and laid down thirty of Knight's original songs on ADAT tape. Over the next ten years, the stark and stunning recordings, via a combination of bootlegs, leaks and legend, would become the stuff of which urban legends are made.

The new album is far more than just a sequel to *The Trailer Tapes*. Where the majority of the first album were songs that had never appeared on any subsequent Knight disc, *Trailer II* featured original versions of what would become many of Chris' most popular tracks. "In a sense, this record is the second part of a classic field recording," says Liddell. "It's the rest of the story of a place in time where you first hear one of the most truthful artists in music today."

The tapes would eventually find their way to renowned producer Ray Kennedy, a long-time Knight fan best known for his work with Steve Earle and Lucinda Williams. Kennedy spent months painstakingly cleaning, but never sweetening, the tracks to their raw purity.

To the surprise of many, especially those directly involved, the official 2007 release of *The Trailer Tapes* would become one of the best-selling and acclaimed albums of Knight's career. Critics hailed it as everything from "as stark and brutally honest as Springsteen's *Nebraska*" (*The Philadelphia Inquirer*) to "the sound of Hank Williams

with a gun and a Vicodin 'script'" (*The Houston Press*). Wrote Ben Sisario in *The New York Daily News*, "This is a record no lover of great American music should miss." Almost immediately, fans and critics alike began asking about the remaining tapes from the trailer sessions.

"When I first heard Chris at a songwriter's night at The Bluebird Cafe," recalls Liddell, "I thought I was hearing John Prine and Steve Earle rolled into one. Here was this

coalmine inspector from rural Kentucky who was writing these incredible songs. I started to spend time with him in his hometown, getting to know the people and places where his music was coming from. When I signed him to Decca Records, I knew his life was going to change forever."

Liddell, a former publisher, record exec and producer today known for his Grammy-winning work with Lee Ann Womack and Miranda Lambert, forewent the traditional pre-production process to instead focus on something more than mere demos. "I wanted to get all these songs on tape literally where they were written," he explains, "to record who and what he was before anything influenced him in Nashville. What you hear on *Trailer II* are the performances that convinced us we'd captured a once-in-a-lifetime moment."

Fortunately for us the stark beauty of those songs translates well to the live stage. Knight has vowed to keep these performances "as authentic and as real as I can. I want folks to leave thinking they were in that trailer with me."

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poetry

Poet Kathryn Stripling Byer

Finding Peace in a Complex World

A native of southwest Georgia, poet Kathryn Stripling Byer moved to Cullowhee, NC, in the late 1960s, and she soon began to compose poems set in and responding to her adopted landscape. Eventually, Byer's work would be read and admired both regionally and nationally, and today she is widely deemed to be one of the South's leading poets.

Since the 1980s, Byer's poetry has been published in small literary periodicals, in popular magazines, in anthologies, as well as in six collections: *The Girl in the Midst of the Harvest* (1986), *Wildwood Flower* (1992), *Black Shawl* (1998), *Catching Light* (2002), *Wake* (2003), and her most recent collection of poetry, *Coming to Rest* (2006). Her work has received many literary awards and accolades, and from 2005 to 2009 Byer served as Poet Laureate of North Carolina. As Laureate, she promoted poetry across the state by offering poetry readings and workshops, granting interviews with the media, and maintaining a blog in which she interacted with North Carolinians interested in literature and creative writing.

Coming to Rest (Louisiana State University Press) possesses many of the qualities found in Byer's earlier work: eloquence, subtlety, and quiet intensity. Several of this book's poems are thematically grounded, like much of her earlier poetry, in the natural and cultural history of western North Carolina. Other poems, though, memorably contrast the local with the global. "Her Daughter," originally published in *The Atlantic*, was written in response to 2003 bombings in Baghdad. The poem empathizes with the female victims of the Iraq War, yet Byer also acknowledges her own daughter's vulnerability in a world far removed from the war-ravaged Middle East.

Further proof of Byer's deepening global consciousness is evident in the poem "Nets," which juxtaposes the manmade patterns of industrial America with the natural patterns depicted by early European cave painters. Resembling Seamus Heaney's poem "Bogland" (Byer clearly admires that Nobel Laureate's work, as *Coming to Rest* includes two epigraphs from Heaney poems), the third section of "Nets" employs images from the distant past in order to identify universal meanings in present-day life:

To reach the Great Hunt of Lascaux,
you must crawl
through a network of tunnels
so narrow you writhe on your belly
as if you're a snake,
till the way opens suddenly
onto a vast chamber, line upon line

on its walls re-creating
the beasts of the Ice Age,
their teeming herds vanishing into the dark
corners. You raise your lantern
and see on a rocky apse that fierce shamanic
form: black-painted sorcerer, He
whom you know as the Artist:
yourself at the moment you see
taking shape on the paper
before you the face of a man
in a crowded bar somewhere
in Cleveland, Ohio.

In her poetry, Byer often asks hard questions, as in Part 3 ("Sinking") of the poem "Coming to Rest," which conveys the story of the poet's naming:

The aunt I was named after died too young.
She sank at age twelve
into diabetic pneumonia. Then coma,
too pretty a word for her dying. Why cling
to another old form like this no-holds-
barred song for my aunt who died too young
to care about romance? What good is a song
now, to her? Or to me? ...

Byer doesn't attempt to answer such questions directly (there are no easy answers to some questions); instead, she ponders the profundity of human existence

through use of the imagination. Meeting her long-dead aunt in a dream, the poet relates that she now feels a real and lasting connection to her namesake.

Ultimately, in the title poem of Byer's most recent collection as in much of the rest of the book, the poet acknowledges that finding peace in a complex world necessarily depends upon coming to terms with "the Other."

BY TED OLSON



Ted Olson is the author of "Breathing in Darkness: Poems" (Wind Publications, 2006) and "Blue Ridge Folklife" (University Press of Mississippi, 1998). His experiences as a poet and musician are discussed on the following webpages: www.windpub.com/books/breathingindarkness.htm and www.SonicBids.com/TedOlson.

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

Regional Storytellers Perform in Asheville Tellabration!

BY JANE SIMS

It's time for *Tellabration!* when thousands of people around the world gather to celebrate storytelling the week before Thanksgiving.

Join the global *Tellabration!* spirit for the thirteenth year, as Asheville Storytelling Circle hosts the local event

Featured tellers include Michael Reno Harrell, an award winning songwriter and veteran storyteller from Morganton, NC, and Jimmy Lee Clayton, who has spent years delighting audiences with hilarious tales on the perils of growing up on a farm in the Arkansas Ozark Mountains.

Also on the program are Asheville Storytelling Circle members Karen Eve Bayne and Sarah Larson. Bayne is an international storyteller who returned to NC after living and



Michael Reno Harrell



Jimmy Lee Clayton

working abroad. Larson has collected stories from many cultures and enjoys telling Biblical stories to children. Emcee for the event is puppeteer and storyteller, Pete Koschnick.

Tellabration! serves to build grassroots community support for the age-old art of storytelling. Since its beginning in 1988, the annual observance has grown into an impressive collective event.

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Tellabration! The International Celebration of Storytelling. November 22, 3 p.m. Asheville Folk Art

Center on the Blue Ridge Parkway. Donation \$5. For more information: (828) 777-9177 or (828) 658-4151.



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• Monday, November 2, 7 p.m.
Barbara Kingsolver will present her latest novel, *THE LACUNA*. At the Asheville High School auditorium, 419 McDowell St. For more information call 1-800-441-9849.

• Friday, November 6, 7 p.m.
Suzy Barile, author of *UNDAUNTED HEART: The True Love Story of a Southern Belle and a Yankee General*.

• Sunday, November 8, 3 p.m.
Mary Akers & Clifford Garstang present *IN AN UNCHARTED COUNTRY*. The award-winning stories that make up this linked collection showcase ordinary men and women in and around Rugglesville, Virginia, as they struggle to find places and identities in their families and the community.

• Thursday, November 12, 7 p.m.
Jennifer Elizabeth Daigle author of *THE KNOWING*.

• Friday, November 13, 7 p.m.
Fred Chappell author of *Ancestors and Others: New and Selected Stories*. Realistic stories of growing up in remote Appalachia – stories of family, kin, and community.

• Saturday, November 14, 7 p.m.
Jennifer Niven author of *VELVA JEAN LEARNS TO DRIVE*. In this spellbinding debut, Velva Jean Hart finds true love and then risks everything to follow her dreams.

• Sunday, November 22, 3 p.m.
Peggy Tabor Millin author of *WOMEN, WRITING, AND SOUL-MAKING: Creativity and the Sacred Feminine*. This book moves the reader to quiet depths, affirming what it is to embody and then write down one's truth.

• Saturday, December 5, 3 p.m.
Jeff VanderMeer, kaffeeklatsch and booksigning for *BOOKLIFE: Strategies and Survival Tips for the 21st Century Writer*. Methods for being focused, productive, and savvy in the craft of writing.

• Sunday, December 13, 1:30 p.m.
UNC Tar Heels Men's Basketball Coach Roy Williams signs *HARD WORK: My Life on and Off the Court*, at UNCA's Justice Gym.

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book reviews

Grrrls, Women and Hags

A Review of Some Books You Might Never Read. But Should.

After my brief stint in Duestan and in the world of fiction, I am now comfortably re-situated amidst piles and piles of non-fiction. Bliss. I've chosen only three for now but there is a wide world of non-fiction available.

Too few people read non-fiction for pleasure but it can be wonderful, depending on your interests. It doesn't have to be drudgery "homework" reading, either.

Memoirs are a great place to start — find a bio or auto-bio of someone you admire and see what they were really like. Or read that new thought about evolutionary theory. Or choose your favorite historical era and see what's available.

I've chosen three odd things this month — odd in the collection and odd in the choices. But they all called to me from this teetering stack near the computer and I've picked them off, one by one.

Girldrive: Criss-crossing America, Redefining Feminism, by Nona Willis Aronowitz and Emma Bee Bernstein is a wickedly sharp book of interviews, observations, pictures. I'm part of that army of beligerent Second Wave feminists from the 70s and it gives me some hope for the future that this generation of rad fems is even snakier and angrier than we were. Of course, a lot of them are angry at us ... but I honor their passion and their journeys. And you know how I love to hear the stories.

This book started as a cross-country road trip a few years ago and the authors met with a couple hundred women about what

really matters to them. They met a lot of women, from all sorts of places. The stories are gut-wrenching, beautiful, silly. The section on Baton Rouge and New Orleans is especially powerful.

In the French Quarter: "I start to feel guilty for being judgmental. Has feminism made us "no fun"? ...I fear we have become too self-aware and serious to get down with some good old-fashioned pina colada-infused bump and grind."

And the very sad coda to the book is revealed only in the final pages. Good resources pages and, of course, a website, www.girl-drive.com

Incantations: Songs, Spells and Images by Mayan Women, edited by Ambar Past, Xalik Guzman Bakbolom and Xpetra Ernandes. This book is a distillation and a potion all by itself. These are the words of indigenous women of the Chiapas Highlands — the book was originally published in Mexico, in Spanish and Tzotzil.

It is enhanced throughout with deceptively simple woodcuts that amplify the words. I'd like to hear someone speak them in Tzotzil but the English versions are wonderful enough. Here's one from Maria Alvarez Jimenes.

Ladies and Gentlemen:
You are sitting here in the road,
Squatting in life's way.

I have come to put at your feet,
To place in your hands
The clothes that served me.

The weaving you lent me.
I thank you for your generosity.
You were kind to me.
Let us drink a toast now.
I have my cargo, I am drunk

This project was shepherded by Ambar Past, a Mexican poet, activist and artist. American-born Past went to Mexico in the 1970s and was drawn into the culture in Chiapas, and the way the Mayan women expressed themselves. She went on to become a Mexican citizen and founded an artists collective called Taller Lenateros in San Cristobal (one of Asheville's sister cities).

This book will inspire and delight you.

We wind back to feminism with **Kissing the Hag: the Dark Goddess and the Unacceptable Nature of Women** by Emma Restall Orr.

This time of year is sacred to the Hag, so it seemed an auspicious time to leap into this book. Orr is a Druid and a strong writer, and both are evident here. Orr created the Druid Network (an international organization) and was joint Chief of OBOD (the Order of Bards, Ovates and Druids) for almost a decade. She is a highly respected member of the international Pagan community.

There's a lot in popular culture about "Goddesses" — they seem most often used to sell products to randy youngsters. But



BY H. BYRON BALLARD

Orr's work with the Dark Goddess and in Dark Mother theology is important and very timely.

Don't pick this book up hoping for a quick primer in yet another Goddess. Orr dives deep and offers her insights in a very personal book. The chapter on "The Blood" should be required reading for every child, especially the girl ones.

Winter is coming, the insanity of the "holiday season" is almost upon us. Do yourself a favor and indulge in something real and meaningful. Reading non-fiction is a sweet way to stay grounded when all about you are losing their heads and blaming it on you. Merely sit down, prop you legs up and start reading that new Roosevelt bio. You'll show them who's boss.



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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Friday, November 6 at 7:00 p.m.

Meet George Ivy author of *Up River A Novel of Attempted Restoration*.

Saturday, November 7 at 1:00 p.m.

Meet Jim Costa author of *The Annotated Origin: A Facsimile of the First Edition of "On the Origin of Species" by Charles Darwin*, annotated by Jim Costa.

Saturday, November 21 at 11:00 a.m.

Meet Ann Fariello, author of *Cherokee Basketry From the Hands of our Elders*.

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noteworthy

Wood Goes Green!

For the month of November the F.W. Gallery at Woolworth Walk will feature the artwork of local wood worker David Hadden.

David specializes in making cutting boards from scraps of wood deemed too small for commercial operations to use. David is therefore not only creating functional pieces of art, but is also recycling to help minimize waste, making the boards a green product. The cutting boards consist of different kinds and colors of wood glued together with waterproof glue and finished with mineral oil, both FDA approved.

These boards make the ideal present since they are not only attractive but are also functional and made from recycled wood! David will also be showcasing a few pieces



of his wooden furniture, beautiful hand crafted items created less than an hour away in his woodshop in East Tennessee. Come see the works of David Hadden and meet the artist at his opening reception Friday November 6 from 5 to 7 p.m.

David Hadden, woodworker.



F.W. Front Gallery at Woolworth Walk. Works by David Hadden, wood worker on display November 1-29, 2009.

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

NCSG Fall Storytelling Festival

Tales will be told and laughter will ring through the rafters as renowned storytellers gather Saturday, November 14, at Transylvania County Library in Brevard, NC for the 11th Annual NCSG Fall Storytelling Festival.

Sponsored by the North Carolina Storytelling Guild and Transylvania County Library Friends of the Library, the festival features three NCSG professional tellers who will share the stage with nationally known storytellers, Asheville's Connie Regan-Blake, and Jay O'Callahan from Marshfield, MA. This event is free and open to the public.

Jay O'Callahan has been creating and performing stories for nearly two decades. Time Magazine has called him "a genius among storytellers."

Connie Regan-Blake is one of America's most celebrated storytellers. She has captivated the hearts and imaginations of people around the globe with her powerful performances and workshops.

On Friday, November 13, in conjunction with the festival, Connie Regan-Blake will perform a storytelling concert, "Finding Your Way Home: Stories of True-Life Adventures and Mountain Roots," 7 p.m., at the Transylvania County Library in Brevard. The event is free and open to the public.

In addition to O'Callahan and Regan-Blake, the festival features three professional storytellers from the North Carolina Storytelling Guild sharing classic folktales, legends, literary tales, and original stories during afternoon and evening activities. These tellers include: Lisa Eister, Clemson,

SC; Frankie Adkins, Honea Path, SC; and Dianne Hackworth, Clinton, TN.

The day-long festival kicks off at 9 a.m. with a 90-minute workshop by Jay O'Callahan: "Stories Are Like Fireflies," followed by Stories for Young Children at 10 a.m., featuring Mimi Cole and Claire Ramsey. Connie Regan Blake presents a 90-minute workshop, "Stage Presence and Deep Listening" at 11 a.m., and Transylvania County school children kick off their Youth Storytelling Showcase at noon.

Story lovers will settle in for an afternoon of tales at 1 p.m. with the Pre-Concert Showcase which features two Asheville area residents, Marvin Cole, the North Carolina personification of America's favorite humorist Mark Twain, and well-known western North Carolina storyteller Sandra Gudger.

The Family Storytelling Concert, emceed by Trish Dumser, starts at 2 p.m., and features Jay O'Callahan, Connie Regan-Blake, the NCSG Regional Tellers.

A traditional highlight of the Festival is always the Evening Concert for Youth & Adults at 6:30 p.m. Cornelius, NC, resident, Trish Dumser, emcees both afternoon and evening concerts.



NCSG Fall Storytelling Festival. Saturday, November 14, Transylvania County Library, 212 S. Gaston Street, Brevard, NC. For more information call Sandra Gudger, Festival Director, (828) 274-1123, or Carrie Foreman Transylvania County Library, (828) 884-3151.

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The Washington Post - September 25, 2007
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fine art

Asheville's River Arts District Studio Stroll

NOVEMBER 14-15, 10AM TO 6PM

During the Stroll more than one hundred and thirty studios in twelve distinctive historic buildings are open to the public within a one-mile by half-mile area.

The district also offers visitors a variety of options for dining and a brewery/tasting room. Throughout the weekend, Asheville Historic Trolley Tours provide a free shuttle service between buildings. The Trolley Tour begins and ends at the Chamber of Commerce on Montford Avenue, and makes a 30-minute loop through the district.

This art scene's new-found fame is a dynamic renaissance and resurgence of community that has taken place over the past twenty years. Images of America, Asheville's River Arts District, by Rob and Henry Neufeld, is a text that explores predominate themes in the history of the district. In the introduction Neufeld says, "One book is too short to convey the excitement of the arts community because there is a story at every stop."

At extreme ends of the district, for instance are many wonders. To the south in Riverview Station (the former tannery), modest masters focus on their crafts in large, unglamorous spaces as if they are members of medieval guilds. To the north, in the Phil Mechanic Building (a former building's supplies wholesaler), Jolene Mechanic nurtures an international avant-garde with a social mission."

In the past couple years the district has received a good deal of national attention, including mentions in The New York Times, The Washington Post, and The Los Angeles Times. The River Arts District has also been featured on 20/20 (ABC), and NC Weekend (PBS). The Miami Herald called it "hip, artsy, and exciting with a wrong-side-of-the-tracks feel about it."

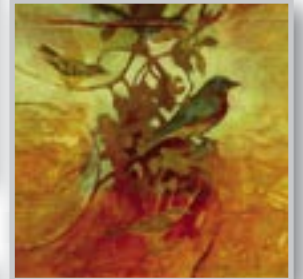
The Richmond Times found the district to be "a gritty accumulation of converted warehouses. Behind the nondescript brick facades, you can watch art in the making. The dozens of painters, sculptors, potters and glass makers here seem to enjoy sharing their work almost as much as creating it."

Wells Tower, writing for the New York Times described the area as "an assemblage of attractively distressed, previously forsaken structures from Asheville's bygone industrial age; now they are mostly lofts and studios in various states of rehabilitation."

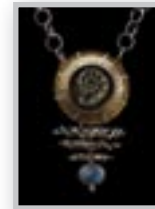


Cassie Ryalls, "Souls"

BY ADA DUDENHOEFFER



"Elementary Dead Reckoning" by Carol Bomer



It's not just the charm of gritty old buildings that warrants so much attention. The artists whose studios are located in this hip, artsy, "wrong-side-of-the-tracks" district, have earned a reputation for being modest masters and worthy of attention in their own right.

The list of qualified, recognized, artists who work in the River Arts District is long and impressive. It's perhaps as long as the list of emerging talent, who still keep a day job to pay studio rents.

Head down to the River Arts District, November 14-15, 10 a.m. to 6 p.m. to discover who's behind those brick facades, making art, making news, and making history.



Full color maps with directions and a list of participating artists are available at the Asheville Chamber of Commerce, the Asheville Area Arts Council, River District studios and galleries. More information can be found at www.riverartsdistrict.com.

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River Arts District Studio Stroll Photography Contest

The River District Artists are sponsoring a photography contest during the November 14-15 Studio Stroll. The contest is open to all ages and all skill levels. To enter, read the guidelines, and upload submissions, go to www.flickr.com/groups/riverartsdistrict.

Judges will select first, second, and third place winners. The first place winning photographer will receive \$100, second and third place each receive \$50.



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Joe River Studio Tour

The mountains of Mitchell and Yancey Counties of Western North Carolina are home to some of the top artists and craftspeople in

America. Whether you want contemporary or traditional, two- or three-dimensional, to look at or to use, you'll find a wide selection to select from as, map in hand, you follow the crafts trail set out for the Toe River Studio Tour on December 4, 5, and 6.

This annual event, sponsored by the Toe River Arts Council (TRAC), is held twice a year: on the second weekend in June and the first weekend in December. This year TRAC has expanded studio times to include hours on Friday, December 4 from 12 to 4 p.m. The TRAC Center Gallery reception will be held Friday from 5 to 8 p.m.

On both Saturday and Sunday, December 5 and 6, studio visiting hours are 10 a.m. to 5 p.m. on. These self-guided free tours offer the visitor an opportunity to search out the professional artists and craftspeople working in the two rural mountain counties. Many stops on the map will showcase more than one artist.

The TRAC map shows the locations of the studios and galleries on the tour and lists a few local lodging places and restaurants that provide feasts or fast meals. The map, along with the tour signs aid travelers in finding their destinations.

More than 120 artisans open their studio doors and welcome the public to see their workplaces. It is a rare opportunity to visit many of these studios. From world-class to emerging... glass blowers, potters of every description, wood turners, basket makers, printers, painters, fiber artists, photographers, sculptors, jewelers, metal workers, and more can be found.

You will find blown glass that comes in all colors, sizes, hues – from functional vases, bowls and goblets to unique, one-of-a-kind sculptures. Many studios will be demonstrating and offering an opportunity to see how items are made. Stained glass is represented as well – from large-scale commission type pieces, sun catchers and unique sculptural pieces.

The potters may offer their wares from orderly racks or from homemade rustic benches and tables, but they have much to choose from: trays, jugs, mugs, tiles, baking

BY DENISE COOK



Glassblower JJ Brown.



Painter and potter, Ron Slagle with wife Maria.



Potter Claudia Dunaway.

pans, fountains, bird houses, sculptured forms, ceremonial pieces, sets of dishes, even bathroom sinks. They come in stoneware, raku, wood-fired, earthenware, Majolica, or porcelain.

Look for functional and sculptural work from basketmakers who work in traditional gathered materials or in the modern Asian reeds. If wood makes your nerve ends tingle, then you can select from carvings, furniture, turned wood combined with blown glass, or art made with materials gathered from the woods.

People who look for 2-D art can choose from photographs, watercolors, oil, acrylics, silkscreen, and paintings on handmade

paper. Textiles are well represented with handspun yarns, hand-woven flat goods, art quilts, knitwear, and garments pieced, painted, and quilted. Look for ironwork, handmade books, jewelry, soap and scents, stationery, and ornaments. If the studios don't have what you're looking for, step into any of numerous galleries on the tour, where you'll find a wide range of hand-crafted articles.

The TRAC Center Gallery at 269 Oak Avenue in Spruce Pine will feature an exhibition of participants' work on display from November 21 through December 31. Regular hours are Tuesdays through Saturdays from 10 a.m. to 5 p.m.

The Burnsville TRAC Gallery at 102 West Main Street also will have maps and additional information. It is open Mondays through Saturdays from 10 a.m. to 5 p.m., with expanded hours for the tour weekend.



A "FREE" Tour map can be viewed at www.toeriverarts.org or picked up at any of the participating studios, galleries, and local businesses. For more information contact the Toe River Arts Council at (828) 682-7215 or 765-0520 or trac@toeriverarts.org

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Jerry Cain, Black Sheep (detail), 21x31, acrylic on canvas

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Egoless Awareness

Walking along a mountain path, the student asked the teacher: "Teacher, how do I enter into Zen?" To which the teacher replied: "Do you hear that distant mountain stream?"

The student listened, but couldn't. The teacher then said: "Listen harder." After a while the student heard the faint sound of a stream and said: "Yes, I hear it now" and the teacher instructed, "Enter into Zen from there."

Meditation and mindfulness can be described as the cultivation of a consciousness of egoless awareness. Sometimes, it is also described as choiceless awareness, which amounts to the same thing, for it is ego, that experience of a separate me struggling in a dangerous universe, that is always choosing to attend to what it thinks is important.

The egoic mind is always categorizing the world into what it is attracted to, that is, what it wants, and what it experiences as a threat, that which it doesn't want. So, we are attending in our lives to a very narrow band of possibilities within the vast richness that is Life.

There are several problems with this. First, what we want and don't want is all a matter of conditioning. Some of the conditioned learning is appropriate, such as: fire is good for warmth, but don't stick your hand in it. Some of it is deeply problematic, such

BY BILL WALZ

as: stick to your own kind, you can't trust people who are different. Our lives are a construct of learned judgments concerning what we want to bring to us for our happiness and what we want to keep away from, fearful that it will take our happiness away.

The second problem with this conditioning is its inherent limitations. While we have some relative clarity about what we want and what we don't want, we are, by definition, ignorant of all the rest of Creation not included in either of these two judgmental categories. We are paying next to no attention to the category that is neither what we want and like nor what we don't want and don't like. This third category encompasses a great deal of Life, particularly its subtler qualities, wherein lie much of the best that Life has to offer.

In his book, *Wherever You Go There*

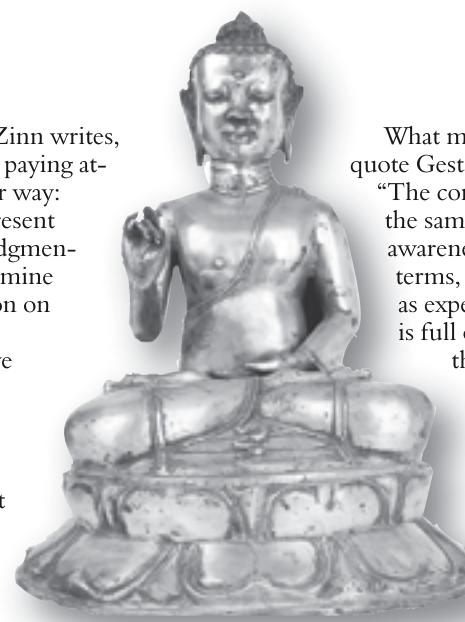
You Are, Jon Kabat-Zinn writes, "Mindfulness means paying attention in a particular way: on purpose, in the present moment and non-judgmentally." Let us first examine the paying of attention on purpose.

We may think we are paying attention, but, in truth, most of us in this culture suffer, more or less, from attention deficit disorder, and, as is the case with diagnosed mental illness, it is only the more extreme cases that get diagnosed and treated within the Western psychological model. The egoic dimension of mind is so immersed in its cravings and its anxieties, that it is shifting focus constantly, both within its stream of thoughts and in the external world, trying to keep track of identifying what it wants and what it doesn't want. We seldom really pay attention in a focused, stable way. We must learn to purposefully pay attention if we are going to experience Life fully and experience the richness in individual phenomenon.

Next is the issue of paying attention in the present moment. The egoic mind is a chaotic time-travel machine, always flitting into the past, keeping track of its stories of successes and failures, and into the future, strategizing how to be more successful in its agenda. It is seldom focused clearly and for any duration in this moment, where life is actually happening. Again, we are missing most of life, because we simply are not present in a focused, stable way. And if we are focused into the present moment, we are mostly in a state of judgment, deciding whether the contents of the moment are to our liking or not.

Which brings us to paying attention non-judgmentally. We may think we have a pretty good idea of how judgment operates in our lives. We may be able to cite our various pro and con prejudices of what we like and don't like. But do we really know how pervasive judgment is in our lives? Can we enumerate beyond our obvious prejudices what biases and misperceptions we are unconscious to? Do we know that practically our entire life-experience is a matrix of projected judgments intricately woven into a world-view?

I believe not, for we see the world the way our conditioning has contoured the world, bringing forward for attention what we are conditioned to pay attention to and leaving out as unobserved background, all the rest. This selective perception is a form of judgment.



What makes this so important is, to quote Gestalt psychologist Fritz Perls, "The contours of our neurosis are the same as the contours of our awareness." To put this in practical terms, the contours of the world as experienced by an angry person is full of reasons to be angry, and the contours of the world as experienced by an anxious person is full of reasons to be anxious. To borrow another Gestalt maxim, "Thou art projection."

On the other hand then, the contours of a mindful person paying attention purposefully, presently and non-judgmentally are bigger, fuller and thicker with the potential of the world, as-it-is. The mindful person experiences the moment in a way that will begin to dissolve their neurotic limitations precisely because the contours of their awareness have expanded. They are not experiencing the world in an awareness that is locked down into the contours of neurotic egoic conditioning. They can hear the distant mountain stream.

We become saner and more resourceful. We become more responsive to life's potential and less reactive to our conditioned limitations. Life begins to open into more and more of its subtle potential for satisfying and wise living. How do we enter into Zen?

Listen, look, feel and experience Life here-and-now with deliberate egoless openness to the subtleties of the moment. Hear the silence beneath all sound; see the space within which all form exists, experience the stillness beneath all movement. Thus the subtleties of sight, sound and form become richly available. There, we will discover Life. There we discover that we are not only alive, but that we are the awareness of Life itself. We will have entered into Zen.

Fusing Nature and End-of-life Choices

Bury Me Naturally and Farm Girl will be celebrating their 'soft' opening November 1 and 2.

Located at 227 Haywood Road next to Short Street Cakes, Carol Motley and Lauri Newman have developed an unusual business model fusing nature and the cycles of life into a storefront where folks can comfortably peruse both local native plant life as well as natural burial products.

Lauri Newman's Farm Girl will provide fresh locally grown flowers, native potted plants, terrariums, and several other unique garden memorial items.

Bury Me... Naturally will provide 100% natural and biodegradable caskets, shrouds and urns, unique memorial services, community bereavement resources, books, cards and natural burial resources. Together these two businesses provide a different venue in which to purchase end-of-life products and obtain

BY CAROL MOTLEY

resources in a natural, relaxing atmosphere completely different from either funeral homes or florists.

This unique combination of two women-owned, sustainable businesses will open opportunities for people to think and plan out their end of life wishes instead of relying on loved ones to bear the burden of cumbersome choices that can be expensive as well as daunting.

By offering contemporary sympathy gifts this storefront also aims to provide local art, cards, books, jewelry, plants, flowers and native garden choices.

The grand opening will be announced at the end of November with an open house celebration. For more information visit www.ncnaturalburial.com.



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

He will hold "An Early Winter Satsang" of meditation and personal consciousness development discussion on Saturday, December 12, 2:30-5 p.m. at the Friends Meeting House.

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

kid culture

JOSEPH RATHBONE RECOMMENDS

This month I am going to review a popular animated television show called *Star Wars the Clone Wars* (which began its second season this October). I give it four out of five stars, and this is why. Although it contains a lot of action I think season one didn't live up to its full potential.

The stories were good and the characters were interesting. There were a few really cool episodes like "Trespass", "Jedi Crash Parts 1 and 2", and one of the episodes that had

Clone Wars!

Yoda fighting in it (I can't remember its name), but most were good, just not great. If you haven't seen this show I recommend buying the full first season on DVD and Blu-ray, which you can get almost

BY JOSEPH RATHBONE



anywhere that sells movies.

Okay, now on to season two. I give it five stars, and this is why. (Note: there have only been two episodes broadcast so far.)

The first two episodes were awesome, and I think this will be the better of the two seasons. So far it has tons of action, fighting, humor and great story-lines. Later on, I guess, there will be lots of new characters introduced like Boba Fett (Clone wars style), and many others from the *Star Wars* universe.

So, over all, this is a great show for all *Star Wars* fans ages seven and up. You can catch this awesome show on *Cartoon Network* every Friday night at 8 p.m.



"Star Wars the Clone Wars"



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what to do guide™

Sunday, November 1 An Inspector Calls

A tale of the unexpected by J B Priestley. Directed by Margaret Sticpewich. A Readers Theatre Showcase production in memory of Bernie Hauserman (1937-2009) by The Autumn Players, 2:30 pm at Reuter Center NCCCR. \$5 tickets at the door and at ACT Box Office (828) 254-1320. Presented by Asheville Community Theatre in partnership with North Carolina Center for Creative Retirement with support from Western North Carolina Jewish Federation.

English Country Dance

Sunday November 1 & 15

From 3-5:30 p.m. at the Asheville Arts Center, 308 Merrimon Ave. Learn Historical English Dances (Jane Austen era) to live music. No partner or experience necessary, \$6. Call (828) 230-8449 for more information.

Discover Wildlife! Have Kids!

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.

Thursday, November 5 Harvest Festival

Flat Rock, NC, from 3 p.m. to 6 p.m. Come celebrate fall and purchase the final bounties of the earth. Vendors will join in the spirit with special offerings of the season and customers can sample tasty homemade treats.

In addition to the seasonal produce a wide variety of baked goods, honey, jams, jellies, herbal vinegars, herb teas, eggs, cheeses, lamb, beef, fish and seafood will be available. Many vendors will have handmade crafts and there will be a demonstration of spinning and carding wool.

Be sure to bring the kids for the petting zoo that will include sheep, miniature chickens, rabbits and carrier pigeons. Or join the fun in painting mini pumpkins.

The market will continue every Thursday in April 2010. For more information contact Hand in Hand Gallery at (828) 697-7719.

Saturday, November 7 Juried Craft Show

The United Methodist Men of First United Methodist Church in Hendersonville extends a warm invitation to the community to its 9th annual Juried Craft Show.

The Craft Show, featuring home-made items from over 35 talented crafters, will take place in the church's Barber Christian Life Center from 9 a.m. until 3 p.m. Refreshments will be available.

First United Methodist Church is located at the corner of Church Street and Sixth Avenue in downtown Hendersonville. For more information about the United Methodist Men's Fall Craft Show, call the church during business hours at (828) 693-4275.

November 7 & 8 Meet the Maker

Doll Maker Charlie Patricolo at Grovewood Gallery from 11 a.m. to 3 p.m. Long time doll maker, Charlie Patricolo, will be at Grovewood Gallery demonstrating her techniques on dolls in various stages of completion. Have a chance to meet Charlie, ask questions about her work, and be inspired by her wonderful creations.

Grovewood Gallery, 111 Grovewood Rd., Asheville, NC, or visit www.grovewood.com. Phone (828) 253-7651 for more information.

La Petite Tease – Bootstraps Burlesque

Saturday, November 7

The hot and saucy dames of Bootstraps Burlesque have been taking their classic burlesque and modern dance shows all



across the southeast representing Asheville's amazing burlesque scene.

Real burlesque in the spirit of vintage and classy choreographed routines are their specialty with elaborate costuming. They are bringing their glittery tails home for an intimate, up close and personal (simmer down, not that personal) petite burlesque tease show.

Follow the gals downstairs after the show for an after party with Shell Shock, Asheville's newest industrial Goth night with DJ Drees. Doors open at 10 with the show starting at 11.

Club Eleven, 11 Grove Street, downtown Asheville, above Scandals. Cover: \$10 for 21+, \$13 for 18-20.

Heaven in Your Pocket

November 7-8

Local actors and singers lend their talents to The Arts Council of Henderson County's workshop production of Heaven in Your Pocket, an original musical.

Performances are Saturday, November 7 at 7:30 p.m. at @evolving Arts Gallery, 511 North Main Street in downtown Hendersonville, and Sunday, November 8 at 2 p.m. at Feed & Seed, 3715 Hendersonville Road in Fletcher. Receptions follow both shows.

Admission is \$15 (\$10 for Arts Council members). You can make reservations at the Arts Council, 538 North Main Street in Hendersonville, or by calling (828) 693-8504. Seating is limited at both venues.

For more information contact acofhc@bellsouth.net or visit www.acofhc.org.

Workshop with John Mac Kah

November 20-23

Oils or Acrylics? Three-day workshop - Oils AND Acrylics. Looking to get started painting? Trying to decide which is best or how to combine them?

Weekend intensive workshop for all levels. Beginners welcome. If you are already drawing or painting, examples of your work would be helpful to bring to the meeting. Visit our studio November 13-14, open for RDA Studio Stroll. Weekly classes and private instruction also available. Email: mail@johnmackah.com or (828) 225-5000



November 11-15 Cucalorus Film Festival

One of MovieMaker Magazine's "Top 25 Coolest Film Festivals" will light up Wilmington from Wednesday, November 11 through Sunday, November 15 with more than 130 films. Showings take place at: Lumina Theater and King Auditorium (on the UNCW campus), Jengo's Playhouse (Wilmington's only micro-cinema at 815 Princess St.), Thalian Hall (310 Chestnut St.), Screen Gems Studio (1223 N. 23rd St.), and the Cameron Art Museum (3201 South 17th Street).

Dance-a-lorous kicks off the festival on Wednesday, November 11 at the Kenan Auditorium (on the UNCW campus). Festival passes may be purchased at www.cucalorus.org.

Saturday, November 21 12th Annual Holiday Craft Fair

At UU Church. This is a great opportunity to find work by local artisans. Hours are 10 a.m. to 4 p.m. at the Unitarian Universalist Church of Asheville, 1 Edwin Place. For more information, (828) 254-6001.

Sunday, November 22 Classical Chamber Music Concert

Soprano Amanda L. Horton will present a recital of art songs and arias at p.m. at St. Matthias Church in Asheville. The program will feature works by Brahms, Schubert, Strauss, Dvorak, and Boito. She will be accompanied by Dr. Jim Baumgartner on the piano.

Free-will donations will be taken 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.).

Friday December 4 Echo Gallery at Biltmore Park Holiday Opening

A new cooperative, contemporary space which opened in October, Echo features paintings, ceramics, textiles, sculpture and photography. From 6 to 9 pm. For more information visit www.echoasheville.com. Echo Gallery, 170 Lyman St, Asheville NC. (828) 230-4177.

English Country Dance

Sunday, December 6 & 20

From 3 to 5:30 p.m. at the Asheville Arts Center 308 Merrimon Ave. Learn Historical English Dances (Jane Austen era) to live music. \$6, no partner or experience necessary. (828) 230-8449.

Director Sought

For "The Importance of Being Earnest"

The Montford Park Players, North Carolina's Longest Running Shakespeare Festival, is seeking a director for its Winter 2010 production of Oscar Wilde's *The Importance of Being Earnest*. Interviews will be held Saturday, November 14 at 1 p.m. For more information and to apply download the application at www.montfordparkplayers.org under "Show Info".

NOVEMBER EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

what to do guide™



November Events

Saturday, November 14

11:00 a.m. Meet poet Sam Kaufman, a teen who has completed a creative book of poetry.

1 to 2:30 p.m. "How to Build Character in Ten Minutes" Christine Hale workshop followed by Q&A on writing.

Saturday, November 21

3:00 p.m. meet Brian Lee Knopp author of *Mayhem in Mayberry*, *Adventures of a PI in Southern Appalachia*.

Saturday, November 28

3:00 p.m. Meet William (Bill) Hart Jr. author *3,000 Miles in the Great Smokies*.

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Personal Trainer Certification Workshop

November 7-8

The Waynesville Parks and Recreation Department and NETA, a non-profit fitness professional association, are offering a personal trainer certification workshop on Saturday, November 7 from 8 a.m. to 4:30 p.m. and on Sunday, November 8, from 8 a.m. to 1 p.m. at the Waynesville Recreation Center located at 550 Vance Street in Waynesville, NC.

The two day workshop includes demonstrations and practical applications of one-on-one training. NETA's expert trainer will cover exercise science review, communication skills, exercise programming, health assessments and more. Workshop registration includes a written exam and a two year certificate.

Cost depends on the number of years of experience. For more information or to register please call NETA at 800-237-6242 or visit www.netafit.org.

Metamorphosis Opening Reception

Friday, November 6
from 5-8 p.m.



Ripp Smith
"Father and Daughter"

Vadim Bora Gallery hosts the 6th annual juried exhibition of mountain sculptors in "Metamorphosis." An exceptional gathering of ideas and objects with: Ralph Berger, Vadim Bora, Marty Cain, Len Fury, Jim Kofalt, Dale McEntire, Catherine Murray, Linda Pannullo, Ripp Smith, Julia Stout,

Tekla, Martin Webster. Many of the artists will be displaying the first seed of the creative thought — rendered in drawings, models and maquettes — as well as the finished work.

On display November 6 - December 3, 2009

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30 1/2 Battery Park Ave., Asheville, NC

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www.vadimborastudio.com

Best in Show



by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole



November Events at Fired Up! Creative Lounge

Friday, November 6, from 5-9 p.m.

Girls' Night Out – 2 for 1 studio fees. Bring your friends, some wine and get creative. Snacks provided by Fired Up!

Sunday, November 8, from 1-6 p.m.

Family Fun Day – Half price studio fees for kids. Snacks provided by Fired Up!

Friday, November 13, from 6-9 p.m.

Parents' Night Out – Kids ages 5-12. Pizza, painting and games. \$25 per child, call for details and reservations.

Friday, November 20, from 5-9 p.m.

Date Night – 2 for 1 studio fees. Bring your date, some wine, and get creative. Snacks provided by Fired Up!

Fired Up! Creative Lounge

26 Wall Street, Asheville, NC

For details (828) 253-8181

Celebrating the Written Word

Thursday, November 5 at 7 p.m.



L-R: Hoyt Lucas, Jack Hinson, Victoria Casey McDonald

The holiday celebration of Catch the Spirit of Appalachia's writing program will open with stories, poetry and song showcasing the creative talents of Reverend Jack Hinson, Reverend Victoria Casey McDonald, Hoyt Lucas, Reverend John Reed, Nancy M. Pafford, Edwina Crowe Jones, Kim May, Harold Sims, and Matthew Baker.

At 7:30 p.m. there will be a booksigning and reception with refreshments.

Other writers attending include Doreyl Ammons Cain, Amy Ammons Garza; Etherie Chancellor, Dot Conner, Victoria Casey McDonald, "The African Americans of Jackson County."

CSA's Annual Writers' Booksigning and Reception at the Jackson County Main Library, Main Street in Sylva, NC. For more information call Amy Garza at (828) 631-4587.

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noteworthy

Calendar by Local Illustrator Part of National Effort to Save the Honeybees

BY KATHI PETERSEN

A Bee Lover's Garden aims to build the buzz about the mysterious disappearance of bee colonies and to raise money for research.

"This is totally a 'yes' project. Everything about it feels good."

That's how award-winning Black Mountain nature artist Jay Pfeil describes her involvement with *A Bee Lover's Garden*, a national grassroots effort she and Asheville entrepreneur Mary Ellen "Mel" Hughes have launched to help save honeybees, which are vanishing at an alarming rate.

The project's flagship product, an art-quality 2010 calendar, features Pfeil's original drawings of bee-friendly plants, suitable for framing. A major portion of net proceeds from calendar sales will support research into the mysterious loss of the bees.

This phenomenon, which scientists call Colony Collapse Disorder, could have a devastating impact on the nation's food supply. Bees are directly responsible for pollinating a third of the country's food crops – about 100 of them, from apples, broccoli, cabbage and cucumbers to okra, pumpkins, squash and strawberries. Bees also pollinate crops such as alfalfa and clover used as feed for beef and dairy cattle.

Printed locally on Green Seal Certified paper, *A Bee Lover's Garden* calendar is meant to inspire and inform the public about simple steps that will feed and shelter bees, such as growing sun-



The founders of "A Bee Lover's Garden," Mel Hughes (standing) and Jay Pfeil.

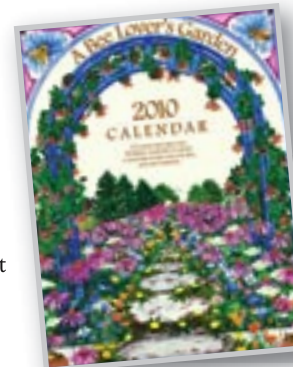
flowers and dandelions. The project has been endorsed by agriculture officials and beekeeping professionals, including Kim Flottum, editor of *Bee Culture* magazine and an advisor to the White House beekeeping staff.

A Bee Lover's Garden comes at a critical time. One in three bees in the U.S. died last winter, continuing the decline that has scientists, farmers, and citizens such as Pfeil and Hughes concerned the

country's diet could potentially be reduced to grains and water – not a happy prospect, especially this time of year.

"With major food-related holidays coming up, it's important to remember the vital role honeybees have in the ecosystem," says Hughes. "Just as bees help provide our food supply, we need to love them back by nurturing healthy honeybee habitats. Our calendar, with Jay's brilliant illustrations, gives tips on doing just that."

For Pfeil, whose professional memberships include the Southern Highland Craft Guild, this project is particularly special. "My work comes from a place of joy, and everything about this effort feels good. I believe that, together, we can truly make a difference."



A Bee Lover's Garden 2010 calendar, featuring art of bee-friendly plants by award-winning nature artist Jay Pfeil, is available online and at select retail outlets. Visit www.abeeloversgarden.com for more information.

Experience Your National Park

Accompany rangers in activities such as caring for a museum collection, exploring Sandburg's written legacy, preserving historic buildings and landscapes, eradicating non-native plants and saving hemlock trees.

The opportunity to be a park ranger for the day includes hands-on demonstrations and education programs.

Monday, November 16 and Monday, November 23 from 9 a.m. to 2:30 p.m. Lunch will be provided. Each session is limited to twelve persons. To apply visit www.nps.gov/carl/parknews, or call (828) 693-4178.

Carl Sandburg Home National Historic Site is located three miles south of Hendersonville off U.S. 225 on Little River Road.

your health

Mom Doesn't Know Where She Is!

Carol Coultraine pushed through the double doors marked "Coronary Care Unit." She had driven straight from work to see her mother, who had had a mild heart attack three days before.

"Mother's care has been excellent here," Carol thought as she walked down the now familiar corridor toward the end room where mother was recovering.

For the previous two days Mother had undergone multiple tests. The heart doctors had done the cardiac catheterization just yesterday and determined that mother only needed a stent placed to open up the artery in her heart.

"Mother should be ready to go home in few days," Carol reminded herself as she turned into Room 14.

Mother sat slumped in her chair, tied upright with a sheet. Her face stared blankly straight ahead. For a moment Carol wondered if it was her mother at all. "She was talking to me plainly yesterday," she thought. "Talking about how easy the cath had been – how pleased she was that it had all gone so well."

"Mother? Mother, are you all right?" Carol began shouting her mother's name, trying to get a response.

"Mrs. Coultraine, don't shout." CCU Nurse Judy Johnson entered the room.

"Mom doesn't know where she is – or even if she is!" Carol exclaimed. "What happened? She doesn't even know me!"

"The doctors think it is delirium."

"Delirium? You mean like Alzheimer's? But she didn't have it yesterday."

"No, it's not like Alzheimer's at all," the nurse said, guiding Carol to a chair on the far side of the room, "it's confusion or disorientation, probably brought on by all the noise and the tests and the stress she has been under these last few days."

"Well, it's for sure she hasn't been sleeping in here where the lights are on twenty-four seven," Carol said, looking up at the florescent bulbs overhead.

"Yes, and that's another possible cause of her delirium," the nurse said, sitting in a chair beside Carol.

"But I thought delirium is when you act wild and crazy," Carol said, gazing at her mother.

"This kind of delirium can be either very wild or very quiet. It's really the rapid onset – just since yesterday – and her inattention to life now – when she was so obviously involved with her care yesterday."

BY MAX HAMMONDS, MD

"And her – what? – her disconnection from life," Carol commented.

"Yes, that, too – altered state of consciousness. She's not totally awake," the nurse agreed. "Today we had a case conference with the doctors about her. They decided to discontinue as many medicines as they can – or cut down the dosages. That can sometimes be the cause. And they are going to move her out of this unit into a quieter room – more private and darker at night, you know."

"Is there anything I can do?" Carol sat shaking her head in disbelief at her mother's condition.

"Yes, actually, there is," the nurse said. "Tomorrow bring pictures – of the family or of her house – anything that will remind her of familiar surroundings. Put them in her new room close to her bed where she can see them, concentrate on them."

The nurse leaned forward. "Can you come stay with her this weekend?"

"I can come tomorrow and stay through the weekend – as long as it takes." Carol was grateful to have something she could contribute. "But what do I do? What do I say?"

"Just talk to her," the nurse said calmly. "Talk to her about the family, things you are doing, events from your childhood or plans you and she have made. Oh, yes, and bring a calendar to hang on the wall – one with large numbers. Do you have one like that?"

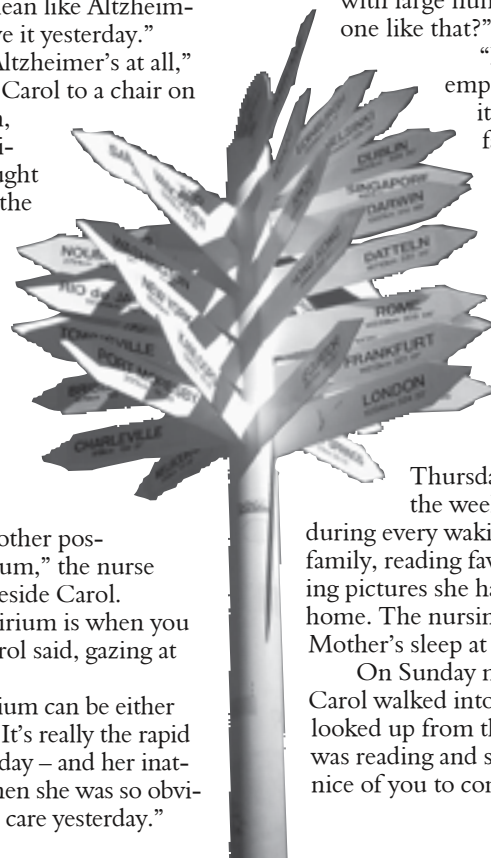
"I'll get one," Carol said emphatically. "Whatever it takes." She turned to face the nurse. "Does she need medication?"

"Sometimes certain kinds of medication can help, but we like to try the environmental interventions first. Let's see what the weekend brings, shall we?"

Carol spent all of Thursday evening, Friday, and the weekend with her mother

during every waking hour, talking about family, reading favorite stories, describing pictures she had brought from home. The nursing staff made sure that Mother's sleep at night was undisturbed.

On Sunday morning, when Carol walked into her room, her mother looked up from the Sunday paper she was reading and said, "Oh, Carol, how nice of you to come visit me."



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