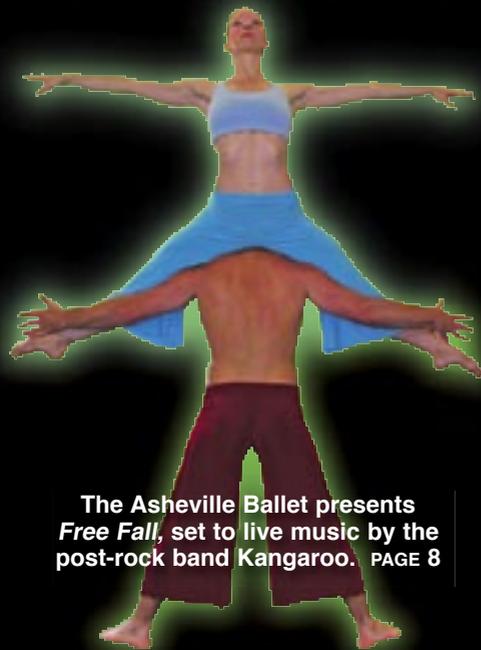


RAPID RIVER MAGAZINE

August 2010 • Vol. 13 No. 12

Arts & Culture



The Asheville Ballet presents *Free Fall*, set to live music by the post-rock band Kangaroo. PAGE 8



Dailey & Vincent light up Diana Wortham Theatre's 2010/2011 Mainstage Season. PAGE 7



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The Chocolate Fetish expands, and celebrates 25 years. PAGE 32



**AMAZING 2010-2011
WNC Performing Arts
SEASON PREVIEW**

**The Asheville Symphony
Celebrates its 50th Season**

Winner of WNCAP Signature Piece Competition Selected

BY PAM SIEKMAN

Asheville artist Dawn Rentz has been selected winner of the Western North Carolina AIDS Project's prestigious Signature Piece competition for its Raise Your Hand auction. Dawn's winning entry "Gone Too Long" — mixed media on panel — will be used on all promotional materials for the event. The Signature Piece has become a cornerstone of WNCAP's annual Raise Your Hand fundraiser.



"Gone Too Long" by Dawn Rentz

Dawn was born in Wisconsin and now resides in Asheville. She is represented by the Blue Spiral 1 Gallery on Biltmore Avenue. Her passion for nature inspires much of her creativity, as seen throughout her portfolio. Dawn's style is neither literal nor abstract, but her works are representations of experiences condensed into imagery.

Judging for the Signature Piece competition took place on July 21, 2010 at the WNCAP office in Asheville. Jurors were Karen Weihs, 2009 Signature Piece winner, Philip DeAngelo of Blackbird Art & Frame, and Brie Castell of Castell Photography. There were 15 entries in the competition won by Rentz. A second place tie occurred for works by Sue Fazio of Hendersonville and Nancy Livingston of Black Mountain. Fazio's piece was an oil on canvas entitled "Love

— Courage — Wisdom," and Livingston's piece was a clay sculpture with marble base entitled "Starstruck."

Raise Your Hand, now in its 22nd year, is WNCAP's second largest fundraiser and is always a lively, well-attended event. "Gone Too Long" and all other entries for the Signature Piece competition will be available for bid during the auction on September 25, 2010. In

addition to great local art, the auction will feature wines, trips and other treasures. Culinary treats will be provided by chefs from Bouchon, Fiore, Corner Kitchen, and Dining Innovations at the Doubletree.

All money raised through the event will support WNCAP's mission of providing prevention education for men, women and youth living in WNC, and supportive services for those affected by HIV and AIDS.



Raise Your Hand auction, Saturday, September 25 at the Doubletree Hotel, Biltmore. For tickets and more information contact the

WNCAP office at (828) 252-7489 or visit www.wncap.org/ryh

83RD MOUNTAIN DANCE AND FOLK FESTIVAL

The Mountain Dance and Folk Festival, now in its 83rd year of highlighting mountain culture, runs for three full evenings, Thursday, August 5 to Saturday, August 7. The Festival begins Thursday with Hometown Appreciation Night. In keeping with the grassroots flavor of the festival, local families and individuals are encouraged to attend.

Audiences at each of the three performances will see an extensive line-up of the best musicians, ballad singers and dancers; each evening features at least four dance teams from the very young to the young at heart.

The popular and long-standing house band, the Stoney Creek Boys, returns to perform, along with well-known musicians and new talent, representative of the Southern Appalachian Mountains and its continuing Scottish, English, Irish, Cherokee and African heritage and traditions.

Highlighted throughout this year's Festival are "Legacy Performers," individuals recognized as having made significant contributions to our region's musical heritage over several decades. Among the designated Legacy Performers this year are: Ralph Lewis, a bluegrass musician from Madison county; Paul Crouch, a self-taught fiddler from Weaverville; and Betty Smith, a music scholar and balladeer, and recipient of the 1982 Bascom Lamar Lunsford Award. Make plans to join us for an amazing repertoire of mountain performers.

IF YOU GO: 83rd Annual Mountain Dance and Folk Festival. Thursday through Saturday, August 5-7. 7 p.m. nightly at Diana Wortham Theatre at Pack Place in downtown Asheville, NC. Tickets: Regular \$20; Children 12 and under \$10; Adult 3-night package \$54. For more details call (828) 257-4530 or visit www.folkheritage.org.

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The Washington Post - September 23, 2007

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Asheville Ballet

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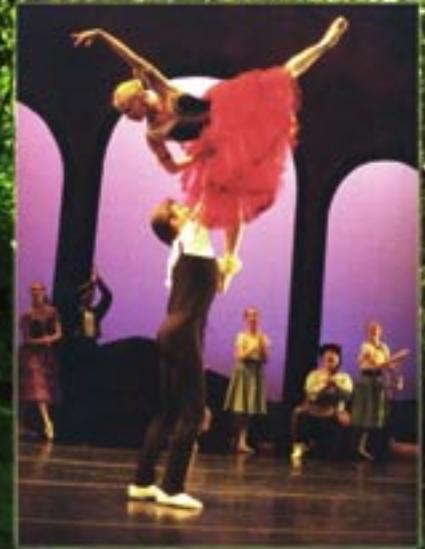
Free Fall

Set to LIVE Music by
the post-rock band
Kangaroo

2010

October 2-3

Les Sylphides



2011

May 13-14

Carmen and Ballet: The Beautiful Journey



December 9-12

The Nutcracker

Diana Wortham
Theatre

Box Office:
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Asheville Academy of Ballet is now taking registrations for Fall classes in Ballet, Modern, Partnering, Tap, Jazz, Broadway, Vocal Training and Zumba! Call Ann Dunn, Director, at (828) 258-1028, or visit www.ashevilleballet.com, for more information or to register.

we love this place



Hot Air Balloon Rides at William King Museum, **Tuesday, August 3** from 6 to 8 p.m. during the Virginia Highlands Festival. Experience the excitement of flight from one of the highest points in Abingdon. See Mt. Rogers and Whitetop from a whole different perspective. Cost is only \$15 for adults and \$10 for children. **William King Museum** is located at 415 Academy Drive in Abingdon, Virginia. Free parking is available and the facility is fully accessible. Hours: Monday 10-5, Tuesday 10-9, Wednesday – Saturday 10-5, and Sunday 1-5. For more information, contact the Museum at (276) 628-5005.

Double Feature Film Screening, **Sunday, August 8** beginning at 2 p.m. at the Asheville Art Museum, 2 South Pack Square, Asheville. Free with Museum Membership or Admission. Held in conjunction with the exhibition *Hands in Harmony: Traditional Crafts and Music in Appalachia*, photographs by Tim Barnwell, and *Limners to Facebook: Portraiture from the 19th to the 21st Century*.

The Queen Family: Appalachian Tradition and Back Porch Music is a short film (28 minutes) by Neal Hutcheson about the Queen family, a true artistic treasure of Southern Appalachian culture. Listen in on the family at home singing from their back porch in Western North Carolina.

In **The True Meaning of Pictures: Shelby Lee Adams's Appalachia**, documentarian Jennifer Baichwal tells the true stories behind the faces of the Kentucky Appalachian inhabitants — once labeled hillbillies — who were originally photographed by Shelby Lee Adams 30 years earlier. Baichwal tracks the lives of two families who have each endured their share of heartache throughout their struggle to resist the influence of American popular culture. This documentary discusses the way our culture handles stereotypes.

On **Friday, August 27**, Aaron LaFalce, The Blue Hotel, and Pierce Edens and The Dirty Work will perform at the **Rock and Rescue Benefit Concert** for Animal Compassion Network at The Grey Eagle. Doors will open at 7 p.m. and the benefit concert will begin at 8 p.m. Tickets are a \$10 minimum donation. Bring a bag of dog or cat food and you will be entered in a drawing to win a fabulous raffle prize. Proceeds from the concert will benefit Animal Compassion Network's long-running, free pet food assistance public program and its other lifesaving programs. For more information please call (828) 274-3647 or visit www.animalcompassionnetwork.org.



Butler's Pantry, Jane Mathews of Mathews Architecture.

Craft, Architecture & Design at Grovewood Gallery – Six outstanding architects have created interior spaces that demonstrate the impact and originality of incorporating craft in your home. The rooms are filled with great ideas and inspiration, and fine original hand-crafted elements. These architectural vignettes were brought to us by Handmade: The Western North Carolina Craft, Architecture and Design Expo. On display through **September 5, 2010**. Grovewood Gallery, 111 Grovewood Rd. in Asheville. For more information call (828) 253-7651 or visit www.grovewood.com

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August 2010 Vol. 13 No. 12



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Daniel Meyer, Music Director of the Asheville Symphony. Photo by Michael Morel.

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2010-2011 season preview

The Asheville Symphony Celebrates 50 Years

The Asheville Symphony is celebrating its 50th Anniversary season this year. Started in 1958 as the Asheville Little Symphony, the orchestra was incorporated as non-profit and changed its name to the Asheville Symphony. From those days as an all volunteer orchestra, the Asheville Symphony now is a well regarded regional orchestra with a full professional orchestra composed of musicians not only from Asheville but also the region. Steven R. Hageman, Executive Director of the Asheville Symphony says, "We are fortunate to have so many talented musicians who have decided to make Asheville their home. They made this decision for the life style and the many opportunities they have to perform and teach."

The organization is one of the largest arts employers in the area with approximately 100 artists employed during the year. The Asheville Symphony's budget is in excess of \$1 million annually. The orchestra presents seven Masterworks concerts (classical repertoire) and the annual family-

oriented Holiday Pops. In addition to the orchestra the orchestra also has the Asheville Symphony Chorus composed of 100 volunteer singers and the Asheville Symphony Children's chorus with about 40 elementary students. Both choruses perform with the orchestra at the Holiday Pops and present their own concerts.

To support the orchestra, the Asheville Symphony Guild was formed and now has over 300 household memberships representing 500 volunteers. Their mission is to provide financial support to the orchestra and educational opportunities for students and adults. Last year, the Guild's Music Education in the Schools provided ensembles, such as a string quartet or brass quintet, to every elementary school in Buncombe County and Asheville City. Including the orchestra's annual Young People's concert, the Asheville Symphony and Guild provided musical education for over 10,000 elementary students.



Daniel Meyer, Music Director of the Asheville Symphony.

Photo: Michael Morel

Music Director and Conductor Daniel Meyer has been the artistic leader of the orchestra for six years and has indicated that he looks forward to continuing his relationship with the Asheville Symphony. Mr. Meyer is also the Music Director for the Erie Philharmonic and will be conducting the Asheville Lyric Opera's performance of *The Magic Flute* in October 2010. He has also conducted at the Brevard Music Center in addition to other orchestras around the world.

The 50th Anniversary season begins on September 18, 2010. Season tickets are available at significant discount compared to single ticket prices. The orchestra also offers a Pick 3 subscription. Potential subscribers have an opportunity on August 11, 2010 at 5 p.m. to visit Thomas Wolfe Auditorium in the Civic Center to see the remaining seats available for season subscriptions. Single tickets will go on sale August 23, 2010. Students are offered Student Rush tickets 15 minutes before curtain for \$6.



The Asheville Symphony. Photo: Michael Morel

The Asheville Symphony is one of the largest arts employers in the area.

According to Mr. Hageman, "The Asheville Symphony is in a good financial position. We are fortunate to have many loyal subscribers and patrons. Citizens of Western North Carolina are aware the Asheville Symphony is a valuable asset to the community. We are very pleased to be celebrating fifty years of wonderful music."

2010-11 Season Schedule

September 18, 2010

Opening Night: Nicolas Kendall Returns – Tchaikovsky Suite from *Sleeping Beauty*. Thomas Wolfe Auditorium, 8 p.m.

October 16, 2010

Beethoven's *Eroica* – Walton Crown Imperial March. Thomas Wolfe Auditorium, Asheville Civic Center 8 p.m.

November 20, 2010

A Midsummer's Night Dream with NC Stage Company – Mendelssohn Midsummer Night's Dream Suite. Thomas Wolfe Auditorium, 8 p.m.

Sunday, December 12, 2010

Asheville Symphony Chorus – Your favorite music from the holidays with the glowing voices of the Asheville Symphony Chorus under the direction of Dewitt Tipton, and the Asheville Symphony Children's Chorus under Timothy Wilds. Thomas Wolfe Auditorium, 3 p.m.

February 12, 2011

Valentine Delights with *Romeo and Juliet* – Walton Touch her soft lips & *Passacaglia* from Henry V. Thomas Wolfe Auditorium, 8 p.m.

March 12, 2011

Dvorak's *New World Symphony* – Walker Lyric for Strings. Thomas Wolfe Auditorium, 8 p.m.

April 9, 2011

Eine kleine Nachtmusik – Brahms Violin Concerto, Soovin Kim, violin. Thomas Wolfe Auditorium, 8 p.m.

Sunday, May 1, 2011

20th Anniversary Concert – Arthur Honegger's *King David*. Arden Presbyterian Church, 3:30 p.m.

Saturday, May 7, 2011

Konstantin Soukhovetski Returns! – Rachmaninoff Piano Concerto No. 3. Thomas Wolfe Auditorium, 8 p.m.

IF YOU GO: For more information or to purchase tickets call (828) 254-7046, or visit www.ashevillesymphony.org

Asheville Lyric Opera Guild presents "The Voice of Hollywood"

Marni Nixon, "The Voice of Hollywood," presents a cabaret show at Diana Wortham Theatre on August 29, at 3 p.m. One of the most famous voices in Hollywood film history, Ms. Nixon is best known as the singing voice of Natalie Wood in *West Side Story*, Deborah Kerr in *The King and I* and *An Affair to Remember*, as well as Audrey Hepburn in *My Fair Lady*.

This one-woman show of brilliant singing is part of the 2010 Summer at the Wortham series, at Pack Place in downtown Asheville. Ms. Nixon sings

highlights from her extensive career in TV, recordings, movies, Broadway and opera. This once in a lifetime event will bring the audience a unique behind the scenes look into the music, secrets, and success of Hollywood and Broadway in the grand glamorous silver screen days.

This special event is sponsored by Asheville Lyric Opera Guild and the Grand Bohemian Hotel and will benefit the ALO education programs and opera activities.



Marni Nixon, "The Voice of Hollywood," on stage August 29.

IF YOU GO: Tickets are available at (828) 257-4530. Concert prices are \$50, \$40, and seniors \$35. For more information visit www.ashevillyric.org or call (828) 236-0670.

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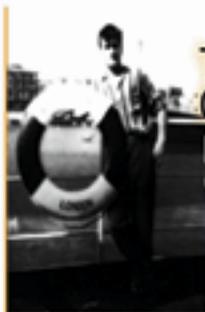


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August 29, 2010 3:00pm
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Diana Wortham Theatre
 at **Pack Place** in downtown Asheville
 Sponsored by the Asheville Opera Guild to
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performance

The Diana Wortham Theatre at Pack Place 2010/2011 MAINSTAGE SEASON

The Diana Wortham Theatre at Pack Place presents a wide range of top touring artists in music, theater, dance and other performing arts of performances for its 2010/2011 Mainstage Series.

The 2010/2011 Mainstage Series season opens on September 23, 2010 with songwriter, guitarist and fiddler Dougie MacLean who is one of Scotland's most respected and popular musicians and a returning favorite to Asheville. MacLean's performance is part of the 2010/2011 Special Attraction Series which also includes: A Swannanoa Solstice (two shows December 19, 2010), an ensemble of world renowned recording artists lead by Al Petteway, Amy White and Robin Bullock, returning for the 8th annual performance of joyful, thoughtful seasonal celebration; and the sharp, clever Billy D. Washington (March 11, 2011) whose talents as a stand-up comedian and musician have taken him from a career as a policeman to being the popular opening act for Aretha Franklin.

Bluegrass Series

Brand new this season is the 2010/2011 Bluegrass Series with three top acts: a perfect blend of string band traditions and youthful creativity, Bearfoot (September 25, 2010) showcases bluegrass licks with pop influences that appeal to traditionalists as well as "newgrass" audiences; heralded as the best new act in bluegrass and winners of multiple International Bluegrass Music Association (IBMA) awards, Dailey & Vincent (October 30, 2010) light up the stage with a deeply rooted respect and admiration for their art; and Mountain Heart (March 18, 2011), redefining acoustic music with virtuosity, unmatched energy, and entertainment dynamics — joined by guitar legend Tony Rice.

Dance Series

The 2010/2011 Mainstage Dance Series, recognized for its presentation of some of the nation's foremost dance companies, is pleased to present the following performances. Acclaimed for its mix of humor, invention, and drama, Pilobolus (January 21 and 22, 2011) began as an experiment among three guys in a Dartmouth College dance class back in 1970 and is now one

of the country's most popular performing arts troupes.

Doug Varone and Dancers (February 9 and 10, 2011) kinetically thrilling dances make essential connections and mine the complexity of the human spirit, commanding attention for its expansive vision, versatility and technical prowess.

The award-winning innovative stage presentation of Viver Brasil (April 5 & 6, 2011) brilliantly explores Brazil's racial, social, and political history through exhilarating movement, stunning costumes, pulsating percussion, and voice.

Music Series

The 2010/2011 Music Series presents an amazing array of artists whose sounds are so unique and distinct that none is a substitute for another. Sweet Plantain String Quartet (February 19, 2011) launches the series, fusing Latin, classical, jazz and contemporary sounds through compositions and improvisation.

Rescheduled after a winter storm last season, the pop-opera crossover sensation Destino will perform April 8, 2011. Destino is comprised of three classically trained professional tenors and an accompanying violinist delivering romantic, award-winning opera via pop, gospel, and soul selections.

Two time Grammy award-winning Turtle Island Quartet performs May 6, 2011, and will be joined by special guest Mike Marshall for an evening of fresh, inventive, not-your-grandparents' chamber music.

Theatre Series

The 2010/2011 Mainstage Theatre Series features four exciting performances: 'S Wonderful - The New Gershwin Musical is an all-singing, all-dancing musical revue which incorporates five mini-musicals inspired by the real events occurring in and around the lives of the Gershwin brothers (two shows October 16, 2010); a dramatic staging of the critically acclaimed book by Tim Tyson, *Blood Done Sign My Name* (October 21, 2010) addresses America's painful racial history; and the inventive and highly lauded Aquila Theatre Company returns to Asheville for back-to-back perfor-



Pilobolus mixes humor, invention, and drama.

Photo: John Kane



Blood Done Sign My Name addresses America's painful racial history. Photo: Steve Exum

BY JOHN ELLIS

mances of Nobel Laureate Luigi Pirandello's poignant and hilarious *Six Characters in Search of an Author* (February 4, 2011) which dares to ask questions about the very nature of art and entertainment and contemplates the blurry line between reality and artifice; and Shakespeare's timeless comedy, *A Midsummer Night's Dream* (February 5, 2011), which explores the universal theme of love through Aquila's fresh and imaginative interpretation.

Celtic Series

The 2010/2011 Celtic Series presents four distinct bands in the Scots-Irish tradition. With crystalline vocals and insightful songwriting, former Cherish the Ladies front woman Cathie Ryan (February 25, 2011) has been at the forefront of this genre for more than two decades. Hers is a treasured voice in Celtic music. High energy favorite Dervish (March 24, 2011) evokes the spirited pubs and wild beauty of the west of Ireland.

The Paul McKenna Band (May 7, 2011) is one of the hottest, fastest-rising young groups in Scotland, and its contemporary approach to traditional instrumentation has already earned the group "best band of its generation" accolades; and the legendary group De Danann (May 27, 2011) takes the stage — having been at the heart of the remarkable evolution of modern Irish music since the 1970s.

School Show Series

The 2010/2011 Mainstage School Show Series is a full schedule of shows designed to complement the classroom curriculum of area students and teachers. Serving more than 5,000 students and educators every year, the series features first-rate performances, detailed study guides designed by educators, and post-show question-and-answer sessions.

This year's Mainstage School Show Series includes: *Brown vs. The Board of Education* (October 20, 2010); *The Lion, the Witch and the Wardrobe* (December 20 and 21, 2010); *Fancy Nancy and Other Stories* (January 31, 2011); *A Midsummer Night's Dream* (February 7, 2011); Doug Varone and Dancers (February 10, 2011); *My Heart in a Suitcase* (March 17 and 18, 2011); *Viver Brasil Dance* (April 6, 2011); and *If You Give a Mouse a Cookie & Other Story Books* (April 28 and 29, 2011).

TICKETS & SERIES PASSES

Tickets for all shows go on sale August 19 with two cost-saving options for multiple ticket purchases. The most popular option is



The Mainstage Series opens with Dougie MacLean on September 23.



Bearfoot in concert September 25.



Dailey & Vincent light up the stage on October 30. Photo: Jim McGuire

the theatre's Pick 5 Series pass — discounted tickets to any five shows in the season. A Super Saver Series pass, for admission to 13 or more events at only \$24 per event, may be shared among business clients, employees, family members and friends. The Pick 5 and the Super Saver Series ticket options offer substantial savings over the cost of individual performances.



Diana Wortham Theatre
2010/2011 Mainstage Series,
September 2010 – May 2011 at
Diana Wortham Theatre at
Pack Place

To obtain more information on the Mainstage Series, or to purchase tickets, call the theatre's box office at (828) 257-4530 or visit www.dwththeatre.com.

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performance

Asheville Ballet

2010-2011 SEASON

In 1948, Peggy and Beale Fletcher opened their Asheville school of dance, after decades of performances together on the Vaudeville/Night Club circuit. In 1960, Alice Weaver founded her Asheville ballet company, after decades of facilitating ballet and modern performances in the region.



Ann (Hentz) Dunn and Burton Taylor
(American Ballet Theater) 1963.

Photo by Orren Jack Turner

In 1972, Ann Dunn began a school and company in Indiana, and in 1980, moved to Asheville and continued her vision, first in her garage on Montford Avenue, and then downtown in The Leader Building. In 1996, Dunn united these three ground-breaking artistic accomplishments in The Asheville Ballet and its official school, The Asheville Academy of Ballet, modeled on her alma mater: The New York City Ballet's School of American Ballet.

In March, 2010, Dunn was honored by her teacher, George Balanchine's, institution in New York at Lincoln Center, as one of twenty outstanding teachers and company directors in the United States. Dunn currently has students touring the world in internationally acclaimed dance companies.

This radically simplified history, which leaves out significant contributions (Linda and Walter Fletcher, Art Fryar, the first Asheville *Nutcracker*), is one our community must be proud of. And we must be proud that this organization still survives and thrives in the face of significant financial stresses. Our audience loves us and comes back and back – for more of what they know we create.

The Asheville Ballet's 2010-2011 Season celebrates its 63rd year of training dancers in the studio, and its 51st year of presenting ballet productions for the region. Another of Dunn's teachers, Martha Graham, used to



"Les Sylphides" October 2-3, 2010

say, "It takes ten years to produce a dancer, if..." That looks about right, from our history of shepherding students from studio to stage, if all the variables Martha Graham was thinking of are in place.

The Asheville Ballet's 2010-2011 Season celebrates true classicism, contemporary diversity, and a commitment to you, our community. All performances are at Diana Wortham Theatre, box office (828) 257-4530. And all the stars you love are back (Lyle Laney, Allison Hertzberg), with many new additions that will leave you breathless (Jaimon Howell, Fleming Lomax, Lisa Leitman).

On October 2-3 we present the pure white classical ballet "Les Sylphides" to Chopin's beautiful music, and "Free Fall," a world premier set to the music of the hot new Chapel Hill Post-Rock band, Kangaroo, who will perform live on stage – continuing our tradition of commissioning new work from promising young artists, and creating an excitingly contrasting performance experience for our audience.



"Free Fall" is set to the music of the post-rock band, Kangaroo

On December 9-12 we present Tchaikovsky's always beloved "The Nutcracker," complete with falling snow, evil rats, and gorgeous sets and costumes – to help tell the magical holiday tale everyone, young and old, loves.

On May 13-14, 2011 we present a double bill: Bizet's sensual and classical "Carmen" and "Ballet: The Beautiful Journey."

In addition to the season, select members of The Asheville Ballet will perform "Peter and the Wolf" with the Blue Ridge Orchestra, "Nutcracker" excerpts with the

'Asheville Ballet' continued on page 28

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Jewelry Artist Utilizes Vintage Bakelite to Create Contemporary Chic

Sharon Bailey's jewelry combines history with modern design in a delightfully fun technique by incorporating old Bakelite (the first true plastic, invented in 1907) with sterling silver and gold.

Sometimes her work captures subtle elements of Western North Carolina with the use of leaves and mountain colors. Other pieces offer vintage accolades of days before television and computerized assembly lines with the use of Bakelite. All of her designs, however, are artistic and significant.

"I fell in love with vintage Bakelite jewelry a number of years ago," Bailey says. "As I collected a few bangles I also picked up some old unused stock. I had a vague notion of someday using it in my jewelry." That *someday* began in a workshop six years ago.

Bailey, a successful businesswoman of over 20 years, retired in 1996 only to discover the ultimate question "What do I do with the rest of my life?" Since childhood she had a love for making jewelry and art. Why not try a hobby, she thought.

That fall she attended a couple jewelry-making classes at an art center in Atlanta. She became so addicted she enrolled in the art department at Georgia State University the following year, where she would spend three years studying art, jewelry design, and metalsmithing.

Others, most notably her husband, noticed she had a natural talent and a unique style all her own. She spent countless hours in her spare time making jewelry for friends and family with no thought of doing it as a full time job. After all, she was retired.

"For a long while I had a real difficult time thinking of myself being a fulltime jeweler. I simply loved making jewelry too much. You can't call something you really love to do work," she says then smiles. "How can you?"

In early 2001 she and her husband moved to Asheville where she set up a studio and quietly began her second career. In 2003 she was accepted into the prestigious Southern Highland Craft Guild. People then began collecting her work.

"I truly value my repeat buyers," she says. "Sometimes a customer will say 'My wife loved the heart necklace of yours I gave her a few years ago, could you make a set of ear rings to go along with it?' Gladly I do. It's an opportunity to create something for someone that can be far better than they had ever hoped for."

Over the past 14 years Bailey has developed some trademark pieces that have been in steady demand. "I have a personal love of puzzles and games and old fashioned toys," she says. "When I was a kid I was given a small wood cage with a wood ball inside



Bailey combines vintage Bakelite with sterling silver and gold.

BY DENNIS RAY



too large to get out. I remember being so fascinated by how the artist carved the ball from within the cage. I wanted to capture that memory through my jewelry.

Bailey creates her "ball in cage" motif using sterling silver and sometimes Bakelite for the ball. The silver cages are made using a "lost-wax" casting technique then hand polished and textured. Depending on the look she is after, individual sterling balls are polished, oxidized or burnished, or for an inimitable look she may use vintage Bakelite. She has these in earrings, necklaces and bracelets.

Another common theme she explores through her jewelry is her fascination with calligraphy. These exquisite works are created from sterling silver, sometimes accented with gold. The primary technique used for these particular pieces is forging, which is done by hand with a hammer and torch. The forgings are combined with other forgings and/or other elements to make the finished pieces, which are then oxidized and burnished.

Because production virtually ceased in the 1960s, vintage Bakelite has become highly collectible today.

To see more of Sharon Bailey's jewelry please visit www.sharonbailey.com

Jewelry by Sharon Bailey

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poetry & books

Neglected Books of Poetry

BY TED OLSON

No doubt the overall readership for poetry across the U.S. pales in comparison to the large audience interested in any one given type of genre fiction. Accordingly, certain critics have complained that more poetry books are being published than exist dedicated poetry readers to purchase them.

Such criticism, though, misses the point: many if not most poetry books are, and have always been, published to little fanfare. Some of the greatest poetry books have shared this fate: John Milton's classic epic poem "Paradise Lost" sold only 3000 copies in its first 11 years of publication in book form, while the original book publication of T. S. Eliot's seminal modernist poem "The Waste Land" also reached comparatively fewer readers.

Of course, not every neglected book of poetry eventually enters the canon of the world's most-beloved literature. Nevertheless, whether it falls into the hands and minds of only a very small circle of readers or it reaches countless people regionally, nationally, or internationally, a new book of poetry is inevitably a good thing in that it asserts — in the face of collective apathy and in spite of the overarching, ever-encroaching darkness — some vision of the truth.

Since poetry books generally don't sell a significant number of copies, though, most major publishing companies are reluctant to release many if any poetry titles. This predicament particularly affects poets who can't boast of a national reputation or a broad-based readership. University presses have taken up the task of publishing some poetry books, though relatively few of those presses make poetry books a priority for their publication lists.

Nowadays, the majority of poetry books are being issued by the so-called "small press" publishers (small-scale and low-distribution publishers committed to disseminating books of "serious" literature despite negligible financial returns).

To subsidize the costs of publishing poetry books, some university and small-press publishers have held contests, structured to allow a press to generate funds by soliciting contest fees from aspiring poets whose submitted manuscripts are evaluated by a contest judge (or judges), with the winning manuscript generally getting published. Such contests have been accused by some observers as encouraging literary trendiness in terms of style or theme. Regardless of such controversy, the proliferation of poetry contests has not substantially increased a poet's chances of seeing his or her poetry published in book-form.

Granted the rather limited publishing options, even an accomplished poet might have to wait for years to negotiate a mutually satisfactory arrangement with a sym-

pathetic, trustworthy publisher. The task becomes tougher for a poet with a regional — as opposed to a national — readership, in that a "regional" poet's work, however universal its literary yearnings, is often seen by publishers based outside that poet's home region as representing a marketing challenge. (Some famous American poets of the early twentieth century might be described as having been, at one level, "regional" — Robert Frost and Robinson Jeffers come to mind — yet during their lifetimes those particular poets were generally considered to be of "national" interest and were marketed accordingly.)

Thankfully today, poets in the Appalachian region may find publishing outlets for their manuscripts by working with small-press publishers. Among small-press publishers across Appalachia, Celtic Cat Publishing (while not widely known or especially prolific in terms of its output) is worthy of attention.

James B. Johnston, a poet who had emigrated to east Tennessee from Ireland, founded Celtic Cat in 1995 to provide publication opportunities for emerging and established writers from his adopted region. The books that Johnston has thus far issued include a masterpiece of Appalachian literature — Jeff Daniel Marion's *Ebbing and Flowing Springs* (a book reviewed in my June 2010 poetry column) — but Celtic Cat has also published other poetry books potentially of interest to readers of *Rapid River*, including two recently published books by east Tennessee-based poets: KB Ballentine's *Fragments of Light* (2009) and Laura Still's *Guardians* (2009).

Fragments of Light (2009) features 70 poems that respond to the cycle of the seasons with rapture and delight. Most of Ballentine's poems in this book (her second poetry book for Celtic Cat) are crafted in a poetic language that is simple yet keenly descriptive, evident in such poems as "Harvest Moon (September)":

*Ragged stalks burr the dirt,
scrapes fallen from tractors,
abandoned by hands that came
behind. Moonlight voids night,
floods the dusking field, hours
before bursting, ripe.
Spider spirals gather dew, thread
through asters and bedded morning
glories, wink at the moon, rival
the stars. Barns gorge with hay,
pumpkins spill onto dance floors.
An owl swivels its ruff,
last gasp of summer.*

Whereas Ballentine's imagination is most at home in nature's eternal realm, Still's



luminous poetry explores the sublime natural world as well as the humdrum human-made world. Within the 62 poems in *Guardians* (2009), Still evokes both urban and rural spaces, reclaiming dignity from disorder, such as in the poem "Fireweed":

*When blast leveled my garden
nothing was left above ground
save charred trunks of giant oaks
I thought would stand forever.
I knew nothing of narrow pods buried
in earth, needing a devouring flame
to split and release fluffy white seeds,
of the tenacious willow herb —
epilobium augustifolium —
that sends floating progeny out
to settle in ash.
in no time lance leaves
rise on spiky stems
topped by clusters of
purple, rose, mauve. Brilliant
yellow stamens blaze into scars
of newly burnt fallows, give nectar
to bees, humdrum amongst this miracle,
this ordinary phoenix.*

Because of the commitment to poetry of small-press publishers like Celtic Cat, worthwhile manuscripts like Ballentine's and Still's may find some serious readers — however modest their number — who understand that, while other genres of books receive far greater attention, a good poetry book offers access to many of life's most unique mysteries.



Ted Olson is the author of such books as *Breathing in Darkness: Poems* (Wind Publications, 2006) and *Blue Ridge Folklife* (University Press of Mississippi, 1998) and he is the editor of numerous books, including *CrossRoads: A Southern Culture Annual* (Mercer University Press, 2009). His experiences as a poet and musician are discussed on www.windpub.com/books/breathingindarkness.htm.

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.

Asheville's Front Porch



Doug Elliott

As incredible and enjoyable as this summer's stories have been, Stories on Asheville's Front Porch is building to a strong finale throughout the month of August into the first Saturday of September.

Kick off teller Doug Elliott unites earthlings with all things living on Planet Earth, continuing with Diane Wolkstein who has been dubbed the best storyteller ever, everywhere and for all time, Susan Danoff mystery and magic weaver from New Jersey, Kim Weitkamp of the velvet voice taking you through music to other worlds, and concluding with Lloyd Arneach from Cherokee, reminding us of our history.



Lloyd Arneach

Sprinkled amongst these tellers for liveliness and local spark are four outstanding tellers of the Asheville Storytelling Circle — Mica White who dares to tell improvisational tales from your chosen topics, Charlie St. Clair who'll make you laugh, experienced actress and performance storyteller Rose Lynn Katz and Sandra Gudger, the founder who mines the rich core of local story. They will leave you breathless and wanting more.

Doug Elliott performs August 7, Diane Wolkstein will take center stage on August 14, followed by Susan Danoff on August 21.

These performing tellers have been selected by Sarah Larson and The Asheville Storytelling Circle in partnership with Leadership Asheville Seniors 23 and the Pack Square Conservancy. May the stories never end.

authors ~ books ~ readings

Ape House

Bonobo Apes Speak To Humans – by Sara Gruen

If you're a fan of Sara Gruen and her wildly popular previous novel, *Water for Elephants*, you're probably intending to start reading her new book, *Ape House* (Spiegel & Gray, 2010), the minute you get your copy and won't stop reading until you reach the end 302 pages later. I recommend you don't do that.

Having just finished *Ape House*, I suggest you become familiar with bonobo apes — easily done on the Internet — before you read the book. Having clear images of the animals in mind while you read will greatly enhance your enjoyment of the novel.

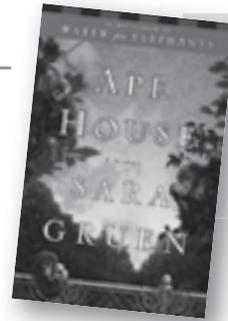
Sara Gruen has demonstrated in all

four of her novels a genuine love for animals and a professional work ethic of careful research, qualities that are quite apparent throughout *Ape House*. She spent time in The Great Ape Trust, a scientific research facility in Des Moines, Iowa, where she met a colony of six language-competent bonobos, animals who have learned to communicate with humans using a colorful lexigram keyboard with 400 symbols. Gruen remembers that the thrill of actually talking with the bonobos, was “magical,” especially with a shy older female named Panabisha with whom she bonded instantly.

Ape House is peopled with stick figure human beings caught in a preposterous movie-of-the-week plot involving troubled primate researchers, clueless animal rights activists, tabloid journalists, a worthless fiancé, a dog named Booger, and a nasty reality TV producer. Forget all that, silly fun though it may be — the bonobo apes are the real interest in the story. Gruen's sensitive depictions of the culture and communication skills of the bonobos are not only the highlights of the novel but some of the most unforgettable chapters you'll find in any book all year.

I could read the bonobo speech patterns all day. For example, in *Ape House* the bonobo named Bonzi indicates she didn't like a previous visitor: “DIRTY BAD! DIRTY BAD!” she points out. But she's worried that her beloved caretaker, Isabel Duncan, might be upset with her for saying that, so she adds: “SMILE HUG...BONZI LOVE VISITOR, KISS KISS.”

Bonobos are apes, not chimpanzees. They live in a matriarchal society, and are peaceful and sensitive, and have casual



REVIEW BY CAULEY BENNETT

“...some of the most unforgettable chapters you'll find in any book all year.”

sexual contact with one another, regardless of gender, at least four times a day — the “hippie apes.” They have their own language with one another — vocalizations and facial expressions — and have become brilliant communicators with humans. Amazingly, the older apes teach the younger ones the language they use with humans.

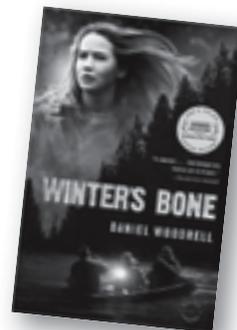
The bonobos, who are native to the Democratic Republic of Congo, are endangered and live in peril from poachers. *Ape House*, with its unprecedented fictional account of these animals, will become an important ally in their protection.

Author's Website: www.saragruen.com

To learn more about the Great Ape Trust, and the animals studied there, go to GreatApeTrust.org.



“SMILE HUG! SMILE HUG!” This is Panabisha, author Sara Gruen's favorite bonobo at the Great Ape Trust.



REVIEW BY CAULEY BENNETT

The beauty of Woodrell's spare language and the power of his imagery turns an odyssey that could be as bleak as its wintry landscape into a soaring tale of courage and redemption. It's one of the best novels I've read in ages, and the movie on which it is based, directed by Debra Granik, is already generating Oscar buzz. See the review of the movie *Winter's Bone* by Michelle Keenan on page 26.

For more information on the novel visit www.goodreads.com/book/show/112525.Winter_s_Bone

mentally ill mother and two young siblings, keeping the wolf, literally, away from her door with relentless determination to do what she thinks she must do. Her father's been missing for days. If he doesn't come back in time for the hearing on his latest meth-amphetamine manufacturing charges, the family will lose their home and its precious timberland. So Ree sets out, alone and on foot, to find her father. She must retrace his steps through the underground meth culture and navigate dangerous terrain, including paranoid relatives, corrupt police, betrayal, violence and terrible secrets.

Winter's Bone

The Haunting Novel that Inspired the Movie – written by Daniel Woodrell

Although the Ozarks are not the Appalachians, Asheville readers of *Winter's Bone* (Little, Brown and Company, 2006) will find much familiar territory between this novel and our own legacy of gritty mountain literature — loyalty to the land, love of family, the ties of heritage, the spectre of poverty, the misery of isolation, and most especially, the granite character of its women.

Ree Dolly, age 17, takes care of her



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AUGUST 2010 PARTIAL LISTING We host numerous Readings, Bookclubs, as well as Poetry! More events posted online.

Tuesday, August 3, 7 p.m. – Award-winning journalist Carol Bradley presents her book, *Saving Gracie: How One Dog Escaped the Shadowy World of American Puppy Mills*.

Thursday, August 5, 7 p.m. – The Barefoot Sisters hiked the Appalachian Trail from Maine to Georgia barefoot. They'll sign copies of *Southbound* and *Walking Home*.

Sunday, August 8, 3 p.m. – Penelope Stokes reads from and signs her new novel *The Book of Peach*.

Monday, August 9, 7 p.m. – Enid Jackowitz, author of *Rest of the Way: A Coming Out Story for Parents and Gay Children*.

Wednesday, August 11, 7 p.m. – William E. King, presents his “Images of America” series book, *Lake Junaluska*.

Thursday, August 12, 7 p.m. – Presbyterian minister Brett Webb-Mitchell shares his book *Beyond Accessibility*.

Saturday, August 14 from 9 a.m. to 9 p.m. – Customers wearing a Malaprop's T-Shirt will be entered into a drawing to win a \$50 gift certificate, a Malaprop's tote bag, and some fabulous book prizes!

Sunday, August 15, 3 p.m. – Doctors Jade Teta and Keoni Teta discuss *The New ME Diet: Eat More, Work Out Less, and Actually Lose Weight While You Rest*.

Thursday, August 19, 7 p.m. – Blanca Miller presents *Don't Bury Me Yet*.

Sunday, August 22, 3 p.m. – *Echoes Across the Blue Ridge: Stories, Essays and Poems by Writers Living in and Inspired by the Southern Appalachian Mountains*.

Tuesday, August 24, 7 p.m. – *Mockingjay* Release Party for the third and final installment in this fantastic young adult series. Snacks and drinks, a costume contest, and more!

Sunday, August 29, 3 p.m. – Susan Gregg Gilmore reads from and signs her latest novel *The Improper Life of Bezellia Grove*.

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authors ~ books ~ readings

AUGUST HIGHLIGHTS AT MALAPROP'S



Adam Elembaas Shares His Poignant Vision Quest

Friday, August 6, 7 p.m.

From Minnesota to the jungles of Peru, a troubled minister's son heals the rift with his father through hallucinogenic experiences. *Fishers of Men: The Gospel of an Ayahuasca Vision Quest* is a powerful, unforgettable memoir of transcendence.



Mary Lane Connects Food and the Divine Feminine

Saturday, August 7, 7 p.m.

Local chef, nutritionist, plant spirit healer and world traveler, Mary Lane shares her inspiring wisdom in *Divine Nourishment: A Woman's Sacred Journey with Food*.

Reception and Reading Celebrates New Edition of North Carolina Literary Review



Saturday, August 14, 7 p.m.

A dozen authors, including poet James Applewhite, read selections from the highly acclaimed scholarly journal/literary magazine *North Carolina Literary Review*. Come hear the contributors and join in the enthusiastic reception.



Susan Sparks Laughs Her Way to Higher Spirituality

Wednesday, August 25, 7 p.m.

Former attorney, Susan Sparks is now a Baptist minister and a stand-up comic who is convinced that humor is a wonderful – and necessary – sacred practice. She's always got a punch line in the pulpit – and in her thoughtful presentations. Her book is *Laugh Your Way to Grace: Reclaiming the Spiritual Power of Humor*. Bring any friend who needs an infusion of laughter.

IF YOU GO: Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. For more information call (828) 254-6734.

How to Retire Overseas

Everything You Need to Know to Live Well (for Less) Abroad
– Written by Kathleen Peddicord

A friend was recently informed by her husband of 40+ years, that he wanted a divorce — after he revealed that he'd lost their life savings from foolish investments. Her dreams of a comfortable retirement were dashed — even after splitting the profits from the sale of their house, she would not be able to afford a suitable, albeit much smaller, house in Asheville. Nor, she discovered, would her social security check be worth much anywhere else in the U.S. Visions of a miserable future haunted her.

One day she asked herself — who said she had to stay in the U.S.? If she had to drastically change her lifestyle, why not go all the way and live in another country? Armed with a copy of *How to Retire Overseas*, she changed her outlook on her future. The book inspired her to think that with research, daring, and getting rid of all unnecessary “stuff” she had accumulated over the years, she might find the perfect place to spend her senior years. She shared the book with me and now I'm excited, too.

The easy-to-read 288-page book by

Kathleen Peddicord (Hudson St. Press 2010) lives up to its subtitle: *Everything You Need to Know to Live Well (for Less) Abroad*. Peddicord identifies fourteen retirement havens where Americans can live well on their social security checks. Some I knew about, such as France, Ireland, Mexico and Thailand. Others were a surprise: Italy, Croatia, Malaysia, Argentina and Uruguay. The remaining are airplane-close in Central America: Belize, Dominican Republic, Ecuador, Nicaragua and Panama.

The book clearly provides the pros and cons of each suggested country and carefully lays out the questions you'll have to ask yourself to decide where you'd like to live. It's a process of truly coming to grips with who you are and accepting your priorities. Housing costs. Availability of health care. Cultural differences. Airports and other transportation. I was fascinated with the current affairs and geography lessons that I learned from reading the book (my, we Americans are so ignorant of other countries!) And impressed with the no-nonsense



REVIEW BY CAULEY BENNETT

delivery of information that would be crucial to me as an American retiree.

My friend decided that she had to live in an English-speaking country, so she narrowed down her choices to American-style developments in Belize. In my fantasies I settled on Panama

City. I figured I could easily revive my college Spanish, and the capital city is urbane, fully wired, and has a big expat community. Ideal on paper, huh? But the on-the-ground reality is that Panama City is hot and humid. After suffering this summer's heat wave here, I'm aware how much I love cool weather. Panama City was out — but there are lots of other possibilities.

Whether you're in the “what if?” stage, or have graduated to an investigatory visit, or are now seriously intending to live overseas, you'll find tons of research online, in bookstores and Internet forums for expats — and the book *How to Retire Overseas* will be one of your essential resources.

Website: www.liveandinvestoverseas.com

Operation Mincemeat

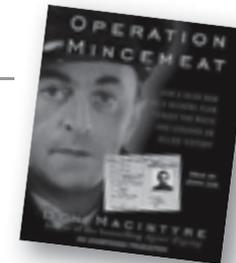
How a Dead Man and a Bizarre Plan Fooled the Nazis and Assured an Allied Victory – Written by Ben Macintyre

The subtitle of Ben Macintyre's latest book says it all: it's about the most bizarre deception of WWII, planned by a motley corps of British espionage oddballs that turned out, beyond all possible expectation, to actually work. The Nazis were deceived into thinking that the Allies were going to invade Greece. But the truth was that Sicily is where the Allies staged their next onslaught, winning a pivotal battle — and eventually achieving victory in Europe.

The plan was to drop into the waters off

the Spanish coast, a corpse disguised as a high level courier loaded with false information that would wend its way up the espionage tree to the Nazis. It needed a dead man no one would miss, a tailor, a submarine, theatre tickets, love letters from a make-believe fiancé, good weather, good luck and the grace of God. The creators of the massive fraud became so involved in it that they were hard pressed to live in real life — the fantasy they created began to take over their lives.

This is history the way people appre-

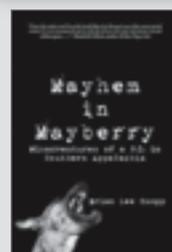


REVIEW BY CAULEY BENNETT

ciate it — unforgettable characters, white knuckle danger, the future of the world at stake, extreme courage and that most unique and wondrous characteristic, wry British humor. I read the

unabridged audio version (Random House Audio, 11-1/2 hours), narrated by the enormously talented John Lee. His high energy, precise pronunciation, and tongue-in-cheek performance made all the characters come alive and the complex espionage story easy to follow. A real treat for history lovers.

Wine and Cheese Reception Celebrates Brian Lee Knopp



Saturday, August 28, 7:00 pm.

It's been a year since Brian Lee Knopp published local bestseller, *Mayhem in Mayberry*, Misadventures of a P.I. in Southern Appalachia. Come celebrate the anniversary

with Knopp, and his wife, Malaprop's own

general manager, Linda Barrett Knopp. Knopp will read from a new story and discuss his current work in progress.

Wine and cheese follow the reading. A large crowd is expected, so come early.

IF YOU GO: Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. For more information please call (828) 254-6734.

ACCENT ON BOOKS EVENTS

Wednesday, August 11 at 3:00 p.m. The Book Club: The Anthologist by Nicholson Baker

Thursday August 12, at 6:00 p.m. Monthly Writers Support Group – No critiquing, just motivating!

Accent on Books, 854 Merrimon Ave., Asheville, NC. For more information please call (828) 252-6255.



Rapid River Book Editor Cauley Bennett is an Asheville writer. You can reach her by e-mailing books@cauleybennett.com

artful living

The Problem of "Unsatisfactoriness"

BY BILL WALZ

"Hundreds of stupid flies gather on a piece of rotten meat, enjoying, they think, a delicious feast. This image fits with the song of the myriads of foolish living beings who seek happiness in superficial pleasures; in countless ways they try, yet I have never seen them satisfied."

~ 7th Dalai Lama (early 18th century)

"I teach about suffering and the way to end it"

~ The Buddha

There is great misunderstanding concerning the keystone teaching of Buddhism known as the "Four Noble Truths." The first of the Noble Truths states "life is *dukkha*," and the confusion arises from the difficulty in translating the word "*dukkha*" from the ancient Indian Pali language that was the Buddha's tongue.

In his excellent book on Buddhist meditation titled "*Change Your Mind*," meditation teacher, John Wilson, who goes by the name, Paramananda, states that *dukkha* "is normally translated as 'suffering', but this is probably a bit misleading... *dukkha* could perhaps be better rendered as unsatisfactoriness."

Another translation for *dukkha* that can be clarifying is "incapable of providing perfect happiness." As the 7th Dalai Lama's poem describes, human beings have a great deal of difficulty being satisfied, and never to be fully satisfied is indeed a form of intractable suffering. Isn't it "perfect happiness" that we seek, and isn't it the failure of the circumstances and relationships of our lives to provide perfect happiness that leaves us struggling with dissatisfaction?

So, the Four Noble Truths continue:

2nd Truth - *Dukkha* is caused by the grasping nature of the human ego.

3rd Truth - There is a way that leads to the release from *Dukkha*.

4th Truth - The way to release from *Dukkha* is the path of the Buddha (The Eightfold Path) that teaches release from attachment and identity from the grasping nature of the human ego.

As I have written before, to understand the teachings of the Buddha requires that we understand the meaning of the name, Buddha. It means, "Awakened One." And Buddhism is the path of awakening. When we translate the word *dukkha* as the particular kind of suffering that has to do with experiencing life as "unsatisfactory," then the teaching is about how to live in such a way as to see (that is, be awake to) the myriad ways that attachment to the ego for identity and its pursuit of "*happiness in superficial pleasures*" leads to the experience of life as "unsatisfactory." It then teaches how to reposition our sense of self-in-the-world so that we are in harmony with the natural

flow of the transitory nature of existence in a way that leads to the ability to be awake to and experiencing the satisfactoriness of life-as-it-is.

So, returning to the Second Noble Truth: *Dukkha* is caused by the grasping nature of the human ego. The usual translation leaves the teaching at "*dukkha caused by grasping*" or, even more commonly, "attachment" and says nothing about human ego. This is a great oversight. A person has to study a great deal of Buddhism to get that what is being referred to as the cause for human suffering and dissatisfaction is attachment for personal identity in what is called the "ego-self," that unique characteristic of the human mind to abstract experience into linear, dualistic, separated objects, including ourselves and other persons.

We experience ourselves as separate and alone in the universe...

We experience ourselves as separate and alone in the universe, and with this experience of separateness comes an experience of insufficiency or unsatisfactoriness in the face of an overwhelming world. To compensate, the human ego "grasps" after fulfillment and becomes "attached" to objects, circumstances and relationships that will add to itself in the attempt to become sufficient. Happiness, fulfillment, satisfactoriness is sought outside of ourselves. And there is never enough. As was noted in the 7th Dalai Lama's poem, we "*seek happiness in superficial pleasures*" and are never completely satisfied.

Complicating this is that human societies act like macro-egos, creating a group ego-self with values that insist upon competition, acquisitiveness, greed, anger, ignorant attitudes even violence as inherent to human nature, creating "dog-eat-dog" cultures. These cultures condition into individuals increasing levels of insecurity and the seeking of happiness and fulfillment outside of ourselves, taking from others and Nature to enhance ourselves and our group. It seems as if life is a constant game of top-dog/under-dog with everyone scrambling

for significance, status and security as if there were no other way. The suffering of unending unsatisfactoriness appears unavoidable.

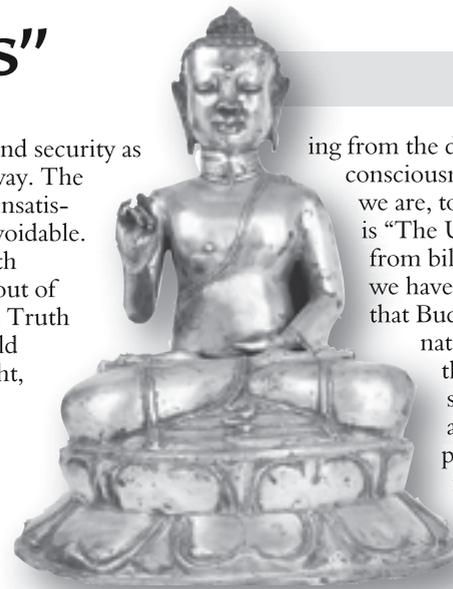
But the Third Truth says that there is a way out of *dukkha*, and the Fourth Truth teaches that the Eightfold Path of "correct" thought, speech, action, livelihood, understanding, effort, mindfulness and concentration will lead to the cessation of the suffering and unsatisfactoriness of *dukkha*. And what is "correct?"

It is the awakened direct experience (not intellectual understanding) of the illusion of separateness caused by egoic perception. It is the realization that we are within the web of Life, the unfolding of the Universe, not separate. This is the core realization, the awakening of Buddhism.

Now it is very important not to look at The Eightfold Path as like the Ten Commandments of the Judeo/Christian tradition. These are not commandments about *how* to behave. They are realizations about *what* will naturally occur when you live with an "awakened" awareness of the truth of existence. You will have enlightened attitude and conduct concerning thought, speech, action, livelihood, understanding, effort, mindfulness and concentration because it will be who you are.

When, as is a saying in Zen, you realize that "you and the Universe are in the same place," that "everything is as it can be," to quote Orientalist Alan Watts, even unsatisfactory, even frightening situations from the egoic perspective can be transformed, can be transcended into life-as-it-is, not to be suffered, but to be lived fully.

In other words, happiness is a state of mind, and when we become adept at liv-



ing from the deepest level of human consciousness that knows that who we are, to again quote Alan Watts, is "The Universe peering into itself from billions of points of view" we have access to the happiness that Buddhism teaches is our natural state. When "you and the Universe are in the same place," we no longer are dependent on the superficial, that is, that which is outside ourselves for a sense of deep satisfaction with the experience of life – no matter what the circumstances.

This may seem impossible, but if you meditate on the nature of mind and on life until you are one with it, it is absolutely possible to overcome the ego's deep and ongoing sense of "unsatisfactoriness" with all the this and that of our life circumstances. You will come to know (be awake to) the truth – not intellectually – but, as Zen says, with a felt sense in the non-dualistic realization that this is really this, and nothing more is needed. This is the Universe and you in the same place.



Bill Walz teaches meditation and mindfulness at UNCA and public forums, and is a private-practice meditation teacher and life-coach for individuals in mindfulness, personal growth

and consciousness. He holds a weekly meditation class, Mondays, 7 p.m., at the Friends Meeting House, 227 Edgewood.

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

INSPIRED ART MINISTRY CLASSES

The summer term for the Inspired Art Ministry (Iam) art classes will begin August 9 at the First Baptist Church on Main Street in Waynesville. "I am" classes emphasize individual abilities and offer one-on-one instruction in a positive creative atmosphere. For example, instead of having critiques, which are inherently negative, "protiques" are used which offer positive study and suggestions for improvement.

Art experiences are flexible so that students can develop their interests and

have creative freedom while learning skills with different art media. The visual arts are essential to child development. Art instruction can help improve writing and fine motor skills and additionally be used as a vehicle to develop creativity, problem solving skills, and critical thinking skills.

Classes run in 6-week terms and begin August 9, 2010. Please contact Char Avrunin at (828) 456-9197 or email Charspaintings@msn.com to register or for more information.

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CD Reviews

by James Cassara



The Indigo Girls Staring Down the Brilliant Dream Vanguard Records

In a career now spanning twenty years Indigo Girls Emily Saliers and Amy Ray have demonstrated an uncanny knack for changing with the times while staying true to their roots. They've weathered many a storm (Grammy award winning albums have been followed by commercial and artistic disappointments), but have somehow managed to persevere where others have fallen by the wayside. Along the way they've developed a loyal audience base, one which has stuck by them through good times and bad and in that respect *Staring Down the Brilliant Dream* is a thank you to them.

31 songs, collected from performances recorded over the past five years, representing every studio album they've yet laid down as well as a few fan favorite cover tunes. It captures the immediacy of their concerts in ways few live albums ever do, mixing the expected ("Fly Away" or "Love of Our Lives") with such surprises as a killer take of the Rolling Stones' "Wild Horses" featuring fellow Georgia rocker Michelle Malone.

The earliest recordings are full band while the more recent shows showcase just Saliers and Ray with the occasional support of accordionist/percussionist Julie Wolf. Playing the songs stripped bare is a bold move but one that pays surprising dividends, demonstrating just how airtight the arrangements are. It's also evidence of the mutual respect shared between artist and audience, a relationship that continues to endure while promising even better things to come. ***

Exene Cervenka Somewhere Gone Bloodshot Records

In her days with X, Exene Cervenka was a force to be reckoned with, a one woman whirlwind of explosive energy coupled with lyrics that tore at your heart even while she was screaming in your face. After the group initially disbanded Cervenka recorded a pair of excellent and hard to find acoustic-based albums that proved to both her followers and herself that she could turn down the volume without lessening the impact.

Since then she's released a number of side projects including a reunited X, her own band's Auntie Christ and The Original Sinners, as well as several more solo projects, including an album of spoken



I'm back again with an unusually diverse selection of albums guaranteed to challenge your notions of music and (hopefully) expand your horizons. Given the abundance of reviews this month I'll try and keep my comments uncharacteristically succinct. Thanks as always for reading, and feel free to email me at jjcassara@aol.com

word poetry that likely sent the record execs scurrying for ways to promote.

Somewhere Gone is the first proper solo album she's released in quite some time, and while the social and political concerns that once dominated her music are gone the deeply personal ones that anchor this album are no less commanding. As a writer Cervenka has long been an astute observer of human frailties, filtered through her critical eye but coached in compassion, with the uncanny ability to make our concerns her own.

"Honest Mistake" is among her finest songs ever – at once intimate and guarded – while the title track puts her beat influenced vocal style up close and out front. In fact throughout *Somewhere Gone* we're reminded what a truly gifted and audacious vocalist Cervenka is. She produced the album herself – a smart move on her part – and plays more guitar than usual.

Augmented by a handful of sympathetic friends, including Amy Farris and Cindy Wasserman, *Somewhere Gone* is a giant leap forward from her most recent efforts. She's never sounded more assured and willing to take chances with the material. It doesn't hurt that the songs themselves are among the strongest she's ever strung together, making the end result an album that satisfies from start to finish and will surely hold up to repeated plays. ***1/2



Beck Kick INXS Beck Record Club Records

Does Beck

Hansen ever sleep? In addition to readying a new solo album, due out this fall, and producing/recording a disc with Charlotte Gainesborough, the one man band now releases his third (!) record club recreation in the past eight months.

Having previously gone retro with such sixties icons as Leonard Cohen and Skip Spence, Beck now spins the dial a couple of decades ahead and tackles INXS' *Kick*. It's a move that is both risky and measured: while his own introspective leanings are hardly the stuff of which INXS are made, they do share certain gleeful similarities.

Besides, given that this ongoing series of off the cuff album recreations are available only as free downloads from his website, who else besides the converted are going to know or care?

Beck takes the original 1986 album, one which broke the band through to massive stardom, and deftly makes it his own. His take is both expansive and reverential and while he adds a few anticipated quirky

touches, for the most part he keeps things close to the bone, which is how it should be.

Kick was one of the archetypal mainstream albums of its day, an intoxicating lesson in song craft and dance beat production that still sounds fresh. It's the perfect fodder for an artist such as Beck who embraces the past without being beholden to it. The best moment here is the one exception when Beck stretches out and flexes his muscle: "Tiny Daggers" is recast as a thirteen minutes opus, a groove a minute joyride thru the eighties as only he could give us.

This is Beck's fourth Record Club Recreation and while they've all succeeded to varying degrees *Kick* is the top of the bunch. It will be interesting to see if these sideline projects help jumpstart his own solo career but if he keeps making records as much fun as this we might not even care. ****



The Derek Trucks Band Road Songs Masterworks Records

Recorded during a transitional period for the band (Trucks and wife Susan Tedeschi have since temporarily merged as the Derek Trucks), Susan Tedeschi Band, *Road Songs* is a terrific sampler of Trucks as both guitar god and bandleader. And what a band it is!

Members of the extended Allman Brothers circle include the brothers Kofi and Oteil Burbridge, singer Mike Mattison, drummer J.J. Johnson, and a host of others. Culled from a two night stand in late April this set contains the equivalent of an entire show, brilliant music representing all facets of Trucks' mercurial career.

The sound is superb (which was not the case with his previous live recordings) and nearly captures the intense and propulsive energy the band brings to the stage. A fiery take of Dylan's oft neglected "Down in the Flood" is the first of many highlights.

In truth there are too many to mention, but the 15 minute "Afro Blue", which closes disc one and features gorgeous flute work by Burbridge, is simply amazing. Disc two highlights a great mix of originals and covers (including a revamped take on Bob Marley's "Rastaman Chant," and that venerable blues standard "Key to the Highway") and ends, appropriately enough, with "Anyway" from the Derek and The Dominoes album for which young master Trucks is named.

It's hard to imagine that he is just past 30 years of age. If there is any consolation for Duane Allman being taken so early it

'CD's' continued on next page

what's happening

'CD's' continued from page 16

is that Derek Trucks gives us a glimpse of the musician brother Duane might have become. His talent is astounding and the musical world is his oyster.

If Road Songs is the last album the current incarnation of the Derek Trucks band gives us it is one heck of a swan song. ★★★★★



Noah Earle This Is the Jubilee MayApple Records

The Kansas born Earle combines the earthy mid-Western sensibility of John Mellencamp with the more deliberate pop affectations of Rodney Crowell, and while his songwriting skill doesn't yet come close to either of those talents there's enough here to warrant further investigation.

The title track is a twang infused bit of roots rock Americana while "Awaken Me" shows off his ferocious way with a guitar. Jubilee proudly revels in the folk/blues musical traditions of his childhood (at times a bit too much so) but his knack for conveying mood, coupled with his deceptively easy going narrative skills, adds up to a solid package. If given the chance to see Earle in a smallish venue it's one I would jump on. In the meanwhile this disc will hold me just fine. ★★★



Peter Case Wig! Yep Roc Records

It's strange what major heart surgery can do to a man. While spending most of 2009 resting and recovering from what he describes as "a pretty close call," Peter Case went through the quite normal process of reassessing his life and art.

Purging through his records with the Plimsouls, Nerves, and Breakaways for possible deluxe reissues he also became restless to make some new music. Assembling a makeshift band comprised mostly of old friends who stuck by him through it all he quickly wrote a batch of new songs and hit the trail.

After road testing the material Case elected to seize the energy, teaming up with X drummer DJ Bonebrake and guitarist Ron Franklin and laying down a dozen tracks in record time. The resultant album is loose, deliberately haphazard, and one heck of a lot of fun.

The songs are basic and direct (no Nick Cave like mortality ruminations for this gent!) with Case singing from the gut and the band holding on for dear life. "House Rent Jump" is about the decline of the economy (or perhaps Case's personal assets) but rather than bemoan his fate he sings it like the apocalypse is just around the corner.

Everything Old Is New Again

BY JAMES CASSARA

Nora Jane Struthers Blends Vintage Flair with Modern Sounds

Nashville based musician Nora Jane Struthers prides herself in being able to combine elements of the music she grew up loving with the sensibilities she has acquired along the way. Inspired by everyone from "Gram Parsons (her father Alan wrote a Doctoral Thesis on Parsons) to Sister Rosetta Tharp" her work draws from a wide range of influences and musical periods but, like any artist of talent, Struthers is able to combine these elements into something uniquely hers. Growing up in a supportive New Jersey family, one that shared her love of music, Struthers was surrounded by records. "I'd sing and play bluegrass music with my father" she says.

Adding to the mix her mother chimes in "Jane could yodel before she could talk. When she was a little tyke, she would wait by the window for her dad to walk home from the train station after work, and she would greet him with a yodel." Living in New York City for seven years Nora Jane played with her father in a bluegrass duo "Dirt Road Sweetheart" performing classic material and original songs and even "the occasional yodeling medley, which was always a crowd pleaser."

After a few years of teaching high school English in the Brooklyn, NY, borough of Williamsburg Struthers took a "huge leap of faith" and relocated to Music City., "The turning point came when I was going down to fiddlers conventions

with my dad in the South: she explains.

"The two big ones are the Galax Old Time Fiddlers Convention in Virginia, which is one of the oldest anywhere, and the Mount Airy Fiddlers Convention in North Carolina. The bluegrass community that I found there was very supportive. It was the first time I really spoke with people who made their living playing music. Until then I honestly thought that was something that only rock stars do."

Now ensconced in Nashville, Nora Jane is performing her original songs with her own band, Nora Jane and the Lost Boys. The group, either a trio or quartet "depending on the show and who's available" beautifully augment her own pure and natural voice. Struthers phrasing is clear and direct while her lyrics overflow with imagery and reflect her love of words.

The arrangements draw from the traditions of old time, bluegrass, gospel, and Celtic music, resulting in contemporary



songs that sound as if they have been performed by generations of folk musicians. In an age when the term Americana has become a bit of a catch all, there is no doubt Struthers is the real thing. The upcoming album, produced by industry stalwart Brent Truitt (Dolly Parton, Alison Krauss, Dixie Chicks), is the product of her experiences, passion, knowledge, and authenticity. "I'm really happy with it" she adds. "I

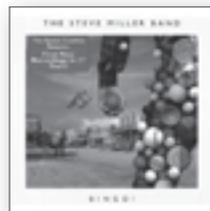
know that's the sort of thing I'm supposed to say but it's true." Coming from Nora Jane Struthers I am certain of that.



Nora Jane Struthers and the Lost Boys at Jack of the Wood on Saturday, August 14. Showtime is set for 9 p.m. with limited seating. For more information and song samples go to www.norajanestruthers.com.

When Case screams out "Life is long and the road is hard" – as he does in a wry remake of his own "Old Car" – you know from whence he is coming.

Wig may not be the best record he's ever made (nor would it pretend to be) but it just might be the most gratifying. First that it was made at all and second in that it likely moves Peter Case into a more urgent and focused future. None of us would have wished this on him, but if his near death experience results in more music like this then there is some very good coming out of the bad. ★★★★★



The Steve Miller Band Bingo! Roadrunner Records

For long time fans there are two distinct phases to Steve Miller's career: the early

Bay Area psychedelic meets Texas blues, which resulted in a quintet of endlessly creative and daring albums ranging from 1968 to 1971, and the later Steve Miller as radio friendly pop superstar albums that dominated FM radio and made him a wealthy man.

Bingo!, his first studio record in 17 years, is the first to successfully reconcile the pair. It's a loving look back at the sounds that first caught his ear and made him want to play music, and while some might bemoan the absence of original material as a re-entry into making records Miller could have done much worse.

A collection of blues classics by such notables as B.B. King, Otis Rush, Howlin' Wolf, Earl King, and Jimmy Reed it also features a trio of songs by contemporary bluesman Jimmie Vaughan.

But while the material is largely from years past Miller and his band (including long time member Norton Buffalo, who died shortly after the record was completed)

give the songs an updated sound that is pure Miller. His highly under appreciated guitar work sets the tone – he really does have a style all his own – while the band keeps steady if unspectacular time backing him. "Hey Yeah", with a killer guitar hook and thumping bass line, sounds like it could have come right off of the Fly like an Eagle album.

Likewise with Rush's "All Your Love (I Miss Loving)," a song made familiar by John Mayall and a youngster named Eric Clapton. It may be a fifty year old song but as interpreted by Miller it sure doesn't sound like it.

Much of the credit for this contemporary yet classic sound goes to producer Andy Johns, who gives the album a modern but toothy sheen, and the presence of such guest players as guitar wizards Joe Satriani and Kenny Lee. Still, this is Miller's album, and while his star has certainly dimmed over the past two decades Bingo is a surprisingly strong return to form from everyone's favorite space cowboy. ★★1/2

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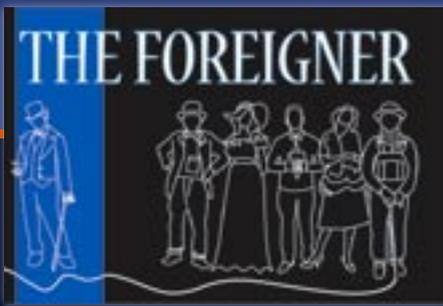
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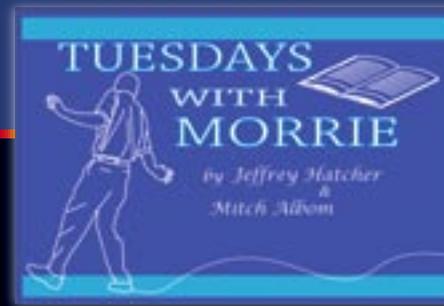
It's the bumps in the road that make the trip worthwhile.



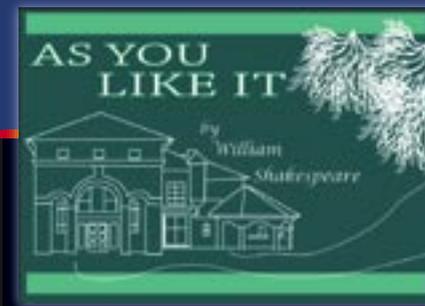
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July 7 - 18



July 21 - August 1

explore biltmore village

Something New, Something Different

None can attend all the festivals and fairs that grace the Blue Ridge Mountains every summer. But those who require top quality mark the annual Village Art & Craft Fair in Biltmore Village high on their “must-see” list. There’s good reason: Fine art, fine craft, and always something new and different.

John Cram, founder of the fair and owner of New Morning Gallery, Bellagio, Blue Spiral 1, and the Fine Arts Theatre, makes certain that there are always new artists and artisans that join the ranks of exhibitors who have become annual regulars. Doing so makes for the perfect mix, year after year.

As one recent fair attendee well explained, “It’s one of the best festivals anywhere.” This year’s fair is now in its 38th year, and promises to hold that tradition of excellence high.

Fair aficionados are not the only ones



Steve Noggle



Mary-Anne & Bill Collins

BY BYRON BELZAK

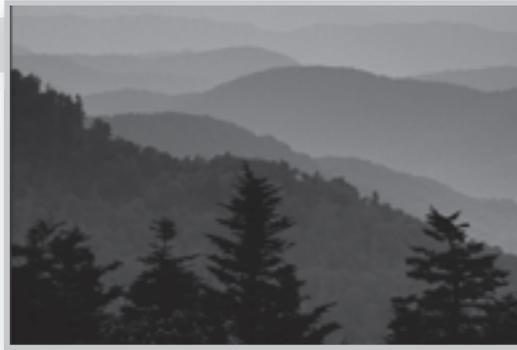


who are glad to attend. The creatives who are chosen to show are pleased to be included in this prestigious fair.

For example, Gabriel Shaffer, one of Asheville’s great up-and-coming artists, had participated in the 2008 fair and hopes to remain a regular. Jeff Pittman, one of Asheville’s finest and most popular artists, has always done extremely well selling scores of his works and is certain to show this year as well.

Denise Meyers, known for her artistic handbags, “bagged” many appreciative art-and-craft seekers in previous shows. These and many other participating artists and makers of finely crafted items consider it to be a high honor to be selected to show in this juried fair.

And the thousands who attend each year to



Left: Jimmy & Marlene Hopkins. Yard and garden art made from recycled metal. Above: Print by Linda Deaton.

look and buy something wonderful can expect that they will, once again, find a treasure that they can cherish for years to come.

IF YOU GO 38th Annual Village Art and Craft Fair, sponsored by New Morning Gallery and Bellagio. August 7 and 8 on the grounds of the Cathedral of All Souls in Historic Biltmore Village.

Saturday 10 a.m. to 7 p.m. and Sunday noon to 6 p.m., rain or shine. Free admission. Concessions available. For more information call (828) 274-2831.

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Neo Cantina Adds to the Biltmore Village Renaissance

Neo Cantina is Asheville’s new southwest grill, incorporating all your favorite dishes with a fresh twist,” said manager Mike Bryant. “It is an integral part of the renaissance of Biltmore Village. And we are working hard to become the top gathering place of south Asheville.”

Neo Cantina occupies the former La Paz location in Biltmore Village. Neo Cantina is a licensee of the Neo trademark and its proud tradition of local partnering and “making the world a better place one burrito at a time.” Neo Cantina is a woman-owned business that opened in February 2010 with the management and kitchen crew of the former La Paz restaurant, allowing Asheville to save 50 local jobs.



“Neo Cantina took La Paz’s Tex-Mex theme and upgraded it to a southwest grill,” said Bryant. “We increased the quality of all the food items as well as the drinks, and now offer signature dishes that include Spanish paella, featuring seafood, chicken or pork.”

Neo Cantina is open seven days a week, offering the \$3 Neo Margarita through the summer.

Neo Cantina will be expanding its evening patio seating to include Spanish guitar music by torch light for a magical evening. The newly opened Breezeway Bar will have an outdoor smoking option.

“The response to our changes and



property upgrades has been phenomenal,” said Bryant. “Our table service is impeccable. And everything just keeps getting better.”

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

The Compleat Naturalist offers everything one needs to get into a nature hobby.

They stock binoculars and spotting scopes, rock hammers, insect nets, hand lenses, and microscopes, plus a huge inventory of nature field guides,

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



The Compleat Naturalist

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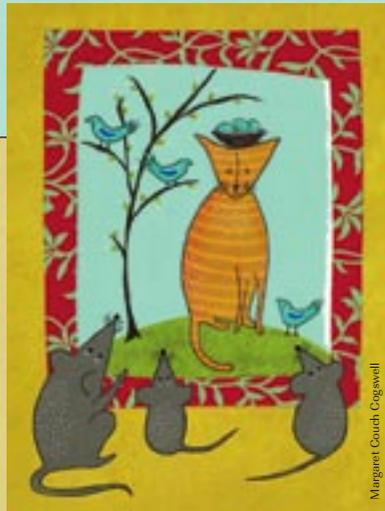
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History of Biltmore Village

More than a century ago, George W. Vanderbilt transformed the sleepy crossroads settlement known as Best, or Asheville Junction, on the Swannanoa River into an idyllic model village near the entrance to his vast Biltmore Estate.

Biltmore Village served three purposes: to present an aesthetically pleasing prelude to the entrance of his estate; to create institutions to serve as a framework for his philanthropic endeavors to benefit the people of the area, and to create a self-contained and self-sustaining community that would also provide rental income.



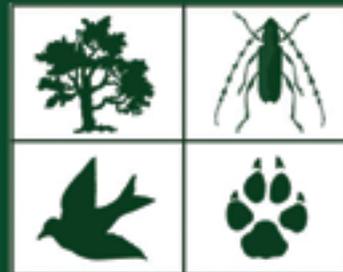
Some of the original buildings are still here, such as All Souls Church (now All Souls Cathedral), the Depot (now a restaurant), and some of the original cottages. A fascinating new book has just been released, *Around Biltmore Village*, containing a multitude of historic photographs of Biltmore Village over the past centuries.

Written by Biltmore Estate Landscape and Forest Historian, Bill Alexander, *Around Biltmore Village* is a fascinating portrayal of times-gone-by. It's available at these Biltmore Village shops: Once Upon a Time, and The Compleat Naturalist.

About the Author

A lifelong resident of Asheville, author Bill Alexander can trace his family roots to the organization of Buncombe County in 1792, when his fifth-great-grandfather was appointed as the first sheriff. Alexander grew up in the shadows of the Biltmore Estate and barely two miles from Biltmore Village. Employed by the estate for 30 years he wrote his first book, *The Biltmore Nursery: A Botanical Legacy*, in 2007. Alexander has drawn from his wealth of knowledge from research of the Biltmore Estate's archives and various collections from North Carolina to Massachusetts, Florida, and California to publish *Around Biltmore Village*.

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noteworthy

10th Annual Southern Energy & Environment Expo

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If it's August in Asheville, think sustainability, think green, think jobs. And this year, think of the number 10.

On August 20, 21 and 22, 2010, the Southern Energy & Environment Expo (SEE Expo) is coming to town, again, for its 10th consecutive year, to the WNC Ag Center, located across from the Asheville Regional Airport.

What was once considered to be a fringe affair of long-hairs touting solar panels has now become a three-day, mainstream, popular public event that has helped to create thousands of sustainable, green jobs while raising the environmental conservation consciousness of countless others throughout the Southeast.

"What hits me the most about the Southern Energy & Environment Expo after 10 years is that it was the right idea in 2001, and it's still the right idea in 2010," said Ned Ryan Doyle, founder of the SEE Expo and host of "Our Southern Community," which airs regularly on WNCW public radio.



Ned Ryan Doyle, founder of the SEE Expo.

BY BYRON BELZAK

are planned this year, as well as musical entertainment and the Party for the Planet. Also, he said, WNC Alliance will hold its annual meeting at the Expo. Fur-

thermore, special courses and a green home tour for professionals and the public will be offered for an additional fee. Visit www.seeexpo.com for a full line-up and details.

Doyle pointed to a number of local businesses that are exhibitors and have successfully merged doing what is right with what can make a profit, such as Sundance Power Systems, Home Energy Partners, Deltec Homes, and Mike's Heating and Cooling, to name a few.

"Sundance Power Systems is an excellent example of a company that has put action and words together," said Ned Doyle.

"They have done a tremendous job of providing solar technology and services, not just as a business, but as a real community effort. They have supported a lot of causes. They've gone out of their way to do the right thing. At the same time, they've run a thriving business and continue to grow."

Doyle praised the community for coming together to support the SEE

Expo over the past 10 years. "I want to give a heartfelt 'thank you' to all the participants and visitors."

He added: "The SEE Expo is one excellent example of why sustainability is the answer to all the complex problems that we look at today. Interrelating – energy, environment and economics – puts all the different issues of the oil spill and economic worries into place.

"When we start to realize that a sustainable economic foundation is only possible when we have sustainable energy and conserve the natural environment, then the profit margin comes in. Green is 'green,' and that's where the money is."

For more information about the SEE Expo visit www.seeexpo.com.

For Byron Belzak's complete interview with SEE Expo founder Ned Doyle visit www.thegreenerhome.com.



SEE Expo photos Copyright 2010 MediaBear

"There are literally tens of thousands of people throughout the region who know there is a way to develop a sustainable economy, that there is a way to protect the environment and make money at it."

The SEE Expo has consistently grown to become a prized meeting place, educational platform and networking wonder for aware citizens, environmentalists and green businesses alike. Over the past 10 years, approximately 60,000 people will have attended the Expo, many whom have learned that green is real and here to stay.

On each of the three days, there will be dozens of informative presentations, seminars, workshops and exhibits. All are included in the \$10 a day admission. There is also a V.I.P. pass, said Doyle, "which stands for 'Very Intellectual Person,' and costs only \$50 that includes admission for all three days along with free camping and a free t-shirt."

Doyle said more activities for the kids

"I couldn't believe

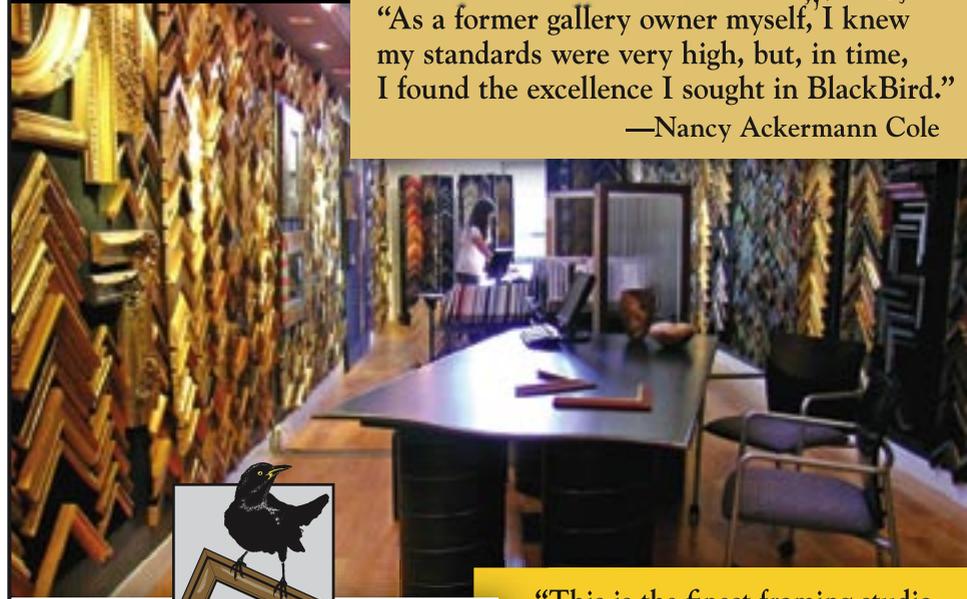
how incredible my framing looked. I won't work with anyone else."

—Kyle Chapin, *Evolutionary Healing*



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SOUTHERN COMFORT

Characters, Idols, and Journalism

BY JUDY AUSLEY

Writing a column about the unique characters that cross my path each day in Asheville and some I have interviewed along the way in my 40 years in print media in communities all over North Carolina is southern comfort.

My heart led me to the area in 1971 to a very different Asheville. Granted many of us were leftovers from the exciting Sixties, but I always considered myself a part of the Bohemian Era and the avant garde art's movement in America.

There was a magazine in New York then that published under the same name that I read. It was a wonderful time of some of the country's best writers, poets and artists. Many were idols of mine in college in Florida in the late '50s.

I recall idolizing Hemingway and Tennessee Williams early on.

Somewhere years ago, I read that Ernest Hemingway once said something like, "one has to live like a writer, experience moments with no boundaries in order to write well." I never forgot those words.

I also had a creative writing professor in college that taught with an easy way about him that inspired in me "going to the edge to get the story I wanted."

If I had to go to a sleazy bar to find the character I wanted to write about, I did." If I had to take a drink to give me the courage to do certain things in those early days, I did it and never gave it another thought.

I was young and I was a free-spirited woman with a certain curiosity that allowed me to float in and out of many groups of somewhat seedy people and different scenarios. People

felt comfortable with me and they wanted to talk. I saw no danger in those days.

Just to show you how crazy I was in those days, one time I was interviewing some circus performers in DeLand, FL., for a feature spread I was doing for the newspaper in town. I had far too much to drink that evening so not thinking, I invited them over to my house to party. The problem was, I had not notified my housemate that they were coming!

After I left, I decided to go to a different place in town and when they ended up at my place for another party, I was no where in sight. My friend was so angry, however, and to this day she has never forgiven me!

Of course being me in those

days was okay because I was bound and determined to experience every single thing put before me by some of these

*"...one has to live like a
writer, experience moments
with no boundaries in order
to write well."*

characters. The more far-out they were the better. I had to find the gypsy types and the artists and poets who lived in un-conventional non-conforming ways. There I was at home and in good company.

Many of the creative people that were successful in those eras are dead now and that is sad, but their words are still here for us to read and enjoy, the poetry, the paintings and other art forms live on forever.

I had to get that adrenalin high that I discovered the first time I ever wrote a story for a newspaper. When it ended up on the front page, that was even better for a young reporter in those days. I miss those early years in journalism so much, the gifted printers and hot metal printing, people actually proofreading with pencil in hand, the editors and photographers, the deadlines and the roar of the printing press when night was done. Another issue printed for morning deliveries. There was no more exciting time for us reporters. Grabbing a fresh copy to see our bylines and joining peers at the local pub for a cold beer after work.

I gave my youth and most of my life to newspapers in Florida and North Carolina. I hate what has happened to a profession that many of us gave our lives to because we loved the job. We could not wait to put another issue out the next day. Those days are

gone now and there is a sad time concerning newspapers in this country.

I refuse to own any electronic data made where you read great books or newspapers on a screen in your hand. What has happened to our profession and the talented writers now out of work and no place to go is a travesty!

I know in my heart people still love newspapers and they want to read the stories some of us are still writing. It will not be America any longer if newspapers are completely wiped out!

I am one of those writers who will continue to write unless someone shoots me.

In case you are wondering, I no longer drink like I used to in the beginning of my career. Twenty years have passed. The year I turned 50 I stopped because I was concerned about my health. Life did get better and I no longer needed my crutch.

I may not go to such lengths to get a story as I did when I was younger, but I still want my characters to be unique and a bit unconventional just like always.

I am looking forward to writing about the unique characters I meet and talk with for *Rapid River Magazine*. Stories you may find interesting, or others that cause you to squirm in your seat.

The late writer Barry Hannah said in an article in *Harpers Magazine*, and I am paraphrasing some of his words from a speech he gave at Bennington College in 2002, "I write out of greed for lives, a need to listen to the orchestra of living." Hannah, a son of the South, could not have expressed it better.

As I share these stories with you in *Southern Comfort*, I hope you will find bits and pieces of inspiration, and comfort from the words I write in this column.



Writer Judy Ausley has been a reporter with newspapers in NC for 40 years. She retired in

2005 and continues to freelance at her home in Asheville. She can be contacted by e-mail at Judyausley@aol.com. If you know a character in Asheville who has not had a conventional life, put them in touch with Judy for an article in this column, *Southern Comfort*.

Attention, Unpublished Writers!

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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.



Illustration of Michelle & Chip by Brent Brown.

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



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

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

Questions/Comments?

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

I Am Love

Short Take: This very beautiful, immaculately produced family saga is a throwback to Italian cinema of the 1960s and features an amazing performance from Tilda Swinton.

REEL TAKE: *I Am Love* is definitely not a film for the average moviegoer. First of all it's in a foreign language (Italian), concerns itself with character and not action, is deliberately paced (with lots of shots of food being prepared and consumed), and has a downbeat ending.

While watching this I couldn't help but think of the halcyon days of Italian Art Cinema in the decade between 1965 and 1975. Directors like Fellini, Antonioni, Bertolucci, Wertmuller and Visconti held sway and a number of masterpieces of European cinema were produced. The movies of Luchino Visconti in particular come to mind especially *Il Gattopardo* (The Leopard) which deals with the decline of a once noble family.

This time around the family isn't aristocratic but upper middle class. The setting is Milan at the turn of the millennium. The Recci family have been associated with textiles for years. The patriarch is retiring and leaves the company to his son and grandson who have different ideas on what to do with the family business. The daughter has decided to come out of the closet and the mother/wife is trying to deal with it all while retaining her composure. The movie is about inevitable change and the consequences it brings.

Tilda Swinton (*Michael Clayton*) is remarkable as the mother who is the central figure of the story. She gives her entire performance in Italian (with a little bit of Russian) which she learned for the movie having never spoken it before. The son's secret desire is to open a restaurant with his best friend, a first class chef. He is also attracted to his friend and hopes he feels the same. When the mother has an affair with the best friend then things began to unravel.



Tilda Swinton and Flavio Parenti as the troubled mother and son in the melodrama *I Am Love*.

That's the movie in a nutshell and like most European cinema it's not what happens but how it happens.

Director Luca Guadagnino is a relative newcomer to movies but he already shows a firm grasp not only of film technique but of how to handle actors and to pace a film in the

European manner. It's appropriate that he cast Gabriele Ferzetti (*Death in Venice*) in the role of the patriarch. Ferzetti is now the grand old man of Italian cinema having worked with most of the great Italian directors in his youth. His age and his passing are the visual equivalent of "out with the old and in with the new".

While I admired the film, I must confess that I didn't particularly enjoy it. It's still a good movie, possibly a great one but it left me scratching my head when it was all over. I won't spoil it for you but if you see *I Am Love*, then ask yourself what you think of the ending. Be sure and stay through the credits for there is a brief final scene at the very end.

Rated R for nudity and strong sexual content.

REVIEW BY CHIP KAUFMANN

Inception

Short Take: Far from the confines of fan-boy fueled superhero content, writer/director Christopher Nolan returns to what he does best – mind bending suspense.

REEL TAKE: Christopher Nolan's *Inception* certainly capitalized on the popularity of *The Dark Knight* (Nolan directed that as well), taking in more than \$60 million in its opening weekend. Will the fan-boy base of *The Dark Knight* take to this more cerebral suspense drama? Time (and box office receipts) will tell.

Likewise, filmgoers that enjoyed Nolan's earlier works, *Memento* and *The Prestige*, will flock to the theatre to see

Inception, but will they find it as enticing as those efforts? I may be a little off here, but my bet is that those whose frame of reference is *The Dark Knight* will go easier on it than those whose frame of reference is based on Nolan's earlier work (*Memento*, *The Prestige*). Regardless, *Inception* is worth seeing this summer, for, if nothing else, its originality; you likely don't dream the way they do in this movie, but what dreams they are. Writer-director Christopher Nolan has returned to what he does best – telling stories that push the boundaries of our psyche.



Leonardo DiCaprio stars in the dreamy action-adventure thrill ride *Inception*.

Cobb (Leonardo DiCaprio) is a man who has worked (and lived) in the art and science of dream extraction – stealing the deepest darkest secrets from the minds of vulnerable subjects. He takes the technique and corporate espionage to new heights when he is contracted by a powerful Japanese businessman (Ken Watanabe), not to steal an idea from an unwitting victim, but rather to implant one. Cobb is a man trapped by grief and wrongfully charged with the murder of his wife. If he and his team can pull off this case, he will finally be able to return to his life and his young children.

The movie is done well. The cast, which in addition to DiCaprio and Watanabe, includes Joseph Gordon-Levitt, Marion Cotillard, Tom Hardy, Cillian Murphy and even Michael Caine and Pete Postlethwaite in smaller roles, is exemplary. For the most part I was greatly entertained. My issues with the film are few, but they

are enough to detract from my overall opinion and keep it in the good-but-not-great category. For starters, *Inception* smacks of several other films even though its story is unique; I thought this odd for Nolan, whose films are usually very much his own. I also grew weary of a few too many prolonged chase scenes which became downright ridiculous at times and did nothing to forward the events of the story (I had this issue with *The Dark Knight* as well).

Much has been said about what a brain twister *Inception* is and how hard it is to follow. I disagree with this. I think it's more of a shell game; Nolan deliberately dazzles and beguiles us with such dizzying strategy, you think it's more complicated and clever than it actually is. It is a mindbender to be sure, but if you just follow the story and go along for the ride, without trying to understand each level of dream inception, you'll fare much better than those who are trying to dissect every detail. Much has also been said about film's ending. For this I repeat the aforementioned recommendation.

Bottom line, just enjoy the show and then rent *Memento* for a real brain teaser.

Rated PG-13 for sequences of violence and action throughout.

REVIEW BY MICHELLE KEENAN



Noah Ringer as the title character in M. Night Shyamalan's adaptation of *The Last Airbender*.

The Last Airbender

Short Take: This special effects filled fantasy film taken from the Nickelodeon cartoon series is not nearly as bad as most critics say it is.

'Movies' continued on page 24

film reviews

'Movies' continued from page 23

REEL TAKE: M. Night Shyamalan, every critic's favorite whipping boy, is being chastised yet again for his latest effort but this time the verbal abuse is mostly unwarranted. Is *The Last Airbender* a good movie? Not particularly. The story isn't spelled out clearly, most of the acting is amateurish, and the pace falters from time to time yet in spite of these flaws I found the film surprisingly entertaining and that's not including the special effects which are dazzling even in 2-D which is how the film was originally shot.

The original title of the Nickelodeon cartoon series on which the movie is based was *Avatar: The Last Airbender* but when James Cameron made his epic film, he took the first part of the name and then registered it. Done in the Japanese anime style, the series concerned the adventures of a young boy who could control all four of the Earth's primary elements (Earth, Air, Fire, Water). Peaceful and meek on the surface, he would invariably have to transform himself into something powerful or harness the elements to overcome whatever that episode's obstacle was.

The movie is essentially a live action version of that storyline. The Fire Nation seeks to enslave the other elemental nations through militaristic force. They think they have destroyed all the members of the Air Nation (who can master all the elements) however one last Airbender survives. Although only a child, it is up to him to put a stop to their plans of world domination.

If the storyline sounds simplistic and childish, it is, but that is precisely the point. *The Last Airbender* never attempts to be more than what the source material provides and it follows in the steps of a long line of fantasy adventure films from *The Thief of Bagdad* through the *Sinbad* films to the current *Prince of Persia*.

This marks the first time that Shyamalan has done an adaptation of material other than his own although the screenplay clearly shows the Shyamalan touch in its verbosity and its metaphysical allusions.

As mentioned earlier, the performances are a mixed bag and range from good to indifferent to adequate. Put Dev Patel (*Slumdog Millionaire*) into the first category as Fire Prince Zuko. Shaun Toub and Asif Mandvi as his sympathetic uncle and an evil general are also memorable. Newcomer Noah Ringer as the title character is mostly OK but that's all he needs to be.

If given half a chance *The Last Airbender* makes for pretty good summer entertainment. My audience thoroughly enjoyed it. In fairness I should add that I saw this movie with my daughter who used to watch the old TV show and she hated it. To each his own. Ultimately I'm left with the feeling that had anyone other than Shyamalan directed it then the critics would have been much kinder.

The Twilight Saga: Eclipse 🍿🍿 1/2

Another *Twilight* movie, which means the usual multitude of vampires and werewolves, only this time — they're working together. *Eclipse* is the third film of the popular *Twilight* Saga created by Stephanie Meyer, but unfortunately if you are not a hardcore fan of the books, you will probably find this film mediocre.

Eclipse is a continuation of the vampire/human romance from the other two movies, but now, Bella Swann must choose between her vampire boyfriend or her werewolf best friend who happen to be mortal enemies. Meanwhile, there is also a revenge-seeking vampire determined to kill Bella who the werewolves and vampires must team up to destroy.

Eclipse is more entertaining than the prior two *Twilight* movies, but seeing as



Taylor Lautner and Kristen Stewart in *The Twilight Saga: Eclipse*.

the other two were supremely bad, that is not saying much. While *New Moon* was dreadfully boring, *Eclipse* manages to just barely hold the viewer's attention. It cuts out all of the

unnecessary bits of the 640 page-long novel while still keeping true to the story.

There is more action, and the pace is faster so you are less likely to find yourself falling asleep. Kristen Stewart continues to give a poor performance and makes Bella not only a dull but also an extremely dimwitted girl. However, Robert Pattinson and Taylor Lautner both do an adequate job as Bella's love interests, and the viewer can al-

most believe that they are both enamored by the incredibly dull girl.

One improvement in *Eclipse* over the other two *Twilight* films is its sense of humor. The other two films took themselves way too seriously, but *Eclipse* not only incorporates some humor, it also seems to make fun of itself.

I recommend this movie to you only if there is nothing better to see or if you are a fan of the books. There are some parts of it, such as the vampire battle at the end, that are truly fun to watch, and it has a decent mix of romance and action, which could make it a good date movie. Nevertheless, it is certainly not the best movie out there, and if you are simply looking for something entertaining to see,

I promise you that you could do better.

Rated PG-13 for intense action and violence and some sensuality.

TEEN
REVIEW
by Clara Sofia



Rated PG for fantasy action violence.

REVIEW BY CHIP KAUFMANN

Micmacs 🍿🍿🍿 1/2

Short Take: This magical French film about a group of eccentrics taking on a big corporation is a delight from start to finish.

REEL TAKE: Although the basic premise of this film is borrowed from the 1973 classic *The Sting*, the execution of that premise is not only highly original, it's also very clever and that scores MAJOR points with me. Cleverness has all but disappeared from film comedy having been replaced by humiliation, ridicule, and that bane of my cinematic existence, rude and/or crude humor. This movie shows how you don't have to be mean or stupid or gross to get laughs. There's no way you can see *Micmacs* and not leave the theatre without a smile on your face. You might even utter a "wow" or two.

The basic story couldn't be simpler. A young Frenchman (Dany Boon — *Joyeux Noel*), whose father was killed by a land mine when he was a child, is accidentally shot in the head with a bullet made by the same manufacturer. He survives and swears revenge on the company. It is his method of revenge and the people who help him carry it out that make the movie.

After his injury he loses his job and



Dany Boon plots his revenge against arms manufacturers in the comedy *Micmacs*.

becomes homeless. While living on the street he meets a remarkable group of people including a pardoned convict, a human cannonball, a maker of junk automatons, and a female contortionist. Together they plan a complicated series of events which will result in the downfall of the company's two most powerful executives. Along the way director Jean-Pierre Jeunet (*Amelie*), who co-wrote the screenplay, treats us to some pointed social commentary and gives us an unlikely

romance as well.

The film's complete title is *Micmacs a tire-larigot* which loosely translates as "non-stop monkey business" and that is a perfect description of what happens during this film. I've given you the basics but you really have to see the film for yourself in order to appreciate just how everything comes about. This is one of those movies that once you've watched it and seen how it all works out you'll want to watch it again so that you can revel in all the little details.

This is director Jeunet's first movie since *A Very Long Engagement* back in 2004 and let me be among those to say "welcome back!" In addition to giving us a unique and engaging take on the standard revenge story, Jeunet has populated the film with a strong cast of French supporting actors including

Yolande Moreau (*Seraphine*) and Jean-Pierre Marielle (*The Da Vinci Code*).

If you don't like subtitles don't let that deter you. The film is so chock full of visual inventiveness that it really doesn't need any dialogue for you to follow it although there are a few choice lines scattered throughout especially from the beleaguered executives. The denouement is priceless.

Rated R for some sexuality and violence.

REVIEW BY CHIP KAUFMANN

Mother and Child 🍿🍿🍿

Short Take: The intersecting stories of three very different women and their relationship with motherhood.

REEL TAKE: Even more so than *Winter's Bone*, I really, really did not want to watch Rodrigo Garcia's *Mother and Child*. In spite of good notices, it struck me as one of those entirely unnecessary and uncomfortable exercises in unmitigated misery. Like *Winter's Bone* (see review on page 13) I am happy to say I was wrong. Garcia's story is an unflinchingly raw story of three very different women and their relationship to motherhood, and it is good. It is very good.

Karen (Annette Bening) is a 51 year old woman haunted and hindered by the loss of the daughter she gave birth to at age 14 and was forced to give up for adoption. She is abrupt with and demanding of people. She is unlikable and difficult on the surface, but dig a little deeper and her pain is achingly apparent.

'Movies' continued on page 25

film reviews

'Movies' continued from pg. 24



Elizabeth (Naomi Watts) is a 37 year old attorney on the rise. Adopted as a child, she had a less than idyllic relationship with her adoptive family. As a result she is now a rather icy, emotionally diffident woman who is

both brutally honest and wickedly toying.

Lucy (Kerry Washington) is the empathetic character of the lot. She's a happy person with a good life, but she feels like a failure as a woman and a wife due to her inability to bear a child. When we meet her she is looking to adopt a child.

The three leads turn in great performances and are complemented by a superlative supporting cast. Tying all three stories together is a nun played by Cherry Jones. Other supporting characters include Samuel L. Jackson (who gives a lovely and reserved performance) as Elizabeth's boss and lover, Jimmy Smits as the man who sees past Karen's hard exterior and S. Epatha Merkerson as Lucy's mother. All turn in believable and extremely likeable performances. All are pivotal in the lives our three leads.

While I was drawn into the story more than I expected, and experienced a gamut of feminine emotions throughout, I thought it odd when the story fluxed between austere rawness to fits of melodrama. I don't know if this played to the film's strengths, but it did offer a bit of respite from the backdrop of heartache. All in all *Mother and Child* is a very good, if not altogether pleasant, story and a worthwhile film.

Rated R for sexuality, brief nudity, and language.

REVIEW BY MICHELLE KEENAN

Salt 1/2

Short Take: A CIA agent seeks vengeance and redemption after being named as a Russian spy, but is she or isn't she?

REEL TAKE: CIA agent Evelyn Salt (Angelina Jolie) is accused of being a Russian spy. That's pretty much all you need to know. The rest of *Salt* is a high octane thrill ride a la Jason Bourne. Indeed by film's end, that's exactly what the filmmakers seem to have in mind. Unfortunately, while it's good, it isn't that good. Moreover, there's a likeability issue.

Evelyn Salt is even more of an enigma than Jason Bourne, minus the amnesia, and because they want to keep us guessing 'is

she or isn't she,' she plays it super cool and aloof (not a stretch for Angelina), so we are not really given the opportunity to warm to her. This is a strategic mistake on the part of the filmmakers if they intended to launch a female Jason Bourne-type franchise. People the world over root for Jason Bourne because the filmmakers made sure audiences would not only like him, they would care about him.

However, taking it on its own, as a one-time movie, puts it in an entirely different light. I thoroughly enjoyed *Salt*. It was action-packed and smart without being too clever for its own good. Some critics have said it's utterly predictable. It certainly has a few of those moments, but judging by audience reaction when I saw it, most of the twists and turns worked.

The spy genre, action movie is right up director Phillip Noyce's alley (*Patriot Games*, *Clear and Present Danger*). Unlike Christopher Nolan (see *Inception* review on page 23) he doesn't overplay or extend the action sequences. He keeps everything tight and moving forward at all times, which is probably why some of the plot twists that aren't quite so astonishing, are at least still effective when



Angelina Jolie stars as Evelyn Salt, a CIA agent accused of being a Russian spy.

launched. I did wonder if some scenes may have been cut that would have drawn us to her more, but that's just pure speculation on my part. With her adrenaline pumping physicality, intense presence and talent, Jolie is the perfect person to play Evelyn Salt. Liev Schreiber (*Defiance*, *The Manchurian Candidate*) and Chiwetel Ejiofor (*Redbelt*) flank her perfectly as the story evolves.

In the end, *Salt* is a great date night flick. It's non-award contending, yet quality fare that offers something for everyone. It's neither an all testosterone action jack nor an estrogen-fest. It's simply pure entertainment. And if there is a sequel, it'll probably at least be a pretty good ride.

Rated PG-13 for intense sequences of violence and action.

REVIEW BY MICHELLE KEENAN

The Sorcerer's Apprentice 1/2

Short Take: Disappointing effort from Disney suffers from a lack of identity and an annoying title character.

REEL TAKE: *The Sorcerer's Apprentice* was by far and away the most disappointing of the four movies that I had to review for this month's issue. It was especially disappoint-

Asheville Film Society August Screenings

The Asheville Film Society will show the following films on Tuesday nights at 8 p.m. in the Cinema Lounge at the Carolina Cinema on Hendersonville Road. Tuesday night screenings are free, but membership dues for the society are only \$10. Membership gets you into any special members only events and screenings.

TUESDAY, AUGUST 3

The Crying Game

1992 – Neil Jordan. A British soldier is kidnaped by IRA terrorists. He befriends one of his captors, who is drawn into the soldier's world. Stars Forest Whitaker, Stephan Rea and Miranda Richardson.

TUESDAY, AUGUST 10

Short Cuts

1993 – Robert Altman. The everyday lives of a number of Los Angeles residents are the subject of this loosely-knitted collection of short stories. Stars Andie McDowell, Jack Lemmon, Julianne Moore, Lily Tomlin, Robert Downey, Jr. and a litany of others.

TUESDAY, AUGUST 17

Mae West's 127th Birthday Double Feature Night After Night

1932 – Archie Mayo. A successful ex-boxer buys a high-class speakeasy and falls for a rich society girl, who doesn't know about his past. Complications ensue when some ex-girlfriends from his

boxing days show up. Stars Mae West, George Raft and Constance Cummings.



She Done Him Wrong

1933 – Lowell Sherman. New York singer and nightclub owner Lady Lou has more men friends than you can imagine. Unfortunately

one of them is a vicious criminal who's escaped and is on the way to see "his" girl, not realising she hasn't exactly been faithful in his absence. Help is at hand in the form of young Captain Cummings a local temperance league leader though. Stars Mae West and Cary Grant.

TUESDAY, AUGUST 24

One, Two, Three

1961 – Billy Wilder. Comedy about Coca-Cola's man in West Berlin, who may be fired if he can't keep his American boss's daughter from marrying a Communist. Stars James Cagney

TUESDAY, AUGUST 31

They Might Be Giants

1971 – Anthony Harvey. *They Might Be Giants* chronicles the adventures of Sherlock Holmes and Dr. Watson in modern-day New York City. Stars George C. Scott and Joanne Woodward.

Visit www.ashevillefilm.org

ing in that it had really good potential but squandered that potential on the inability to decide just what type of film it wanted to be.

After a very promising opening set in 8th century Britain that gives us the background on the Nicholas Cage and Alfred Molina characters, the film switches to the present and then tries to be a combination of *Harry Potter*, *Ghostbusters*, and



Nicholas Cage and Jay Baruchel prepare to battle evil forces in *The Sorcerer's Apprentice*.

She's Out of My League. It doesn't work — these elements just don't blend together as the movie lurches awkwardly between the three different approaches. Much of the blame lies with the derivative and lackluster screenplay which features no less than five screenwriters. No wonder director Jon Turteltaub (*National Treasure*), a capable man, was unable to do more with it.

Cage and especially Molina as dueling wizards give *Sorcerer's Apprentice* the only worthwhile moments it has. They know the screenplay is crap but that doesn't keep them from having a lot of fun with it. Alice Krige as the arch-villainess Morgana makes the most of her all too few scenes but she's a long way away from *Chariots of Fire*.

The bulk of the film then falls on the title character played by Jay Baruchel who simply recycles his *She's Out of My League* performance only here instead of charming us it simply annoys us. When you wind

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film reviews

'Movies' continued from page 25

up rooting for the bad guys then you know something's wrong.

The story, for what it's worth, involves a nerdy New York City geek who just happens to be Merlin's chosen successor. He and his mentor must keep a diabolical sorcerer from releasing the spirit of sorceress Morgana who is trapped inside a Russian nesting doll called a Grimhold. If she gets out, she plans to use the greatest spell from Merlin's book which will allow her to raise the dead and enslave mankind. This spell is known as the "Rising" and the question then becomes not whether they will be able to stop her but how they will do it.

In order for the movie to live up to its title and because it's a Disney film, there is a live action version of the famous Mickey Mouse segment of *Fantasia* where a number of brooms and mops get out of control flooding a room while the apprentice is powerless to stop it causing the wizard to intervene. They even use the original Paul Dukas music. It's cute and it's clever but it's not enough to save *The Sorcerer's Apprentice* from its own indecisiveness.

Rated PG for fantasy action violence, brief language, and some mild rude humor.

REVIEW BY CHIP KAUFMANN

Winter's Bone

Short Take: This year's big winner at Sundance is a stark, captivating and unapologetic mystery/drama set in the back country of the Ozarks.

REEL TAKE: I didn't think I was going to like *Winter's Bone*. I had read the plot description and thought it was going to be an over-hyped, trendy little indie film depicting a bleak and condescending caricature of rural America. I am happy to say I was

completely wrong.

As a viewer you may have to give it a few minutes at the beginning to engage you (at first it reminded me in tone and quality of many entries that my colleague Chip Kaufmann and I have screened for both the Asheville Film Festival and the Southern Appalachian International Film Festival.). For me it also took a few minutes to adapt to the bleak reality of the Ozark mountain community where the story is set. It's harsh, cruel and near hopeless; if you are like me, you just don't want places like that to exist. However, once you are through the first few minutes, you are in it until the end.

Ree (Jennifer Lawrence, TV's *The Bill Engvall Show*) is a seventeen year old high school dropout, taking care of two younger siblings and a mentally



Jennifer Lawrence takes on the criminal subculture of a back country Ozark town to save her family in *Winter's Bone*.

incapacitated mother in the rural mountains of Missouri. Dad is a deadbeat and a meth cooker with a rap sheet. When a cop comes to the house one day, Ree learns that her father has skipped bail, placing the house up as bond. If he doesn't show up for his day in court, they lose the house. From there a mystery unfurls, revealing dark secrets and a mistrustful subculture with its own set of rules (kin or no kin, they might kill ya).

One of the things that makes *Winter's Bone* so captivating is its absolute lack of pretense and artiness. The situations the characters find themselves in are presented authentically, unapologetically and in a very matter of fact manner. There's no bemoaning the situation – things just are the way they are.

Jennifer Lawrence plays Ree with a quiet reserve and dignified strength that brings both believability and an elegance of sorts in her. The layers of the characters and the story are so nuanced you feel like you are a fly on the wall in someone else's life. The supporting cast, especially John Hawkes as 'Teardrop' and Dale Dickey as Merab contribute greatly to the success of this movie.

This movie could have very easily fallen into the realm of condescending stereotyping. Instead it creates something so much more powerful. I am not familiar with the work of writer-director Debra Granik. Neither am I familiar with the novel on which the film is based. I would however hazard a guess that novelist Danielle Woodrell is likely very pleased with the screen adaptation of her book. That's something you don't see every day.

Rated R for some drug material, language and violent content.

REVIEW BY MICHELLE KEENAN

Chip Kaufmann's Pick: "Journey to the Far Side of the Sun"

August DVD Picks

Michelle Keenan's Pick: "Memento"

Journey to the Far Side of the Sun – (1969)

Both Michelle and I were influenced by Christopher Nolan's *Inception* (see Michelle's review on page 23) for our DVD picks this month but, as usual, my choice goes a little further back in cinematic time.

Shortly after Stanley Kubrick's *2001: A Space Odyssey* (one of the great mind-benders of all time) came out in 1968, this fascinating bit of British sci-fi hit the big screen. *Journey* is loaded with quality special effects and an original storyline that provides food for thought during and after the movie.

In the near future (the film was made in 1969), enlarged photographs show the existence of an unknown planet located behind the sun. A spaceship, manned by two astronauts, is sent to investigate. The ship crashes while attempting to land there and what the astronauts discover, takes them to the edge of sanity.

Sylvia and Gerry Anderson, the duo responsible for *Space 1999* (how many of you remember that show?) did the remarkable production design and the movie stars Roy Thinnes (from TV's *The Invaders*) and Ian Hendry as the astronauts who discover a world they never dreamed of. The film is tightly directed and features a memorable electronic score that enhances the mood of surprise and unease.



Journey to the Far Side of the Sun harks back to an era when thought provoking sci-fi was the norm and a number of quality films (*Five Million Years to Earth*, *Silent Running*, *Solaris*, *THX-1138*) were made within a few years of each other. If you care to time travel back to that era then this forgotten gem of a movie is an ideal place to start. The film was designed for the big screen so those of you with flat screen TVs are in for a real treat.

Memento – (2000)

After reviewing Christopher Nolan's latest film, *Inception*, I was prompted to revisit one of his earlier works, the one that brought him international recognition. *Memento* was one of those cinematic experiences I'll never forget. It was a total brain twister in the best and most entertaining sense.

It is the type of story I think Nolan does best, and while *Inception* is very

good, I think *Memento* is the better mind bender of the two. It's not as big a budget, the cast is small (and at the time they were relative unknowns). There aren't any great effects, nor is there even a lot of action, but it is suspenseful, and (I promise) it does suck you in.

Guy Pearce plays Leonard, a man suffering from short term memory loss due to an injury sustained at the time his wife was murdered. Her murder is the last thing he remembers. He now spends his days trying to solve her murder, but he cannot create any new memories, so he has to be quite crafty in his process. In order to successfully investigate, he leaves himself daily reminders of what he has learned and what has transpired (photographs, post it notes and even tattoos figure prominently).

Adding to the intrigue is the way the story is told. Half the story unfolds by moving from past to present. The other half present to past. Meanwhile the narrative is told through a series of phone calls where Leonard talks about a man who he thinks suffered from the same condition he does. The story is a confusing revelation of puzzle pieces.

Memento is a film truly unlike any other. It is simple filmmaking and great story telling. If you haven't seen *Memento* in many years, do revisit it. If you have never seen it, I highly recommend it.

Theatre Directory

Beaucatcher Cinemas (Asheville)

Movieline (828) 298-1234

Biltmore Grande

1-800-FANDANGO #4010

Carmike 10 (Asheville)

Movieline (828) 298-4452

Carolina Cinemas

(828) 274-9500

The Falls Theatre (Brevard)

Movieline (828) 883-2200

Fine Arts Theatre (Asheville)

Movieline (828) 232-1536

Flat Rock Theatre (Flat Rock)

Movieline (828) 697-2463

Four Seasons (Hendersonville)

Movieline (828) 693-8989

Smoky Mountain Cinema (Waynesville)

Movieline (828) 452-9091

joe's brew notes



A Conversation with Terrapin Brewing Company's Brewmaster

BRIAN "SPIKE" BUCKOWSKI

The knowledge and enthusiasm of Asheville's beer lovers, our beer scene, beer and breweries attracts many craft-brew industry leaders. They want to meet us and we benefit from meeting them.

On a recent visit to the Pint House, I had an opportunity to speak with Brian "Spike" Buckowski, recognized as a creative force in the industry. His brews offer flavors that intrigue, challenge and satisfy.

Brian graduated from college in the early 90's with a video-communication degree and a nickname, Spike (based on his hairstyle at the time). He moved to Atlanta for a job and soon after received a call from a college roommate in CA who told him about a new phenomenon — home brewing. His friend recommended Spike give it a try and he did. In a short period of time, his curiosity turned into passion. With his father's advice in mind ("find something you're passionate about, then find a way to make a living at it"), it was off to brewing school (American Brewers Guild). Soon afterward he became head brewer at Atlanta Brewing Company where he met John Cochran, an equally enthusiastic brewer.

In 1998 Spike and John developed the idea for Terrapin Brewing Company (terrapinbeer.com). At that time, many of the southeast breweries produced beers of similar taste and style. However, they wanted to be more experimental and produce beer unconstrained by familiar and accepted styles. They wanted to make beer that changed the way people thought about beer. After 3 years of failing to attract investors, they started Terrapin by contract-brewing.

In early 2002 Spike released his Rye Pale Ale into the Athens, GA market; it was an instant success and won a gold medal at the Great American Beer Festival. In 2004 his second creation, an extreme cream ale (since modified to a golden) was successfully introduced and won a silver medal at that same festival — 2 years, 2 beers, 2 medals — not bad. Sales grew rapidly and by 2007, investors had found them. They opened their brewery and tasting room in Athens.

From the start Athens was the planned home for the brewery. The University of Georgia, the small town feel, the respect for the environment, and the music scene appealed to them. Both John and Spike are music fans and the name Terrapin comes from the Grateful Dead's album "Terrapin Station". The Terrapin logo, a turtle with a banjo, fits in with their slow, easy, long-term approach, and Athens music scene.

Spike's beers are always different, a

BY JOE ZINICH

stretch in flavor and style. For example: A pale ale? No, the Rye Pale ale (rye added to the grain bill). A brown ale? No, the Hop Karma Brown IPA (a malty brown, hoppy IPA hybrid). When Georgia raised the beer alcohol cap to 14% in 2005, Spike's creativity was unleashed. His beer creations would be constrained only by his imagination. He responded with the monster series — Big Hoppy Monster (an imperial red ale), Rye Squared (the Rye Pale with double the ingredients), Wake-n-Bake Coffee Oatmeal Imperial Stout (brewed with locally roasted coffee), and more, all between 8 and 9% alcohol. These are big beers but balanced in appearance, flavor, and aroma — something Spike constantly strives to achieve.

To keep his imagination under control and satisfied, Spike started a "side project" series in 2008. These are limited-edition, one-time batches which feature a new brewing improvisation that highlights a different, diverse brewing style. Because of his creative and adventurous approach to brewing, Spike was selected to travel to Belgium and co-design a beer at the De Proefbrouwerij for the prestigious Brewmaster's Collaboration Series (sbs-imports.com). The result is the Monstre Rouge, an imperial Flanders Red (8.5%) with a complex flavor profile — tart, sweet, sour, hoppy and woody. It is currently available on draught at the Thirsty Monk in Asheville (monkpub.com).



Brewmaster and co-owner Brian "Spike" Buckowski of Terrapin Brewing Company at the Thirsty Monk. Eight of his craft beers and a cask of Boom Shaka Lager were available to taste.

Although Spike has won numerous awards and recognition from his peers, ultimately he brews to satisfy himself and hopes others will enjoy the beers he makes. And they must. In the last seven years Terrapin has grown in sales volume from 250 to about 17,000 bbl/year.

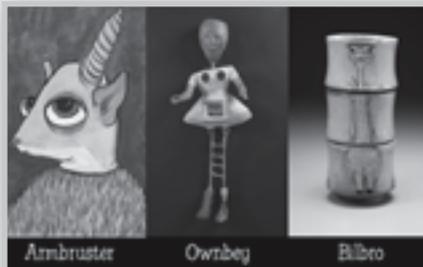
Brewers like Spike are important for the craft brew industry because they push the flavor envelope and have sales success. Their celebrity status encourages consumers to try something new and different and brewers to trust their creativity and take risks. Asheville has been and will be visited by other industry leaders. It is worth your time to personally meet and speak with them. What a great city for beer lovers.



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

Clingman Café presents "Imaginary Friends"

Three mediums, three perspectives, three unique approaches to narrative expression. Come meet the many characters inhabiting the minds of painter Julie Armbruster, papier-mâché sculpture Tiffany Ownbey and ceramic artist Patty Bilbro. Each artist uses narrative imagery to evoke curiosity, self-reflection, imagination and emotion challenging the viewer to place themselves in the midst of the story



whether dark, humorous or absurd.

Julie Armbruster has a Masters in painting from New York University. She is currently a River Arts District Artist with a studio in the Wedge Building.

Tiffany Ownbey is a self-taught papier-mâché artist and holds a BFA in ceramics and printmaking from Western Carolina University. Her work was recently shown in Yokohama, Japan.

Patty Bilbro holds an Associate

Degree in Clay from Haywood Community College Craft School as well as a BA in Psychology from the University of North Carolina, Asheville. She is a River Arts District Artist whose work can be found locally at Curve Studios and Garden.



The Work of Julie Armbruster, Tiffany Ownbey and Patty Bilbro, on display through August 31, 2010, Opening Reception Friday, August 6 from 5 to 7 p.m. at Clingman Café, 242 Clingman Avenue in Asheville.

contemplation & creativity

'Asheville Ballet' continued from page 8

Asheville Youth Symphony, over 25 performances of "Christmas at Biltmore" with the Biltmore Estate, multiple school and retirement community shows, and introductory lecture/demos for international performances hosted by Asheville Bravo and Diana Wortham Theatre.



On December 9-12 we present Tchaikovsky's "The Nutcracker."

This year we are also proud to announce the reformation of The Asheville Chamber Ballet, known formerly as ADDANCE – Ann Dunn and Dancers) – a small group of professional dancers, much like a string quartet, available for bookings in non-traditional spaces for events, churches and schools. Call for bookings.

This year we are also very happy to announce our participation in an Inter-

national Exchange Program that will bring four brilliant young ballerinas from Thailand, Japan and Sweden to Asheville. Do not miss their performances in our season productions.

Finally, the official school of The Asheville Ballet, The Asheville Academy of Ballet and Contemporary Dance, is taking registration now for Fall classes in Classical Ballet, Modern, Partnering, Jazz, Tap, Broadway Dance, Jazz, Creative Movement for Children, and Zumba!

The Asheville Ballet is one of Asheville's three oldest and strongest non-profit arts organizations. We thrive because we believe that bigger is not better, and newer is not better – good is better. And because we live here year-round, we can perform monthly, weekly, daily, to help fulfill our community's artistic needs.



For more information please call (828) 258-1028 or visit www.ashevilleballet.com

Diary of an Artistic Shut-In

My Drawing Workshop with Francesco Lombardo

BY GREG VINEYARD

My close friends know I'm secretly content

to create art in front of an endless stream of B-grade sci-fi shows about giant lizards and meteors careening toward Earth. This could easily make me "Activity-Adjacent"; however, as I've conveyed previously, getting out is GOOD for Creatives, so I try to follow my own advice now and then. I love to draw, so when Francesco ("Frank") Lombardo in Marshall announced a full-day life-drawing workshop, I overrode my primal instinct to Nest and signed up immediately. Which gave me a great excuse to go to True Blue in downtown Asheville to upgrade my drawing supplies. Twice. 'Cause I "needed" ten more shades of Conté Crayon.



Francesco Lombardo in his Marshall High studio.

that now houses 28 art studios. It has a stopped-in-time look, with two classroom wings flanking a center auditorium.

Frank set up multiple models around the room, gave some initial instruction and then consistently, patiently roved amongst the group, offering individual instruction and tips to each of us. I got some excellent reminders about how

to draw what I was seeing. Yet at the same time, Frank also let us express ourselves in our own styles. This is a fine balance to achieve in teaching, where students feel welcome, and OK as they are, as well as constructively critiqued.

Frank's philosophy regarding instruction: "...after someone first *learns* and then successfully *does* something, they continue to improve their knowledge on the subject by offering to *teach* it. Through the process of articulating the methods of an art form like figure drawing to a class of students, I grow to understand even better my own intention and technique. This cycle of learning, doing and then teaching continues to refine my clarity on the subject of fine art making."

Frank's teaching style is purposeful, genuine and generous. Even a Shut-In can feel comfortable and learn something. I had a great day. Leaving the house and interacting with the other humans – even if you're a little nervous about it – is totally worth the effort and time spent. Don't even let a Shark Movie Marathon stop you! (Trust me, they'll re-run it.) There's quality instruction available all over the region. And if you want to draw or paint in Marshall with Frank, contact him at www.francescolombardo.com or www.theislandstudio.com.

Through the process, I grew to understand my own intention and technique.

So I was excited, but also a little anxious. Frank, who currently has a portrait hanging in the Smithsonian, is an expert in the fine art method and can tell people a thing or two about how to capture the human form. Since I'm, like, a hundred years old, my original lessons were in Rimmer's "Art Anatomy" fine art style ... but how would I fit in all these years later with my now loose (understatement), expressive (read: more looseness) attempts scribbled on newsprint? And what about my freakish figurative proportions and my tendency to bleed limbs off the edges of the paper? Would a Michaelangelo-esque artist at the next easel "shush!" me while trying to focus on capturing the nuances of light and shadow on a clavicle? What if the model hates my drawing?

I drove on up to Marshall with these fears in mind. I even had extra time for my self-centered nonsense while I waited patiently at both of downtown's red lights before turning left over the bridge to Blanhasset, the French Broad-surrounded island with its 1925 high school



Greg Vineyard is an artist and creative consultant in Asheville's River Arts District. He and his Ceramics for Contemplation & Creativity can be found at

Constance Williams Gallery, 9 Riverside Dr. Open every day from 11 a.m. to 4 p.m. Visit www.CURVEstudiosNC.com.

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restaurants & wine

Hot August Whites

PINK WINE AT NIGHT, DRINKER'S DELIGHT

My second mea culpa this summer: I have long rolled my eyes when people say, "I prefer white wines in summer," because it is one of those lines you hear countless times by people speaking it for points. (Some of those people believe me when I tell them they are supposed to swirl their white wine counterclockwise and their reds clockwise. Morons.)

To be fair. They are correct, even if obvious. I had to be different. I had to recommend reds in summer. Always and consistently confessing my love for the whites of the whole world, I was also as guilty as those I criticized for thinking that red wine drinking is a higher level of existence. Red has more stuff. More oomph. Stuff and oomph are good.

In the current heat wave, however, big reds can be more than potentially intoxicating, they can be disturbing. Too much red wine in the summer can make you feel like garbage. On the white side, it is a great season to delight in the minerals and multiple fruit nuances, to reinforce and add to your knowledge of whites, and pinks as well.

It is also a good time for many drinkers to check the alcohol percentage as stated on the label. Our bodies experiencing summer heat appreciate less in our wine – but not to suggest reduced or de-alcoholized wines, Lord no!

There are several delightful choices, usually a touch sweeter than standard whites. Riesling is often, but not always, somewhat sweet. Moscato, often with a little bit of fizz inside, and a full-on fizz in the form of Prosecco, both in white and pink, are widely available and highly recommended.

Pink wine is not for sissies. (Well, it is, but my point is the existence of so many wine drinkers who are afraid to depart from something erroneously called white zinfandel or white merlot should not lend any reputation to those of us who are willing to be wiser.)

Good quality pink, rosé, rosado – a couple of troublemaking winemakers call it blush – is indeed good quality, with more flavor, more pronounced fruit, more body. As sparkling wine, it is almost always a better, more distinguished product than its white version.

But before this reads like I am pitching for pinks over whites; they are to be loved equally and equally revered. Here's a list of not-so-common summer wines. Please pardon my hot air:

Broadbent, Vinho Verde, Portugal, non-vintage (\$11) Pronounced /VIN-yo/ and translated to green wine, this always refreshing white is to be drunk while still "green," never aged. There is a delightful little bit of spritz in this one. Some labels have more. Ask your wine shop staffer.

Fred Loimer, Gruner Veltliner "Lois", Austria 2008 (\$15) If I had to pick a white for a favorite, it would certainly be Austria's Gruner

Veltliner, for its label-to-label consistency (I've never had an ordinary one), its minerals, and its lemony appeal. This bottle packs a good texture along with the minerals.

Skouras, Rhoditis/Moscophilero, Greece 2009 (\$9) Greek wines need to be bought wisely and with guidance in the shop. Some taste like pine resin, and others are just white wine but with, of course, varying quality and tastes. For this delightful choice, Rhoditis gives the wine a thirst-quenching acidity. Moscophilero lends it fragrance and spice.

Flavio Federico, Bianco Veneto, Italy non-vintage, one liter (\$9) This is a bargain. Under that plain, boring label is quality and quantity, a simplistic refresher with surprisingly nice texture.

It's a great season to delight in the minerals and multiple fruit nuances, to reinforce and add to your knowledge of whites, and pinks as well.



BY MICHAEL PARKER

Raffaldini, Vermentino, Yadkin River Valley, North Carolina 2008 (\$23) Pricey, but good. Our state's Raffaldini winery produces a good quality, native-to-Sardinia Vermentino. Aromatic, with thirst-quenching acidity, and a surprisingly pleasant hint of its North American soil.

Elk Cove, Rosé of Pinot Noir 2009 (\$20) Strawberries, nice body, smooth and silky. Love it.

Chateau de Annibals, Rosé, Coteaux Varois en Provence, France 2009 (\$20) Lots and lots of rosé comes from this region so it must be shopped with care and questions for your wine shop staffer. This particular bottle is from a winemaker who clearly, if not pinkly, understands how to work with the palette of varietals provided by the south of France.

August at the Weinhaus

Tuesday, August 17

The Corner Kitchen with chef Joe Scully will host a fine wine dinner. Come to this prestigious restaurant that was the choice of President Obama on his recent visit to Asheville. Event begins at 7 p.m. The cost is \$65 all inclusive. Please call the Weinhaus for reservations at (828) 254-6453.

Friday, August 27

Friday night flights at the Weinhaus will feature The Wines of Southern France, an exploration of a country famous for its fine wines. The price is \$10 for a tasting and light hors d'ouvres. From 5 to 7 p.m. Held at the Weinhaus, 86 Patton, Ave. in Asheville.

Saturday, August 28

The Slow Food Convivium will join the Weinhaus for a fund raiser promoting fresh local foods in the schools. This will be a tasting featuring fresh local foods and global wines. Event begins at 5:00 p.m. The cost is \$10. No reservations needed.

The Weinhaus

86 Patton Avenue in Asheville
(828) 254-6453

ANNUAL CLASSICS AND CHOCOLATE CONCERT

Haywood County Arts Council's annual concert pairs the highest quality live musical performance with a sumptuous all-chocolate reception. This year's concert features Lisa Odom, soprano and Fabio Parrini, piano.

For a sneak preview listen to Lisa Odom and Fabio Parrini on WCQS radio with host Dick Kowal on Friday, August 13 at 2 p.m. The August 21 program will include favorite Gershwin songs such as,



Lisa Odom



Fabio Parrini

Summertime, *They Can't Take That Away From Me*, and *Someone to Watch Over Me*. For more information please visit www.haywoodarts.org.

IF YOU GO: *The Haywood County Arts Council presents Lisa Odom and Fabio Parrini in concert, Saturday, August 21 at 7:30 p.m. at the Performing Arts Center, 250 Pigeon Street in Waynesville, NC. Tickets are \$15 per person. Call (828) 452-0593 for tickets and information.*

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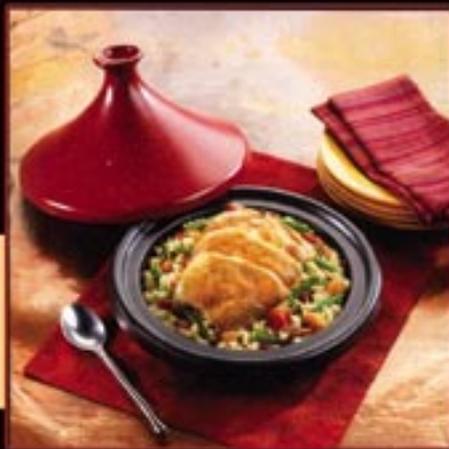


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stage preview

ACT's 2010-11 Mainstage Season

BY JANNA HOEKEMA

There's never been a better time to "Get in on the ACT!" Asheville Community Theatre turns 65 this year but we feel younger than ever. To celebrate our youthful exuberance we've put together a season bursting with music, energy, humor, and intrigue.

We encourage subscriptions through our flex passes which offer a 15% discount on shows, vouchers for concessions, flexibility and discounts on tickets when you bring a friend. For our Mainstage shows, you can purchase either 6 ticket flex passes for \$112 (\$97 for seniors) or 4 ticket flex passes for \$74 (\$65 for Seniors). Individual tickets to any of our Mainstage show are \$22 adults, \$19 senior and students (with an ID).

Oliver!

September 17 – October 3, 2010

This little pickpocket will steal your heart. Based on the Dickens novel, *Oliver!* will engage the audience with its pathos and drama, while delighting everyone with its outstanding musical numbers. Musical direction by Chuck Taft. Directed by Jerry Crouch. Fridays and Saturday at 7:30 p.m.; Sundays at 2:30 p.m.

A Christmas Story

December 2 -12, 2010

Peace, harmony, comfort and joy? Everyone knows what nine-year-old Ralphie Parker wants for Christmas: an official Red Ryder carbine-action 200-shot range model air rifle - with a compass in the stock. Thursdays and Fridays at 7:30 p.m.; Saturdays and Sundays at 2:30 p.m.

Rent

February 18-27, 2011

No day but today. ACT is proud to present the 1996 Tony Award winning *Rent*,

a hot rock opera that follows a group of bohemians struggling in modern day New York. Fridays and Saturdays at 7:30 p.m.; Sundays at 2:30 p.m.

Arsenic and Old Lace

April 22 – May 1, 2011

A delightful comic concoction which mimics the cozy charm and ingenious plotting of an Agatha Christie whodunit. *Poison* has never been so much fun. Fridays and Saturdays at 7:30 p.m.; Sundays at 2:30 p.m.

The Dixie Swim Club

June 10-19, 2011

This Jones-Hope-Wooten comedy follows five Southern women who set aside a long weekend every August to recharge the friendships formed on their college swim team. By Jessie Jones, Nicholas Hope and Jamie Wooten. Fridays and Saturdays at 7:30 p.m.; Sundays at 2:30 p.m.

Honky Tonk Angels

August 5 – 21, 2011

Meet three women from three very different backgrounds who meet by chance on the bus to Nashville. This funny country musical will delight with thirty country classics songs. Fridays and Saturdays at 7:30 p.m.; Sundays at 2:30 p.m.

IF YOU GO

The 2010-2011 Mainstage Season. Flex Passes \$65-\$112 for 4 or 6 tickets.

Tickets: \$22 adults; \$19 seniors and students. Online

at www.ashevilletheatre.org or by calling (828) 254-1320.

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an
appalachian evening

June 26	Balsam Range
July 3	Paul's Creek Band
July 10	Lonesome River Band
July 17	Alice Gerrard and The Kari Sickenberger Band
July 24	Dismembered Tennesseans
July 31	Dehlia Low
Aug. 7	The Kruger Brothers
Aug. 14	New North Carolina Ramblers
Aug. 21	Jeff Little Trio
Aug. 28	The Farewell Drifters

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asheville shops

A Quarter Century Later
the Chocolate Fetish is
Still Expanding

In the business world there is an old saying: "Grow or go." Bill, Sue, and Elizabeth Foley, owners of The Chocolate Fetish, have taken the former and expanded their award-winning store, practically tripling their original retail space. This now allows them to offer a wider range of product and more room for their customers to comfortably move about. In addition they expanded their production and packaging area to increase efficiency.

"Before, on busy days," Bill says, "we had lines stretching out the door and people waiting in the weather to come in. We have a lot of loyal customers and couldn't have them waiting outside because the retail shop was full. Now everyone can freely move about in our air conditioned show room."

While many businesses across the country are cutting costs, cutting jobs and pulling back the Foleys have once again proved the secret to success is not only a superior

BY DENNIS RAY

product and service but not always taking the safe and well-worn path.

"Actually," says Bill, "small business owners though out history have been known for their willingness to take chances. To decide to become self-employed is to take risk. Most small business owners understand that in order to compete with the national competition, they have to take risks."

Expanding during a down turned economy is understood to be a risky business decision. But within days of their finished expansion and ribbon cutting on June 10 the Chocolate Fetish has seen a significant increase of sales as well as the immediate satisfaction of new and old customers.



Bill Foley, co-owner of the Chocolate Fetish, speaks with a reporter about the store's expansion.

voltage lights on wires that concentrate light on the specific task area without brightly illuminating the room floor to ceiling. "The employees actually can see better now than before with the new task lights and we create less heat and save on electricity for lighting as well as cooling" he says.

He also had to redesign the front room's lighting as well. "In the Chocolate business," he adds, "you are always aware of heat and light because light makes heat. In the past it was really hard to properly light a display case. Too much light and the chocolate melts. Too little and the customer has a hard time seeing the product. Today with LED lighting and improved fluorescent technology it's a whole new world. You get bright light with less heat and lower energy cost."

Bill worked with local architects, contractors and artists in designing the new space. He also expressed the need to make everything more efficient. The air needed to circulate with less energy used. Doorways needed to be put in so walking from one station to the next required fewer steps. The

customer, he demanded, must be able to see the chocolate making process with an easy view. He also wanted the new store to be more customer friendly with low counters, wide-open spaces and wide doorways.

"Everyone," Bill says, "should be able to come in here and experience the wonders and childlike joy that a chocolate shop offers."

To capture the symbolism and artistry of the old world and an old time chocolate store the Foleys purchased two pairs of handcrafted display cases dating back to 1895. The seven-foot tall, almost eleven-foot long solid hardwood cases feature ornamental carvings from a bygone era of American craftsmanship. They were made in Asheville and have been used in finer local stores ever since. Bill found them in a downtown warehouse where they were being prepped for shipment to an auction



Elizabeth Foley, (lower right), during the celebration.

"This looks like it will be our biggest summer yet," Bill says, "and we'll be celebrating our 25th year starting in January."

Not only is the space larger but also the entire shop has been completely remodeled and redecorated with a delicate blending of the past with the present. The technology the Foleys use in lighting and cooling is state of the art; and keeping with the times, quite green.

"We wanted our business to be as green as possible with increased use of natural light and the use of low heat directional LED lights," says Bill. "We also painted using non VOC paints." Volatile Organic Compounds (VOC) are pollutants that contribute to smog, can cause lung and breathing disorders and they are also part of our greenhouse gas emissions.

Instead of having to light all of each back workroom Bill utilized moveable low

Asheville Symphony 50 years 1960-2010

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FOR TICKETS AND MORE INFORMATION
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asheville shops



Sue Foley (lower left) mingles with customers during the opening.

In addition to the expanded merchandise, they have developed 15 new products ranging from truffle to rochers and seasonally offered items. And, as always, they use only the finest ingredients and all their signature products are made in small batches to assure maximum freshness. Their chocolate does not contain chemical preservatives or vegetable oils.

"The world is a better place with chocolate," a French scholar once noted. Indeed, the world is, and

now with The Chocolate Fetish's updated expansion, things are perhaps a little brighter and oh so sweet.

The Chocolate Fetish Inc.

36 Haywood Street, Asheville
(828) 258-2353
www.chocolatefetish.com

in Atlanta. They were in remarkably good shape. He had them cleaned and polished to a warm glow. A local craftsman then tied everything together using matching woods and finishes which mimic the patina of age.

"If you work with wood or simply enjoy looking at fine wood craftsmanship it is worth a visit. Elizabeth plans to exhibit future chocolate sculpture in these wonderful old cases. This was truly a way to think green and recycle." Bill says.

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Asheville Style

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youth culture

ACT is Bursting With Offerings for Youth

This year Asheville Community Theatre is offering new and exciting performances and classes for youth. Classes are offered for beginners and advanced students, for young and old, and in many different genres. Teachers are local actors, directors, musicians, and other theatrical professionals.

NEW PRODUCTION CLASSES!

These new classes offer an amazing opportunity for the full Mainstage experience of preparing, developing and rehearsing a musical production. Each culminates in a public performance on the ACT Mainstage. Payment plans are available.

Alice in Wonderland, Jr.

This fast-paced stage adaptation of Alice in Wonderland features updated dialogue and new arrangements of such classic Disney songs as "I'm Late," "The Un-birthday Song" and "Zip-A-Dee-Doo-Dah." Class begins August 17. Performances October 22-24. Kids ages 7-14. Cost: \$300 per class.

Thirteen

A story every kid can relate to, 13 The Musical is a heartfelt, coming of age musical that deals with issues such as fitting in, growing up, and discovering who you are.

Class begins January 3, 2011. Performances March 11-13. Kids ages 11-15. Cost: \$300 per class.

Annie Jr.

What girl hasn't dreamed of performing the title role? The bright, tuneful score is easy to sing and filled with familiar numbers. Class Begins April 18, 2011. Performances June 23-25. Cost: \$300 per class.

Other Tanglewood Youth Theatre classes are offered either after-school or during the day. More details can be found at www.ashevilletheatre.org.



BRIGHT STAR TOURING THEATRE

Saturday Performances at Asheville Community Theatre on the Mainstage. \$5 a show with tickets available at the door.



October 2, 10:00 a.m.

The Lady of Bullyburg – Best for ages 3-10. Join Lady Kindness in this anti-bullying fairy tale as she embarks on a journey to save her town from a visiting bully.

BY JANNA HOEKEMA

October 2, 2:30 p.m.

Jack's Adventure in American History – Best for ages 6-12. Packed with audience participation, this high-energy show is loved by adults and children alike!

December 18, 10:00 am

Once Upon A Time – Best for ages 3-10. Jack & the Beanstalk and Cinderella are hysterically brought to life in this high-energy comic masterpiece.

December 18, 2:30 pm

A Dickens Tale – Best for ages 8-adult. Join our actors as they magically recreate Victorian England in this retelling of Charles Dickens, A Christmas Carol.

March 5, 2011, 10:00 a.m.

Sadie's Spectacular Saturday – Best for ages 3-10. Sadie the caterpillar has started classes at a brand new school. This bug-filled adventure teaches good judgment, kindness, friendship and respect!



Sadie's Spectacular Saturday



African Folktales

March 5, 2011, 2:30 p.m.

Struggle For Freedom – Best for ages 8-adult. This production is an illuminating look at the American Civil Rights movement.

May 7, 2011, 2:30 pm

Jack's Adventure in North Carolina History – Best for ages 6-12. This 45-minute celebration will leave every young

Tarheel swelling with pride! This production matches the NC History Standards.

June 18, 2011 10:00 am

African Folktales – Best for ages 3 to adult. Celebrate world cultures, literature and the art of African storytelling!



Youth Theatre Production Classes and Performances. More information available by calling (828) 254-1320, or visit www.ashevilletheatre.org.

Free Labor Day Concert in the Park

On Monday September 6, 2010 the Asheville Symphony Orchestra and Pack Square Conservancy join forces to replace the work-day woes with a world class concert in Pack Square Park.

In celebration of their 50th Anniversary, members of the Symphony will perform on the new Bascom Lamar Lundsford Stage in the park's Roger McGuire Green. The concert will be conducted by Symphony Music Director, Daniel Meyer featuring light classical selections including Rossini's *Finale to the William Tell Overture*, Bizet's Suite from *Carmen*, and selections from Rogers and Hammerstein, John Williams, and John Phillip Sousa.

As a steward of the 6.5 acre renovated park, Pack Square Conservancy is committed to providing quality programs such as this concert for the entire community. The Conservancy supports the Symphony as it performs and promotes symphonic music for the benefit, enjoyment

and education of the people of Western North Carolina.

Beginning at 7 p.m. music will fill the park for 90 minutes. Bring lawn chairs, blankets and a picnic and find a space on the lawn for free. Or sit in comfort with a reserved seat up close to the performers for \$20.

Tickets to a V.I.P. pre-concert reception with hors d'oeuvres and beverages, plus preferred seating are \$50 and must be



Daniel Meyer, Music Director of the Asheville Symphony. Photo: Michael Morel

purchased by September 2. A rain date is set for Tuesday, September 7, 2010.

The concert is made possible by a grant from The Chaddick Foundation and is a benefit for both 501(c)3 organizations. Radio Media Sponsor is WCQS 88.1 – Western North Carolina Public Radio. All proceeds from the event will be shared by Asheville Symphony Orchestra and Pack Square Conservancy.



Visit the Symphony website at www.ashevillesymphony.org or call (828) 254-7046 for more information about the concert and to

purchase tickets, or to inquire about subscription tickets for the upcoming 50th Anniversary Season.

To find out more about Pack Square Conservancy, make a contribution, learn about sponsorship opportunities, or arrange a private tour of the park, contact the Conservancy at (828) 252-2300, or visit www.packsquarepark.org.



Drawing by 12-year-old Cara Levy. Cara loves drawing, and tries her best to draw anime/manga, a complex Japanese art form. She wants to be an artist, graphic designer, or a manga cartoonist when she grows up.

youth culture

JOSEPH RATHBONE RECOMMENDS

This month I am going to review three movies, *Eclipse*, *The Last Airbender* and *The Sorcerer's Apprentice*, plus I'll talk a little about a Fourth of July festival.

This year I had the opportunity to visit Brevard for their annual Fourth of July festival. It's one of the better local festivals and it is fun for all ages. It hosts a huge car show and tons of vendors and crafts, plus activities like face painting and a bicycle race through town. Also at 3 p.m. the mayor reads the Declaration of Independence. Worth seeing if you get a chance next year.

Eclipse. I give it two stars because I'm a boy. First of all, the only reason I saw this movie is because my mom wanted me to see it and I had nothing better to do. This movie had very, very little action and it is mainly just a boring romance. Plus Jacob (Taylor Lautner) never wears a shirt. The storyline was all about Bella (Kristen Stewart) trying to stay alive and get the point across to Jacob that she likes Edward (Robert Pattinson) but not him. The acting is dull and the special effects average. I recommend this movie for all teen-aged girls.

BY JOSEPH RATHBONE, AGE 11



The Last Airbender. I give it four stars because there is constant action throughout the entire movie and good special effects. Though the 3D is not very good and most critics hated the film's plot, I found it enjoyable and fun. The storyline is about Ang, a.k.a. The Last Airbender (Noah Ringer), gathering followers to fight the Firenation while he is on the run. It's based on a children's cartoon of the same name so don't go in expecting to see *The Sixth Sense*. I recommend *The Last Airbender* for kids eight and up.

The Sorcerer's Apprentice. I give it four and a half stars because it is full of action, plus it has a lot of humor. The special effects are pretty good but some of the story lines are a little strange. The story revolves around Dave (Jay Baruchel) becoming a powerful sorcerer. He is taught by Master sorcerer Balthazar Blake (Nicolas Cage). Overall it is a very good movie and I recommend it for kids 10 and up. *A special thank you to Carmike 10 and Beaucatcher Cinemas!*

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Left: *Magie Carpet*. Above: *On My Way*. Below (L-R): *Chills and Thrills*, *Creature Comforts*



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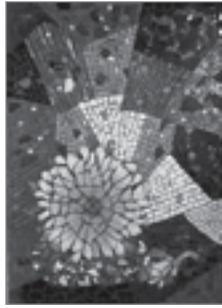
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Friday, August 6 Waynesville Celebrates Art After Dark

The Waynesville Gallery Association presents Art After Dark from 6 to 9

p.m. Enjoy a stroll through working studios and galleries on Main Street, Depot Street, and the Historic Frog Level. Above: "Icon for a Sun Lover" by Sylvia Everett can be seen during the artist's reception at Gallery 86.

Friday, August 6 The Comedy of Errors

Asheville Community Theatre's Tanglewood Youth Theatre Summer Camp presents one of William Shakespeare's earliest plays, and one which is considered the most farcical. Two sets of identical twins who were separated at birth end up in the same town at once and create confusion and mayhem.

On ACT's Mainstage beginning at 2 p.m. Directed by Michael MacCauley. Tickets: \$10 at the door or by calling (828) 254-1320.

How to place an event/classified listing with Rapid River Arts & Culture 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.

Concerts at St. Matthias Church

Concerts start at 3 p.m.

Sunday, August 1 – Concert featuring the Biltmore Brass Quintet.

Sunday, August 8 – Concert featuring two jazz bass players.

Sunday, August 15 – Concert by the Sweetwater Trio (dulcimer).

A free-will offering will be taken for the restoration of the beautiful and historic church. St. Matthias' Church is over 100 years old and is on the national historic register. The church is located in Asheville just off South Charlotte Street at Max Street on the hill across from the Asheville Public Works Building (1 Dundee St.).

August 7 & 8 38th Annual Village Art and Craft Fair

This high quality craft fair, sponsored by New Morning Gallery and Bellagio, takes place on the grounds of the Cathedral of All Souls in Historic Biltmore Village. Fair hours are Saturday 10 a.m. to 7 p.m. and Sunday noon to 6 p.m., rain or shine. Free admission. Concessions available. For more information call (828) 274-2831.



Storytelling and Poetry Reading at City Lights

Saturday, August 7, 7:00 p.m.

Gary Carden, playwright, dedicated eccentric and one of WNC's favorite storytellers, performs at the bookstore's monthly Liar's Bench. For more information visit <http://hollernotes.blogspot.com>

Thursday, August 19, 10:30 a.m.

Local poet, woodworker, and philosopher William J. Everett reads and discusses his poetry at the monthly morning Coffee with Poets event. Author's website: www.williameverett.com

City Lights Bookstore
3 East Jackson Street
Sylva, NC 28779

(828) 586-9499
www.citylightsnc.com

Monday, August 9 Staying Healthy with Essential Oils

Held every 2nd Monday from 7 to 8:30 p.m. at Fitness Soullutions, 475 S. Church, Hendersonville. Overview of essential oils and bringing natural healing into your everyday life. Free, but must reserve space. Call Judy Ray at (828) 553-8146.

Tuesday, August 10 & 24 Free Unity and Mystic Heart Universe Guided Meditations

Two free monthly guided Meditations via teleconference calls. This month's calls are Unity Meditation, Tuesday, August 10, from 8 to 9 p.m. EST, and Mystic Heart Universe Meditation, Tuesday, August 24, from 8 to 9 p.m. EST.

From your heart center, in the rhythm of your heartbeat, your Mystic Heart is waiting to be awakened more fully to the qualities of love, kindness and compassion in complete wholeness. Celebrate the Unity of your Oneness with all that is! To sign up for the meditation contact Mary & Barry at (828) 338-0042 or visit www.MysticHeartUniverse.com.

August 12-14 The Dream Project

Terpsicorps Theatre of Dance, Asheville's professional contemporary ballet company, presents an evening of dance inspired by the subconscious thoughts of the Asheville community. A series of short works interpreting what goes on in the minds of your neighbors as they sleep, these dances will grant us a peek at the unbridled imaginations of those we see on the street everyday. 8 p.m., Diana Wortham Theatre, Pack Place, Asheville. \$30/25 students & seniors. To purchase tickets call (828) 257-4530 or visit www.dwtheatre.com.

Saturday, August 14 Mary Judith Messer Reading and Booksigning

Mary Judith Messer is the author of the powerful and often disturbing memoir, *Moonshiner's Daughter*, which tells of her life as the middle daughter of an abusive moonshiner and his mentally ill wife, the incredible hardship her mother and the four children suffered at her alcoholic father's hand, as well as the trauma the children suffered growing up in Haywood County. Blue Ridge Books beginning at 3 p.m. 152 South Main Street, Waynesville, NC. (828) 456-6000.

Events at Jonas Gerard Fine Art

Friday, August 13

Gallery Open After Hours from 6 to 8 p.m.



Saturday, August 14
Painting Performance at 2 p.m.

Friday, August 27

Abstracts in Bloom, Opening Reception from 5 to 8 p.m.

September 11, 2010

Painting Performance.

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Sunday, August 15 Blockbusters, Then and Now

The Haywood Community Band will present a FREE Concert on the pavilion adjacent to the Maggie Valley Town Hall. The concert, which is part of the Maggie Valley Concert Series, is sponsored by the Maggie Valley Civic Association, and will begin at 6:30 p.m. Theme for the concert is Blockbusters, Then and Now, and includes popular show themes from Oklahoma, My Fair Lady, and Chicago. Bring a picnic dinner and enjoy a beau-



The Next Step: Teenagers Inspiring Positive Change

Saturday, August 28

A dynamic group of 11-19 year olds will present their ideas for the future at Asheville's first TEDx event for youth. TEDxNextGenerationAsheville will be an interactive, multi-media event held at the Orange Peel in downtown Asheville. It will spotlight some of the region's most creative



young people and their "ideas worth spreading." TEDxNGA and TEDxAsheville are sister events, taking place on August 28 and 29.

Presenters Include:

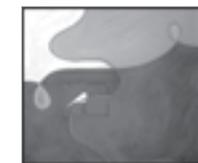
The Simplicity of Awareness ~ Estella Cumberford, 16 years old
What's Wrong with Our Food "System"? And How We Can Make a Difference ~ Birke Baehr,



tiful Maggie Valley sunset. For more information visit www.haywoodcommunityband.org or call John Barrett at (828) 452-5553, or Bob Hill at (828) 452-7530. Our next concert will be on September 19 in Maggie Valley.

August 21-23 Healing Touch Level 1

For all those interested in learning the program many clinics and hospitals currently use. 18 CEU's for RN's and LMBT's. No previous training necessary. Held in Hendersonville. Call for location and more details. Saturday & Sunday from 8:30 a.m. to 6:30 p.m. Call Judy Ray at (828) 553-8146.



Friday, August 27 Moni Hill Folk Art

Reception for Moni Hill, folk art artist, from 5 to 8 p.m. Show runs through September 22, 2010. Studio 103 Fine Art Gallery, 103 West St. Black Mountain. For more details call (828) 357-8327 or visit www.studio103fineartgallery.com.

August 27 & 28 Puppet Slam

Come on down to the Bebe Theatre for the Asheville Puppetry Alliance's Puppet Slam. This adult puppet event is sure to tickle your whiskers and jerk

11 years old

Gaming the Educational System ~ Jonathan Schenker, 16 years old

Youth Leadership in Our Community ~ Chase Pickering, 23 years old, Adult Speaker

Bullying Prevention: Everyone Needs a Helping Hand ~ Martel Jackson and Andrea Griffin, 17 years old

Social Justice Through Music ~ Miranda Norlin, 14 years old

Reconnecting with the Stars ~ Duvey Rudow, 17 years old

Culture Change and Music Sampling ~ Nate Wilcox-Pettit, 17 years old

Filmmaking: A Powerful Tool for Learning ~ Emery McGaha and Ross Marnock, 15 years old

For more information please visit www.TEDxNGA.com.

AUGUST EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

what to do guide™

on your heart strings. Featuring Asheville area puppeteers with new bawdy experimental short theatre and cabaret style acts. Tickets are \$12 in advance, \$15 at the door. Doors open at 7:30, show starts at 8 p.m.

Through August 25 Rebecca D'Angelo Photography Exhibit

Studio 103 Fine Art Gallery presents Black Mountain based photographer, Rebecca D'Angelo. D'Angelo has a BFA in photography, and has spent



Muhammad Ali accepts an award during Spirit of Humanity Awards dinner.

her career primarily as a photo-journalist. This exhibit explores her work as the Society Beat photographer

for the Washington Post where she photographed more than 1000 soires over the course of about 8 years.

Hollywood celebrities mingling with the power players of DC, and the power players of DC mingling with the want-to-be players, and so on. Full of intrigue and juxtaposition. This exhibit is a limited edition print exhibit.

Studio 103 Fine Art Gallery, 103 West St., Black Mountain. Open Wednesday-Friday, noon to 6 p.m., most Saturdays, and by appointment. For more details call (828) 357-8327 or visit www.studio103fineartgallery.com.

Call for Artists

**Deadline (not postmark)
August 13, 2010**

Western Carolina University seeks applications for the 2010 Outdoor Sculpture Competition.

Open to sculptors working in the Southeast (Alabama, Florida, Georgia, North Carolina, South Carolina, Georgia, Tennessee, Kentucky and Virginia, West Virginia) Age 18+.

No entry fee. 5 works selected for 1 year exhibit. Winners will each receive a \$2,000 honorarium plus complimentary lodging.

This event is part of the 5th anniversary celebration of the Fine Art Museum at WCU. Download an application at www.fineartmuseum.wcu.edu. Or, contact Dawn Behling, Museum Attendant, Western Carolina University, Cullowhee, NC, (828) 227-3591.

Visit www.fineartmuseum.wcu.edu for more details.



Conscious Craft Exhibit at Woolworth Walk

Reception: Friday, August 6

Local artist Nora Hartlaub will display her works at FW Front Gallery at Woolworth Walk. Nora has, for the last fifteen years, explored the (dis)connections between craft and fine art. For this show Nora has created mixed media houses titled "Houses for Haiti", a portion of these sales going to the American Red Cross.

Come meet the artist at the opening reception from 5-7 p.m. and also enjoy the coinciding art walk. On display through August 30, 2010. Woolworth Walk, 25 Haywood Street in Asheville. Phone

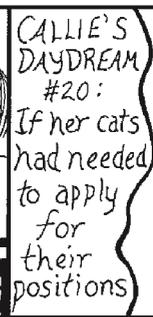
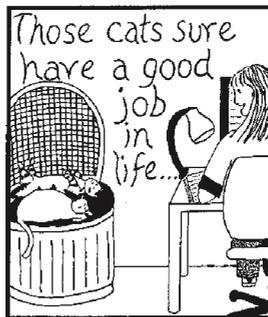
(828) 254-9234. Gallery Hours: Monday-Thursday 11 to 6 p.m.; Friday and Saturday 11 to 7 p.m.; Sunday 11 to 5 p.m.

Best in Show



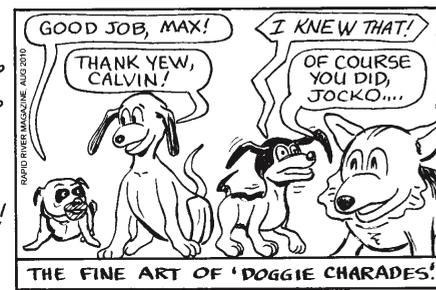
by Phil Juliano

Callie & Cats



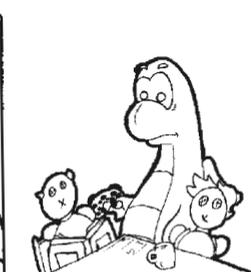
by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

University Theatre 2010/2011 Mainstage Season

Mainstage productions are directed by faculty members from the School of Stage and Screen. For the first time, the season includes three musicals: "The Seven Deadly Sins," an operatic ballet by Kurt Weill; "Rent" by Jonathan Larson; and "Kiss Me, Kate" by Cole Porter.

In addition to the musical works are a combination of contemporary and intimate productions staged in the university's Niggli Theatre: the comedy "Romantic Fools" by Rich Orloff; the Tony Award-nominated "Reasons to be Pretty" by Neil LaBute; and a selection of "theAtrainplays," six short works by different authors all set on an iconic New York subway route.

Friday and Sunday, September 10 & 12

"Seven Deadly Sins" An exploration of good and evil written as World War II threatened Europe. "Seven Deadly Sins" will play at the Fine and Performing Arts Center. \$20, general; \$15, seniors and WCU faculty and staff; \$5, students.

Wednesday through Saturday, October 6-9

"Romantic Fools" A series of sketches about love, dating, lust and romance. At the Niggli Theatre. (\$15, general; \$10, seniors and WCU faculty and staff; \$5, students.

Wednesday, Saturday and Sunday, November 17 & 20-21

"Rent" by Jonathan Larson and guest-directed by Broadway's Owen Johnston. This rock musical tells the story of a group of impoverished, talented artists and musicians. In the Fine and Performing Arts Center. \$20, general; \$15, seniors and WCU faculty and staff; \$5, students.

Wednesday through Saturday, February 9-12,

"Reasons to be Pretty" explores the struggles and triumphs of four working-class friends and lovers. In the Niggli Theatre. \$15, general; \$10, seniors and WCU faculty and staff; \$5, students.

Thursday through Sunday, March 24-27

"Kiss Me, Kate" reveals the hilarity and poignancy of love gone awry. In the Fine and Performing Arts Center. \$20, general; \$15, seniors and WCU faculty and staff; \$5, students.

Wednesday through Saturday, April 13-16

"theAtrainplays" by various playwrights and directed by D.V. Caitlyn. These six short works represent the best of a theater project created in one of New York's most famous subway lines. Hailed as hilarious and deeply human, the selections hum with energy. In the Niggli Theatre. \$15, general; \$10, seniors and WCU faculty and staff; \$5, students.

Season tickets offer substantial savings over individual show prices. Tickets may be purchased individually or in season packages. The six-show combo is \$60, a savings of \$40 over regular ticket prices.

For tickets, call the Fine and Performing Arts Center box office at (828) 227-2479. For more information on the University Theatre's Mainstage productions, or if you are interested in becoming a member of the Patron Club, contact the School of Stage and Screen at (828) 227-7491.

CLASSES ~ LECTURES ~ ARTS & CRAFTS ~ READINGS

noteworthy

Wood Day at the Folk Art Center

The Folk Art Center in east Asheville will host its annual celebration of wood crafts at Wood Day on August 14 from 10 a.m. to 4 p.m. The festivities include live demonstrations and the Tenth Annual Carve-Off Competition from 1 to 3 p.m. For the contest, participants have two hours to turn a simple block of wood into a work of art. Carvers must sign up by 12:30 to participate.

The Folk Art Center's auditorium will be filled with lathes, sawhorses, wood tools and the master craftspeople who know how to use them. Demon-

strations include wood turning, broom making and furniture design and construction. The Carolina Mountain Woodturners will help visitors try working on a lathe.



BY APRIL NANCE

Eddie Howard carving.

Southern Highland Craft Guild members Sandra Rowland and Jan Morris will host activities and take home projects for children.



Wood Turning



Admission to Wood Day and the Folk Art Center is free. 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.

Headquarters of the Southern Highland Craft Guild, the Center also houses three galleries, a library, Allanstand Craft Shop, and a Blue Ridge Parkway information desk and bookstore. For more information, call (828) 298-7928 or visit www.craftguild.org.

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RAPID RIVER MAGAZINE
Arts & Culture



healthy lifestyles

The More Things Change, the More They Stay the Same

In 1997, the World Cancer Research Fund and the American Institute for Cancer Research published *Food, Nutrition, and the Prevention of Cancer: a global perspective*. It became the “bible” of information for governments and agencies around the world to study and quote in establishing health care policy and writing health care brochures and books.

In November, 2007 the *Second Report: Food, Nutrition, and Physical Activity and the Prevention of Cancer: a Global Perspective* was published by the same international group of experts who come from the Netherlands, the UK, India, China, Nigeria, Chile as well as the US.

In the intervening ten years, much new information has come to light concerning body weight and composition as well as food, nutrition and physical exercise as they all relate to cancer causation and prevention. All of this information was reviewed, correlated, and debated to come to a consensus on guidelines for government agencies and personal recommendations for individuals.

After five years of gathering and correlating hundreds of scientific studies, this erudite group has published the following recommendations to be used by all world governments and all cultural people groups of all ages around the world. My personal recommendations are below each point.

1. Be as lean as possible within the normal range of body weight.

Maintain normal body weight throughout the life cycle.

2. Be physically active as part of everyday life.

Be moderately active, equal to brisk walking 30 minutes a day.

3. Limit consumption of energy-dense foods. Avoid sugary drinks.

Consume energy dense foods sparingly. NO sugary drinks. Fast foods sparingly if at all.

4. Eat mostly foods of plant origin.

Eat five portions of non-starchy fruits and vegetables every day. Eat relatively unprocessed whole grains and legumes at every meal. Limit refined starchy foods.

5. Limit intake of red meat and avoid processed meat.

Limit WEEKLY intake of red meat to less than 18 oz., little if any to be processed.

6. Limit alcoholic drinks.

Alcohol, if any – limited to 2 drinks a day for men, one drink a day for women.

7. Limit consumption of salt. Avoid eating moldy cereals (grains) or pulses (legumes.)

Limit salt-preserved, salted or salty foods. Limit salt intake to less than 2.4g per day.

BY MAX HAMMONDS, MD

8. Aim to meet nutritional needs through diet alone.

Dietary supplements are not recommended for cancer prevention.

9. Mothers to breastfeed; children to be breastfed.

Breast feed exclusively infants up to six months of age, continue with supplementary foods.

10. For cancer survivors, follow the recommendations for cancer prevention.

If able to do so, maintain body weight, nutrition and exercise.

11. It is assumed – NO SMOKING.

Do these look familiar? After five years of extensive research, this group has confirmed what is already known – this time specifically related to cancer prevention. In any magazine at the check-out counter you will find these recommendations: maintain normal weight, be physically active, don't eat sugary or fatty foods, eat a plant-based diet, stay away from alcohol and tobacco, limit salt intake, get your nutrition from a well-balanced diet.

This not only decreases markedly the risks of cancer, it also promotes excellent heart health, lung health, kidney health, brain health, and life in general. Now you know the principles. Go for it!

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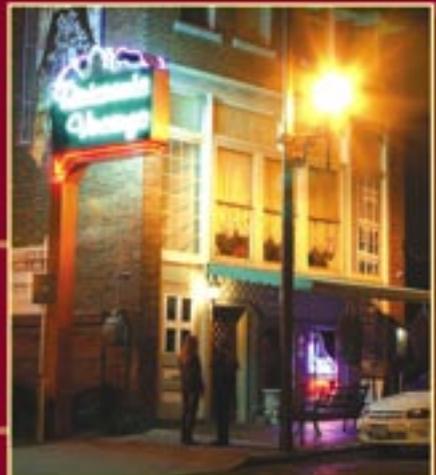
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