

RAPID RIVER MAGAZINE

October 2010 • Vol. 14 No. 2

Arts & Culture

Fall's Spectacular Panorama of
Fine Arts & Crafts

THE CRAFT FAIR OF THE SOUTHERN HIGHLANDS

Traditional and contemporary crafts, demonstrations and entertainment. PAGE 7

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Take a tour through Weaverville and the surrounding areas, meeting

artists who live and work there, November 6 & 7. PAGE 39



Van Dyke Jewelry and Fine Craft



Susan Marie Designs



Paula Dawkins Jewels That Dance

Susan Marie Designs

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performance

GEORGE AND IRA GERSHWIN COME TO LIFE IN 'S Wonderful – The New Gershwin Musical

BY JOHN ELLIS

The Diana Wortham Theatre at Pack Place presents the new Off Broadway touring production, *'S Wonderful – The New Gershwin Musical*, Saturday, October 16 at the Diana Wortham Theatre at Pack Place in downtown Asheville.

This all singing, all dancing musical celebrates the genius of George and Ira Gershwin, the songwriting team who helped raise popular musical theatre to a new level of sophistication in the 20th century. A talented cast of five triple-threat singer/dancer/actors brings the music of the Gershwin brothers to life – taking the audience on a nostalgic ride through celebrated periods in history with the Gershwin brothers' music as the moving and lively centerpiece.

Incorporating five mini-musicals inspired by historical events during the lifetimes of the Gershwin brothers, *'S Wonderful* explores the Gershwins' impact on the world, then and now. From New York City in the 1920s, Paris in the '30s, Hollywood in the '40s, and New Orleans in the '50s, *'S Wonderful* features the different places, times and musical styles that made the Gershwin brothers the most successful songwriting team in the history of popular music.



IF
YOU
GO

Mainstage Theatre Series
presents *'S Wonderful – The
New Gershwin Musical*,
Saturday, October 16 at 2
and 8 p.m. Diana Wortham
Theatre at Pack Place.

For more information or to purchase tickets
(Regular \$35; Seniors \$33; Students \$30;
Student Rush day-of-the-show with valid
ID \$10), call the theatre's box office at (828)
257-4530 or visit www.dwtheatre.com.

Bravo Goes to Oklahoma!

Winner of the Pulitzer Prize, two Academy Awards, a Grammy and a special Tony Award, *Oklahoma!* is the classic American musical that launched the remarkable songwriting collaboration of Richard Rodgers & Oscar Hammerstein. On Saturday, October 23, Asheville Bravo Concerts welcomes a new tour from New York City of this hugely popular musical to the Thomas Wolfe Auditorium.

With a record-breaking opening run on Broadway, *Oklahoma!* ushered in the "Golden Age" of American musical theatre, inspiring the Oscar-winning film adaptation and countless revivals over the years. Set in turn of the century Oklahoma against a backdrop of the high-spirited rivalry between local farmers and cowboys, *Oklahoma!* is the cherished love story of Curly, a handsome cowboy, and Laurey, a winsome farm girl.

Featuring such favorite numbers as



BY BRIAN CLAFLIN

"People Will Say We're In Love," "Oh What A Beautiful Mornin'," and "Surrey With A Fringe On Top," and, of course, the show-stopping title song, this is the show the *New York Times* calls, "The Great American Musical."

Upcoming Bravo performances include The New York Gilbert & Sullivan Players' *The Mikado* at the extraordinary string trio Time For Three.

IF
YOU
GO

Asheville Bravo Concerts
presents *Oklahoma!* At the
Thomas Wolfe Auditorium,
Saturday, October 23 at 7:30
p.m.

Tickets range from \$20-\$60 and can be purchased by calling (828) 225-5887, visiting www.ticketmaster.com, or in person at the Civic Center Box Office. Students half-price. For more information please visit www.ashevillebravoconcerts.org.



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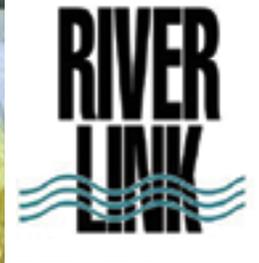
Join us on November 9

Bill Holman will discuss the state of water in North Carolina, including water quality and quantity issues. He will also describe the report he prepared and presented to the North Carolina legislature with Richard Whisenhunt.

Bill Holman, former Secretary of NC DENR, is now a scholar at the Nicholas School of the Environment at Duke University. Event takes place in the Ferguson Auditorium, AB Tech Asheville Campus, at 6 p.m.

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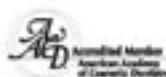
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performance

Meet Asheville Bravo Concerts New Manager of Marketing & Development: Brian Claflin



Brian Claflin

BY DENNIS RAY

Brian Claflin brings professional experience in concert booking, advertising and non-profit development work in education — as well as from his own performing arts background to Asheville Bravo Concerts.

Claflin spent the '90s in New York, first at Premier Talent Agency, booking national concert tours for acts including U2 and Bruce Springsteen; in the latter part of the decade he produced music and voice-overs for television and radio commercials at Saatchi & Saatchi Advertising Worldwide, for British Airways, Staples, and General Mills among other clients, working with talent including Peter Paul & Mary, James Earl Jones, and McGruff the Crime Dog.

More recently, Claflin spent several years in development at a non-profit organization close to his heart: his elementary alma mater (where his father taught) in Massachusetts. Claflin hopes some of this more recent experience will come in handy to bolster fundraising at his new post.

"The price of admission only covers a

fraction of the cost to put on a Bravo season. Luckily, each year over 30% of our subscribers additionally make charitable donations (that list of "Composers, Virtuosos, etc." you see being thanked in the event programs). It's important to our contributors to share programs not otherwise available — and to keep ticket prices affordable.

Asheville Bravo Concerts is the oldest arts non-profit in the area — Claflin is thrilled to be part of that rich history.

"In addition — and my favorite aspect of Bravo's work — those donations allow us to provide educational programs and subsidized tickets for public schools and community youth organizations. That's a big reason we receive, and continue to need, this type of support," Claflin says.

In parallel with his professional life, Claflin wears many creative hats, having been a published songwriter ("Going Back

to Georgia" recorded by Nanci Griffith and Adam Duritz of Counting Crows, on Griffith's CD *Flyer*; and the theme song to PBS' *Dragon Tales*); published children's author/musician (*Bake You A Pie*, Tricycle Press/Random House); sketch comedy writer/performer; voice/over actor; and recently as "neo-traditional" folk musician in collaboration with his father, award-winning storyteller Willy Claflin, who is a frequent fixture at the nearby National Storytelling Festival in Jonesborough, TN (where the father-son vocal duo performed together in 2009, several excerpts of which can be found on YouTube).

With his varied experience in advertising, knowledge in the music business, non-profit development, and the performing arts, the job of Marketing & Development Manager at Bravo is a perfect fit.

"With Bravo's 79th season off to a blazing start, I'm already enjoying the excitement people have for our next show, *Oklahoma!* (on Saturday, October 23). It's being marked on a lot of family calendars, given how proven a success this musical comedy has always been across every age range," he says. "The Rogers & Hammerstein classic (their first) is a hit with kids, parents and grandparents alike."

Claflin is thrilled to be part of the rich history at the oldest arts non-profit in the area. "And," he adds, "what a great time to be here, leading up to next year's 80th Anniversary."

Bravo, indeed!

For more information about Oklahoma! and other upcoming Bravo presentations, please visit www.ashevillebravoconcerts.org or call (828) 225-5887.



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AIDS Awareness Walk

The Western North Carolina AIDS Project (WNCAP), in partnership with thirty-six community-based organizations, non-profits, churches and businesses, will host the Asheville AIDS Awareness Walk 2010 on



Saturday, November 6. Walkers will gather at 11 a.m. at 11 Grove Street in downtown Asheville and proceed up Patton Avenue to the Vance Monument where Womansong of Asheville will perform.

"This year's AIDS Walk theme is unity and hope," says Peggy Weil, WNCAP Advocacy Coordinator. "Unity is represented by the number of groups who have joined our coalition in the effort to raise community awareness that HIV/AIDS continues to infect more than fifty-six-thousand people each year in the United States. The walk is about remembering that this disease has taken the lives of more than 25 million people worldwide, but it is also about hope. Hope for a cure, hope for more public focus on education and prevention, hope for better funding of lifesaving HIV-related services, and hope

for those millions who live day-to-day with HIV/AIDS."

From November 22 through December 2, WNCAP will host an exhibit of more than 15 handmade panels of the AIDS Memorial Quilt at Pack Place in commem-

oration of World AIDS Day on December 1. A candlelight memorial vigil will be held in the evening of December 1st, also at Pack Place.

"People seem tired of talking about AIDS or mistakenly believe it has been cured or that it is just a problem in Africa or other countries," according to Michael Harney, WNCAP Educator. "What our community and region have to realize is that without more open and realistic prevention education programs, people will continue to be infected."

The AIDS Awareness walk is free to the community, but event organizers are asking walkers to please leave pets at home. Secure parking will be provided on Grove Street. For additional AIDS Walk details or more information about WNCAP visit www.wncap.org.

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About the Cover:

The Craft Fair of the Southern Highlands at the Asheville Civic Center features over 200 exhibitors selling fine traditional and contemporary crafts. Photo: Stewart Stokes

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The Jewelry on this Month's Cover

The Craft Fair of the Southern Highlands takes place October 22-24 and will include these fine jewelry artists, all members of the Southern Highland Craft Guild.

Jewels That Dance

Goldsmith Paula Dawkins is renowned for her stunning, artistic designs and her innate ability to create jewelry that embodies each customer's unique aesthetic. Jewels That Dance, 63 Haywood Street, downtown Asheville, NC. Phone (828) 254-5088 or visit www.jewelsthatdance.com.



Susan Marie Designs

The bright autumn foliage brings to mind the vibrant colors found in the natural gemstones Susan Marie Phipps uses in her designs. *Article on page 7.*



Van Dyke Jewelers

Chris Van Dyke's biggest goal is to create jewelry people will want to keep forever; to be treasured, transcending "trends and seasons." *Article on page 22.*



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fine traditional & contemporary crafts

Craft Fair of the Southern Highlands

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

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

While locals and visitors can find crafts at numerous galleries, the Fairs are unique in that they offer people the opportunity to connect with the artists by purchasing directly



Bayley Wharton's Booth
Photo: Stewart Stokes

BY APRIL NANCE

from them. The community this fosters is important to craftspeople and patrons alike. In an age of mass production and imports, the connection to fine American craft and the individual maker is more relevant than ever. The Fairs help the Southern Highland Craft Guild fulfill its mission to bring together the crafts and craftspeople of the Southern Highlands for the benefit of shared resources, education, marketing and conservation.

The Craft Fairs take place in beautiful downtown Asheville, NC nestled within the Blue Ridge Mountains. Long known as an arts and crafts destination, Asheville offers architectural charm, eclectic restaurants and a wide variety of lodging. People come to Asheville seeking relaxation and inspiration. The Craft Fairs of



Bernie Rowell (right). Photo: Stewart Stokes

the Southern Highlands certainly enhance this experience each July and October.



Asheville Civic Center, 87 Haywood St. in downtown Asheville, NC. October 21-24 from 10 a.m. to 6 p.m. Thursday – Saturday, and 10 a.m. to 5 p.m. Sunday

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

MEMBER OF THE SOUTHERN HIGHLAND CRAFT GUILD

Goldsmith Susan Marie Phipps

As autumn is upon us, many artists gather inspiration from the brightly colored splendor of the rolling Southern mountains. Goldsmith Susan Marie Phipps is among those inspired as she creates the precious gold and gemstone jewelry which she offers at Susan Marie Designs, her gallery/studio in downtown Asheville. For her the kaleidoscopic fall colors have a special meaning.

"I have always been fascinated by the endless variety of hues and combinations of color found throughout nature" explains Susan. "The bright autumn foliage brings to mind many of the vibrant colors found in the natural gemstones I work with each day when making jewelry.

The golden yellows of sapphires, the vivid oranges of spessartite garnets, (which are sometimes referred to as mandarin garnets), the vibrant purplish reds of rhodolite garnets, and the pinks and greens of tourmalines all capture the colors of fall. Even the intense bright green of tsavorite

garnet and the chartreuse of peridot are seen in autumn, in late-changing leaves or evergreens. And the clear blue crystalline skies which come with colder weather are reflected in blue tourmalines, sapphires and aquamarine."

Susan's love of stones goes back to her childhood, when family outings were always an occasion for her to comb the ground in quest of pretty or unusual rocks. Having long since earned her Graduate Gemologist degree from the Gemological Institute of America, she scientifically searches for gemstones of the finest quality from around the world. "My training as a gemologist has proved invaluable in helping me to understand the

fundamental properties of gemstones and the importance of such factors as cut and clarity in bringing out the beauty they have to offer," she says. "And in thirty years as a professional goldsmith I have come to know which cutters do the best job of maximizing the brilliance of the stones they cut. So

I buy from only a few stone cutters whom I've gotten to know very well and who have even won awards for their innovative styles of cut."

Her jewelry designs are also deeply influenced by the balance nature achieves between simple and complex components of color and form. "I love gardening, and am always amazed at the way all the varied colors and textures of flowers and foliage work together aesthetically. Their differences don't conflict, but rather play on their common patterns and shapes. This is very much apparent in the harmonious fall panorama of mountains and brightly painted trees. I try to capture this essence of natural form, which I regard as elegant simplicity, in my work. Because Asian art forms embody this principle, they have been an important stylistic influence," states Susan.

When not engaged at her workbench creating jewelry, Susan works with clients to custom design the jewelry of their dreams. "I enjoy listening to customers



14 kt. peach gold Aquamarine ring.



14 kt. yellow gold multicolored Sapphire pendant.

Continued on page 18

Demonstrations

George McCollum will show how he makes white oak baskets. He will be demonstrating Thursday and Friday.

David Moore will demonstrate the stages of carving bark houses using hand tools. He will be demonstrating Saturday and Sunday.

Joe Ruminski will demonstrate the use of a pole lathe, and the modern method of turning on an electric lathe.

Leftwich Pottery: local art and folk pottery with Rodney Leftwich.

Martha Owen will be making handspun yarn from animals: fleece from sheep, and hair from angora rabbits.

Dede Styles will demonstrate spinning and using the natural dyes of plants to color yarn outside the Civic Center.



Photo: Stewart Stokes

Alwin Wagener will be outside the Civic Center with his forge, using heat to transform metal into art.

Music of the Mountains

Friday, October 22

11 a.m. Good Ole Mountain Dudes, led by Steve Trismen – old time music.

12:30 Quarterhouse – This family bluegrass band has been around for over thirty years.

2 p.m. The Moore Brothers Band – bluegrass and gospel.

4 p.m. Hot Duck Soup – Kazoos, slide whistles, and banjos – old tunes like you've never heard 'em played.

Saturday, October 23

11 a.m. Sherri Lynn and Mountain Friends – American swing-grass.

12:30 Blue-Eyed Girl – old time mountain music.

2 p.m. Common Ground – Old Fort mountain music.

4 p.m. Zephyr Lightning Bolt

Sunday, October 24

11 a.m. Paul's Creek Band – folk, bluegrass and more.

12:30 The Fabulous Guildenaires – old-time mountain music.

2 p.m. Buncombe Turnpike – bluegrass.

3:30 p.m. Split Rail – Strong vocal harmony is their trademark.

fine art

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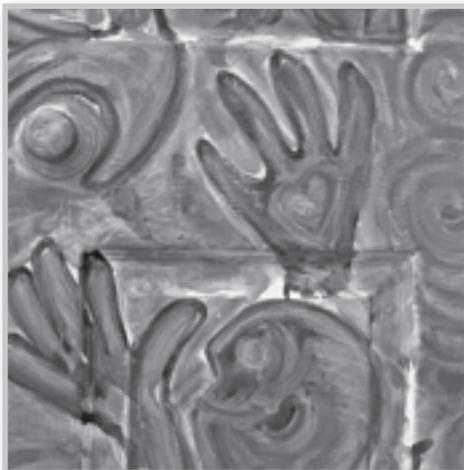
As a life-long creative professional and fine artist, I've seen an intellectual evolution where "art, craft and design" are interwoven. Regardless of definition, all forms of art are beneficial for charity. In Western North Carolina, there are seemingly as many needs as there are people, so the opportunities for artists to give regularly abound.

Sometimes all the requests can feel overwhelming, but there are really only upsides: it feels good; it's self-promotion; it's a tax write-off; it brings good karma, new clients, and new friends; you might fall in love. "We met at that fundraiser, remember, honey?" you could be saying forty years hence, reminiscing about how you could've ended up sitting home alone watching sci-fi re-runs on your government-issued brain implant video device. Or whatever. I NEVER watch sci-fi, so I couldn't comment on Logan's Run-type futures. (What do you MEAN you haven't seen Logan's Run?? Farrah's in it!)

Moving on. Blackbird Frame & Art's recent event for Brother Wolf Animal Rescue was a great example about art and charity. It was an honor to participate because I love animals almost as much as sci-fi (Ooh! Remember "Muffett" the mechanical dog from Battlestar Galactica?), and it was a good fit for my figurines.

Despite being S.A. ("Socially Awkward"), I forced myself to opening night and rustled-up some scintillating conversations with artists, art lovers, and volunteers. The experience reminded me that, just as one major lesson in life is to show up, another is to simply try to give when asked.

I've also been recently "door-obsessed". When painting my door for Mountain Housing Opportunities' annual "Doors of Asheville", I wanted the base coat to be real house paint, which resulted in me revealing publicly at Lowe's that I didn't know how to buy it. I got some "and you're HOW OLD??" sideways glances, but everyone was helpful, nonetheless. Who knew Sun Shower Yellow wasn't just sitting on the shelf waiting for the day I decided I wanted some? Everyone but me, apparently!



Mountain Housing Opportunities Door Design, detail.

Sometimes all the requests can feel overwhelming, but there are really only upsides.

BY GREG VINEYARD

With opportunities such as these, and so many more like WNCAP, MANNA, Our Voice, and on and on, it can be helpful to have a Giving Plan.

- 1) Build up inventory. Consider what percentage is expendable, possibly creating a smaller, lower price-point item to balance against bigger time-consumers.
- 2) Evaluate appropriateness. Does the cause fit a core value or mission?

- 3) Calendarize! Write-in your for-sure's, and leave some flexibility for new things, too. For those you can't do but wish you could, add to the calendar for next year, noting when you would need to start a project or earmark existing inventory.

- 4) Keep a "Charitable Causes" folder for tracking activities for your bio and for possible tax deductions.

- 5) Spread the word! If you can't help this time, your networking may raise another artist's awareness.

- 6) Stay committed. As with shows and exhibits, select the item, become unattached to it and let it out into the universe to make some money for someone else.

Whether giving to a high-profile event for an established non-profit, to school and church events, or to a new venture, the giving of one's art, craft and design is like giving of oneself. Those supporters who love to buy art and help a good cause won't find it if you don't put it out there. These vast charitable opportunities are a part of what makes Asheville tick — and with a little planning, it's a manageable, rewarding and interactive process for creative types.



Greg Vineyard is an artist and creative consultant in Asheville's River Arts District. He and his Ceramics for Contemplation & Connectivity 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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CD Reviews

by James Cassara



Richard Thompson Dream Attic Shout! Factory Records

Richard Thompson has never made a truly bad album but he certainly has made a few devoid of any real life — the interminably sluggish *You? Me? Us?* springs readily to mind — but as any follower will attest it has been on stage where he's at his most comfortable and best.

Having now released a number of limited-run live discs through his website, as well as several "proper" live albums, Thompson recognizes how much his fans love the in-concert stuff.

Dream Attic is an attempt to capture both worlds in one; it's a collection of new songs recorded in front of audiences earlier this year. There is a surprising unity here as Thompson and his band (Pete Zorn on guitar and sax, Joel Zifkin on violin and mandolin, Taras Prodaniuk on bass and Michael Jerome on drums) perform.

The concept works best on the anti-Wall Street anthem "The Money Shuffle" but tends to drag a bit with the slower, more intimate numbers. But the band hums with muscularity: Thompson's vocals and guitar playing have rarely sounded better, and for the most part *Dream Attic* captures the mood. It would be hard to imagine his fans wanting things any different. ★★★1/2



Marty Stuart Ghost Train: The Studio B Sessions

Destined to wear the crown as contemporary country music's most venerated link to tradition, Marty Stuart has spent most of his life making records that reflect both his willingness to accept that charge and his desire to challenge it.

Ghost Train, his first studio album since the killer twin offerings of 2005's *Soul's Chapel* and *Badlands* was partly formed by Stuart's reaction to the devastation that hurricane Katrina wreaked on New Orleans; upon seeing the destruction Stuart felt moved to address his own need to shake things up, to replicate in the studio the energy he so readily captured on stage.

The 14 songs that resulted, largely recorded at the famed RCA Studio B in Nashville, are among the strongest tracks he has yet assembled in one place. Stuart wrote or co-wrote all but three. Backed by a stalwart band, guitarist Kenny Vaughan, drummer Harry Stinson, and bassist Paul Martin, Stuart plays and sings his heart out.

There is not a weak track in the bunch.

The advent of cool weather brings to us a diverse selection of albums guaranteed to challenge your notions of music and (hopefully) expand your horizons. Just be sure to expand them at any one of our local independently owned record stores. They're the ones who help keep the music real!

The gut bucket stomping opener "Branded" is a powerhouse rocker, while the ballad "Drifting Apart" features harmonies that would do the Louvin Brothers proud.

"Hangman," co-written with Johnny Cash, is the sort of old school haunting that the Man in Black effortlessly put forth. Stuart doesn't quite muster the necessary vocal tremor, but he comes closer than anyone I can think of. Perhaps the most moving tribute is "Hummingbyrd," an instrumental number that pays tribute to the guitar genius Clarence White. It is amongst the most moving four minutes I've heard this year.

Ghost Train is among Stuart's best efforts yet which, considering the high expectations that anticipate any of his records, is saying something. ★★★



Richard Barone Glow Bar None Records

After a nearly two decade period of missing in action (at least as far as making records go) former Bongos front man Barone returns with a sparkling collection of new material.

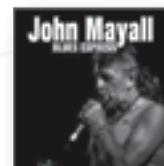
Barone has kept busy producing other artists, contributing to a number of tribute albums, and writing for theatre. But it took a chance meeting with famed T Rex and David Bowie producer Tony Visconti to lure him back into the studio. While it's a bit of an unlikely pairing it manages to couple Barone's knack for perfectly constructed four minute pop songs with Visconti's hit making acumen.

Given Visconti's involvement it might be easy to assume *Glow* is "Barone Gone all Ziggy Stardust" but such is not the case. While there are certainly Glam Rock influences in place (most notably in a cover of Marc Bolan's "Girl") and the cover art does feature Barone wearing a Lou Reed Transformer era t-shirt and glitter jacket, it's more of a wink than a nod.

Glow is a wholly logical extension of the direction Barone has been taking all along; richly layered vocals, wildly varied (and occasionally incongruous) instrumentation, and a surplus of melodic hooks.

From the luminous orchestral pop of the title track to the Latin infused beat of "1-2-3... Infinity" the album runs the range of his talents. In "Sanctified" it also gives us a glimpse of the artist as rocker, a side of Barone we don't see nearly often enough. So while it has been far too long since we've last heard from him, some things are worth waiting 17 years for. It's entirely possible those reading this review have never even heard of Richard Barone. If that is the case

let *Glow* be your splendid introduction to a world of luminescent pop matched by few and surpassed by fewer. ★★★1/2



John Mayall Blues Express Mayall Archives Recordings

Having largely retired from the road (at nearly 80 years of age) John Mayall has begun plowing through what must be tens of thousands of hours of live recordings and releasing them via his web site.

The ten tracks on *Blues Express* come from a variety of times and places, seven concerts with three different bands recorded between 1972 and 1982. So while the arrangements and instrumentation vary somewhat Mayall remains the unifying force that keeps things intact.

Among the highlights are a rollicking 1980 take of "Gone from the Canyon" as well as a terse "Rolling with the Blues," both featuring the Bluesbreakers reunion with Mick Taylor and John McVie. The lengthy "Sad to be Alone" highlights his short-lived trio with Johnny Mark and John Almond (featuring trumpet and twin saxes) from 1973, a tantalizing glimpse of what could have been another brilliant chapter in Mayall's career.

Mayall purists may demand entire concerts but for now these revisits are a wealth of musical history and aural delight. ★★★

Bobby Charles See You Later, Alligator Bear Family Records



"I'd like to thank Bobby Charles for the hat." Those grateful words, uttered by the late singer Nicolette Larson as she shared a 1977 stage with Neil Young, was my first introduction to this Louisiana born swamp pop master. Intrigued by that single utterance I immediately began digging through his music; after all if Larson — and by proximity Young — were fans then something must be up. Had this collection existed then I would have had to dig no further. *See You Later* collects all 28 sides Charles cut for Chess Records between 1955 and 1961. None were recorded for albums.

Charles (born Robert Guidry) was a bit of a prodigy when he made his first records at the age of 17. "See You Later, Alligator" later became a hit for Bill Haley and The Comets but to hear this remarkably dif-

'CD's' continued on next page

what's happening

'CD's' continued from page 10

ferent version is an epiphany; it jumps and swings in ways Haley's never could.

The same holds true of a trio of songs ("Why Did You Leave," "Watch It Sprocket," and "Don't You Know I Love You (You Know I Love You)" cut with blues master Willie Dixon. The band plays with gleeful abandon and absolute recklessness; one can easily imagine the needle popping off the vinyl while Charles leads them along.

With the exception of one other number ("No More (Ain't Gonna Do It No More)") the remaining songs were cut down in Louisiana, produced by Paul Gayten and feature the likes of drummer Earl Palmer, tenor boss Lee Allen, baritone man Alvin "Red" Tyler, bassist Frank Fields, and pianist Edward Frank. One of the most fascinating tracks is the previously undiscovered "I'd Like to Know" from March of 1961, featuring a young Allen Toussaint and an even younger Dr. John!

With detailed and authoritative liner notes by scholar Rick Coleman and a bevy of rare photos, *See You Later, Alligator* looks as good as it sounds. It's an indispensable introduction to both Charles' music and the historic New Orleans roots rock & roll and rhythm & blues scene. Charles passed away early this year but, thanks to Bear Family Records his music lives on. ****



Do It Again: One Man's Quest to Reunite the Kinks Film documentary

There is something deliriously wonderful about pop culture fanatics, and journalist Geoff Edgers ranks among the

most passionate. The odds of getting brothers Ray and Dave Davies to even consider such a proposition, are akin to hitting the lottery. In true devotee fashion Edgers refuses to concede.

This self-made film chronicles his pursuit in starkly unflattering terms, revealing his own neurosis as well as the mutual distrust between the two principal musicians.

As he hits one roadblock after another Edgers faces his depleted bank account and mounting marital stress with equal parts forestalling and self delusion. Interviews with Sting, Paul Weller, Zooy Deschanel, Peter Buck, Robyn Hitchcock (several of whom agree to strum a few bars with the film maker) and original Kinks producer Shel Talmy enliven the proceedings, but the real stars are the songs Edgers so deeply loves.

You will too, and while Edgers is ultimately unsuccessful in his efforts (as we know all along he will be) such foregone conclusions in no way diminish the unbridled affection that, when it comes to our favorite bands, all of us share. ****

Van Dyke Parks at Moogfest

BY JAMES CASSARA

In a world where the curious nomenclature of "genius" is all too freely bandied about, Van Dyke Parks is the genuine article. As a session musician, composer, arranger, lyricist, and singer, he's contributed significantly to several decades' worth of inimitable masterpieces credited to other artists, as well as releasing several lesser known but no less brilliant solo albums.

Born in Hattiesburg, MS in 1941, Parks was a musical prodigy, attending the American Boychoir School in Princeton, NJ where he studied clarinet while working as a child actor (he co-starred in the 1953 comedy series *Bonino*) and worked in movies, including Grace Kelly's final film, *The Swan* (1958). But music was his first love.

Parks studied at the Carnegie Institute and majored in music at the University of Pennsylvania. In 1964, a year after graduating, he was signed to MGM Records, releasing a single that, while commercially unsuccessful, attracted the attention of a young Stephen Stills. The two briefly played together before Parks became a highly sought after session musician, working with everyone from Sonny & Cher to Paul Revere & the Raiders.

On the Byrds' *Fifth Dimension* album he played the Hammond B-3 organ, and he also played keyboards on sessions for Judy Collins and Tim Buckley. Through producer Terry Melcher, Parks was introduced to Brian Wilson of the Beach Boys. A prodigiously gifted composer, Wilson

needed a lyricist who could match the daring new music; this resulted in their collaboration on the *SMiLE* album.

Initially, only "Heroes and Villains" emerged from their work together as a modest (but well loved) hit single and the project languished over Wilson's worsening emotional and mental state in 1967. Fragments and pieces of the project turned up on ensuing albums.

In 1967 Parks signed to the Warner Bros. label as a producer, arranger, and solo artist. The music he created during this fertile period is some of the most stunning of any era, ingeniously pioneering the moog synthesizer with such acts as *Harpers Bizarre*.

For Warner's sister label, Reprise Records, Parks released his own *Song Cycle*, a debut album that was the very definition of the word "eclectic," incorporating folk, classical, Broadway, ragtime, jazz, '50s pop, and rock & roll influences. It won the Record of the Year Award from High Fidelity/Stereo Review. Parks released his second album, *Discover America* in 1972. It explored Parks' fascination with Trinidadian music and also received tremendous critical praise.

1976's *Clang of the Yankee Reaper*, another eclectic collection, followed, but Parks maintained his "day job" as



producer/arranger while simultaneously working on dozens of film scores. Finally, in 1984 came the brilliant *Jump!*, a concept album (and proposed stage musical) based on the Uncle Remus tales of Joel Chandler Harris.

It was followed in 1989 by *Tokyo Rose*, which concerned the state of American-Japanese relations.

Park and Wilson reunited in 1995 for the somewhat disappointing *Orange Crate Art* but the two would regain their collective magic in the next decade to complete a realization of *SMiLE* with new recordings in 2004. Two years later, Parks began contributing lyrics to another Brian Wilson project, *That Lucky Old Sun*, as well as working with such new bands as *Silver Chair*.

Now approaching 70, Parks remains an innovator of the highest order, one whose recordings seem as fresh and invigorating as the music he continues to make.



Van Dyke Parks as part of Asheville Moogfest 2010, a celebration of the life and accomplishments of Robert Moog, October 29-31.

Specific times and locations to be announced. For more information go to www.moogfest.net.

FREEBO AND THE COFFEE HOUSE

BY JAMES CASSARA

The veteran musician the world knows as Freebo has been a collaborator and sideman for everyone from Bonnie Raitt and John Mayall to Crosby, Stills and Nash. But the world of session playing, while lucrative, is both demanding and at times demeaning.

For the fiercely independent Freebo (his birth name is a closely guarded secret) the best, nay the only, way to make such a curious existence succeed was to use it to full advantage — balancing playing for others with making music for himself. Thus, as a solo performer, he has evolved into a powerful voice of social consciousness, devoting his time to making music and, in the process, making a difference.

One of the industry's most in-demand session players, Freebo has continued to push his creative envelope with a string of acclaimed solo CDs: self-produced and self-financed albums that

somehow find a niche in today's ever shrinking market.

From 1999's "The End Of The Beginning" through 2002's "Dog People" (songs devoted to man's best friend) up to his latest effort "Before The Separation", Freebo has long tapped into the zeitgeist of post-millennial America. He draws on his love of blues, rock, soul and the spirit of classic folk music to create a powerfully haunting landscape, one which balances biting cynicism with undeterred optimism.

Freebo is currently putting the finishing touches on a still untitled forthcoming CD. "As with my previous CDs, I will record, manufacture, and distribute my new one on my own label, PoppaboMusic. But this time, I am going to market it on a wider level," he proclaims.

"The Internet has provided the tools



and a possibility to connect with far-reaching audiences of kindred musical spirits, to publicize, promote, and distribute the music. CDs are still with us, but digital downloading and distribution is the wave of the future; a future that is already

here. This whole process does not require the huge sums of money once doled out by the dinosaur record companies of old."

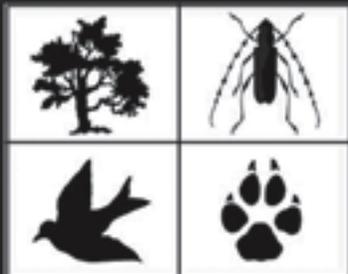
It's that sort of self determination that has kept him in the game for so long, doing it his way and on his own terms.



Freebo at The Mountain Spirit Coffeehouse hosted by UU of Asheville at 1 Edwin Place. Sunday, October 10. Doors open at 6:30 p.m. music starts at 7.

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Favorite Ferns for the Carolinas

In the geologic timetable, ferns are very old and were in existence long before the more sophisticated annuals, perennials, grasses, shrubs, trees, and, of course, humans appeared upon the earth.

Ferns grow from crowns or creeping rootstocks that are properly called rhizomes. Except for one little annual fern (*Anogramma leptophylla*) discovered about a hundred years ago on the Channel Islands, the rest of the fern family are perennials.

The fern stalk, or stem, is properly called a *stipe* and supports the leaf or leaflets usually called *pinnae*, because they resemble a feather. The stipes are often flat or concave in the front, rounded in back, and covered with hairs, especially when the stalks are young.

Fern leaves are called fronds or blades and once you get to know the frond shapes that vary from simple to complex, you quickly learn how to identify various species. Ferns also have two kinds of leaves: Sterile leaves are engineered to employ photosynthesis while fertile leaves just bear spores, but like some folks are ambidextrous, some fern fronds do both.

Fern spores are so tiny they are close to invisible to the naked eye and back in the Middle Ages many people thought that spores granted invisibility to those in the know. Shakespeare notes this belief when in *Henry IV*, he pens "We have the receipt of fern seed, we walk invisible."

The word fiddlehead refers to the young, unfurling leaves of the true ferns. In spring the new fronds are tightly coiled and resemble the head of a violin or the top of a bishop's crozier.

In general, ferns prefer well-drained soil that contains plenty of organic matter. That's why so many can live in the woods, underneath the canopy of tall trees, thriving in the rich soil provided by many years of falling leaves.

BY PETER LOEWER

The following ferns are among my favorites and are all natives of the Carolinas.

Christmas Ferns

The Christmas fern (*Polystichum acrostichoides*) stays green for the holidays and cut fronds make excellent decorations. The genus name is from *poly*, for "many," and *stichos*, for "row," referring to the spore cases appearing in several rows on the leaflet undersides.

It's the sterile leaves that are evergreen (without the sori) while the fertile leaves wither after spores ripen. These ferns are welcome sights especially against a background of a light snowfall. The common name of Christmas fern not only refers to the evergreen habit, but to the resemblance of the individual leaflets to Christmas stockings.

Upright, leathery blades grow in clusters from a fibrous crown and are often found in colonies where soil conditions are right. The total length of the evergreen blades is between two and sometimes, three feet. They all have a welcome place in my garden, either as specimen plants or planted with other neighboring perennials.

Although often considered a northern fern, these plants are found down to the Gulf of Mexico and up to the far reaches of Canada. It's probably the rigors of the ice-age that brought the plants south.



Maidenhair Fern – Illustration by Peter Loewer

Maidenhair Ferns

Maidenhair ferns (*Adiantum pedatum*) are among the most beautiful of our native ferns because they grace any garden that chooses to harbor their charms. The common name is open to debate as some think it refers to the slender and shiny black stalks while other attribute it to the fine fibrous roots. The genus name is from the Greek *adiantos*, meaning "not too wet," for, when it rains, the droplets run across the fronds like beads of mercury while the blades remain dry. The species means 'foot-like' referring to the bird-foot branching of the fronds.

Maidenhairs grow in clumps and the fronds seem to hover over the ground without any visible means of support, just moving hither, thither, and yon in the gentlest of breezes.

Remember, these ferns, while tolerating a touch of sun, hate exceedingly dry sites. So if rains refuse to fall, remember the garden hose.

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Plus, guests can spend the day visiting the Nature Center residents: wolves, Cody and Shalimar; our otters, Olive and Obi Wan; plus Nibbles, our famous and beloved groundhog.

A new exhibit, *Wild Inspirations*, will include the work of local artists and focus especially on the native animals and plants at the Nature Center. Photographers and artists are donating matted photos and small pieces of art and jewelry as part of the Friends' fundraising effort.

Celebrate the fall, and support The Nature Center while enjoying fun with your family at Hey Day! All proceeds



BY KIMBERLY BREWSTER

benefit the Friends of the WNC Nature Center.

IF YOU GO: The Friends of the WNC Nature Center host their 34th Annual Hey Day,

Saturday, October 9, from 10 a.m. to 4 p.m. at the Western North Carolina Nature Center, 75 Gashes Creek Road in east Asheville. \$8 for adults, \$6 for Asheville city residents (must show ID), \$4 for children, and FREE to members of the Friends of the Nature Center.



Peter Loewer, shown here, examining the blossoms of early-blooming Lenten roses, is a well-known writer

and botanical artist who has written and illustrated more than twenty-five books on natural history over the past thirty years.

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

The American 🎬🎬🎬

Short Take: Well meaning but ill-advised attempt by George Clooney to recreate the existential European Art cinema of the 1970s.

REEL TAKE: I have to give George Clooney credit. In-between the blockbusters, he uses his stardom to make the personalized projects that he wants to make.

Sometimes they work (*Up in the Air*, *Michael Clayton*), sometimes they don't (*Solaris*, *The Good German*). Put *The American* in the latter category. I was prepared to like this movie but I was ultimately bored to tears. That doesn't make it a bad film but the pacing, the script, and the overemphasis on George's brooding eyes, do.

The storyline is deliberately bare bones and familiar. Professional hitman Clooney plans to retire after one last job but his employers want him dead. Most of the movie takes place in a small Italian village where George has gone to build a custom weapon for a client. While working on it, he becomes involved with a local prostitute (Violante Placido) and reflects endlessly on his past life with the help of the local village priest (Paolo Bonicelli). The client shows up, his old boss shows up, there's a final showdown, the end.

Anyone familiar with the European alienation cinema of the 1970s, like Michelangelo Antonioni's *The Passenger* or Jean-Luc Godard's *Tout Va Bien*, will recognize what *The American* is trying to do. However those movies were a product of their times and have not aged well. Making a movie like them at this time was not a good idea especially when it was misleadingly marketed as a Jason Bourne type thriller.

Most of the blame for this can be laid at the feet of director Anton Corbijn. This is his first stab at a mainstream film after a series of videos and a biographical film about tragic rock singer Ian Curtis (*Control*). Although I'm sure it was a conscious choice, the snail like pace and lack of editing in key scenes ruin what could have



George Clooney plays a professional hitman questioning his way of life in *The American*.

been a more interesting, reflective film in the vein of *I am Love*.

At times it seemed like a George Clooney vanity project as there are numerous scenes of him doing push-ups and pull-ups which show off his slimmed down physique. That combined with an ever present focus on

George's big soulful eyes and I was quietly saying to myself "enough already!" My wife, who is a big George Clooney fan, disliked the movie even more than I did and that proved to be the final nail in the coffin.

Fortunately, outside of George, there are no name stars in this movie and it only cost \$20 million to make. After a big opening weekend, revenues have been rapidly declining due to word of mouth, but thanks to the low budget, George & Co will actually make money on the film. While I'm happy for him, it's going to take another blockbuster to restore his luster among his fans.

Rated R for violence, sexual content, and nudity.

REVIEW BY CHIP KAUFMANN

Devil 🎬🎬🎬

Short Take: A genuine B movie that delivers the goods in an old fashioned way.

REEL TAKE: I was reading an article the other day where someone asked Roger Corman, the celebrated B movie producer-director who launched the careers of Francis Ford Coppola, James Cameron, and Martin Scorsese, what happened to the B movie?

Corman replied that the major studios started making A budget pictures of B movie material (*Jaws*, *Star Wars*). That coupled with the loss of the drive-in market



did them in because the small independent producers could no longer compete. That may be true but this summer has seen a return to the classic B movie with the not-so-good *Piranha 3-D* (reviewed last month in RR) and the absolutely terrific *Devil*.

Much has been made about the promotional campaign which makes use of M. Night Shyamalan's name in the trailers and TV ads. These would lead you to believe that he wrote and directed the film when in fact he only co-produced it and came up with the original story idea. Because of Shyamalan's current reputation, this has had a mostly negative effect on how audiences perceive the film. But don't let that stop you from seeing it, for *Devil* is one of the best B movies to come along in quite awhile. That's B movie, not an indie feature, for the two are not the same thing

The plot couldn't be simpler. There are 5 people stuck in an elevator, one of them is the Devil who slowly proceeds to kill the others. The point is to try and figure out which one is the Devil and why does he/she want these people? You won't have much time to do it for in classic B movie fashion, the picture is only 80 minutes long.

In yet another example of deliberate marketing misleading, the trailers lead you to believe that the film is much more violent than it actually is. This will annoy fans of the hardcore stuff but if you appreciate old-fashioned scare thrills rather

Trapped elevator passengers Bokeem Woodbine and Bojana Novakovic try to figure out who is Satan in the underrated thriller Devil.

than loads of make-up and special effects, then *Devil* is your kind of movie. Think of it as an expanded *Twilight Zone* episode and you won't be disappointed.

The no name cast delivers because we have no expectations of them. The screenplay is tight and easy to follow, with a handful of memorable lines and situations. Director John Erick Dowdle (*Quarantine*)

edits the film for maximum impact without overdoing it. He knows that his material is good enough without him having to visually compensate for it. *Devil* will eventually become a DVD favorite and possibly a cult classic but right now you have the opportunity to say that you saw it in a theater when it was first released.

Rated PG-13 for disturbing images, thematic material, and language involving sexual references.

REVIEW BY CHIP KAUFMANN



Paul Dano and Kevin Kline await their elderly escorts in the quirky comedy-drama *The Extra Man*.

The Extra Man 🎬🎬🎬

Short Take: Offbeat movie about really quirky characters in New York City is well acted but is poorly paced and has to work hard to maintain interest.

REEL TAKE: I really wanted to like *The Extra Man* because I enjoy watching the film's three principal actors (Kevin Kline, Paul Dano, and John C. Reilly), although the plot synopsis made it sound like another variation on *The Odd Couple*. Unlike Neil Simon, there are no snappy dialogue exchanges (although Kline has several choice lines) and the quirkiness factor has been ratcheted up to such a degree that some people may be put off by it. The film is being marketed as a comedy but it just barely qualifies.

A young man (Paul Dano) fired from his job as a teacher at a New England prep school for being caught with women's clothing, comes to New York and winds

'Movies' continued on page 14

film reviews

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Beaucatcher Cinemas (Asheville)

Movieline (828) 298-1234

Biltmore Grande

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www.cinebarre.com

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Smoky Mountain Cinema (Waynesville)

Movieline (828) 452-9091

Easy A

Easy A is basically a modern-day adaption of Hawthorne's *The Scarlet Letter* with one big difference — the protagonist in *Easy A* has not actually committed any adultery.

When an unpopular high school student named Olive (Emma Stone) tells a lie about losing her virginity, her life changes very quickly and not for the better. She starts to pretend to sleep with guys in her school in exchange for money and gift cards. Olive soon becomes known as the high school trollop, but as her odious fame continues to grow, Olive begins to regret ever lying and hates herself for what she's done. But you're not really a tramp, if your reputation is made up of lies, right?

Easy A is one of the best teen comedies to come out in quite awhile. Despite the subject matter, it contains



Emma Stone and Dan Byrd share a laugh in *Easy A*, a comic updating of *The Scarlet Letter*.

intelligent wit and has many literary and cinematic references. Some of the humor is reminiscent of *Mean Girls* — which I consider to be one of the best satires of teenage girls ever.

Emma Stone is very good as Olive. Her upbeat energy keeps the movie going, and she does teenage sarcasm perfectly. Amanda Bynes, who plays Olive's arch-enemy, Marianne, a stuck up Christian girl, is also very entertaining. However, the portrayal of the Christian club at their high school is overly stereotypical and could easily offend some viewers because Olive — the supposed school slut—is shown to be a better person

TEEN
REVIEW

by Clara Sofia



than the abstinent Christians. But if you're not overly touchy about stereotypes, then the Christian group is very funny. But, as humorous as parts of the movie are, not all of it is amusing and it does have problems.

Some of the attempts at humor seem too obvious, as if the writers realized there hadn't been a funny line in a while and squeezed one in. The first quarter of the movie drags a little, and it is never made clear why Olive, who is intelligent and confident, would want to pretend to prostitute herself.

If you enjoy teenage movies, then you should definitely see *Easy A*. It has elements that can be enjoyed by both teenagers and adults. My mother saw it with me, and she was chuckling at parts of it. While it's not a flawless film, there are some good laughs in it, and in general *Easy A* has a good message for young adults.

Rated PG-13 for thematic elements involving teenage sexuality, language, and drug material.

problems I mentioned earlier keep co-directors Shari Springer Berman and Robert Pulcini from really pulling it off like they did with *American Splendor* (2003). Although it is certainly a much better and more interesting film than *The Nanny Diaries* (2007).

Rated R for some sexual content.

REVIEW BY CHIP KAUFMANN

Get Low

Short Take: A well-storied hermit decides he wants to hold a funeral for himself while he's still above ground.

REEL TAKE: *Get Low* is not a great movie or even a movie of huge importance by some standards. It is a little film driven by a good storytelling, the merits of its actors, and a whole lot of heart (not in cloying Hallmark Channel way, but in a charming, understated and sincere way). It's the kind of filmmaking we don't see much of these days and I, for one, believe filmmakers and Hollywood should take note of and pay attention to.

During press junket interviews on National Public Radio, Robert Duvall was a delight to listen to. He truly loved this story and obviously had a wonderful time making this movie. His affection for the character of Felix Bush shines through clearly in his portrayal, a performance second only to his beloved Gus McCrae from *Lonesome Dove* (his self confessed favorite character of his career).

Get Low is loosely based on a real life

story of a hermit in the rural south who threw his own funeral in 1938. How much of the story is true matters not. It's the idea of the story that is so much fun and screenwriters Chris Provenzano and C. Gaby Mitchell have a lot of fun getting to the heart of that idea.



Robert Duvall, Lucas Black and Bill Murray in *Get Low*.

Felix Bush has been living in a log cabin in the woods for forty years in an exile of his own creation. He's the kind of hermit that becomes an urban (or in this case rural) legend. Townspeople tell all kinds of rumored stories about a beastly recluse and kids dare to sneak a peek at him. The truth is something only Felix and one other living soul know. When he gets the notion of throwing himself a funeral party while still alive, partially to see what other folks have to say about him and partially to make things right (get low), he meets a very

willing and creative collaborator in Frank Quinn (Bill Murray), the local undertaker for whom business is very slow.

What ensues is a wonderful tale of man coming to grips with his past, a story of love and forgiveness, and a story of an old man forging new and interesting friendships in his last days. The time period, the mystique of the mysterious hermit, and the allure of a chance to win the old codger's hundreds of acres (as told through old timey radio) adds to the fun.

The dialogue is great fun; Bill Murray — of course — has some delightful zingers, but there is good material throughout. First time feature film director Aaron Schneider stumbles awkwardly only occasionally in the proceedings, but that is compensated for by his actors. Duvall leads a perfect ensemble that features the aforementioned Bill Murray as well as Sissy Spacek, Bill Cobbs and Lucas Black. I personally found the scenes between Black and Duvall and Black, Murray and Duvall particularly good.

Get Low has been very well received but isn't getting a whole lot of attention. I implore you, if you like a good story and if you like any of these actors, see it in the theatre. This is the kind of storytelling and filmmaking worth supporting.

Rated PG-13 for some thematic material and brief violent content.

REVIEW BY MICHELLE KEENAN

'Movies' continued on page 15

'Movies' continued from page 13

up living in a tiny apartment with eccentric ex-playwright (Kline) whose temperament is naturally grouchy and acerbic. Kline now makes his living as an "extra man" which means he accompanies rich older women on evening outings. Dano gets a job at an environmental publication where he meets a nice girl (Katie Holmes) but first must deal with his "issues". Rounding out the cast is John C. Reilly as Kline's bizarre neighbor who looks like a younger version of the Maharishi (the Indian founder of Transcendental Meditation) and speaks in a high helium like voice (which drove me crazy).

There were times as I was watching *The Extra Man* that I was reminded of certain anti-establishment comedies of the 1970s, in particular *Harold and Maude* (Paul Dano looks a lot like Bud Cort) and *Harry and Tonto* (I kept seeing Art Carney in the Kevin Kline role). John C. Reilly even reminded me of Donald Sutherland in his hippie days. These characters had a lot of potential, but poor pacing, and the occasional clunky transition kept me from staying engaged for any great length of time and only reinforced how annoying I found these characters to be.

The opportunity was there for a really good movie, thanks to the original source material (a novel by Jonathan Ames), but the

film reviews

'Movies' continued from pg. 14

Mao's Last Dancer

Short Take: This *Turning Point* like story of a Chinese defector is a real treat for people who love ballet while others will enjoy it too.



Chinese dancer Li Cunxin (Chi Cao) and the American dancer (Amanda Schull) he falls in love with in the beautiful Australian film *Mao's Last Dancer*.

REEL TAKE: The Australian director Bruce Beresford has had an up and down career but after 30 years, he is still making movies. He is one of those directors who infuriate most film critics because he has no discernable style. He is a consummate craftsman who adapts his skills to whatever material he is working on at the time. He has made films as diverse as *Breaker Morant*, *Crimes of the Heart*, *King David* and *Black Robe*. If there is one thing that characterizes his movies, it is that they concern themselves with characters that we care about aided by terrific performances from his actors (Robert Duvall in *Tender Mercies*, Morgan Freeman and Jessica Tandy in *Driving Miss Daisy*).

Mao's Last Dancer is based on the real life story of Chinese dancer Li Cunxin who defected to the West in 1981 while studying with the Houston Ballet. The film shifts back and forth between Li's childhood where he is picked by the State to study ballet, and his time in America, which is supposed to be only for a few weeks. It is in America where he falls in love with an American woman (Amanda Schull) and decides to defect. The Chinese embassy attempts to prevent his defection and this becomes a major news story.

While there are a number of similarities to another mainstream movie about ballet, 1977's *The Turning Point*, *Mao's Last Dancer* is its own film thanks to Beresford's solid and restrained direction and (as one expects from Beresford) a bevy of fine performances led by Bruce Greenwood as Houston Ballet impresario Ben Stevenson and Chinese dancer Chi Cao as the title character. Beresford also continues his long-time association with Australian actor Jack Thompson (*Breaker Morant*) by casting him in a small but pivotal role.

This is an old fashioned, feel good

Hammer Films: Back from the Dead... Again!

BY CHIP KAUFMANN

It has been 30 years since England's Hammer Films last released a new film, but like Christopher Lee in so many of their Dracula movies, they have come back from the dead (again) and, by the time you read this, they will have released *Let Me In*, a remake of the 2008 Swedish vampire film *Let the Right One In*. Hammer has also signed Daniel Radcliffe, Harry Potter himself, to appear in a brand new adaptation of a classic British ghost story, *The Woman in Black*.

Nowhere has this news been better received than among old school horror film aficionados like myself who remember the heyday of Hammer Films from 1954-1973 when they were the most successful independent film company in the world. Intelligent science fiction, suspense thrillers, and period horror films in color, known as English Gothics, were their stock in trade.

Actors Christopher Lee and Peter Cushing became movie icons along with a generation of British performers. The company was essentially one big family with the same technical personnel on every film along with a regular stock company. This gave a consistency and a particular look to their movies which was a throwback to the Golden Age of Hollywood during the 1930s and 40s.

Hammer Films first saw the light in 1934 when it was founded by English Music Hall artist Will Hinds whose stage name was Hammer. One year later he and a Spanish immigrant named Enrique Carreras created Exclusive Films to act as a distributor. That same year they made and released *The Phantom Ship* with Bela Lugosi. It was a portent of things to come.

Unfortunately their other films did not do as well and Hammer closed its doors for the first time in 1937 while Exclusive continued to distribute other movies.

In 1947 Enrique's son James Carreras joined the family business and decided to revive the Hammer Films banner. He enlisted Anthony Hinds, the son of founder Will Hinds, and together they created Hammer's first identity by concentrating on suspense and noir thrillers while saving money by using old abandoned country estates for their headquarters.

From 1948-1968 they operated Bray Studios on the banks of the Thames where their most celebrated movies were made, starting with *The Curse of Frankenstein* in 1957. The success of this film created a market for the newly named English Gothic genre and for horror movies in color. The follow-up film, *Horror of Dracula* with Christopher Lee, would make Hammer Films both critically reviled and hugely successful in England and bring them success in Europe and America as well.

After 20 years of unprecedented success, changing tastes toward more explicit horror films (thanks to *The Exorcist* in 1973), and a withdrawal of American financing and distribution, resulted in Hammer's decline and fall. After the failure of the 1979 remake of *The Lady Vanishes* with Elliot Gould and Cybill



Shepherd, the company ceased production but never officially went out of business. They survived by releasing their old movies, which had a loyal and sizable fan base, to cable and onto home video and by marketing the Hammer name.

In 2009, headed up by a group of investors, the firm was resurrected once more, and, led by new studio head Simon Oakes, Hammer has three new releases planned. *The Resident*, with longtime stalwart Christopher Lee, has already opened in England, but the company is pinning its international hopes on *Let Me In*. If it is successful, along with *The Woman in Black* which also has the potential to be really big, then Hammer Films can truly said to be back from the dead and will hopefully give new life to the British film industry as well.

To find out more about the history of Hammer Films check out *The Hammer Story* By

Marcus Hearn and *A History of Horrors: The Rise and Fall of the House of Hammer* by Denis Meikle. Both come with a complete rundown of the films that were made and include lots of photographs. Speaking of photographs, a coffee table book of eye popping photos called *Hammer Glamour*, also by Marcus Hearn, is available as well.

movie that you rarely see done this well, especially today. It proves that it is possible to take material like this and keep it from descending into maudlin schmaltz and cheap sentimentality if you have a capable screenwriter and a sensitive director. Thirty years ago *The Turning Point* was a mainstream hit and was nominated for 11 Academy Awards. Today *Mao's Last Dancer* is not even being given a wide release and will probably only be seen by people who like ballet. That's too bad because it's a really good movie which has the potential to be a real crowd pleaser instead of just an art house showcase.

Rated PG for brief violent imagery, some sensuality, and language.

REVIEW BY CHIP KAUFMANN

The Town

Short Take: A nearly flawless, extremely compelling Boston-based heist flick from Ben Affleck.

REEL TAKE: For all those Ben Affleck haters and naysayers who thought *Gone Baby Gone* was a fluke, think again. *The Town* is nearly perfect (and perfect is an overrated quality anyway). Moreover, *The Town* should solidify Affleck's filmmaking status. He's not only back but he's looking good in front and especially in back of the camera.

Affleck directs the film deftly, delivering a story with a certain gritty stylization of English heist flicks of the '70's, but with a flourish of subtle artistic touches. He has once again used working class Boston (more specifically Charlestown - an area famous for Bunker Hill, Old Ironsides and thiev-

ery) as his backdrop to great effect and the film is extremely well nuanced. Where others might create a story filled with stereotypical caricatures, Affleck creates a very real story that shows the layers of those characters, including their attributes and shortcomings. They certainly earn our scorn and occasionally provoke our empathy, but are never the typical central figures of a movie, because the audience can never really root for them - good guy or bad guy. It's one of the many aspects of this film that makes it so compelling.

Affleck leads the cast as Dougie MacRay, a man whose mother left when he was six and whose father was sent to the state pen to serve five lifetimes when he was just a kid. With that pedigree it follows that he

'Movies' continued on page 16

film reviews

'Movies' continued from page 15

turns out to be one of Charlestown's finest, running with a gang of his childhood friends who work blue collar full time jobs and rob banks in their free time. The supporting cast is spot on. Jeremy Renner delivers another

striking performance on the heels of last year's *The Hurt Locker*. He plays James 'Jem' Coughlin, MacRay's childhood best friend and brother of sorts. Where the audience can envision a different life for Affleck had he been dealt a different hand, it cannot envision anything other than a life sentence or an early grave for Jem.

Rebecca Hall is Claire Keesey, the bank manager of one of their hits and an unsuspecting dupe. During one of their heists the band of thieves takes the bank manager as a temporary hostage. After they release her they decide that something should be done to scare her enough to keep her from doing anything that could incriminate them with the FBI. Sensitive to Jem's hot headed and trigger happy ways, MacRay decides that he should be the one to take care of the situation. Much to his surprise he ends up dating her and falls in love with her, never letting



Rebecca Hall and Ben Affleck in *The Town*.

on that he was one of her captors. This, of course, doesn't bode well for a budding relationship. When she does learn the truth, her character could have been played as a victim but it is not.

Pete Postlethwaite is the local florist and

organized crime boss of sorts. In his short time on screen, his character gives context to the true story behind these people. A true journeyman's actor, Postlethwaite digs into Fergie with juicy finesse & brutal abandon. Rounding out the cast are Chris Cooper, John Hamm, Blake Lively, Slaine and Titus Welliver. All are integral to the ensemble and all deliver solid performances.

The Town isn't necessarily a likeable film nor is it a film for all palates, but it is a fine piece of filmmaking. As someone who has gone through many a filmmaking and film writing class, I believe *The Town* will be studied and held up as an exemplary and important piece of filmmaking in coming years.

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

REVIEW BY MICHELLE KEENAN

ASHEVILLE FILM SOCIETY OCTOBER SCREENINGS

The Asheville Film Society meets Tuesday nights at 8 p.m. at Carolina Asheville Cinema. Tuesday night screenings are free, but membership is only \$10 a year and benefits include free members-only screenings, sneak previews and events.

October 5

Women on the Verge of a Nervous Breakdown (1988, Pedro Almodovar)

October 12

Gold Diggers of 1933 (1933, Mervyn LeRoy, Busby Berkeley)

October 19

Gods and Monsters (1998, Bill Condon)

October 26

The Cat and the Canary (1939, Elliott Nugent) with *Bob Hope short film Patee, Patee* (1934, Roy Mack)

THE COMPLETE METROPOLIS



The Asheville Film Society is excited to announce a special screening of the newly restored, complete *Metropolis*, one night only on **Friday, October 15**, at 7:30 p.m.

This new print of Fritz Lang's classic 1927 sci-fi opus contains 25 minutes of never before seen

footage, which for decades had been thought to be lost. That is until a 16mm print of the original cut of the film was discovered in Argentina.

This print of the film — which has been making the rounds at film festivals and other major venues over the year — is the most complete version available since the original run of *Metropolis* in Germany 83 years ago.

More information and tickets will both be available soon. The price for this event will be the same as any normal theater ticket (and don't forget, AFS members receive \$1 off the ticket price), but because this is a one time event, tickets will be limited.

Chip Kaufmann's Pick: "The Reptile"

The Reptile (1966)

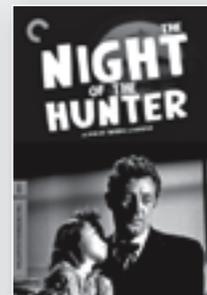
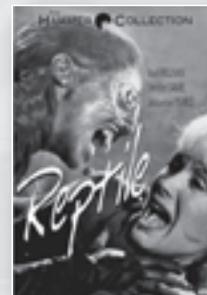
Now that Hammer Films has returned to theaters with the nationwide release of *Let Me In*, (see featured article on page 15), and it will be Halloween at the end of the month, it seems only fitting to make my DVD pick one of their classic horror films from their previous incarnation. It was a difficult choice because there are so many fine films to choose from and being a Hammer Horror aficionado made it even harder. I finally settled on *The Reptile* from 1966.

This film has all the qualities that make for a classic Hammer Film. There's a period setting, wonderful Technicolor photography, a rousing and occasionally eerie music score, solid performances from the principal players, and, in this case, a most unusual monster. The script also has some depth as it is a thinly veiled critique of Victorian England's Colonial policies especially in India.

A man and his wife come to an isolated Cornish village to investigate the sudden death of his brother and to inherit his cottage. They are treated with suspicion and hostility by the locals who are in the grip of fear due to a number of recent deaths where the victims have all been found with blackened faces and foam covered mouths. Do the reclusive landowner and his painfully shy daughter know anything about it?

The Reptile won't scare you as it comes from a different era of filmmaking when atmosphere and suspense were more important than visceral thrills but it will engage you and possibly even make you shudder. Think of it as a Sherlock

October DVD Picks



Holmes mystery without Holmes and Watson and with a horrific conclusion. It was shot in conjunction with another film, *Plague of the Zombies*, which uses the same sets and supporting cast. They make an excellent double feature and can be found locally or through Netflix.

Night of the Hunter (1955)

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

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

In one of his favorite roles, Robert Mitchum plays Harry Powell, a fanatical, scripture-quoting, traveling preacher. He

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

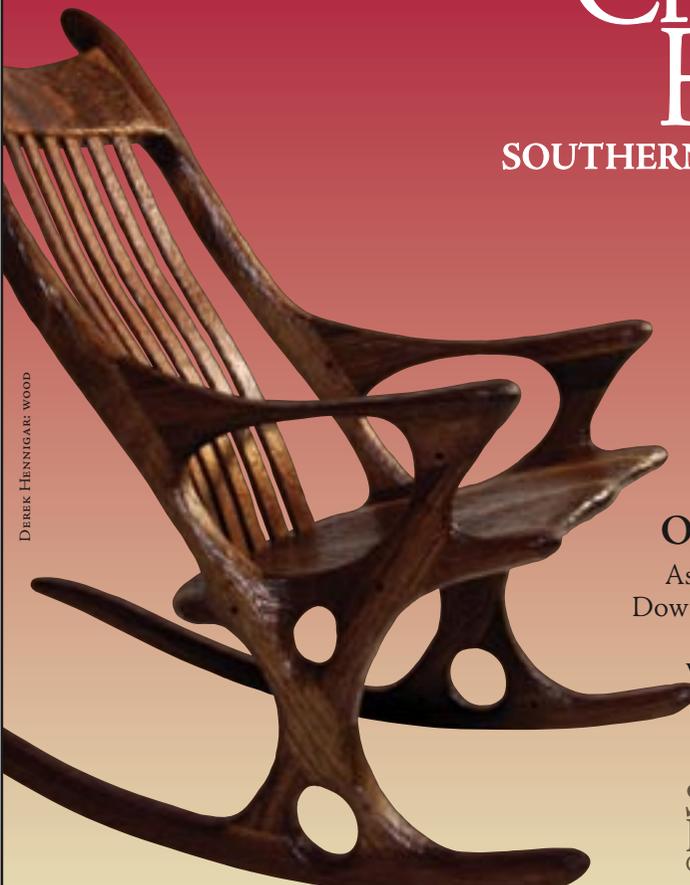
preys upon widows (who happen to have a little money), marries and kills them. He thinks he's doing the good work of the Lord by ridding the world of women who arouse men's sexual desires. The letters L-O-V-E are tattooed on the fingers on one hand and the letters H-A-T-E on the other. Mitchum revels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

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

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

The Criterion Collection, who specialize in quality restorations, have prepared a brand new release of this American classic which will make it look creepier than ever. The DVD comes with a host of extras including a booklet and background on the making of the film.

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'Susan Marie Designs' continued from pg. 7

express their tastes and discussing their particular budgets and needs. Once I get a feel for their style I am inspired to create something truly unique," she relates.

When you step across the threshold into Susan Marie Designs, you will often be greeted by another colorful natural wonder in the form of a splendid orange tabby named Charlie. Having hosted as shop cat for almost six years, Charlie will gracefully usher you in to see the gallery's many handmade treasures. The gallery also features the work of two other accomplished

local artists, the sgraffito carved porcelain wares of Karen Newgard and the printed silk fabric art of Laura Sims. Like Susan, both ladies are also members of the Southern Highland Craft Guild. Susan welcomes you to her gallery and also invites you to stop by her booth at the Craft Fair of the Southern Highlands at the Civic Center on Haywood Street in downtown Asheville, October 21st through the 24th. Laura Sims and Karen Newgard will also be exhibiting at the show.



Colorful Charlie.



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New paintings of the Appalachians by William Jameson
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Blue Ridge Textures



Enstatite, River George, IV, 40 x 40 inches, oil on linen



Green River Fall, 28 x 22 inches, oil on linen

OPENING RECEPTION

Friday, October 15th, 6:30-8:30pm
with guitarist James Bar

The artist will release his new book
and personalize copies at the reception.

Show dates: October 15th-November 8th



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Layers of Life

When most people think about visiting Asheville in the fall, their first thoughts are usually about the explosion of color painted along the Blue Ridge Mountains, sitting by the fire, taking in the fresh, crisp, cool mountain air and absorbing the vast history. However, Asheville, NC, has so much more to offer.

Asheville has always been known for its eclectic melting pot of creative thinkers. And artists have always been at the top of this list. They come from everywhere just to be here . . . to be rejuvenated and inspired by the amazing energy that is constantly buzzing throughout this magical city. This is why they come and it's what they like sharing with others – their own expression of how Asheville has inspired them.

What's even more intriguing is that you can find most of them here in the River Arts District. Imagine that . . . over 140 artists all in one place just waiting to share their deepest, most intimate thoughts and experiences through their art.



"Throughout my life, painting has been most intriguing and fascinating on so many different levels, as if nothing else mattered. In every color, every brush stroke, my life is on the line."

~JONAS GERARD

In fact, one of them made the journey all the way from his native Casablanca, French Morocco. With a couple of cities in-between and mind-boggling experiences to go with it, Asheville has claimed him for 3½ years. His name is Jonas Gerard.

Throughout the year, Jonas is constantly challenging himself to be more inspired, more in touch with the creative energy and his soul. He has always been driven to share his work and makes himself available to assist others who are in need of "letting go." The healing transformation and exchange of energy that occurs when people visit his gallery are quite unique and

BY BRIDGET R. HEPLER



From the series Asheville, the Way I See it, mixed media by Jonas Gerard.

his main contribution to the city he loves. As he evolves, so does his art. A perfectly honest portrayal of life flows through the canvas and into the hearts of those who are receptive. It's almost like a window to his soul – and in turn, to their own. A revelation for the artist and for themselves.

This latest chapter can be seen in Jonas' new mixed-media exhibition, "Asheville, the way I see it." In this body of work, there are many layers of creative energy merging who he is today with the city he loves. Abstracted representation of Asheville, with many fascinating textures and hidden subtleties. A visual treat for everyone to enjoy!



Writer Bridget R. Hepler is the Office and Marketing Manager for Jonas Gerard Fine Art. Located in the River Arts District at 240 Clingman Avenue, in Asheville, NC. Call (828) 350-7711 or visit jonasgerard.com for more information.

REDA KAY, ASHEVILLE GALLERY OF ART FEATURED ARTIST



Escape, mixed media by Reda Kay.

An exhibit of works by Reda Kay, "Selective Vision", will feature a group of abstract paintings making use of a variety of media. Using bold and muted colors and textures, Kay's art is always evolving as a series of discoveries. An opening reception for the artist will be held on **Friday, October 1** from 5 to 8 p.m. The public is cordially invited.

IF YOU GO: On display through Sunday, October 31, 2010 at 16 College Street in downtown Asheville. For more information call (828) 251-5796 or visit www.ashevillegallery-of-art.com.

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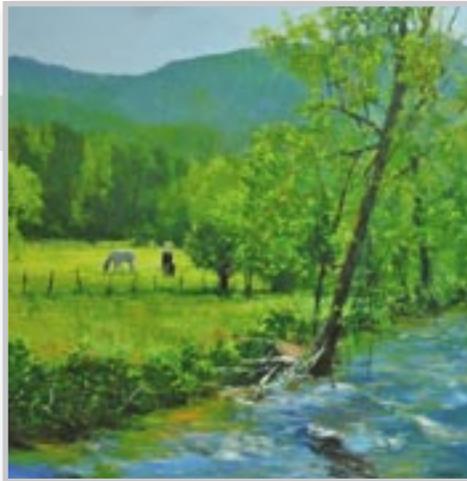
Blue Ridge Textures

BY PHILIP DEANGELO

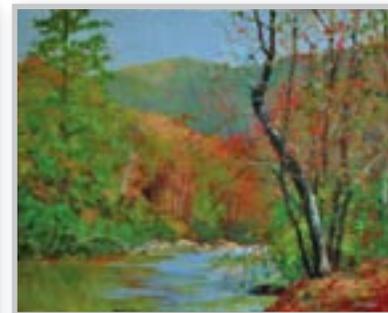
mental interpretation of nature; each painting is a reflection of the dual relationship between man and nature, painter and observer.

David Houston, Director of the Ogden Museum of Art, University of New Orleans, describes Bill's paintings as "carefully considered explorations of both visible and intangible characteristics of the natural order." Houston notes Bill's evolution as a painter, asserting that, "[his] journey as an artist has traveled full circle, from an early realism through minimalism and conceptualism, to a reviewed, but altered realism." Bill acknowledges the change and growth in his artistic style since beginning his journey as a painter over twenty-five years ago.

His personal involvement in the cre-



Eastatoo River Gorge IV, oil on linen by William Jameson.



Green River Fall by William Jameson.

ation of each work is apparent in his painting style, incorporating heavy applications of paint with strong,

energetic brushstrokes. These techniques instill his paintings with a sense of movement, echoing the recurring theme of natural cycles and change inherent in his subject matter.

"I have had the opportunity to see some of Bill's new paintings for this show, still wet on the easels in his studio," says Phil DeAngelo. "His dramatic use of light

and shadow cannot be conveyed in a photograph; you really must experience them in person." Painter, teacher and world traveler, William Jameson is most at home in his beloved mountains and it is evident in his work.

Guitarist James Barr will play at the reception. Events at BlackBird have drawn good crowds, so

come early and enjoy the wine, music and great conversation, but especially William Jameson's extraordinary paintings.

IF YOU GO: *Landscape paintings of the Appalachians by William Jameson. Opening Reception on Friday, October 15, from 6:30 to 8:30 p.m. at BlackBird Frame & Art. Show dates: October 15 - November 8, 2010.*

BlackBird Frame & Art is an independent art gallery and custom frame studio owned by Pat and John Horrocks and located at 365 Merrimon Avenue in Asheville.

Asheville, NC

VISIT Artist Studios

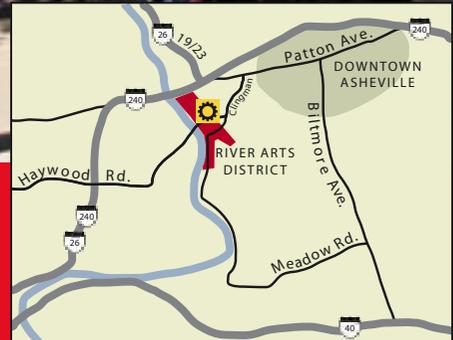


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SOUTHERN HIGHLAND GUILD ARTISTS AT Twigs and Leaves Gallery

As visitors to Twigs and Leaves Gallery stroll through the 180+ artists showing in the space they continually marvel at the amazing talent and craftsmanship. My immediate response is, "Yes, we are blessed to be surrounded by a wealth of talent in this area."

It would seem that the mountains of Western North Carolina naturally ignite inspiration and creativity in the minds and hands of artisans, thus calling them to settle here. Fortunately the Southern Highland Guild was created to recognize a group of especially talented artists and we are pleased to represent a number of these artists in Twigs and Leaves Gallery.



Pottery by Michael Lalone

Among such artists are Sharon Bailey, jeweler; Greg Magruder, stained glass; Michael



Jewelry by Sharon Bailey



Stained glass by Greg Magruder

Lalone, potter; Charlie Patricolo, fabric artist; Steve Noggle, wood turner; and Desmond Suarez, furniture. Some of the artists have works on display at www.twigsandleaves.com; all of the artists show year round.

Twigs and Leaves Gallery is open Monday through Saturday from 10-5:30 p.m., and Sundays (seasonal) 1-4 p.m. 98 North Main Street, Waynesville, NC.

Painting by John Mac Kah to Benefit RiverLink

Asheville artist John Mac Kah presents a solo exhibit at 16 Patton Gallery beginning October 23, with an opening reception from 5 to 8 p.m. The exhibit, which runs through November 27, will include Kah's new painting of the French Broad River, entitled "The Ledges." A portion of the proceeds from the sale of the painting, a 24 x 48-inch, oil on panel depiction of the rapid section of river just north of Asheville, will benefit local non-profit RiverLink.

Says, Kah, "The French Broad has really shown renewed life since I first began to visit here in the early '80s. And sadly, it always seemed inaccessible and underused, even abused, full of waste and debris." RiverLink's office is located in the River Arts District of Asheville. They are a regional non-profit com-



Study for French Broad *The Ledges* by John Mac Kah.

mitted to the economic and environmental revitalization of the French Broad River and its tributaries. Its efforts are aimed to simultaneously address water quality throughout the basin and to expand public opportunities for increased access and recreation.

"All of my paintings start on location, and the French Broad has increasingly become a place to take students. It wasn't always that way. I can see the river now from my studio [due to] the recent removal of an old auto repair shop. Kah goes on to say, "The French Broad is an amazing and

Continued on page 23



ASHEVILLE
The Way I See It
Mixed Media Landscapes

OPENING RECEPTION

October 15
5-8pm

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fine art

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Van Dyke Jewelry shines

Customer Service and Old-World Craftsmanship

BY DENNIS RAY

His goal is delightfully ambitious. As Chris Van Dyke puts it, "I try to be an all-purpose jewelry store within an upscale fine art/fine craft gallery." He offers jewelry repairs, cleanings, sizing and custom work, while also having a successful line of his own jewelry designs and creations. His own jewelry pieces range from gallant and brassy, to more traditional and smaller in scale, for the more conservative customer.

Another facet of Van Dyke's goal is to make "art to wear" that is affordable to many — "instead of making it extraordinarily expensive where only a few can have and enjoy it," he says. "Diamonds are stunning, but you can also have a beautiful eye-catching piece with brilliant gem stones instead, and save a lot of money." Still, Van Dyke's biggest goal is to create jewelry people will want to keep forever; to be collected and treasured, transcending "trends and seasons."

While his jewelry is one of a kind, Van Dyke also works with customers who sometimes want a variation on a theme or arrangement from some of his display pieces. "A shopper," Van Dyke adds, "often likes a piece of jewelry, say a necklace that I've created, but wants a stone of a different color or wants certain parts in red gold or in platinum or whatever. Collaborating with the buyer is very rewarding and the results are usually wonderfully surprising. If a person has an idea for a piece of jewelry I can create it for her. Customers come to me with all different jewelry needs. Some have a certain look they want; some only have a vague idea. It's all about listening to what each individual wants and working with his or her budget."

Van Dyke uses white and yellow gold, platinum, and sometimes silver in his work. He uses a variant of precious to semi-precious stones. He will pair up jade stones for a dramatic set of earrings, or enhance a brooch with rubies and emeralds. But what people take from his work is a unique piece of exceptional art that is entirely Van Dyke's own. "I've been in this business now for over 20 years," he says. "Like with all art, if you happen to be working at it long enough, you wind up with a style, a look that you can truly call your own."



Van Dyke's biggest goal is to create jewelry people will want to keep forever.

He loves working on pendants because they allow the most room for creativity. However, he adds, "sometimes being creative is creating something that looks simple yet says a lot."

For Van Dyke inspiration comes from living and seeing the world around him, seeing the colors and the way light catches at certain times of the day. "I'm inspired by so many things in my life," he says about his own creations. "I'm fascinated with lines and how they interact and join. Symbolically, the lines are our interaction with nature. Nature is the stone and the metal and humanity is the line."

Gorgeous bracelets, earrings and rings are all present in Van Dyke's display cases; every piece boasts delicate details making each one unique. Earrings feature the elegant lined design that has become Van Dyke's trademark. Rings and bracelets continue his stylized look throughout, but offer wider variation in style; some

are very simple and understated, others decorated with diamonds.

His designs are clean and simple, crafted from yellow or white gold, Van Dyke creates work he describes as playful and young. "The majority of my work is made without the use of molds," he says. Each piece is hand cut, forged and shaped with tools, which give to it its own inimitable look. A look Van Dyke describes as "Old European craftsmanship with a modern style."

So, ladies start dropping hints now and gentlemen pay attention: any piece from Van Dyke makes a perfect gift for any occasion, and the Holidays are not too far off.

Van Dyke Jewelry
and Fine Craft29 Biltmore Ave., Downtown Asheville
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www.vandykejewelry.com

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Reems Creek Golf Club from 7-9 PM. Mix and mingle with the artists while you enjoy hor d'oeuvres, cash bar, and silent auction. Tickets \$10 at the door.

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www.weavervilleartsafari.com

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ASHEVILLE'S FASCINATING River Arts District

The creativity, variety and energy is seemingly endless in this easily accessible, historical industrial district that fills the space between downtown and the French Broad.

Traveling either down Clingman Avenue from Patton Avenue, up Meadows/Lyman from Biltmore Village or down Haywood from

Constance Williams working on her entry for Mountain Housing Opportunities Doors of Asheville fundraiser.



West Asheville, it only takes two minutes with green lights (three or four with red) to find oneself smack dab in the middle of a fascinating juxtaposition of old buildings housing new arts and crafts, eateries, a microbrewery and entrepreneurial businesses.

All told, there are over 140 artists and associate members in the River Arts District across seventeen artistic, preserved structures, each with its own history, as well as its own set of "within living memory" stories.

Riverview Station, the southernmost gateway into the area, started as a tannery in 1898 and has been in continuous mixed-use ever since. The Cotton Mill Studios represent the last standing building from the much larger cotton plant that used to be there. CURVE studios & garden, built in 1916 by the Standard Oil Company, has seen over 20 years of artistic activity, and is now at maximum capacity, exclusively featuring fine artists. On the North end, Riverside Studios and the Roots Building are filling with artists.

Though Highwater Clays has moved its clay warehouse up Riverside Drive, its Odyssey Center with studios, classes and a residency program has been a mainstay of the District for years. Add to these the Warehouse Studios, Phil Mechanic, The Wedge Building, Roberts Street Studios, Jonas Gerard and Clingman Cafe (attached to

BY GREG VINEYARD

Odyssey building), 12 Bones Smokehouse and four addresses down Depot Street, and you have more history old and new than you can shake a paintbrush at. Or a welding hammer. Or a blowtorch. Or...

The River Arts District is about creativity. Creativity you can see firsthand as you walk into actual working spaces and see and talk to artists fulfilling their dreams of working on what they love to do most. Everything from the purely functional to the pure conceptual, from traditional methods to unusual innovations, can be found. There is always something a little more than expected when so many artists come together to create an experience such as this. You will also find those who teach, who run gallery spaces and who create loose cadres of professionals who coach and lead others.

Come experience and enjoy the artists, the spaces, the colors and the smiles — not to mention the high quality arts and crafts!



The Studio Stroll takes place November 13-14, 2010. For more information about the River Arts District visit www.riverartsdistrict.com.

'John Mac Kah' continued from pg. 21

intricate system of creeks and waterways that flow to the Gulf of Mexico. Now, with the Gulf polluted by oil, it's even more important we become aware of what we send there from here. We have this amazing system right here, blocks away from downtown."

RiverLink has exposed a new section, the RiverLink Sculpture and Performance Plaza, at 119 Riverside Drive across from Cotton Mill Studios, where Kah works and teaches daily. "The French Broad, as it runs quietly through Asheville, has real presence and quiet power. I've tried to capture a sense of that and give it some significance. We lost sight of that, but it's slowly being revealed. RiverLink has done a lot toward bringing the French Broad back to life."

About his work, Kah says, "Painting is ultimately about immersion in the landscape. In painting the natural environment I have built a whole vocabulary in paint to translate what I see as important in building a memorable image. Pushing and pulling all this together is a constant challenge."

IF YOU GO: John Mac Kah, *Landscapes: Nocturnes and Sketches*, on display from October 23 through November 27 at 16 Patton Fine Art Gallery, 16 Patton Avenue, Asheville, NC. (828) 236-2889, www.16patton.com.

John Mac Kah's studio is located in the Cotton Mill Studios, 122 Riverside Drive in Asheville's River Arts District. He can be reached at mail@jmkah.com and his work explored at www.jmkah.com.

16 Patton

Fine Art Gallery

SOLO EXHIBITIONS

October 2 – November 2

RICHARD OVERSMITH

Fleeting Glimpses

Reception: Saturday, October 2, 6-8 PM



Richard Oversmith. *Afternoon Light*. Oil on panel. 12" x 16".

DENISE STEWART-SANABRIA

Anthropomorphic Produce

Reception: Saturday, October 2, 6-8 PM



Denise Stewart-Sanabria. *Observation*. Oil on linen. 36" x 60".

October 23 – November 27

JOHN MAC KAH

Landscapes: Nocturnes and Sketches

Reception: Saturday, October 23, 6-8 PM



John Mac Kah. *Apples for Sale (Blockberry Inn)*. Oil on linen. 14" x 18".

16 Patton Avenue, Asheville, NC
(828) 236-2889 • www.16patton.com

poetry & books

Random Thoughts about Poetry

BY TED OLSON

A few months ago I received a letter from someone who had obviously read at least one of the monthly poetry columns I've written for *Rapid River Magazine* since July 2009. In 15 months as a columnist for *Rapid River*, this letter remains the only communication I've received from a reader of the column, and, as many writers know, published writing is all-too-often an unintended monologue. It was somehow gratifying to have proof that at least one person was actually reading my poetry column.

That being said, the writer of that letter, obviously a passionate defender of the dispossessed, essentially asserted that a poetry column in *Rapid River* ought to focus on the issues of the working class. Encouraging a sense of hope in tough times is certainly one of the roles poetry can play (and, if emanating from a skilled pen, can play well). In my experience, poetry can suffer when it strains to be too temporal, too "relevant." Poetry can thrive when freed from the need to be useful. Yet the sincerity of that letter caught my attention, and I recognized that it was my responsibility as a columnist for a popular periodical to listen to readers' opinions. I'm taking this opportunity to thank that letter-writer for communicating a valid perspective.

In May 2009 I gratefully accepted publisher Dennis Ray's invitation to oversee *Rapid River Magazine's* poetry column, thinking that through the column I might better understand something that had long haunted me—the subtle relationship between poetry and region. I was particularly interested in becoming more aware of how poetry might most effectively express the soul of Appalachia, the region in which I—and virtually all of the people who might stumble across my columns—live. But I didn't want the "vision" that would guide the column to be limited by a kind of regional myopia.

For years I've been interested in how various poets—regional and in-

ternational, living and historical—have wrestled with craft in composing poems that accurately and insightfully reflect a believable "sense of place" (a familiar and, if well-handled, quite universal theme). A poet's ability to resolve the difficulties of expressing "sense of place" often revolves around approach to craft—that is, the way by which that poet manipulates language (a highly artificial mode of communication) in order to say something inherently complex as simply and memorably as possible.

In compiling this column each month, I've pondered how other poets have resolved conflicts between their own individual artistic and spiritual aspirations and their regional identities. I've witnessed how skilled poets have made poetic utterances that are at the same time natural and distinctive (to paraphrase Argentine writer Jorge Luis Borges, those poets have been able to improve upon the blank page). In the process of retracing other poets' artistic journeys, I've become more circumspect about my personal philosophy of poetry, my own attitudes toward poetic craft. Having written poems for more than three decades without consciously committing myself to a specific set of poetic principles, my recent heightened awareness of other poets' perspectives has been a quiet revelation for me.

Any philosophy of poetry is, of course, hardly a "philosophy" in any structured sense. By its very nature as an inexact science of human feeling, poetry defies precise categorization and quantification. I had probably better rephrase "my personal philosophy of poetry" as "my rationale for poetry," because any claims about having "poetic principles" are in truth rationalizations to the conscious mind for spending so much time trying to scribble down seemingly random thoughts and feelings into a form more meaningful—at least to me.

That disclaimer made, here are, for what they're worth (and acknowledging that future experiences might very well force revision of these principles), some long-held if only recently articulated reasons I write poetry:

Poetry helps the poet and, if a poem is effective, the reader to come to terms with complexities, such as feelings, thoughts, ideas, and sensations.

Poems can make connections between diametrically opposed forces and hence forge a sense of order out of chaos.

A poem can help the reader endure pain and frustration—that is, poetry can be manna for the spirit.

A poem can take on an identity separate from the experience that "inspired" it.

Yet a poem reflecting greater loyalty to craft than to some deep human experience is likely to be rather lifeless and mechanical.

In order to communicate directly and honestly with others, a poet should try to avoid language that is self-consciously smart, clever, and witty (in the socially refined, upwardly mobile sense of the word).

Metaphors should be used sparingly in poetry and only when they illuminate understanding of a poem's theme.

Rhymes, if utilized in a poem, should increase that poem's strength of phrasing and musical structure, and should not be employed as window-dressing or to create a pattern of predictable phrasing.

That's it... for now. In closing, I'd like to thank all *Rapid River Magazine* readers for allowing me the opportunity to express my random thoughts about poetry, both in this month's missive and in previous columns.



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.

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authors ~ books ~ readings

The Last Child

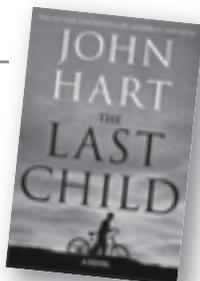
Written by John Hart

I'm in love! Not only is North Carolina writer John Hart a hunk in three-piece lawyer duds, but he's the best male thriller writer to come along in years.

The Last Child, (Minotaur 2009) is such a terrific book that I read it two times. First in print, where I enjoyed the chilling page-turner as a reader, mesmerized by the deeply layered characters and the mind-boggling plot twists. Second, in a marvelous audio book version (narrated by Scott Sowers, Macmillan Audio) in which, undistracted by the story, as a writer I could study the novel's construction and style. I was impressed both times.

And so it seems, are a lot of other readers. This is Hart's third bestselling novel, following his wildly successful debut, *The King of Lies* (2006) and then *Down River* (2007). He has won every major mystery writing award — it's only a matter of time before Hollywood comes calling and he wins an Oscar, too.

The Last Child is set in fictional Raven County in the piedmont. Thirteen-year-old Johnny has learned, to the reader's horror,



that there is "no safe place for children." One year ago his twin sister Alyssa was abducted and never seen again and two weeks later his father also disappeared. Johnny now lives with his traumatized mother in a grubby rental house, grieving for her and the loss of his other loved ones.

Relying on a seemingly endless well of courage and resiliency, the boy is obsessed with finding his sister. To that end he's been tracking down and spying on all the county's pedophiles. On a separate investigative path is Detective Clyde Hunt, who promised Johnny's mother he would find her daughter and can't rest until he's

REVIEWS BY CAULEY BENNETT

kept his word. The boy and the cop are in constant collision until their different clues, and fate, bring them together.

One of the most appealing aspects of *The Last Child* is that, like other southern writers Sharyn McCrumb and Vicki Lane, Hart brings to the present a fascinating piece of local history. More than a hundred years ago, Indian-Negro slaves were forced to celebrate their religious devotions away from peering white eyes in a forest refuge called a "hush harbor." The refuge, and the strange man who haunts it, is one of the unforgettable ways the novel's mysteries are solved.

Visit www.johnhartfiction.com

The Witch Awakening: The Landers Saga Begins

Written by Karen Nilsen

The mark of a great fantasy novel is — can it enthrall readers like me who don't like fantasy novels? I'm happy to say I thoroughly enjoyed *The Witch Awakening*. The characters are full-bodied, the dialogue is terse and irreverent, the action is exciting and clever — and the book, all 414 pages of it, never has a boring moment. The author, Old Fort resident Karen Nilsen, may be young but she's certainly an expert at writing a fast-paced, entertaining novel.

Safire is the high-spirited younger daughter of a minor lord in an imaginary land. Her psychic powers, such as seeing

and smelling auras, have given Safire a dazzling independence and quick wit that aren't considered ideal in her repressive society. With her soul mate, young nobleman Merius, the tyro witch has one adventure after another, including court intrigues, wild swordfights, powerful adversaries, and life and death struggles bearing eternal repercussions.

Author Karen Nilsen self-published *The Witch Awakening*. This means the book now carries mixed blessings: it's available to be read, but the book is so good, it could have garnered a publishing contract, giving Nilsen a professional cachet to help her career in the long run. She deserves kudos for the courage it took to self-publish — and encouragement to pursue the more traditional, time-consuming venue for her next work.

Visit www.karennilsen.com



VICKI LANE AT THREE LOCAL BOOKSTORES



Vicki Lane, Asheville's well-known author and teacher, will be reading from her latest novel, *Day of Small Things*, a haunting story about one of the Appalachian series' most beloved

characters, Birdie Gentry. Lane's website is loaded with information about her new book and more: www.vickilanemysteries.com.

IF YOU GO: Friday, October 1 at 7 p.m. Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. (828) 254-6734, www.malaprops.com.



Friday, October 8 at 7 pm. City Lights Bookstore, 3 East Jackson Street, Sylva, NC 28779. (828) 586-9499, www.citylightsnc.com.

Saturday, October 9 at 3 p.m. Blue Ridge Books, 152 S. Main St., Waynesville, NC. (828) 456-6000, www.brbooks-news.com.

A Real Witchy Website



Just in time for the witchy season, Asheville's favorite real witch, and former

Rapid River Magazine contributor, Byron Ballard, reveals her new website. It's a dandy.

Full of lore about genuine witchcraft, especially the Appalachian tradition; tons of colorful photos; info about celebrations, events and workshops, including those at Mother Grove Temple downtown; easy to access links to her two popular blogs and also to her extensive published work, both the popular articles and her scholarly papers. Don't let Halloween — or Samhain, as it's called by pagans — pass without a visit.

Visit www.myvillagewitch.com

CREATIVE SCARECROWS: 35 Fun Figures for Your Yard & Garden



It's the most colorful and innovative book ever written about scarecrows and yard figures. By former Rapid River contributor Marianne Miller,

designed and illustrated by her sister, Merry Miller (Lark Books). Scarecrows, of course, are most popular in October, but as Miller enthuses, scarecrows bring gardens alive every season of the year.



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PARTIAL LISTING

Sunday, October 3 at 5 p.m.
TRICIA SHAPIRO presents her book on mountaintop removal, *Mountain Justice*.

Tuesday, October 5 at 7 p.m.
SUSAN BLEXRUD will present an overview of vampiric literature through the ages!

Friday, October 8 at 7 p.m.
MARY JUDITH MESSER and Buffy Queen present *Moonshiner's Daughter*.

Saturday, October 9 at 7 p.m.
DONNA BALL presents her third novel *Love Letters From Ladybug Farm*.

Sunday, October 10 at 5 p.m.
SHERRIE DILLARD presents her new book, *Love and Intuition*.

Wednesday, October 13 at 7 p.m.
JEFF BAKER presents *Heard Around The Fire*, wisdom from Grandfather Fire.

Thursday, October 14 from 5-6 p.m.
CARLOTTA WALLS LANIER signs copies of *A Mighty Long Way*.

Thursday, October 14 at 7 p.m.
STEVE HENDRICKS, *A Kidnapping in Milan*.

Saturday, October 16 at 7 p.m.
DAVID HERLIHY presents *The Lost Cyclist*.

Tuesday, October 19 at 7 p.m.
CHRISTY JORDAN presents her new cookbook *Southern Plate*.

Thursday, October 21 at 7 p.m.
ANDREW PARK presents *Between Church and a Hard Place: One Faith-Free Dad's Struggle to Understand What it Means to Be Religious (Or Not)*.

Saturday, October 23 at 7 p.m.
WILLIAM UPSKI WIMSATT presents *Please Don't Bomb The Suburbs*.

Friday, October 29 at 7 p.m.
CHRIS J. HARTLEY presents *Stoneman's Raid 1865*.

Saturday, October 30 at 7 p.m.
MARK DE CASTRIQUE presents his mystery, *Fatal Undertaking*.

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OCTOBER HIGHLIGHTS AT MALAPROP'S



Thursday, October 7, at 7 p.m.

South Carolinian Dacre Stoker, the great grand-nephew of Bram Stoker, presents his rowdy, supernatural action tale, *Dracula the Undead*. Written with Dracula historian, Ian Holt.

Visit www.draculatheundead.com



Friday, October 15, at 7 p.m.

Animal cognition expert Irene M. Pepperberg relates her amazing 30-year relationship with an African gray parrot in her new book, *Alex & Me: How a Scientist and a Parrot Discovered a Hidden World of Animal Intelligence – and Formed a Deep Bond in the Process*

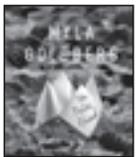
Visit www.alexfoundation.org



Sunday, October 17, at 5 p.m.

Pennsylvania journalist Jay Varner presents his fascinating family memoir, *Nothing Left to Burn*. Fire is the key to family secrets: Grandpa was an arsonist and Dad was the local fire chief.

Visit www.jayvarner.com



Wednesday, October 20, at 7 p.m.

Myla Goldberg (*Bee Season*) reads from her long-awaited new work, *The False Friend*, a psychological novel about two 11-year old girls who are supposedly best friends.

Visit www.mylagoldberg.com

IF YOU GO: Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. Call (828) 254-6734, or visit www.malaprops.com.

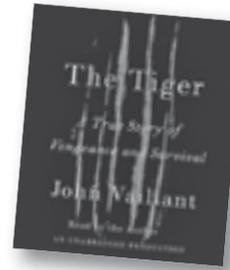
The Tiger: A True Story of Vengeance and Survival

Written and read by John Vaillant

This is one of the strangest but most interesting books I've ever read — the story of an injured Siberian tiger who for days tracked down, then attacked and ate a Russian poacher who had shot him. It's non-fiction but reads like a suspense thriller. It takes place in an area I knew nothing about — Russia's far east Primorye province, home to a rare combination of four distinct bioregions — the taiga, Mongolian steppes, boreal forests and Korean tropics.

Tiger Author John Vaillant, who also narrates the 12-hour audio version I read

(Random House Audio, 2010), tells a true tale that is both exciting and comprehensive — it covers the history and economics of the region, explaining how Perestroika not only destroyed Russian Communism but adversely affected the country's wildlife; the relationship between the indigenous people who venerated the tiger and the Russians who hunted it; and amazing trips through the landscapes of this mysterious place. Most fascinating are the details about tigers — their powerful size,



their astonishing ability to conceptualize, and most especially, their proven ability to hold a grudge and act on vengeance.

This was the first audio book in the hundreds I've read where I really wished I'd had the print copy, too, because I would love to have seen photos of the many things author Vaillant wrote about. (Photos are included in the print versions.) When I wanted visual information, which I often did, I just went to the Internet and searched. Thus, reading this book turned out to be an unexpected — and extensive — educational experience.

Tar Heel State Travel

North Carolina Afield: A Guide to Nature Conservancy Projects in North Carolina, written by Ida Phillips.

This is a guidebook for intrepid travelers, since it covers, not North Carolina's most accessible tourist destinations, but some of its most pristine and untraveled. The North Carolina Chapter of the Nature Conservancy, celebrating its 33rd anniversary this year, has an astonishing 700,000 acres in its protection.

Unlike the Chestnut Society or the Audubon Society whose efforts are concentrated on specific plants or animals, the Conservancy is dedicated to preserving

entire landscapes — a monumental task which it does remarkably well.

This guide — elegantly written, and invitingly illustrated with photos and maps — divides the Conservancy projects into the state's three areas — southern Appalachian mountains, the piedmont, and the coastal plain — which means it can be used all year. Each site is given an inspiring description relating it to its landscape; its conservation history, including what I found most fascinating, the names of the families who donated the often enormous amounts of acreage; and helpful trip-planning suggestions.



Broken

Written by Karin Slaughter

Although I'm a big thriller fan, especially those written by women, best-selling Georgia author Karin Slaughter never reached my radar. No explanation, just a sad fact. When I learned on a mystery novel blog that Slaughter is the most popular contemporary American author in Europe, I had to read her and figure out what created this surprising accomplishment.

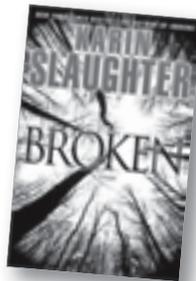
Slaughter's latest novel, her tenth, is *Broken* (Delacorte, 2010). It takes place, not in New York or California, Europeans' preferred vacation spots, but in fictional Grant County, Georgia, a short drive but a

world away from Atlanta. Populating the story, unique in the macho world of thrillers, is a collection of fascinating, complex women, both heroine and villain, and one character, police officer Lena Davis is a combination of both.

In a tale pulsing with action, plot twists, betrayal, murder, mystery and vengeance — in fact too much to synopsise here — are unflinching portrayals of bereavement and the lingering pain of guilt that cannot be redeemed away. There's even a little romance, but it's made poignant with a path full of longing but no chance of fulfillment. In other words, *Burn* provides all the tropes of the thriller genre that make fans addicted to it, but also adds layers of raw emotion and insight that serious readers find exquisitely satisfying.

In my estimation, the only thing wrong with *Broken* is that it ended.

Visit www.karinlaughter.com.



EVENTS AT ACCENT ON BOOKS

Wednesday, October 13, at 3 p.m. The Book Club: English writer Hilary Mantel's newest historical novel, *Wolf Hall*, is an exciting portrayal of Oliver Cromwell and the Protestant Reformation, begun by King Henry VIII.

Thursday, October 14, 6 p.m. Monthly Writers Support Group. No criticism, just motivation!

IF YOU GO: *Accent on Books*, 854 Merrimon Ave., Asheville, NC. (828) 252-6255, www.accentonbooks.com.

Not all sites are open to the public and arrangements have to be made with the Conservancy or other agencies for private access. Even if you are just an armchair traveler, reading this book is a pleasure, taking you at least in your imagination to our state's best remaining wild places.

Nature Conservancy: www.nature.org

BLUE RIDGE BOOK FEST IN WAYNESVILLE

The Blue Ridge Book Fest offers the rare chance to meet 20 of our region's authors at one time. Some of the authors are Kathryn Magendie (southern fiction novels, *Tender Graces* and *Secret Graces*); memoirist Mary Messer (*Moonshiner's Daughter*); and local historians Bob Plott (*Legendary Hunters of the Southern Highlands*) and Michael Beadle (*Images of America: Haywood County*). Books will be available for sale and signing. All book lovers welcome!

IF YOU GO: Saturday, October 2, from 10 a.m. to 4 p.m. *Blue Ridge Books*, 152 S. Main St., Waynesville, NC. for more information call (828) 456-6000 or visit www.brbooks-news.com.

REVIEWED NEXT MONTH

Natural Saints: How People of Faith Are Working to Save God's Earth by Warren Wilson professor, Mallory McDuff.



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

artful living

Breathing Into Life

“Mindfulness is the miracle by which we master and restore ourselves... Mindfulness frees us of forgetfulness and dispersion and makes it possible to live fully each minute of life... You should know how to breathe to maintain mindfulness, as breathing is a natural and extremely effective tool which can prevent dispersion. Breath is the bridge which connects life to consciousness, which unites your body to your thoughts. Whenever your mind becomes scattered, use your breath as the means to take hold of your mind again.”

~ THICH NHAT HANH

When we take Thich Nhat Hanh's words to heart and practice and discover the truth of his claim to what he calls “the miracle of mindfulness,” we discover that mindfulness is indeed a miracle, and that mindfulness of breathing is a key that unlocks this miracle. We discover what the dictionary defines as “an extraordinary event believed to manifest a supernatural work... an extremely outstanding or unusual event, thing or accomplishment.”

When we begin to link our consciousness with our breathing, first in formal meditation, and then, as we live our ongoing lives, we do indeed discover... a miracle. And while what happens is truly extraordinary, there is nothing supernatural about it. Rather, we discover the restoration of our own true naturalness, which is always with us, but we are not sufficiently present with the flow of life within and around us to notice.

Another way of expressing this is that in attending to the phenomenon of our own breathing, we become witness to the ongoing miracle of Life. As we breathe, Life breathes. Life breathes us. The elements of air and earth come together in respiration creating life. All animals and plants

breathe, their bodies as inert as earth until the miracle of respiration creates Life. A miracle! And at the end of an individual life, the last breath leaves, to return our physical form to the earth. Dust to dust.

As we practice, we discover that breath as an object of meditation, as a “bridge which connects life to consciousness, which unites your body to your thoughts,” takes on more than metaphoric nicety when it is considered that there are two dimensions to our nervous system, the voluntary, or somatic, and the involuntary, or autonomic.

We have conscious control of the voluntary nervous system, as in, as I type this column, I consciously and choicefully move my fingers on the keyboard. Also, as I sit here, my heart beats and my breakfast digests, but I am not consciously directing these activities; in fact, I have no conscious control over them. These voluntary and involuntary systems are, for the most part, quite exclusive of each other except when it comes to breathing.

Mostly, breath is an autonomic, involuntary activity, it happens unconsciously, until, we make it conscious. Unlike our heart beating, and our stomach digesting, the sensations of breathing are consciously available to us, but we generally simply don't pay

attention. When we do pay attention, we can consciously experience our breathing, and with that conscious choice, open an entirely new and rich world of experience.

We can, if we choose, control the rate and the volume of the breath, and as many yogic practices demonstrate, if done systematically and purposefully, can dramatically alter states of consciousness. We can hold the breath, and if we are very good at it, will pass out, become unconscious, and the autonomic breath function will again take over. Breath happens in both the voluntary and the involuntary nervous systems.

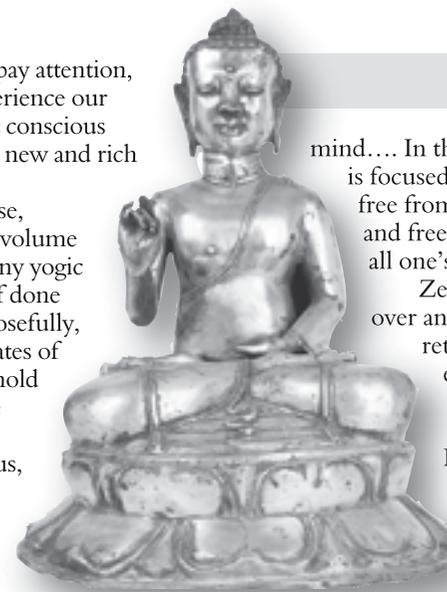
It functions as a natural bridge between the conscious and unconscious mind, between thought-directed and natural activity.

Mindfulness of breathing restores our connection to the present moment as-it-is, to here-and-now.

Even ordinary breathing held in conscious awareness will have the quite extraordinary result of naturally calming and focusing us. Furthermore, there is a profound linking and accessing of unconscious mental processing to conscious awareness, facilitating intuition and insight.

We also discover that when we become subtle enough in our awareness to experience the very subtle sensations of respiration, we simultaneously become aware of the overlooked subtleties of Life all around us. Mindfulness of breathing restores our connection to the present moment as-it-is, to here-and-now. It cuts through the artificial construct of our hectic and, frankly, superficial, life-situations that have ensnared and distracted us from our most natural birthright – our direct experience of connectedness with Life. As we cultivate a subtle relationship to our own breath, we also cultivate a relationship to all aspects of Life with subtlety and presence. It is as if a hidden crystalline world of sights, sounds, sensations and even energies, all interconnected, begins to emerge.

Indian Vipassana (the Zen of Southeast Asia) Master, S.N. Goenka, instructs us: “Dharma (the Buddhist path) is the path of here and now. By practicing awareness of respiration we become aware of the present moment. Focusing on breathing can help us explore whatever is unknown about ourselves, to bring into consciousness whatever has been unconscious. It acts as a bridge between conscious and unconscious



BY BILL WALZ

mind.... In the moment when the mind is focused fully on respiration, it is free from craving, free of aversions and free of ignorance. It challenges all one's past conditioning.”

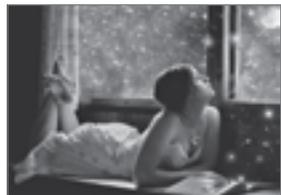
Zen teachings emphasize over and over again that we must return to our direct experience of Life. It teaches that society has corrupted us into living in ideas about Life rather than experiencing its subtleties, power and miracles directly.

This is the “past conditioning” to which Goenka is referring.

Zen is the development of the capacity for shifting from living primarily in the chattering activity of the mind, only paying enough attention to the world around us to orient the chatter, into living primarily in the world-as-it-is.

We learn to engage the sensory, thinking and emotive functions of mind as instruments in service of a vivid connection to Life unfolding about us and through us. As Goenka states, conscious breathing can be the link between conscious and unconscious mind, bringing our reactions and habituated patterns into vivid highlight for us, allowing choiceful responding to supplant the reactivity and habit that dull and limit our experience. It allows us to challenge our past conditioning, to emerge fresh into each moment of existence.

Breathe deeply. Allow the exhalation to relax and calm you into the moment as-it-is, and the inhalation to sharpen the clarity of your awareness. Brightly alert, calm and relaxed, be witness to and beneficiary of the miracle. Breathe into Life. Discover “The Miracle of Mindfulness.”



WOMEN WHO SEE IN THE DARK

“Earth slips quietly into winter. Nights grow longer

and colder, seeds fall to the ground to lie dormant in the dark soil... and magic is underway.”

Join us for an evening of sacred music and circle dance ritual featuring vocalist composer Serpentine Arborvitae and circle dancer Tarleton Brooks.

Circle Dance is a fusion of traditional and ancient sacred dances from all over the world. Circle Dance is the practice of moving meditation. The music and dances range from slow and deep to lively and ecstatic. All are easy to learn, taught step-by-step allowing the mind

to relax while staying sharply focused. A partner or previous experience is not required. Everyone is welcome!

Serpentine Arborvitae's (pronounced ar-bor-vee-tey, Latin for tree of life), vocal improvisational skills have won her critical acclaim in DOWN-BEAT and MUSICIAN Magazine. Tarleton Reynolds Brooks has over 30 years of experience working as a performer and teacher of movement, magic, comedy theatre and martial arts.

IF YOU GO: Saturday, November 6 at 8 p.m. The Masonic Temple, 80 Broadway St. in Asheville. Phone (828) 252-3924. Tickets \$15 in advance or \$20 at the door. Purchase tickets online at www.humanangel.net/calendar.html



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.

He will present a Lecture with Discussion and Meditation on The Radical Commitments for Personal Evolution, Sunday, November 14, 2-5 p.m. at Jubilee Community Church, 46 Wall Street, Asheville, 252-5335. Both by donation.

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

healthy lifestyles

Holidays and Traffic Fatalities

BY MAX HAMMONDS, MD

With the Labor Day weekend past, the holiday season has officially begun. Some of the busiest holidays are just upon us. On the Thanksgiving weekend, the busiest of all holidays for road traffic, 91% of those traveling are doing so in an automobile.

For as often as people casually do it, getting into an automobile is the most dangerous activity a person does each day. Dying in an automobile crash is the #1 cause of death in those 1-34 years of age. On average 110 people die each day in an automobile crash.

The most dangerous day of the week to drive? Saturday – when on average 143 people die in a traffic accident. The most dangerous time of the day to drive? At night. While only 49% of traffic fatalities are at night, miles driven are only one third of daytime miles – meaning it is three times as dangerous to drive at night.

Is it getting more dangerous to drive an automobile? Actually since 1982, when statistics first were being kept by the National Highway Traffic Safety Administration, for each mile driven it has become 17 times safer to drive – because of all the safety features now built into cars – anti-lock brakes, side airbags, three point seat belts, etc.

So Why the Continuing Traffic Fatalities?

#1 cause - The number of people on the road. The safest time to drive is

4-5 a.m. on a Tuesday or Wednesday morning – when there is only 9% of the traffic as compared to the average number of drivers on the road during the rest of the day.

The Other Contributing Factors?

#2 cause - Not using seat belts. Two-thirds of fatally injured night-time drivers are not wearing seat belts as compared to 30% of daytime fatalities.

#3 cause - Alcohol is a major factor in 54% of night time fatalities as compared to 18% of daytime fatalities. It has been shown recently that being distracted – by texting or by cell phone use or by fixing the hair or by eating breakfast – is as impairing as being legally drunk.

#4 cause - Speeding contributes to 30% of fatalities.

And now it is the holiday season when all of these causes are compounded. The traffic increases by over 50% on the five busiest holidays and the fatality rates increase by 4 ½ - 5 times. Thanksgiving is the worst with an average of 567 deaths for the day (not counting the days before or after) – followed by Labor Day with 544 fatalities, Independence Day with 542 fatalities, Memorial Day with 508 fatalities, and Christmas Day with 414 fatalities on average.

The causes are the same. There are more people driving more miles over longer hours and getting more

tired and inattentive to their driving. On average 50% of these people are not wearing their seat belts (better than the night time drivers) and 20-30% of them admit to driving 15 miles an hour over the speed limit.

But the most consistent factor in holiday fatalities? Alcohol is a major factor in 40-45% of all fatalities in all five of the deadliest holidays. And on New Year's Day alcohol is a contributor in over 50% of the fatal traffic accidents.

Bottom Line

Let this holiday season be a time for building good family memories and not be a time to erect a memorial to someone's untimely death. Drive safely. Happy Holidays.

STEWARDS OF CHILDREN

Workshop led by Kelley J. Wolfe, Ph. D., ACS, Clinical Sexologist, empowers people to prevent child sexual abuse. At First Congregational United Church of Christ. Tuesday, October 5, from 9 a.m. to noon. Sunday, October 10, from 1 to 4 p.m. Cost: \$30. Contact Terra Maney (828) 335-7287 to register. Visit www.darkness-2light.org.

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*healthy lifestyles***George Goes to Washington**

A man on a mission is a powerful thing, indeed. Yet a man on a mission with a unique proposal that requires an act of Congress in today's acrimonious political climate seems a mountain too high to climb; but not for George Connolly of Fletcher, North Carolina. He is author of "National Health Lottery: A New Way to Fund Health Insurance," and he remains optimistic and undeterred in selling his concept to Congress and the nation.

Earlier this year he publicly unveiled his idea and traveled to Washington, D.C., to personally put his 167-page, self-published, paperback book in the hands of many U.S. senators and representatives.

Despite the health care reform bill that passed earlier this year, George says his idea, which is voluntary and not tax-based, remains viable. His plan for a national health lottery is similar, at first blush, to all of the 43 state lotteries combined, which now have total sales of over \$60 billion a year.

But the National Health Lottery proposal is a bigger idea with wider implications, says Connolly, for it would bring in "approximately \$2 billion per week, over \$100 billion a year, and that's being conservative." He said his plan could quickly become the centerpiece in funding catastrophic health care nationwide. "And it wouldn't take years to get a National Health Lottery system up and running, only months."

He said that once health insurance companies read the details of his plan, it would entice many small firms to enter the marketplace "and that would bring down insurance rates because it would encourage more competition."

To boost ticket sales, he proposes that Americans who participate in the National Health Lottery be granted an annual tax credit, up to \$1,040 per person.

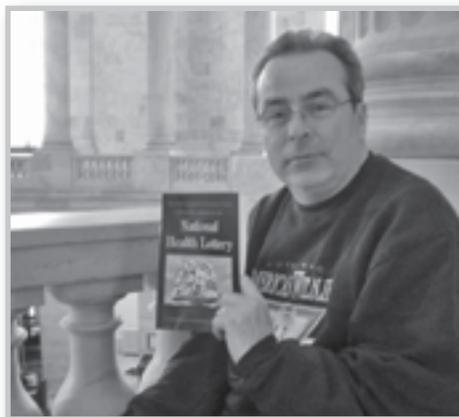
Furthermore, his lottery would create many new multi-millionaires in the U.S., "who would then spend or invest that money and create more jobs"; there would be winnings approaching \$500 million each week, predicts George.

When George corralled Sen. Richard Durbin (D-IL), Senate majority whip, outside his Washington office and handed him a book, Durbin's initial reaction was negative, saying, "It would cannibalize the education lotteries."

Not so, says George; it is completely different, and he can prove it, if only Durbin and other politicians would give his out-of-the-box thinking serious consideration.

Several other well-known congressmen said they would read his book. These included Sen. Scott Brown (R-MA), Sen. Bob Corker (R-TN), Rep. Dennis Kucinich (D-OH) and Rep. Heath Shuler (D-NC). He spoke with each of them face-to-face and put his book in their hands.

BY BYRON BELZAK



George Connolly holds his book, "National Health Lottery" in the rotunda of the Senate Russell Building.

Photo: Byron Belzak / MediaBear

"I was amazed how accessible many of the congressmen were," said George, who is a small business owner and family man. "This new system will provide the old system with a much needed, massive transfusion of money."

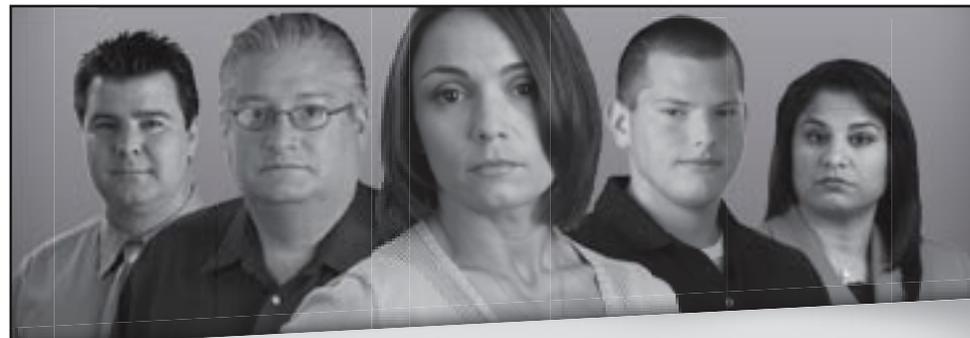
Whether those in power will take George Connolly and his National Health Lottery proposal to heart remains to be seen. In the meantime, he continues to promote his idea and book. It is now for sale at Amazon.com or can be ordered at any Barnes & Noble retail store (ISBN 978-0-578-05076-8). A free preview is available online at www.nationalhealthlottery.com.

A number of people in his hometown praised him for his efforts. Said one supporter: "I find it amazing that here's this one small businessman who comes up with a good idea, writes and publishes a book about it, launches a website, then goes off to Washington, D.C., to try and convince a bunch of politicians that his new way to pay for health care is better, and he does it all on his own time and dime, because he cares about the future of our country."

George's next grassroots effort to make more folks aware of his proposal will be done closer to home. He has an empty billboard on the property of his Wreck-Amended auto collision repair shop that can be seen by motorists traveling west on I-26 as they near the exit of the Asheville Regional Airport and NC Agricultural Center on Highway 280.

"I haven't had the time or money yet to put up that sign, but I will," promises Connolly, who adds, "I'm not a lobbyist. I'm a realist. It's going to take someone nationally known to publicly support my sustainable plan before it gains real traction."

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Source: Javelin Strategy & Research. "2010 Identity Fraud Survey Report." February 2010.

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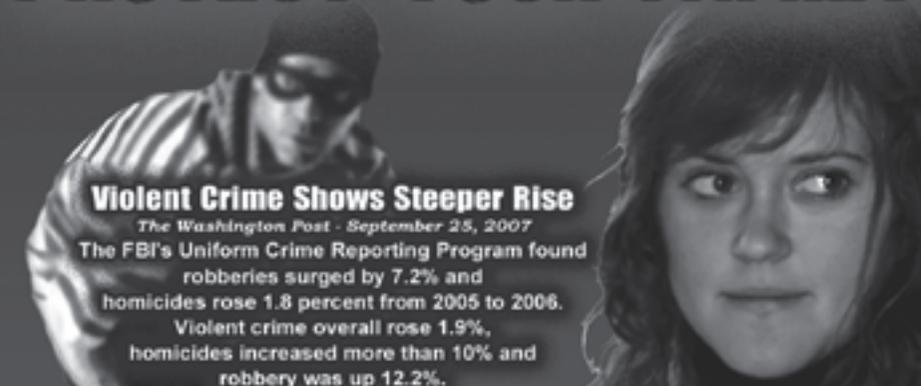
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Violent Crime Shows Steeper Rise

The Washington Post - September 25, 2007
The FBI's Uniform Crime Reporting Program found robberies surged by 7.2% and homicides rose 1.8 percent from 2005 to 2006. Violent crime overall rose 1.9%, homicides increased more than 10% and robbery was up 12.2%.

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what to do guide™

Friday, October 1 Taiyo la Paix Exhibit

From 6-8 p.m. University of NC, Asheville, Tucker Cooke Gallery, 1st floor, Owen Hall. Sharing the walls with Phillip McGuire. Show will remain up through November 8, 2010.



Saturday, October 2 Fleeting Glimpses

Reception for fine artist Richard

Oversmith from 6 to 8 p.m. In this new show Oversmith stays true to his vision of capturing the effects of light on subjects as varied as a sunlit barn and an Italian garden. On display through November 7, 2010 at 16 Patton Gallery, 16 Patton Ave. in Asheville. Visit www.richardoversmith.com

Now through November Anything Goes - Everything Shows Mail Art Exhibition

In the Courtyard Gallery now through November 1, 2010. See entries from local artists as well as those from around the country and all over world. There will be a variety of sizes, shapes and media, including collage, montage, sculpture, fiber art, digital art, painting,

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

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

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

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

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

- Disclaimer -

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

Concerts at St. Matthias Church

All concerts are on Sundays and start at 3 p.m.

October 3 - A concert featuring piano and strings playing Mozart and Mendelssohn.

October 10 - Gail Ashburn will perform jazz vocal standards accompanied with guitar and bass.

October 17 - The Pyramid Brass Quintet will perform.

October 24 - Craig Carroll will perform a concert on solo guitar.

There will be a free-will offering for the St. Matthias restoration fund. 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.).

printmaking, photography and more. Courtyard Gallery, 109 Roberts Street, Phil Mechanic Studios, River Arts District, Asheville, NC. For more info email purplecoca@aol.com, or visit www.ashevillecourtyard.com.

Friday & Saturday, October 8 & 9 Turn the World Around

Womansong benefit concert will feature songs of healing, friendship, and love, along with other upbeat, eclectic musical fare. Awareness, humor, harmony, colorful visuals, and a chance for the audience to sing along.

Unity Center in Mills River, NC, 7:30 p.m. Proceeds will benefit Womansong, the Womansong New Start Program and the Unity Kindness Fund.

Tickets are \$15 in advance/\$18 at the door. \$5 for Children 5-18. Tickets are available at www.womansong.org, from Unity Center at 891-8700, or at the door.

Free Monthly Meditations

Offered via teleconference calls by Mary & Barry Nadler from Mystic Heart Universe.

Thursday, October 7 - The Joy of Unity Consciousness Meditation, from 8 to 8:30 p.m. EST.

Saturday, October 23 - Mystic Heart Universe Meditation, from 8 to 8:30 p.m. EST.

In your mystic heart and the mystic universe there is a completely pure and transcendent presence.

To sign up for the meditation call (828) 338-0042 or email mary@mysticheartuniverse.com. Visit www.MysticHeartUniverse.com.

Saturday, October 16 'S Wonderful

The New Gershwin Musical brings to life the musical genius of George and Ira Gershwin with a nostalgic ride through celebrated periods in history with the famed brothers' music as the centerpiece. Diana Wortham Theatre at Pack Place. Mainstage Theatre Series. Shows at 2 p.m. and 8 p.m. Tickets: Regular \$35; Seniors \$33; Students \$30; Student Rush day-of-the-show (with valid ID) \$10. Tickets/Info: (828) 257-4530 or online at www.dwttheatre.com.



George and Ira Gershwin.
Photo courtesy Ira and Leonore Gershwin Trusts.



Saturday, October 9 WNC Naturally

North Carolina Natural Products Association invites you to boost your business contacts. Network,

meet with, and learn from local banks, funders, buyers, growers, sellers, small manufacturers, business strategists, and technical service providers.

WNC Naturally will include open forum discussions about topics affecting all who work in or with the natural products sector. 12 p.m. to 5 p.m. Reception 5 to 6:30 p.m. Pre-Registration: \$15. On site: \$20. Exhibitor/vendor booths and registration \$25. For tickets or more information please contact: Annice (828) 251-6025 or Jennifer (828) 649-3031.



Nancy Livingston - Clay

October 9 & 10 East of Asheville Studio Tour

10 a.m. to 6 p.m. The artists of East Asheville, Swannanoa, Black Mountain & Fairview invite you to visit their studios.

Detailed maps for the E.A.S.T. free self-guided tour can be found at www.eaststudiotour.com, and at many

places of business. Look for the yellow signs during the tour! Many artists will be doing demos and some will have door prizes. You will see pottery, woodworking, glass work, painting, photography, fiber arts, quilting, metal arts, papier maché, jewelry, encaustic painting and more! (828) 686-1011.

Sunday, October 10 Jazz Concert

At St. Matthias Church beginning at 3 p.m. Featuring Gail Ashburn singing jazz standards accompanied by Hank Bones on guitar and Zack Page on bass.

A free-will donation will be taken for the ensemble and 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.).

Saturday, October 16 A Mountain Home Companion

Join Song O Sky Show Chorus with guests Clearwater Connection for an evening of humor and close harmony. 7:30 p.m. Asheville Community Theatre. For tickets and more information: songosky.org or 1-866-824-9547.

Saturday, October 16 American Clay Workshop at The ARCH

9:30-11:30. Cost \$50. For more details you can also see our listing on the calendar at www.Americanclay.com. We invite groups to give us a call for special arrangements. We can provide onsite training as well.

The ARCH, Architectural Finishes, Flooring & More, 171 Weaverville Hwy, Suite 103, Asheville, NC. For more information call (828) 253-5455, or visit www.thearchnc.com.



Marian Cosgrove

October 15, 16 and 17 A Harvest of Quilts

Quilt Show, 10 to 5 p.m. Friday and Saturday, 10 a.m. to 4 p.m.

Sunday. Blue Ridge Community College Conference Hall, Flat Rock, NC. Admission: \$5. Free parking. Handicapped accessible. For more information contact the Western NC Quilters Guild, quiltshow@westernncquilters.org, www.westernncquilters.org.

Sunday, October 17 Enjoy the Colors with the Haywood Community Band

The band's final concert of the season begins at 6:30 p.m. This FREE concert will be held at the pavilion which is next to the Maggie Valley Town Hall. The concert will feature "colorful music," and audience participation will be encouraged! Bring a picnic dinner and enjoy a beautiful Maggie Valley sunset. For more information visit www.haywoodcommunityband.org, call John Barrett at (828) 452-5553, or Bob Hill at (828) 452-7530.

Thursday, October 21 Potluck Cinema

Dinner at 6:30 p.m., films start at 7 p.m. Bring your favorite side, entrée or

dessert and break bread with the local community. We'll provide dinnerware, beverages and seating. Then sit down for a collection of award-winning films including animation, documentaries and dramas.

Every third Thursday. Presented by Phil Mechanic Studios and Courtyard Gallery, 109 Roberts St., Phil Mechanic Studios, River Arts District, Asheville. For more info, visit www.philmechanicstudios.com and www.ashevillecourtyard.com.

Thursday, October 21 Blood Done Sign My Name

Tim Tyson's critically acclaimed memoir *Blood Done Sign My Name* comes alive in a dramatic staging by actor and playwright Mike Wiley, exploring the complex and confusing racial fabric of America.



Mike Wiley.
Photo: Steve Exum

For adult audiences. Mainstage Theatre Series, Diana Wortham Theatre at Pack Place, 8:00 p.m. Tickets: Regular \$30; Seniors \$28; Students \$25; Student Rush day-of-the-show (with valid ID) \$10. Tickets/Info: (828) 257-4530 or online at www.dwttheatre.com.

Thursday, October 21 Poets Jeff Daniel Marion and Linda Parsons Marion to Read

Come hear two distinguished poets read from their work. Jeff Daniel Marion, a native of Rogersville, Tennessee, has published eight poetry collections, four poetry chapbooks, and a children's book, *Hello, Crow*. His newest collection, *Father*, was published in 2009 by Wind Publications.

Linda Parsons Marion is the author of two poetry collections, *Home Fires* and *Mother Land*. A new poetry collection, *Bound*, is forthcoming in 2011. This reading is free and open to the public. At East Tennessee State University beginning at 7:30 p.m., Rogers Stout Hall, ETSU. For additional information, please contact Dr. Jesse Graves at gravesj@etsu.edu.

Sunday & Monday, October 24 & 25 Beth Israel Rummage Sale

This great annual event is back! Come check out the low, low prices on electronics, household items, clothes, books, toys, furniture and more. Great holiday gifts for the whole family. Shop early for best deals and selection!

8 a.m. to 3 p.m. both days. Congregation Beth Israel, 229 Murdock Avenue, (at the traffic light in front of Luella's BBQ on Merrimon), north Asheville across from Weaver Park. For more information please call (828) 252-8431 or visit www.bethisraelnc.org.

OCTOBER EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

what to do guide™

Fall 3-Day Intensives/ Short Workshops

with **John Mac Kah**

Special topics in painting. Wednesday - Friday, 9 to 4 p.m. Cost: \$150 plus \$25 materials fee.



October 20-22 Focus on Fall Color

It's easy to get overwhelmed by the sheer abundance of local color. Learn to control temperature and contrast. Painting on location to capture the unique mood of color and change here in the mountains.

November 10-12 Let's Get Real

Painting in the studio, we will focus on texture, detail and contrast to create rich definition. Learn to paint fur, feathers, grasses, bark, foliage, and reflections.

John Mac Kah - Kah Art Studio
122 Riverside Drive
(828) 225-5000 www.jmkah.com

Friday, November 5 Weaverville Art Safari Preview Party

Preview works by artists of the Weaverville Art Safari at the silent auction held at the Reems Creek Golf Course clubhouse from 7 to 9 p.m. Tickets for the preview party are available at the door for \$10.

Saturday & Sunday, November 6 & 7 Weaverville Art Safari

From 10 a.m. to 6 p.m. For two days artists in the town of Weaverville and the surrounding areas open their studios to the public to showcase and sell handmade craft and fine art. This is a free event. For more information visit www.weavervilleartsafari.com.

Call for Entries

Swannanoa Valley Fine Art League Fall 2010 Juried Exhibition, at Black Mountain Center for the Arts, October 29 through November 24, 2010.

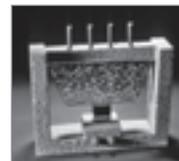
Entry Fee: \$25/one piece. Cash award for Best of Show. Juror: Philip DeAngelo. Susan Sinyai, Exhibit Chair, (828) 254-215. For entry form and prospectus email svfal.info@gmail.com, or visit www.svfal.org.



Peg Morar in studio

Open Studio Tour at Grovewood Gallery

Celebrate American Craft Week by taking a self-guided tour of Grovewood Studios, October 9 from 10 a.m. to 4 p.m. Both Grovewood Gallery and Grovewood Studios are housed in the historic Biltmore Industries complex. Biltmore Industries originated as a craft school in 1901. Grovewood Studios were established in 1992, continuing the Biltmore Industries tradition of supporting local craftspeople. Today, renowned studio artists design and create a variety of works in glass, clay, metal, wood, and mixed media, in those same workshops. Open Studio Tour is a free, self-guided tour. Grovewood Studios are located on the Grovewood Gallery grounds in Asheville, across the street from the Grove Park Inn Resort & Spa. Visit www.grove-wood.com or call (828) 253-7651.



Carl Powell

Best in Show



by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

Alice in Wonderland, Jr.

Asheville Community Theatre proudly presents our first performance by students in our new Production Classes! The performance will feature 28 different youth, and is directed by Chris Martin with musical direction by Ginger Haselden.



Disney's Alice in Wonderland, Jr. is adapted from the book and based on the 1951 Disney film. The music is adapted, added to and arranged by Bryan Louiselle with additional lyrics by David Simpatico.

Join Alice's madcap adventures in Wonderland as she chases the White Rabbit, races the Dodo Bird, gets tied up with the Tweedles, raps with a bubble-blowing Caterpillar, and beats the Queen of Hearts at her own game! This fast-paced 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."

On the Mainstage, **October 22-24**. Friday at 7:30 p.m., Saturday and Sunday at 2:30 p.m. Tickets are \$5 at the door. The Box Office will open an hour before the show.

Asheville Community Theatre, 35 East Walnut Street, downtown Asheville. For more details call (828) 254-1320 or visit www.ashevilletheatre.org.

Colorfest! Art of the Blue Ridge

Saturday, October 23 from 10 a.m. to 4 p.m.

Transformed into a Paris-like scene with colorful umbrellas dotting each corner and alcove, Downtown Sylva will be host to some of the most accomplished fine artists in western North Carolina.

Artists will gather underneath store awnings and colorful umbrellas along the sidewalks in a day-long event. Come experience the magic firsthand! Local musicians will set a backdrop of harmonious notes in the restaurants on Main Street. You'll enjoy the art, the music, the restaurants, and hometown shops! Main and Mill Streets in Downtown Sylva, NC.

Visit www.spiritofappalachia.org or call (828) 631-4587 for more information.

Fall Harvest Days Antique Engine and Tractor Show

October 21-23

8 a.m. to 5 p.m. rain or shine. Features antique tractors, hit n' miss engines of all sizes, tractor pulls and lots of vendors selling parts. Three full days of more than 250 vendors/exhibitors, tools, antiques, collectibles, toys & odd stuff!

Parade, Thursday and Friday at 3 p.m., cancelled if raining. Pulls, Friday at 5 p.m. Farm Tractors 1964 and earlier, Saturday at 10 a.m. Kidney Pull, Saturday 12 noon.

Admission \$8/day or \$20 with a 3-day pass. Children under 12 free with paid adult. Held at the Western North Carolina Agriculture Center, 1301 Fanning Bridge Road, in Fletcher, NC.

joe's brew notes



BUCHI KOMBUCHA Brought to You by Asheville's Kombucha Mamas

At this year's Beer City Festival in Asheville, a stand titled "Buchi" caught my eye. A sample introduced me to the wonderfully refreshing, fermented beverage kombucha and business owners Sarah Schomber and Jeannine Buscher. They are the Kombucha Mamas and make their Buchi brand kombucha locally in Weaverville.

Kombucha is an ancient, cultured beverage that originated in the Far East. Known as "the elixir of life" it is a "live" health-drink lightly effervescent with a sweet and tart taste. It is, in essence, sweetened tea (black or green) fermented with the kombucha culture called a "SCOBY" (symbiotic colony of bacteria and bacteria and yeasts), and with a typical alcohol level of 0.4% to 1% depending on the manufacturer.

Buchi brand (drinkbuchi.com) of kombucha is made with all organic ingredients and pure mountain water. Expect a light sweet and sour taste with a complex flavor profile. Its natural effervescence and refreshing taste reminds me of dry champagne. Buchi is a healthy alternative to other beverage options and is equally at home in a variety of social situations.

Buchi kombucha is the brainchild of Jeannine and Sarah who met soon after they and their families moved to Asheville. Both are stay-at-home moms, both home school their children, both are focused on nutritionally sound foods and sustainable

BY JOE ZINICH

living, and both brew kombucha. They met at a home-school conference and became friends about the time Jeannine was planning to sell her kombucha at farmers markets and Sarah wanted to "find another mama and start a business".

With remarkably similar interests, values, and kombucha recipes (their families considered the flavors indistinguishable), they decide to brew together and sell their kombucha out of Jeannine's kitchen. Demand soon outgrew their ability to supply and they moved to Blue Ridge Food Ventures, an AB Tech food incubator program. Within 5 months, they created a brewing process and recipe that took Buchi from kitchen pots to a full-scale production facility. In the process, they became the first company to make it successfully through the food-incubator program and they became the first female brewmasters in the Southeast.

The quality and flavor of Buchi has driven their sales from a few gallons per week to over 500 gallons per week in 2 short years. They've gone from two mamas in a kitchen to two mamas in a 6000-square-foot, earth-friendly, brewing facility with 11 employees. Capacity will be doubled by year-end 2010 to satisfy continued high demand.

That growth is remarkable. Consider, in midsummer the Government questioned the alcohol content of kombucha. Regulations require an alcohol content of 0.5% or less for a beverage to be defined as non-alcoholic and sold with beverages like water or fruit juice; higher percentages have to be sold in the alcoholic beverage section and labeled to reflect alcohol content. In response, Greenlife (Whole Foods) pulled all kombucha products off their shelves. That didn't stop the Mamas. They quickly reformulated



The Buchi Mamas, Jeannine Buscher (left) and Sarah Schomber.

their Buchi "Original" to Buchi "Limited Edition" with the use of locally produced apple juice and brought the alcohol content down to under 0.5%. Their resourcefulness and creativity kept them in Earthfare and quickly got them back into Greenlife (Whole Food); sales didn't skip a beat.

Not ones to rest on their laurels (2010's Mountain Express Best Local Food/Drink Product in WNC); they have just introduced two new flavors, Buchi "Fire" and Buchi "Water". "Fire" has a pink-red color with a hint of ginger flavor up front and a cayenne finish; it is, as you might expect, warm and intense. "Water" is made with elderberry and spirulina (a microscopic blue-green alga super food) with a soft, fruity, subtle flavor; it is, as the name implies, cool and easy.

Drink Buchi because of its refreshing flavor, or because it's jam packed with nutrients, or because it is hand crafted locally for your drinking pleasure. Whatever your reasons, enjoy.

Kombucha

The first recorded history of kombucha culture dates to the Chinese Qin Dynasty around 250 BC. It followed the caravan routes to Russia, Tibet, India, and Eastern Europe. The Chinese called the drink "the tea of immortality." And much like a treasured family heirloom, the culture was passed from generation to generation.

Kombucha is made by brewing tea, adding sugar and the SCOBY. After about a week, the yeast and bacteria transform the ingredients to a drink low in caffeine and high in probiotic bacteria (like yogurt or kefir) needed for healthy intestines, beneficial acids, minerals, and B-vitamins. It is said to improve digestion, increase energy and metabolism, and help the body detoxify and normalize pH levels.

Well, I don't know about immortality but kombucha is a delicious, thirst-quenching beverage low in calories and alcohol. With significant nutritional and potential health benefits it is easy to enjoy with friends and family. Little wonder sales have risen meteorically, doubling annually for the past four years and reaching \$150 million in 2009.

BREW NEWS

Craggie Brewing introduces their Germinator Doppelbock (a German-style "Double" Bock), which has a clean, malty flavor with rich, caramel undertones and a slightly fruity finish (6%). Join them on Sundays for "Hangover In The Hangar" - "bring your own vinyl and we'll spin it, bring your own food and we'll grill it" - from 2-8pm. Also, in October look for the Brewmaster Reserve Series that features test batches of potential seasonal beers, like a wet-hopped Belgian sour and "real pumpkin" pumpkin ale. Also, Tryon Distributing is now distributing Craggie beer in kegs throughout Western North Carolina.

Green Man Brewing Oktoberfest is available. It is true to style in color, flavor and aroma (6%) and disappears fast. October also starts stout season at Green Man with a true-to-style Irish stout late in the month and their Imperial Russian stout soon after. Tanks for their expansion are arriving soon and they expect to have them up and running before year-end.

Four-Hand Fantasy

Question: What has four legs, four hands and twenty fingers that you can watch in a relaxed atmosphere with a refreshing drink in your hands? Answer: A fabulous four-hand piano concert at the White Horse in Black Mountain with two world-class pianists from New England.

Pianist Daniel Weiser, a recent Asheville transplant from Vermont, will team up with Boston native Philip Liston-Kraft in a program called "Four-Hand Fantasy." The program will feature both men at



Dan Weiser and Philip Liston-Kraft

the same piano performing music by Schubert and Brahms plus some fun Spanish Dances and a thrilling arrangement of Gershwin's Rhapsody in Blue.

"Chamber music is one of the most exciting types of music to watch and hear live," says Weiser. "Unfortunately, it has a reputation for being a stuffy, elitist art form, but not

the way we do it. We don't wear tuxedos and we always talk to the audience before each piece and put each work in historical context and try to point out certain things to listen for. Watching chamber music live is like watching a great discussion where each part gets to interject an idea and build on what has come before."

IF YOU GO: Saturday, October 23 at 2 p.m. \$12 adults, \$5 students and children. The White Horse, 105C Montreat Road in Black Mountain. For more information visit www.whitehorseblackmountain.com or call (828) 669-0816.



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

restaurants & wine

What Will You Wear?

- PLUS, A WALNUT STREET WINE BAR DESERVES A HIGH-5

I was recently surprised by a text message that asked, "What is the dress code for the tasting?" This was about a Wednesday wine shop drop-in tasting, five dollars for five tastes – obviously no need for fine feathers. This friend, a transplant from Charlotte, was used to seeing suits and ties with wine-in-hand because he came from an office-to-bar city. Business attire in Asheville is not nearly as common.

Asheville is indeed the most casual city I know; it seems the people who do know how to dress up and are willing when it's called for are in the minority. In fact, we have a lot of locals who obviously have contempt for it.

However, there is still something about wine and the lingering image of the snooty wine drinker. My first impression of wine tasting was a hoity-toity opening scene in the 1992 film, *Year of the Comet*. In this scene, stuffed suits swirled, sniffed, and tasted. (Oh-so-serious, they could not have possibly been having a good time.) Then they spat with their pretentious spitting dignity.

The Japanese were made of money at the time as well, and they were paying top dollar for the prestigious Chateau labels of Bordeaux and the Domaine labels of Burgundy. Those of us who were working to learn the wines of France were facing a changing wine world, one that seemed to

require us to get rich before we could afford to learn.

Over the next decade we watched wines we could afford, wines we loved, quadruple in price. The French wines that made history were getting out of reach. We wondered if proper dress was going to be required to purchase them from the damn shop. Then came the millennium — woo-hoo! Fine Champagne, the labels we knew and depended on, also got expensive. The new prices took the fun away, the hype was on, the well-to-do continued to drink as well as we used to.

Sometimes, there are wine events that warrant dressing up.

But something great was also happening. World wine production was exploding. Good and great wine makers with far less prestige were entering the market. The new and ever-expanding variety was wonderfully entertaining, and there were new places to explore by the bottle, and wine was on its way to offering something for everybody.

But wine also dressed down. Those of us who preached the gospel of wine were not just caught up in the nuances of the wine, but in the nuances that would determine how to dress for various wine events: big city, small town, tasting for everyday customers, fundraiser for prestigious institution, benefit for the animal shelter.

Sometimes, there are wine events that warrant dressing up. Asheville's long-gone and much-missed Nouveau Night was such an event. Most people just seemed to know to look good, and it was likely the price of admission that that was their clue. Higher dollar tickets are code for "dress nicely."

In the late 1990's when I helped with wine events at the Asheville Art Museum,

BY MICHAEL PARKER

most people also knew because of the art connection that it was dressier than a drop-in at the wine store, but we still had to give hints to some people. In this column, I was blunt: "no hiking boots, no Bugaboo jacket, please tuck in your shirt."

Today, using a little common sense works almost every time. Just think about who will be there, the nature of the event, and its level of exclusiveness.

A new wine bar gets it right

As we continue to endure the Great Recession, we also are blessed with new venues for casual drinks. One such place, named for its address, is 5 Walnut Wine Bar. It opened in downtown Asheville between Scully's and Mellow Mushroom. Occupying a square room, it has still been furnished in such a way to comfortably seat singles and couples, but also give larger groups their own sense of space.

Wines by the glass are priced at \$6 and up, but there are daily \$5 wine specials, always at least one white and one red, sometimes more. Add to that a menu of nibbles from local sources, including goat cheeses and other dips, plus boiled peanuts!

The \$5 special won my loyalty. (I have long been worn out with high by-the-glass prices because I am prone to spending lots and lots of money due to my love of wine. By-the-glass, however, is a service that allows wine drinkers to bypass a bottle purchase and it encourages variety.) Add to that their smart decision to offer a broad beer list, which includes a couple of very common cheap-beer choices. Pinot Noir and PBR can sit together at the bar.

What 5 Walnut Wine bar got right, and they may not even realize it, is how they



have enhanced the wine drinking experience without any air of exclusiveness. Their wine thing is professionally handled in a truly Asheville environment, a place where someone after work on Lexington Avenue can sit with someone who just finished work at the bank.

October Events at the Weinhaus

Tuesday, October 5

Specializing in an imaginative combination of locally grown ingredients with Mexican cuisine, Curras Nuevo will host a wine dinner for those who enjoy Mexican cuisine with a twist. The time is 7 p.m. The cost is \$65 all inclusive. Please call the Weinhaus for reservations at 254-6453.

Tuesday, October 19

An Oktoberfest celebration dinner featuring wild game will be held at the Bavarian Lodge and paired with a starting beer and wines to go with the fine German cuisine. The time is 7 p.m. The cost is \$55 all inclusive. Please call the Weinhaus for reservations at 254-6453.

Friday, October 29

Friday night flights at the Weinhaus will feature "Monster Cabs", an exploration Cabernet Sauvignon you can sink your teeth into. The price is \$10 for a tasting of four wines and light hors d'ouvres. Time is 5:30-7:30 p.m. Held at the Weinhaus, 86 Patton Ave., Asheville.

The Weinhaus

86 Patton Avenue in Asheville
(828) 254-6453



Urban Loft + Art Tour

Thursday, October 14
4:30 to 9 p.m.

View the trendiest downtown homes and art collections on a guided tour

through downtown Asheville that focuses on the amazing incorporation of art and city living.

This year's tour will include 60 North Market and the Pioneer Building. The reception will be at Private Mountain Communities in the Grove Arcade. Get your tickets now because this event sells out every year!

Asheville Art Museum, 2 South Pack Square. \$50 for members, \$55 for non-members. For more information, reservations and to purchase tickets, call (828) 253-3227.

Great values & styles

FREE Wine Tastings on Saturdays from 2 to 5 p.m.

Tasting wine is not only fun, but it presents a chance to learn about wine and what it is about a particular wine that you like, or don't like. You can sip while you shop. Find some new favorites — try it before you buy it. We will usually have a few whites and a few reds open, with the occasional guest speaker. Please stop by!

Wine Retail ~ Tastings ~ Wine Classes
Great wines for any occasion and budget.



www.theAshevilleWineGuy.com

555 Merrimon Ave.
(828) 254-6500

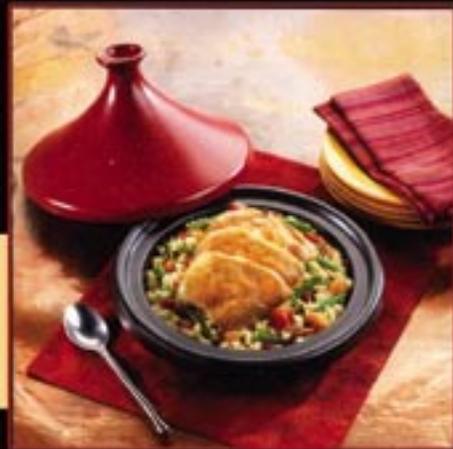
Jerusalem Garden Cafe

www.jerusalemgardencafe.com



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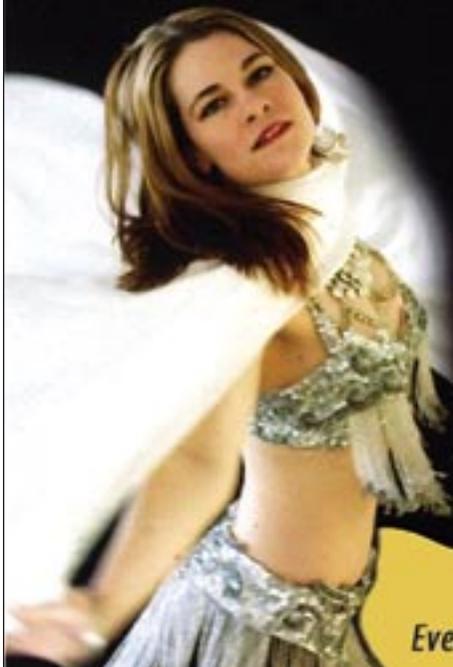


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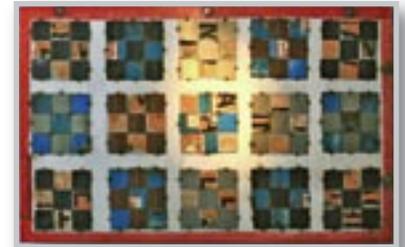
78 Patton Ave.
Downtown Asheville
(828) 254-0255

Belly Dancing & Live Music
Every Thursday, Friday & Saturday Night

fine art

Mixed Metals

Local artists Una Barrett and David Earl Tomlinson will be featured in the F.W. Front Gallery at Woolworth Walk for the month of October.



David Earl Tomlinson

Una Barrett, of Relics of a New Age, creates jewelry that is unique and one of a kind. Una utilizes sterling silver, bronze, copper, gold, paper, wood, and other materials to create three dimensional sculptural metaphors.



Una Barrett

These wearable metaphors convey the need for exploration and connection between collective global history and technologically driven modern society.

David Earl Tomlinson is a self taught metalworker from Asheville. Imagining ways to allow the naturally occurring textures and colors of rusted and decayed salvaged metal to be the focal point of a work of art inspired him to create salvaged steel (and other metals)

“quilts”. The influence of the Appalachian region’s rich quilting history should not be overlooked, though it is a very loose inspiration in David Earl’s works of art.

Meet the artists and enjoy the opening reception on October 1 as well as the coinciding Art Walk that runs from 5-8 p.m.



Una Barrett: Jewelry, and David Earl Tomlinson: Metalwork. Opening Reception, October 1 from 5-7 p.m. On display through October 30. Woolworth Walk, 25 Haywood Street, Asheville. (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.

Historic Dining at the Train Depot in Asheville's Biltmore Village



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performance

HART presents

Buddy: The Buddy Holly Story

HART's next production is a major crowd pleaser that is sure to get your feet tapping and may get you dancing in the aisles. "Buddy: The Buddy Holly Story" debuted in the West End in London in 1989 and ran to packed houses for nearly fifteen years. "Buddy" is what is referred to as a Juke Box Musical. It traces the musician's career from his first appearance on KDAV radio in Lubbock, Texas in 1957 to his tragic death in a plane crash in February 1959 and along the way treats audiences to a series of hits. The show concludes with Holly's final concert at the Winter Dance Party in the Surf Ballroom in Clearlake, Iowa and includes the songs of J.P. Richardson, also known as The Big Bopper, and Richie Vallens.

In 1957 recording artists were usually limited to four singles per year. Holly racked up fifteen gold records in fifteen months and recorded a lot more with his backup group

"The Crickets." His became a major influence in the music of The Beatles, Bruce Springsteen and many others. Shortly before going on the Winter Dance Party tour Holly broke up with The Crickets and went out on his own.



Trevor Perry as Fats Domino.

On February 2, 1959 he boarded a chartered plane along with Richardson and Vallens. The plane crashed killing all aboard shortly after take off. For fans of Rock 'n Roll it was the day the music died. That same year Elvis Presley went into the U.S. Army and the era of "Rock 'n Roll" ended.



Laura Gregory and Mark Jones as Maria Elenia Holly and Buddy Holly.

HART's production of "Buddy" is being directed by Steve Lloyd and has a cast that includes Mark Jones as Holly, Strother Stingley as The Big Bopper, Chris Rodriguez as Richie Vallens, and Trevor Perry as Fats Domino along with Sean Bruce, Max Pollifrone, Roger Magendie, Laura Gregory, Carl Brendahl, Andrea Cody, Raymond Yarnutoski, Jeremiah Jackson, Brian Nichols, Jessica Blackwell, Alexia Grant, Paul Brummer, Holly Ann Harmon, Tabitha Judy, Hannah Parrott, Gina McDaniel, and Caroline Lathrop.



"Buddy: The Buddy Holly Story" will have performances on weekends through October 17. Tickets are \$22 for Adults, \$20 for

Seniors, Student/child \$10 with special \$5 discount tickets for Students for Thursday and Sunday performances.

Box Office Hours are Monday-Saturday 1-5 p.m. Call (828) 456-6322 for reservations or go online at www.harttheatre.com. All performances are at the Performing Arts Center at the Shelton House, 250 Pigeon St. Waynesville, NC 28786.

BLOOD DONE SIGN MY NAME



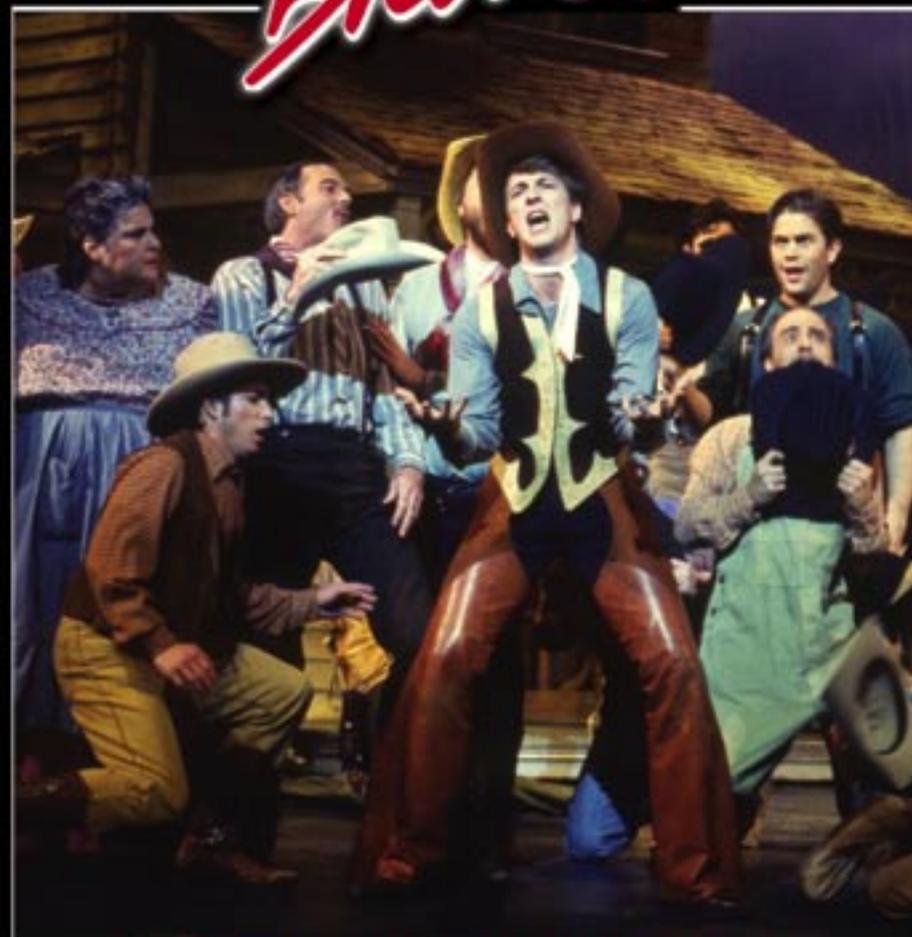
Mike Wiley, photo by Steve Exum

A dramatic staging of Tim Tyson's critically acclaimed book, *Blood Done Sign My Name*. The performance brings to life the recollections of author Tim Tyson (portrayed by acclaimed actor and playwright Mike Wiley) surrounding the 1970 murder

of Henry "Dickie" Marrow, who was black, and the subsequent acquittal of the three white men charged with his death. Tyson will be present to lead a pre-performance discussion. *Due to content, this show is for adult audiences.*

IF YOU GO: Thursday, October 21 at the Diana Wortham Theatre, 8 p.m. Box Office (828) 257-4530, or visit www.dwththeatre.com.

ASHEVILLE *Bravo!* CONCERTS



OKLAHOMA!

Set in turn of the century Oklahoma against a backdrop of the high-spirited rivalry between local farmers and cowboys, *Oklahoma!* is a cherished love story featuring such favorite numbers as "People Will Say We're In Love," "Oh What A Beautiful Mornin,'" and "Surrey With A Fringe On Top." This musical is a favorite that can be enjoyed by the whole family!

Saturday, Oct. 23 @ 7:30 pm } Thomas Wolfe Auditorium

BRAVO'S UPCOMING SHOWS

THE MIKADO Saturday, November 13 • 7:30 pm
TIME FOR THREE Saturday, January 15 • 7:30 pm
BILL T. JONES Friday, April 15 • 7:30 pm

828.225.5887 • Student tickets 1/2 price • ashevillebravoconcerts.org
 Tickets available at the Civic Center Box Office or ticketmaster.com



fine art

Exhibitions at 16 Patton

OCTOBER 2 – NOVEMBER 2

RICHARD OVERSMITH
Fleeting Glimpses

In his new show “Fleeting Glimpses,” Richard Oversmith stays true to his vision of capturing the effects of light on subjects as varied as a sunlit barn and an Italian garden. Oversmith explains, “The only way for me to paint a subject is to experience it first-hand and paint it in one session. Light is of the utmost importance, and the quicker I can express it on my canvas the truer the outcome will be.”

The work in “Fleeting Glimpses” is a study of how important that first glance at a subject can be. It is during these moments that Oversmith finds inspiration to create and to pursue the truth in plein air painting.

Oversmith has been included in the August 2007 issue of *American Art Collector* which features a full length article highlighting his work produced in France. “Fleeting Glimpses” includes regional plein air landscapes and still lifes.

Reception: Saturday, October 2, 6-8 p.m.

OCTOBER 2 – NOVEMBER 2

DENISE STEWART-SANABRIA
Anthropomorphic Produce

“Anthropomorphic Produce” is a new series of paintings using vegetables and fruit acting out human situations and behavior. Human migratory patterns, so utterly important in human history for survival, have geographic and political boundaries today that create very complicated situations. Racial differences create “us vs. them” scenarios. Human rights are violated. Is that what’s going on in these paintings, or are they just hyper-realist renderings of light saturating the color and texture of both common and exotic produce?

Sanabria received her BFA in painting from the University of Massachusetts/Amherst. She paints both hyper-realist “portraits” of everything from produce to subversive jelly donuts, and full-scale, cut-out charcoal on plywood portraits used to create conceptual installations.

Reception: Saturday, October 2, 6-8 p.m.



Richard Oversmith. Afternoon Light. Oil on panel.



Denise Stewart-Sanabria. Hot Strung. Oil on panel.



John Mac Kah. Apples for Sale (Blackberry Inn). Oil on linen.

OCTOBER 23 – NOVEMBER 27

JOHN MAC KAH
Landscapes: Nocturnes and Sketches

“In a world so increasingly threatened, making paintings like these must seem naively unrealistic or at worst hopeless, romantic. I paint because these times and places evoke the natural world and they move me in very particular ways. They remind me always that we are part and parcel of the whole, and I feel if nothing else, honored, to be able to capture a piece of that drama. I like to let the painting then be an experience in itself, speak for the natural world or a piece of it.”

A portion of the proceeds from the sale of Mac Kah’s painting *The Ledges*, a new 24 x 48 in. oil on panel depiction of the rapid section of the French Broad River just north of Asheville, will benefit non-profit RiverLink. RiverLink is a local non-profit working to revitalize the French Broad River as a place to live, work and play.

Reception: Saturday, October 23, 6-8 p.m.

16 PATTON Fine Art Gallery, 16 Patton Avenue in Asheville, NC. (828) 236-2889, www.16patton.com. Gallery hours: Tue-Sat 11-6, May-October Sun 1-6.

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Mark Clodfelter, trumpet
- Beethoven** Symphony No. 3 "Eroica"

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explore asheville

The EAST of Asheville Studio Tour

October 9 & 10, from 10 a.m. to 6 p.m.

As the mercury begins to recede and the colors spread through the mountains, thoughts of cozy moments knitting sweaters by the fire come to mind.

Artists grab their brushes to collect the colors and bring them to the canvas, and crafters all around the area are inspired to express the glory of autumn by bringing it to their craft. It is in this vein that the artists of the EAST of Asheville Studio Tour, in conjunction with American Craft Week, invite you into their homes and studios for a weekend of art appreciation and demonstrations of the techniques employed to create their works of beauty.

The Tour began in 2006 when Maud Boleman of Black Mountain Studios, along with twelve companion artists, began the collective artist semi-annual tour. Today,



Steven Hall - Watercolor



Victor Chiarizia - Glass

the group is 34 artists strong and now includes the Fairview area. The EAST of Asheville Studio Tour will be October 9 and 10, from 10 a.m. to 6 p.m.

In celebration of American Craft Week (www.americancraftweek.com), tour artists will be focusing strongly on demonstrating their craft. Visitors will learn a thing or two as they make their way along the rural byways of the map. Watch Maud Boleman getting her hands dirty as she forms a whimsical teapot, or Lisa Morphey demonstrate how beeswax becomes a painting medium with encaustic techniques.

In Fairview, sweat and stare in wonder as Victor Chiarizia pulls molten glass from his furnace and rolls, turns and blows the glass until, as if by magic, a gorgeous vase is born, or watch how easily Joe Ruminski takes a piece of storm damaged wood and spins it into a beautiful bowl on his lathe. This tour is sure to inspire and inform.

Purchasing art from local artists is a wonderful way to keep dollars in the local economy, as well as support the cultural richness our area is so blessed to have. Start your holiday shopping as artists will be offering their works for sale with price ranges to fit any budget. This area is vibrating with artists and craftspeople and the EAST tour is a wonderful opportunity to meet the artists, and see how they do their craft. Brochures and a detailed map of the tour can be found at many places of business or online at www.eaststudiotour.com.

IF YOU GO EAST of Asheville Studio Tour, October 9 & 10 from 10 a.m. to 6 p.m. East Asheville, Swannonoa, Black Mountain, Fairview. visit www.eaststudiotour.com for more information, or call (828) 686-1011.

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



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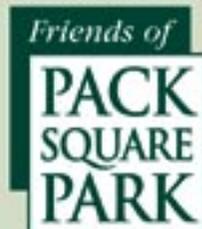
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In addition, the Friends program helps build an endowment, and the earnings will provide funding for future improvements and long-term maintenance of the art, landscape, and park infrastructure.

Enjoy and take pride in preserving Pack Square Park as a dynamic, artistic, and social gem in the center of Asheville's downtown.

For more information about how to become a Friend of Pack Square Park please call us at 828-252-2300, or visit our web site at www.packsquarepark.org.



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explore asheville

The Weaverville Art Safari

November 6 & 7, from 10 a.m. to 6 p.m.

The Weaverville Art Safari invites you to visit the quaint mountain town of Weaverville and the surrounding rural areas. This driving tour leads you via a number of well-marked signs down mountain roads to galleries, community centers and studios where you can view and purchase handmade works of art. It is a beautiful time of year to enjoy the colors of the changing leaves. Weaverville, located just ten short minutes north of Asheville in the heart of the Blue Ridge Mountains, offers visitors a small-town atmosphere with main street galleries, studios and eateries.

This fall's event kicks off with a preview party at the Reems Creek Golf Club on the night of Friday, November 5 from 7 p.m. until 9 p.m. For \$10, you can purchase a ticket to this unique event and support local artists. The evening will feature a silent auction of artist creations and other prizes donated by event sponsors. The \$10 admission ticket will permit guests to bid on silent auction items, possibly win a door prize,

and enjoy light hors d'oeuvres and a cash bar. Plus, you'll get to meet the talented artists and get a glimpse into their creative process.

Tickets will be available at the door, or may be purchased in advance from Preservation Hall, located on Main Street in downtown Weaverville. Don't miss this wonderful opportunity to meet the artists who make this such an eagerly anticipated event.

The Weaverville Art Safari is held twice a year in April and November. It affords visitors the opportunity to meet and appreciate some of the very talented artists who call this region home. The event brings art patrons from all over the southeast and showcases artisans and craft workers from Weaverville and surrounding areas.

The Weaverville Art Safari is unique in allowing those who appreciate and support the arts to get up close and personal with the creative minds

BY ADA DUDENHOEFFER



Potters Rob and Beth Mangum.



Leo F. Monahan abstract collage.

that produce such stunning work.

Get a map online, or find one at the info booth on Main Street during the event, and share the adventure of the Safari!

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



The Weaverville Art Safari Fall 2010 tour will be held November 6 and 7, from 10 a.m. to 6 p.m. Studios are scattered throughout the

Weaverville, Alexander, Barnardsville and the Reems Creek area. Art Safari signs help direct visitors to all locations, and a map is included in Art Safari brochures. The studio tours are free.

The Weaverville Art Safari Preview Party is a ticketed event featuring a silent auction, door prizes and a cash bar. It will be held November 5, from 7-9 p.m. at Reems Creek Golf Club, 36 Pink Fox Cove Road, in Weaverville, NC. Cost: \$10 at the door; \$5 for additional door prize tickets.

Steven Forbes-deSoule creates one of a kind, raku vessels, which he forms on the potter's wheel or hand-builds. He has been a ceramic artist for over



30 years and has had his work featured in numerous books and magazines. His current work is influenced by the beautiful

mountain vistas near his home in Weaverville, North Carolina. His studio is open for his annual 50th Firing Kiln Opening, the Weaverville Art Safari, and by appointment.



Maureen Hoxie, whimsical images.



Nadine Fidelman, jewelry.



Jim & Shirl Parmentier, stoneware.

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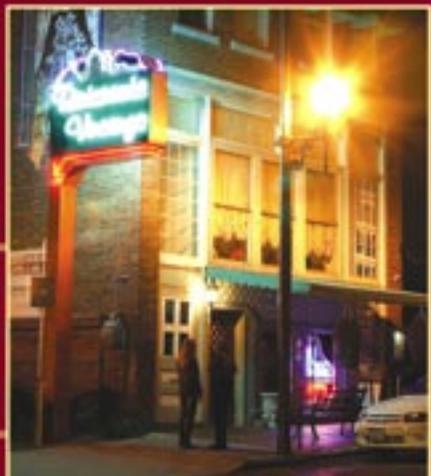
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