

RAPID RIVER MAGAZINE

November 2010 • Vol. 14 No. 3

# Arts & Culture

## Asheville Traditions



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November 13. PAGE 6

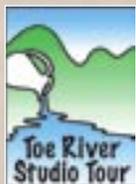


Artists open  
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for two days  
of festivities  
during the

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that stand silently in the garden outside  
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Meet some of the top  
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## stage preview

### Live From WVL Radio Theatre: *It's A Wonderful Life*

OPENING NOVEMBER 19 IN DOWNTOWN HENDERSONVILLE

Frank Capra's beloved movie *It's a Wonderful Life* has been holiday tradition for more than 60 years. Now the movie is brought vividly to life in a charming stage adaptation by local playwright Willie V.R. Repoley. *Live From WVL Radio Theatre: It's a Wonderful Life* runs November 19 through December 23 at the Historic Henderson County Courthouse in charming downtown Hendersonville.

Since 2006, North Carolina Stage Company and its partner company in residence, Immediate Theatre Project, have been presenting a live stage version of this holiday classic in downtown Asheville. This season, Flat Rock Playhouse will present the show for 40 performances in the Courthouse, allowing more people than ever to experience this uplifting story.

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

The play stars four local actors as the hard-working radio actors, as well as their alter-egos from Bedford Falls. Each actor bounces swiftly from character to character, often playing opposite themselves in the same scene. At the same time, the actors produce all of the sound effects live on stage,



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

using old-fashioned techniques and simple household objects.

*Live from WVL Radio Theatre: It's a Wonderful Life* is presented by North Carolina Stage Company and Flat Rock Playhouse, and was originally created in partnership with Immediate Theatre Project.



*Live from WVL Radio Theatre: It's a Wonderful Life, November 19 – December 23, 2010 at the Historic Henderson County*

*Courthouse. Tickets are \$34, and are available at [www.flatrockplayhouse.org](http://www.flatrockplayhouse.org) or by calling (828) 693-0731.*

### HART PRESENTS "THE LITTLE FOXES"

One of the most successful plays of the 1930's, "The Little Foxes," will conclude HART's 2010 season and will be one of the theatre's most elaborate productions.

"The Little Foxes" tells the tale of an aristocratic Southern family struggling for wealth and power. Regina Hubbard Giddens is the most ambitious for she is most dependant on her invalid husband Horace to maintain her standing, while his brothers all have amassed their own fortunes but all want more.

"The Little Foxes" opened on Broadway in 1939 and starred Tallulah Bankhead. The play then became a major film in 1940 with Bette Davis in the lead.

HART's production of "The Little Foxes" is being directed by Wanda Taylor

and stars Susanne Tinsley, Charles Mills, Any Reed, Steve Turner, Kay Edwards, Strother Stingley, Kathleen Cordon, Caroline Lathrop, Josh Merrell and John Winfield.

**IF YOU GO:** HART presents "The Little Foxes" by Lillian Hellman, directed by Wanda Taylor. November 5, 6, 12, and 13 at 7:30 p.m., and Sunday November 14 at 3 p.m. Tickets are \$18 for Adults, \$16 for Seniors, Student/child \$8. Special \$5 discount tickets for Students for Thursday and Sunday performances.

*Box Office Hours: Monday-Saturday 1-5 p.m. Call (828) 456-6322 for reservations. Tickets available at [www.harttheatre.com](http://www.harttheatre.com). Performing Arts Center at the Shelton House, 250 Pigeon St., Waynesville, NC.*

# performance

Asheville Choral Society Announces its 34th Season

## Good Things Come in Threes!

The Asheville Choral Society (ACS) will open its 34th season this December with a new chapter in ACS History. In its May 2010 concert, “Unforgettable,” the chorus said a fond farewell to former Music Director Lenora Thom, who led the group from 1999 to 2010. Now, as part of the Music Director Search process, each ACS concert this season will be led by one of three guest conductors, offering singers and audiences a chance to sample a variety of repertoire and approaches to choral music.

“In the 33-year history of this chorus, only two Music Directors have been with the organization: founding director Dr. Robert P. Keener, and Lenora Thom, who led the ACS through the past ten years of growth and change,” said Asheville Choral Society Board President, Andrea Rosal. “To be able to offer three new conductors in one season is a delightful and adventurous experience, and we look forward to sharing that excitement with our audiences in December, March, and May this season.”



Shane Long



Melodie Galloway



Michael Porter

BY LINDSEY RHODEN

in the UNCA Department of Music. The program will offer several works including *A Mass* by Dave Brubeck, *Animal Crackers*, by Eric Whitacre, and more. The central work is a 2007 composition by Christopher Theofanidis entitled, *The Here and Now*, for chorus and orchestra. Incorporating text from the writings of the 13th century poet, Rumi, the piece celebrates life, love, and timeless art through exuberant, tuneful musical expression.

The ACS will conclude their unique season on May 21-22, 2011, with guest conductor Dr. Michael Porter, presenting *From Tribulation to Celebration: Finding the Divine Through Trial*, performed in Arden Presbyterian Church, a new concert venue for the group. Dr. Porter has served as Brevard College’s Director of Choral Activities/Assistant Professor of Music since 2004. The program features works whose messages are of hope and strength during times of trial, beginning with J.S. Bach’s famous cantata, *Ein feste Burg is unser Gott* (“A Mighty Fortress Is Our God”). The “second act” includes music from the opera *John Brown*. The concert will conclude with

Leonard Bernstein’s choral masterpiece, *Chichester Psalms*, which calls for peace and “for brethren to dwell together in unity.”

The ACS’ theme for the year sums it up: “This is a year of excitement, of new faces, and of excellent choral music.”

*This is a year of excitement, of new faces, and of excellent choral music.*

The ACS kicks off the season on December 10-11 with its holiday concert, *Heart and Hearth: Songs for the Season*, with guest conductor Shane Long, in Asheville’s Central United Methodist Church. Mr. Long’s experience includes a range of ensembles from children’s community choirs to collegiate chamber ensembles. Mr. Long’s debut with the ACS celebrates the Christmas holiday spirit with both sacred and secular pieces in a primarily a cappella setting. Selections include: Sergei Rachmaninoff’s *Bogoroditse Devo*, Felix Mendelssohn’s *Heilig*, Morten Lauridsen’s *O Magnum Mysterium*, holiday favorites such as *Carol of the Bells* and *Hallelujah Chorus*, *Sleep* from contemporary choral composer Eric Whitacre, and more.

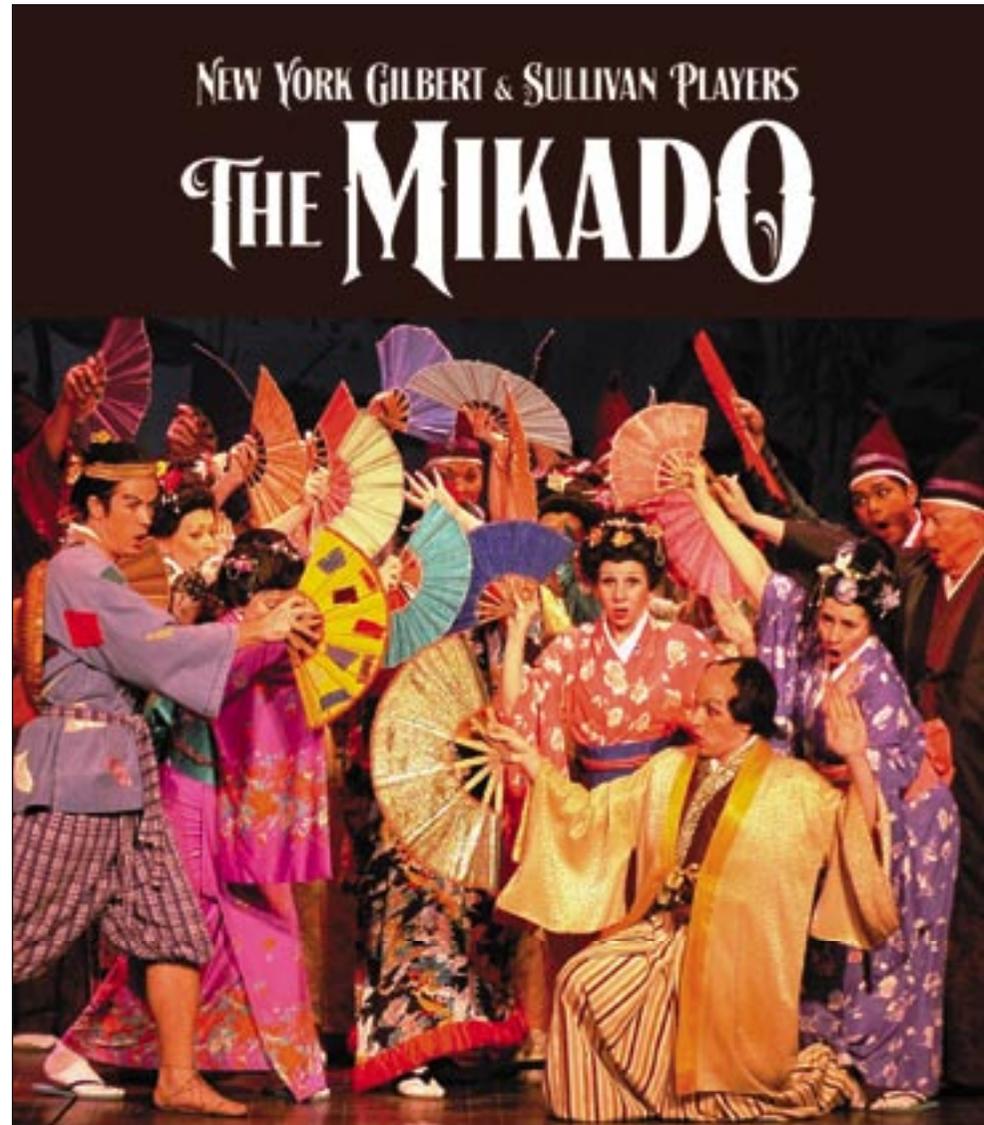
On March 5-6, 2011, the ACS, with guest conductor Dr. Melodie Galloway, will present *Be Here Now: Singing the Temporal Art of Living Composers*, in Asheville’s Central United Methodist Church. Dr. Galloway serves as Assistant Professor, Choral Director, and Coordinator of Vocal Studies



Season subscriptions can be purchased for \$50 for adults, \$25 for students, including admission to all three programs.

*Heart and Hearth*, the ACS Holiday Concert, will be performed on Friday, December 10 at 8 p.m., and Saturday, December 11 at 4 p.m. at Central United Methodist Church in Asheville.

Individual tickets are \$20 for adults, \$10 for students. Group rates are available. For more information call (828) 232-2060 or visit [www.ashevillechoralsociety.org](http://www.ashevillechoralsociety.org).



# NEW YORK GILBERT & SULLIVAN PLAYERS THE MIKADO

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CONCERTS



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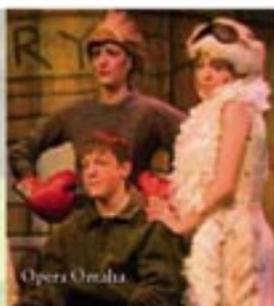
This concert will benefit ABCCM and its Christmas toy drive.  
Audience members are invited to bring an unwrapped toy to give to Santa.

## Brundibár

7:30pm • January 28, 2011

3pm • January 29, 2011

Diana Wortham Theatre



Opera Omaha

## La Bohème

April 1 & 2, 2011

8pm • Diana Wortham Theatre

Preview Dress March 30 • 7pm



Asheville Lyric Opera

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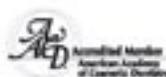
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# asheville's holiday traditions

## Asheville's Favorite Comedian Tackles "Santaland" One More Time

This may be the last year to see Tom Chalmers in David Sedaris's hit *The Santaland Diaries* at Asheville Community Theatre. Chalmers will reprise his role for the sixth time as a department store elf.

"Six years is a long time to do anything," Chalmers says. He is the former Artistic Director of NYC's Gotham City Improv/Groundlings East and has studied with the Groundlings, Second City, and comedy icon Del Close. He smiles then adds, "However, I've really enjoyed playing Crumpet the Elf."

For those not familiar with *The Santaland Diaries* it is a one-man, one-act play adapted by Joe Mantello, and based on a holiday season memoir by writer David Sedaris. The story chronicles the time Sedaris spent as Crumpet the Elf in a Macy's department store through the Christmas season.

Sedaris first read the essay *The Santaland Diaries* on National Public Radio's *Morning Edition* on December 23, 1992. The piece was well received, and provided Sedaris with his first major break. He then went on to write national best sellers *Naked* (1997) and *When You Are Engulfed in Flames* (2008).

*The Santaland Diaries highlights some of the best and the worst behavior of the holidays.*

Chalmers tackles the Crumpet role as someone other than Sedaris. "I didn't want to imitate Sedaris," he says. "I wanted the character to be original and of my own interpretation, not just me up on stage impersonating David. This allows me a greater connection with the audience."

Chalmers has accomplished this with great success. *The Santaland Diaries* has won "Best Locally Produced Play" and "Best Live Show: Theatre," and Chalmers was voted "Best local comedian" by the independent weekly *Mountain Xpress* reader's poll. Jim Cavaner of *The Citizen-Times* said Chalmers is "one terrific talent."

In the beginning Chalmers had no idea the show would have such a huge following when he first agreed to do *The Santaland Diaries* in 2004. "I never imagined I would do this play again," he says. "I read the script, loved it, but wasn't sure if audiences would love me."

Although the play is popular in live theatres across the country, Chalmers's

BY DENNIS RAY

interpretation has made Asheville theatergoers take notice and pride in their star. He has managed to sell out every performance while giving local audiences reasons to stand up and cheer, making *The Santaland Diaries* Asheville Community Theatre's most loved and most anticipated production each year.

As to why he has reprised the role so many times, he says, "It is such a fun role to play. It's the connection with the audience that makes each time exciting and worth revisiting. Playing Crumpet allows me to tell a wonderful story that a lot of people can relate to, about first having to just try and get through the holidays and then discovering, just by accident, you are actually enjoying the holidays."

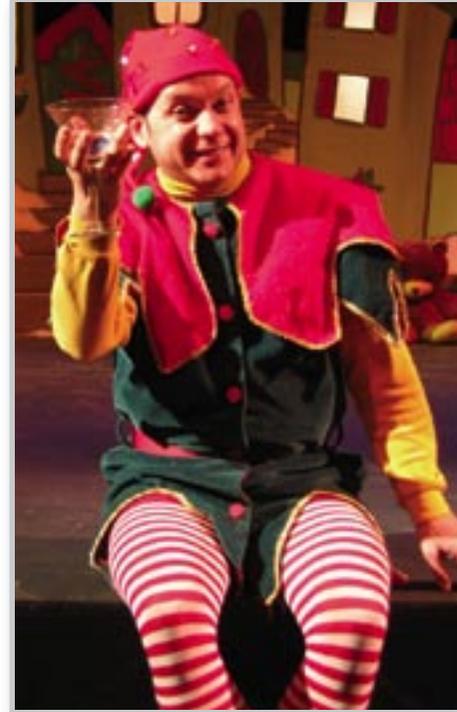
He leans back and pauses for a moment. "As a performer, this play allows me to express myself through many characters. It allows me to get crazy and have a lot of fun. For me acting is fun, but it's very hard work, and, in having done this play so many times, I'm able to explore different parts of the story, different parts of the character."

Chalmers and director Josh Batenhorst have had to change a few of the references, like that of mentioning seeing Walter Cronkite walk by. "Obviously he is no longer with us so now we have Anderson Cooper," Chalmers says. "Each year we try and throw in some current pop culture references that audiences are going to get. It gives the play a sense that it is happening right now."

*The Santaland Diaries* highlights some of the best and the worst behavior of the holidays. "So much of the Christmas holidays," he says, "is a forced positive attitude — of course eventually we do get there at the end of the play. Crumpet says a lot of what we feel and think around that time of year and don't say, though we'd like too. You know, we're supposed to be jolly and happy during the holidays, which we are but not all the time. That's where a lot of the humor is derived."

Each year there is a short film shown before the start of the play, written and starring Chalmers as Crumpet the Elf. "Last year we did *A Christmas Story Carol* where I play Crumpet as a Scrooge character, and I also played Tiny Tim. It was a lot of fun to make, and the audience loved it."

The film was edited and directed by local filmmaker Shane Peters. It was shot in HD video and filmed at Asheville Community Theatre.



Tom Chalmers as the embittered elf Crumpet in Asheville Community Theatre's *The Santaland Diaries*.



*The Santaland Diaries*, on ACT's mainstage. December 16-19. Thursday – Saturday 7:30 p.m., Sunday at 2:30 p.m. All seats \$15. Purchasing tickets in advance is strongly recommended, as the show has sold out in past seasons. Tickets are available online or by calling or visiting the ACT box office, 35 East Walnut Street, downtown Asheville. Call (828) 254-1320 or visit [www.ashevilletheatre.org](http://www.ashevilletheatre.org).

### Glutenous Stories at ACT

An Informal Oral History of the World Around Us



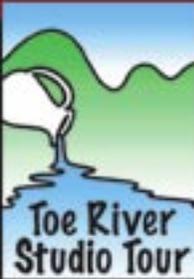
Tom Chalmers

Asheville's own funny man, Tom Chalmers, hosts the second storytelling night in the entertaining *Listen to This: Stories in Performance* storytelling series. Audiences raved about the first evening of the series, enjoying the informal setting and the funny stories shared by Scott Bunn and other well known Ashevilleans.

Tom Chalmers hosts the stories in the tradition of NPR's *This American Life*, NYC's *Stories at the Moth* and LA's *Sit & Spin*. Featuring a lineup of performers telling personal stories: some serious; some silly; all true.

Join us for an evening of engaging anecdotes that will have you listening, laughing, and leaving the theater telling the tale of the time you did something similar.

**IF YOU GO:** ACT 35below, *I Can't Believe I Ate the Whole Thing: Glorious Tale of Gluttony*. November 18 at 7:30 p.m. All tickets \$12. Available online at [www.ashevilletheatre.org](http://www.ashevilletheatre.org) or by calling (828) 254-1320.



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# performance

*It's All In The Execution:*

## Gilbert & Sullivan's *The Mikado*

faithful to the original intent, The New York Gilbert & Sullivan Players have made some topical updates themselves, keeping this hugely popular operetta resonant with contemporary American audiences.

Under the dynamic leadership of Artistic Director Albert Bergeret, the Players have secured a special niche in the cultural mosaic of New York City and the nation. Now in their fourth decade, the company has presented over 2,000 performances of the G&S masterpieces

throughout the eastern United States and Canada, captivating audiences of all ages. Based in New York City in residence at Symphony Space, the company is traveling south to provide Western North Carolinians with a rare opportunity to see this production from the company that the *New York Times* calls, "Catnip to the stage addict."

W. S. Gilbert and Arthur Sullivan

created fanciful "topsy-turvy" worlds for their operas, in which memorable melodies convey both humor and pathos, and where each absurdity is taken to its logical conclusion—flirting is a capital offence, gondoliers ascend to the monarchy, and pirates turn out to be noblemen who have gone wrong.

Upcoming shows include the extraordinary string trio *Time For Three*, and Tony-Award award winner & recent Kennedy Center Honoree Bill T. Jones.

[www.ashevillebravoconcerts.org](http://www.ashevillebravoconcerts.org)



*This performance of The Mikado is presented by Asheville Bravo Concerts. Pick-3 subscriptions are available by calling (828) 225-5887. Subscribers receive a discount off individual ticket prices, plus choice seating, and other exclusive benefits.*

*Individual tickets range from \$20-\$60 and can be purchased by calling the Asheville Bravo Concerts office at (828) 225-5887, visiting [www.ticketmaster.com](http://www.ticketmaster.com), or in person at the Civic Center Box Office. Students admitted for half-price.*



admirer of this music could want," says the *New York Times*.

The location is a fictitious Japanese town, while the inspiration came from the author's native Britain. By setting *The Mikado* in Japan, an exotic locale far away from Britain, Gilbert was able to more freely satirize British politics and institutions by disguising them as Japanese. In a spirit

When it comes to executing the most trusted interpretations of the treasured works of Gilbert & Sullivan, The New York Gilbert & Sullivan Players is America's preeminent professional repertory ensemble dedicated to the task. On November 13 at 7:30 p.m., local audiences will experience the Players' acclaimed rendition of *The Mikado* (or, *The Town of Titipu*) at the Thomas Wolfe Auditorium.

This popular satire is populated with colorful characters, including hilariously corrupt public official, a gaggle of school-girls, and the Emperor (or Mikado) himself. It follows a fleeing musician, Nanki-Poo, who falls in love with a girl, Yum-yum, already engaged to the Lord High Executioner Ko-ko. As colorful as the dramatis personae are, *The Mikado* will also excite the eyes, with silken costumes and Japanese fans that shimmer with the saturated hues of the orient. With a witty libretto, a sparkling score, and some of the duo's most famous songs, this "trusty production has everything an

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# HEART AND HEARTH:

## Songs of the Season

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Saturday December 11, 4:00pm  
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### TICKETS

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# RAPID RIVER MAGAZINE Arts & Culture

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November 2010 Vol. 14 No. 3

### In Our October Issue:

The article which ran on page 21, "Painting by John Mac Kah to Benefit RiverLink," was written by Ruthanne Kah.

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*we love this place*

Keewee Chamber Music presents **Elegy on Tuesday, November 9** at 7 p.m. Flutist Kate Steinbeck will direct the Holocaust Remembrance Concert. Elegy is performed at different venues in Western North Carolina, and the Asheville Art Museum is pleased to be able to participate in what has become an annual event. This year's concert features the music of Bernstein, Kaprálová, and Shostakovich, with pianist Daniel Weiser, cellist Elizabeth Gergel, and flutist Steinbeck. "I don't know how anybody could have come out of Elegy without being deeply and forever changed," wrote a listener in 2009. Asheville Art Museum's Gallery 6, 2 South Pack Square in downtown Asheville. Admission: \$6 museum members; \$8+ for non-members. Reserve seats by contacting Nancy Sokolove, Adult Programs Manager at (828) 253-3227, ext. 120.



Kate Steinbeck



Willy Claflin

Tales will be told and laughter ring through the rafters as renowned storytellers gather at the main Transylvania County Library for the annual **Brevard Storytelling Fest**. The festival features North Carolina regional favorites, Willy Claflin, and Beth Horner. Claflin, with banjo or guitar in hand, is often accompanied by his faithful puppet sidekick Maynard Moose. Beth Horner captivates audiences with a wide variety of folk, literary, traditional, contemporary and original tales from around the world, and often incorporates music into her storytelling. Lona Bartlett, Willa Brigham, and Janice Davin, will also share an assortment of classic folktales, legends, literary tales, and original stories during the festival's afternoon and evening activities. The two-day event kicks off **Friday, November 12** with Claflin and Horner at 7:30 p.m. and continues through **Saturday, November 13** from 9 a.m. to 9:30 p.m. Transylvania County Library, 212 S Gaston Street, Brevard, NC. Free and open to the public. For more information call (828) 274-1123, or contact the Transylvania County Library, (828) 884-3151.



Doug Elliott

It's time for **Tellabration!** when thousands of people around the world gather to celebrate storytelling during the last week-end before Thanksgiving. The Asheville Storytelling Circle will host a local event on **Sunday, November 21** at 3 p.m. at the Asheville Folk Art Center on the Blue Ridge Parkway. In addition to Doug Elliott a highly entertaining and informative storyteller, herbalist and naturalist, the line-up includes three Asheville Storytelling Circle members: Cherokee teller Lloyd Arneach; Asheville's first "Story Lady" Gwenda Ledbetter, and Black Mountain's exquisite "Singer of Stories" Donna Marie Todd. Emcee for the event will be Charlie St. Claire. Admission: \$5. Proceeds enable area storytelling events and activities. Tickets will be available at the door on the day of the event. For more information call (828) 299-0748 or (828) 777-9177.



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# performance

## ASHEVILLE SYMPHONY PRESENTS

### A Midsummer Night's Dream with NC Stage Company

BY STEVEN R. HAGEMAN

The Asheville Symphony Orchestra continues its 50th season with a concert on Saturday, November 20. The concert will consist of works by Mendelssohn, Finzi and Borodin, conducted by Music Director Daniel Meyer, with guest artists from the North Carolina Stage Company. The concert will also feature the Asheville Symphony Chorus directed by Dewitt Tipton, and three vocal soloists.

The major piece on the program will be in its first half – the well-known *Overture and Incidental Music to A Midsummer Night's Dream* by Felix Mendelssohn. He wrote the overture in 1826 at the age of 17, and it dazzled listeners such as the composer Robert Schumann, who said “It is an inspired moment when the mature master took his first and loftiest flight.” The Incidental Music was written later, in 1843, and includes the Wedding March which has been heard at millions of weddings throughout the world ever since its premiere.

Because the piece was originally composed to provide appropriate music for a performance of Shakespeare’s play, Maestro Meyer has chosen to invite actors from the North Carolina Stage Company to perform relevant scenes from the play. Founded in 2001

by Charlie and Angie Flynn-McIver, this wonderful local theatre company has a full season of productions on Stage Lane in Asheville, and in 2006 they traveled to more than 30 schools in western North Carolina doing this play.

Mendelssohn’s score also calls for a women’s chorus and 2 vocal soloists – for this concert, the women of the Asheville Symphony Chorus will be joined by soprano Elizabeth Grayson and mezzo-soprano Janine Hawley.

The second half of the concert will feature the full Asheville Symphony Chorus, directed by Dewitt Tipton, who founded the group in 1991. They will be heard first in *For St. Cecilia* by Gerald Finzi, a “ceremonial ode” to the patron saint of music, written in the grand English style.

Finzi’s Ode includes a tenor soloist, and the part will be sung by Asheville-based Scott Joiner, who has been heard frequently with the Asheville Lyric Opera and many other groups.

The concert will conclude with the familiar *Polovtsian Dances* from the opera *Prince Igor* by Russian master Alexander Borodin. Meyer describes this music as “sensuous, raucous, wild, Russian, and blazing hot.” Borodin was one of the five Russian composers described in the 1860s as “the mighty handful”, and whose focus was creat-

ing a distinctly Russian musical palette. This is his best-known work.

Two free presentations will be offered on the music and its background. On Friday, November 19 at the Reuter Center on the Campus of UNC-Asheville from 3 to 4:30 p.m., music director Daniel Meyer will discuss the musical works and introduce the featured soloists. Then, on Saturday, November 20 from 7 to 7:30 p.m., Meyer will present an abridged version of his talk on the musical works, and will introduce the soloist, in the Banquet Hall of the Asheville Civic Center. Both events are free of charge and open to the public.



Tickets for the performance are available through the Symphony office or the Asheville Civic

Center box office, and range in price from \$53 to \$19 (with discounts available for students). Visit [www.ashevillesymphony.org](http://www.ashevillesymphony.org) or call (828) 254-7046 for more information, or to purchase subscription tickets for the remainder of the Symphony’s 50th anniversary season.

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## Pack Square Conservancy's Fall Events

### November 9

See the Asheville premiere of *The Olmsted Legacy* at the Fine Arts Theatre. One hundred and fifty one years after Frederick Law Olmsted designed New York City’s Central Park with Calvert Vaux, it remains an undisputed haven of tranquility. *The Olmsted Legacy*, a 1-hour documentary, examines the formation of America’s first great city parks in the late 19th century through the enigmatic eyes of Frederick Law Olmsted (1822–1903), visionary urban planner and landscape architect.

A reception precedes the film at 6 p.m. in the Blue Spiral Gallery at 38 Biltmore Avenue. The film begins at 7:15 p.m. in the Fine Arts Theatre. After the film, a panel discussion and Q&A will be conducted about the importance of urban parks, and the conservancies and foundations working to protect and maintain them.

Friends of Pack Square Park members admitted free — join today.

Tickets for non-members are \$10. To make a reservation for the movie and the catered reception please call (828) 252-2300. Seating is limited.

### November 14

Asheville International Children’s Film Festival wraps up with the film *Magic in the Forest* at Posana Café. The 30-minute film is free thanks to Story Point Media in cooperation with the Asheville International Children’s Film Festival and Pack Square Conservancy.

The green fable tracks the efforts of a teen “mall rat” on a dreaded class trip to the woods where she’s swept into a magical and mystifying primeval forest. Her only way out is to save a sacred seed from a desolate and deformed forest, a rampaging and roaring fire, and the most evil tree ever mutated on this earth. The movie airs at 12:30 and 3



Relax in Reuter Terrace  
Photo: Gary V. Giniat

BY RUTH PLANEY

p.m. on Sunday, November 14 with a horticultural adventure at 2 p.m. The film’s star, Victory Van Tuyl will be on hand to sign autographs and to guide

children as they plant bulbs, donated by the Biltmore Estate in association with the Netherland Bulb Company, around the Vance Monument.

Seating is limited. The movie and complimentary hors d’oeuvres are free, but reservations must be made by November 10 by calling (828) 712-1373 or email [louisa@storypointmedia.com](mailto:louisa@storypointmedia.com). Posana Café is located at 1 Biltmore Avenue in downtown Asheville.

To find out more about Pack Square Conservancy phone (828) 252-2300 or visit [www.packsquarepark.org](http://www.packsquarepark.org).

# stage preview

## HOT FLASH! Menopause The Musical

It's time to kick-up those high heels! The Off-Broadway hit show *Menopause The Musical*® is performing for the first time in Asheville at Diana Wortham Theatre, November 9-14.



Photo: Scott J. Kimmins

BY ELLY WELLS

the 2001 opening in Orlando, Florida. Inspired by a hot flash and a bottle of wine, writer and producer Jeanie Linders created the show as a celebration of women who are on the

Set in a department store where four women with seemingly nothing in common but a black lace bra meet by chance at a lingerie sale, the cast laughs at their woeful hot flashes, forgetfulness, mood swings, wrinkles, night sweats and chocolate binges. A sisterhood is created between these diverse women as they realize that menopause is no longer *The Silent Passage!* It is a stage in every woman's life that is perfectly normal!

*Menopause The Musical* is the work of writer and producer, Jeanie Linders. The laughter-filled 90-minute production includes parodies from the classics of the '60s and '70s and '80s.

*Menopause The Musical* has launched a women's movement that has superseded entertainment and become a must-see event. It is estimated that nearly 11 million women have attended a performance since

brink of, in the middle of, or have survived "the change." Says Linders, "There is always a close friend or two who can sympathize or identify with her, but when they are sitting in a theatre with hundreds of other women, all laughing and shouting, 'That's me! That's me on stage!' they know what they are experiencing is normal. They aren't alone...or crazy. It becomes a sisterhood."

[www.MenopauseTheMusical.com](http://www.MenopauseTheMusical.com)



*Menopause The Musical*, November 9-14. Tickets on sale now! Tuesday – Friday performances at 8 p.m. Saturday performances at 2 and 8 p.m. Sunday performance at 2 p.m. Tickets are \$45. Group discounts available. To purchase tickets call (828) 257-4530 or visit [www.dwtheatre.com](http://www.dwtheatre.com).

## Asheville Playback Theatre

Considering our fast-paced world, "What Do You Hunger For – Stories of Body, Mind & Spirit" is the theme for the Sixth Annual Global Playback event.

It looks at what we long for, what it takes to create balance and harmony in our lives, and what individual and collective actions we can take to create a world that works for all.

"I believe that through our shared stories we begin to transform how we relate to one another" says Raphael Peter, originator of the global event. "Harsh realities are a part of most people's lives, and we are also continually offered choices for creating a more positive world. By standing together, Playback has the power to bring our human concerns to the surface and promote dialogue among people from all walks of life. It can offer deep listening and honoring, and at the same time address challenges in a personal and heart-centered way."

Guests, Moving Women, a program of



Arts2People, will open the performance with an original dance piece that explores, "what do you hunger for?"

Founded in 2007, Moving Women is a dance performance ensemble that honors and invites the diverse

perspectives offered by cross-genre collaboration. This is the second time the company has worked with Playback to open a show and use dance to help the audience move into the evenings theme.



Sunday, November 14. Performance begins at 2:30 p.m., doors open at 2 p.m. \$10 Adults, \$5 Students. No one turned away due to lack of funds if seating available.

Asheville Playback Theatre at NC Stage, 15 Stage Lane (off Walnut St. across from Zambra's). For more information call (828) 779-3062 or visit [www.ashevilleplayback.org](http://www.ashevilleplayback.org)

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FROM THE MOTION PICTURE BY  
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## spinning discs

### CD Reviews

by James Cassara

#### Jesse McReynolds and Friends



#### Songs of the Grateful Dead Woodstock Records

While known as a true bluegrass pioneer Jesse McReynolds is no stranger to rock and roll. He and his late brother Jim once recorded a Chuck Berry tribute album and even covered a Doors song.

Considering that Jerry Garcia was himself a huge bluegrass fan and occasional picker it seems only inevitable that the two should-at least in spirit-someday meet.

For this project McReynolds has enlisted some of Garcia's sidemen (specifically David Nelson of the New Riders of the Purple Sage and Stu Allen of the Jerry Garcia Band) to explore his own interpretations of Grateful Dead tunes in a space where the mountain hollers meet Haight Ashbury.

The resultant disc is no mere exercise in idolatry but rather a beautifully played and exquisitely arranged example of the expansive nature of music. It matters not if it's Bluegrass or Rock. A good song done right is never a bad thing. To his credit McReynolds doesn't limit himself to the obvious hits, nor does he target the more countrified years of the band's history.

A few later day songs ("Black Muddy River" and "Standing on the Moon") are smartly included while McReynolds and company play as passionately as if Garcia were in the room. Which in a very real sense he is, making *Songs of the Grateful Dead* a very worthy addition to the long and strange odyssey that is the Grateful Dead. \*\*\*\*

#### John Prine In Person and on Stage Oh Boy Records

Although he's only recorded one album of new material over the past decade John Prine has continued to tour with reliability, refining his stage act to one of equal parts music and storytelling.

His audience has always been a big part of his performances; few artists are so adept at engaging that "ocean of shaking hands" and fewer still know how to instinctively make them think every song was written with them in mind. It's a rare talent, and nowhere is this more evident than on *In Person and on Stage*.

It's Prine's third official live album and



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!

while there is no a new songs to be heard what it does offer is a fresh take on some old favorites. Culled from a number of shows played with guitarist/mandolin player Jason Wilber and bassist Dave Jacques (both of whom also provide background vocals) the album showcases a slew of guest artists, including Iris DeMent (most notably on "In Spite of Ourselves"), Josh Ritter, and Emmylou Harris, whose contribution to his signature "Angel from Montgomery" elevates it to a transcendent level.

Prine reaches deeply into his catalog with an updated rewrite of "Spanish Pipe Dream" while his resurrection of "Your Flag Decal Won't Get You into Heaven Anymore" seems, given the ongoing wars on two fronts, more vital than ever. While Prine's voice has become more course over the years his delivery has seldom been better.

Like many aging performers he seems pretty content playing the role of master of ceremonies, and while it is hard not to mourn the absence of new John Prine songs *In Person and on Stage* goes a very long way towards reminding us that he still has plenty left to say. \*\*\*1/2



#### Ronnie Wood I Feel Like Playing Eagle Records

He might have money and fame aplenty but in many ways life hasn't been

all that kind to Ronnie Wood. A recent bitter (and no doubt expensive) divorce, ongoing substance abuse issues, and putting up with an ever fickle Mick can't be all that much fun: Which is why *I Feel like Playing* may be just the tonic to help Wood shake them bitter blues.

Much like the rest of his solo work it begins and ends with modest intentions; you get together a bunch of musical friends (in this case Slash, Billy Gibbons, Eddie Vedder and Flea are among the usual suspects) crank up the amps and set things rolling. That's been his stock and trade for more than 30 years and as long as the energy is there the formula never gets stale.

Some straight ahead rockers, a few blues tunes, and a country belt or two may be anything new but that isn't the point. Nothing here is even remotely of great importance (Woody would no doubt shudder at such) but the good time vibe is unmistakable.

Given all he's been through it's nice to hear him sounding so relaxed and in lively form. It may not be art with a capital "A"

but it certainly is fun with a great big "F", and who's to say which is more needed these days? For Ronnie Wood the answer is plenty clear. \*\*\*



#### Alejandro Escovedo Street Songs of Love Fantasy Records

As good as he is even his most ardent followers would agree that Alejandro Escovedo is a bit of an under achiever whose albums never quite match the talent behind them. Thankfully on *Street Songs of Love*, his tenth studio album, Escovedo seems more intently focused than is often the case, flexing his sonic muscles with vigor, wit, and the sort of rock and roll aggression that is not heard nearly often enough.

Working with famed producer Tony Visconti, who is in the midst of his own late career winning streak, Escovedo and co-writer Chuck Prophet deliver some real gems. The edge is harder, the tempos more tersely paced, and the material is as strong as it has been in years. It's great to hear Escovedo and the band deliver so much punch, as these songs of loss, anger, and sensual fear deserve the sort of tension they're allowed. Escovedo's singing is placed right up front allowing the sheer poetry of his lyrics to be clearly heard.

On such heavy hitters as "Anchor" and "Silver Cloud" the ferocity of guitar and voice are frightening in all the best ways. Bruce Springsteen makes a duet appearance on the blazing anthem "Faith" while "Tender Heart" has a furious intensity that nearly defies description. *Street Songs of Love* is not always an easy listen but it is a damn powerful one, full of the dangerous strength of rock and roll that is both exhilarating and a little bit scary.

For my money it is the best record he's yet made and the first that truly deserves to be called classic. Well past the age of 50 Alejandro Escovedo has finally made the album we've all been waiting for. It is a great space for him to be in and one I can only hope he inhabits for years to come. \*\*\*\*1/2

#### Old-Time Smoky Mountain Music 34 Historic Songs, Ballads, and Instrumentals

#### Great Smoky Mountains Association

This collection of 1930's era songs by "songcatcher" Joseph S. Hall captures a moment when the forces of industrializa-

'CD's' continued on next page

# what's happening

'CD's' continued from page 10



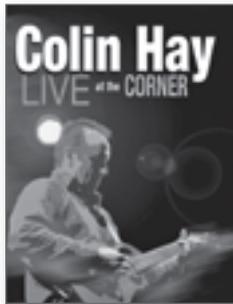
tion and migration where changing both the physical and spiritual landscape of the Smoky Mountains. Everyone played music—either in church or on the

back porch—and Hall sought to preserve a tradition he feared might be lost.

The 34 songs featured here come from a variety of sources and performers but share a common thread of chronicling mountain life and the cultural clashes that inevitably occur with the passage of time. None of the names here are well known outside of a few musicologists but the variety and richness of the performances is staggering.

While listening to them I constantly found myself wondering about their lives, wanting to investigate further who they were and where they went. It's the sort of collection that can be enjoyed on pure listening terms or as a slice of history. Either way *Old-Time Smoky Mountain Music* is an absolute revelation for the serious music lover or casual listener alike. ★★★★★

## Colin Hay Live at the Corner (DVD) Lazy Eye Recordings



As the front man for Men at Work Colin Hay had one of the most radio friendly and recognizable voices on the planet: The band sold about a gazillion records before they disbanded and Hay retreated to the relaxed pace of Southern California.

After a period of relative inactivity he began to reinvent himself as an easy going folkie, a bit more introspective (but thankfully not too much so) songwriter and eventually releasing a string of starkly beautiful and downright touching discs. But while other musicians might distance themselves from their past, Hay embraced his, allowing it to color but never control his future.

Live at the Corner both celebrates that past and welcomes the now, as Hay and his band roll through fan and personal favorites alike. Recorded at the Corner Motel Theatre in his native Melbourne the performances are lively—Hay clearly revels in playing to the home crowd—and the songs are uniformly terrific.

With the inclusion of a short acoustic performance and the Port Fairy Folk Festival and a couple of revealing interviews *Live at the Corner* is one heck of a summation of Hay's work. Now you can see the face behind the voice you've no doubt heard before. ★★★★★

## Joanna Newsom at the Orange Peel

BY JAMES CASSARA

With her Appalachian folk meets the Lower West Side avant-garde, Joanna Newsom has won over more than a few skeptically minded critics, this one included. Classically trained as a harpist, Newsom delights in adding unusual textural flourishes to her songs, creating a sonic ambience that stretches the boundaries of her music's genre. And exactly what genre is that? Is she mountain folk, country, blues, jazz, or perhaps even indie rock and roll? The only correct and fitting answer is "all of the above."

In addition to her solo work, Newsom performs with the noise rock combo Nervous Cop, (featuring Greg Saunier of Deerhoof), as well as playing keyboards for the San Francisco area band Pleased, whose roots are more closely akin to Blondie, or Television, than the delicate strains Newsom is best known for.

Like her resume, the singer's family and hometown of Nevada City, CA, were musically rich: her mother trained to be a concert pianist, her father was a guitarist, and both her siblings played music. Meanwhile the Newsome clan also counted composer/pianist Terry Riley, and television composers Howard Hersh and Jay Sideman, as neighbors. Clearly there was something going on in the quiet environs of Nevada City.

Newsom started piano lessons at a very early age, playing for several years before eventually switching to Celtic harp. Her approach to the instrument was also influenced by West African and Venezue-



lan harp music, which she began studying at a folk music camp she attended in her early teens. At the same time, Newsom also listened to more vocal-based folk, punk, and jazz, including such diverse voices as Karen Dalton, Texas Gladden, Patti Smith, and Billie Holiday.

By the time she reached high school she had decided to become a composer, and as that became the focus of her studies, she began writing and recording instrumental songs. As her passion for storytelling won out, she began studying creative writing in an effort to develop her lyrical skills.

Despite her extensive musical background, she hadn't sung until she began concentrating on her songs, but her voice, with its pure, untrained (and unrestrained) sound, became the ideal complement to the songs she was writing.

Newsom recorded some collections of material that she gave to her friends but eventually her music made its way to likeminded musicians Will Oldham and Cat Power, both of whom invited her to play opening slots for a few shows. That year also saw Newsom's release of the *Walnut Whales* EP, followed the next year by *Yarn and Glue*.

After signing to Drag City Records Newsom released her full-length debut, *The Milk-Eyed Mender*, in spring 2004; later that year, she toured the U.S. with Devendra Banhart and played a number of European venues with Smog. She also

appeared on their 2005 album *A River Ain't Too Much to Love* while working on her second album; drafting collaborators such as Bill Callahan, Steve Albini, Jim O'Rourke, and (most importantly), Van Dyke Parks for the sessions.

The ambitious, intricately lovely *Ys* arrived in late 2006. The album became one of the season's most critically acclaimed releases, and Newsom spent the rest of that year and much of the next, touring in support of it. That spring, she returned with the wittily named EP *Joanna Newsom & the Ys Street Band*, and continued to tour, all the while collecting material for a new studio project. That project ultimately arrived in the form a triple-disc album, *Have One on Me*, in early 2010. Since then she has toured extensively with Parks, whose musical patronage has helped further her career, while constantly writing new material.

It has been a bit of a meteoric rise for Newsom. Given her boundless energy and talent — not to mention a willingness to broaden her musical boundaries — such a path seems predestined. One need look no further than Joanna Newsom to know that every so often, fate does indeed smile upon the deserving.



**IF YOU GO** Joanna Newsome at the Orange Peel Friday, November 19. The show begins at 9 p.m. (8 p.m. doors) with tickets priced at \$24 in advance and \$26 at the door. Open to all ages.

## ASHEVILLE SOUND SWAP VOL. IV!

BY JAMES CASSARA

Vinyl junkies unite: Asheville's annual Sound Swap is again in full gear, with enough vinyl, music paraphernalia, and collectible oddities to make even the geekiest of music hounds howl in delight.

Many of the region's finest record stores, record dealers, and record nerds (a term we proudly accept) will converge for an all-out extravaganza of rare and not-so-rare vinyl. Find some of the missing pieces for your collection, and get enough analog warmth to let you drown in sonic sweetness. And yes, there will be CDs aplenty if such is your desire.

The event is totally free to the public, and an opportunity to peruse the wares of more than 40 tables of vinyl, vinyl, and more vinyl. Co-sponsored by the good folks at Harvest and Tomentosa Records, it is sure to be a day of treasure hunting, story swapping, and the shared vibe that can only come with those who are every bit as obsessive as you are.

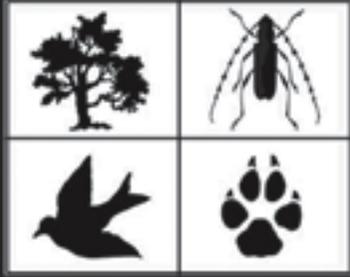
Be sure to wear comfortable shoes, apply an extra dose of deodorant (it does get rather intimate in there), bring plenty of cash (credit cards are gladly accepted),



and those wish lists because if you're looking for that ultra rare Alexis Korner disc on the Decca Label it might just be there!

**IF YOU GO** Sound Swap Vol. IV at the Grey Eagle, Sunday, November 14 from 11 a.m. to 5 p.m. Absolutely free and sure to be a blast.

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# The Fancy Caladiums

For most of the year, the majority of garden plants produce attractive foliage, great flowers, or both. Caladiums are an exception: Their flowers are considered interesting rather than beautiful; they spend part of the year in complete dormancy without a sign of their presence; but the leaves are so spectacular they are worth a major effort to grown them in the window. There are about fifteen species in the genus *Caladium* (a Latinized form of the Malay word kalady), most having beautifully marked leaves, and originally hailing from South America.

Their one weakness is sensitivity to cold. Never start them indoors unless the tubers can be kept warm and never plant the tubers outside until night temperatures go no lower than 55-60°F and the soil there is very warm. Yet when they leaf out, keep those leaves out of direct sunlight during the hot summer months or the foliage will be scorched and burned.

*Caladium bicolor* is usually called angel wings, sometimes mother-in-law plant (why I cannot fathom) and in tropical countries,

BY PETER LOEWER

the heart of Jesus. This species is probably the chief parent behind today's many exotic cultivars. It is also an important tropical food crop where the ginger-like roots are boiled and eaten under the name of cocoa roots. In addition a purgative medicine is extracted from fresh rhizomes.

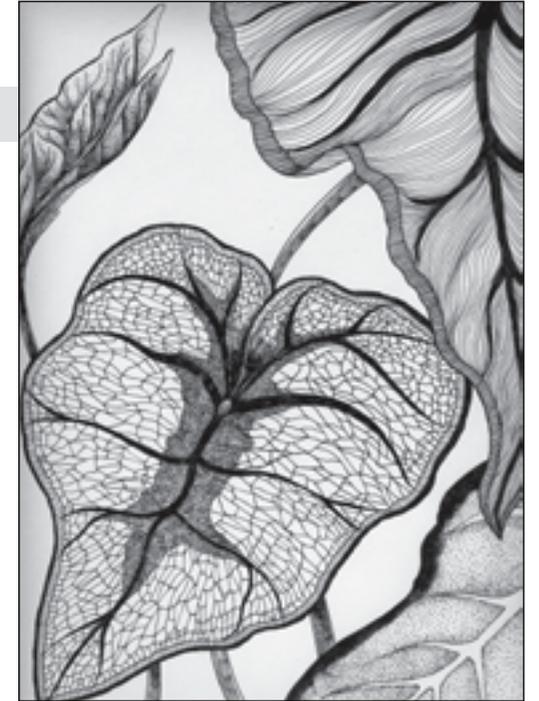
The original plant grows about 30 inches high and bears arrow-shaped leaves — or elongated hearts — 14 inches long by 10 inches wide. The leaves are red with a broad red border on purple stems.

But from this humble beginning hundreds of cultivars have been created. Tubers can be ordered from major nurseries and come in a bewildering variety of colors.

Caladiums arrived in the Europe of the 1850s and the first cultivar was 'Chantinii' introduced in 1857 and named for a French nursery. Basically it resembles the original plant but the leaves are flecked with various bits of white. This was followed by 'Splendens' which arrived from South America in 1773 and bears red-purple veins on a green background.

Among the newest are the following choices, each reaching a height of 2 feet: 'Carolyn Wharton' with large bright pink leaves, rose veins, and the entire leaf surface flecked with green; 'White Christmas' has white leaves with green veins; and 'Red Flash' produces leaves with bright red centers and deep ribs surrounded with splashes of pink. A few years ago a new miniature arrived on the scene, growing about 8 inches tall and can be used as a border for the larger types. It's called 'Little Miss Muffet' and has lime green leaves marked with splashes of wine red.

Propagation is by little tubers that grow around the edge of mature tubers and by



Maidenhair Fern – Illustration by Peter Loewer

home grown seed (although seedlings usually vary greatly).

Plant the dormant tubers just below the soil surface — knobby side up — in 6-inch pots and keep them at 70°F until the leaves appear. Use a potting mix of potting soil, composted manure, and sand, one-third each. Water well whenever the soil is dry and fertilize once a month while plants are in active growth.

Syringe the leaves with warm water during periods of hot weather and turn the pots every day to keep the leaves from growing in one direction.

In the fall withhold water and store the pots in a warm spot — never below 60°F — until the following spring. Then replace the first inch of soil with fresh, bring into heat, and the tubers will grow again. Tubers can also be removed from the pots and stored in a bed of sphagnum or peat moss.

Often when the tubers are receptive to their environment, they will bloom. The flowers have a unisexual spadix surrounded by a spathe as they are members of the same family as flamingo flowers and Jack-in-the-pulpit.

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**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](http://www.brentbrown.com).



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

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**Questions/Comments?**  
You can email Chip or Michelle at [reeltakes@hotmail.com](mailto:reeltakes@hotmail.com)

### Hereafter 🎬🎬🎬 1/2

**Short Take:** A supernatural drama from director Clint Eastwood, wherein three stories intersect through different experiences of death.

**REEL TAKE:** Clint Eastwood's latest directional effort into the supernatural is a not-so-natural fit for the rough and tumble, less than woo-woo director. However, that may just be why *Hereafter* is so intriguing. Eastwood's touch is subtle and meditative and oddly haunting. The teaming of Eastwood with writer, Peter Morgan (*The Queen*) is also unlikely but interesting. The story unfolds slowly and deliberately and not quite how you expect it to.

The film tells the story of three different people whose lives are destined to intersect through their different experiences with death. Matt Damon is George Loney, a man with psychic abilities who has left behind a lucrative career of talking to the dead in order to live a normal life. Marie (Cecile de France) is a well known French journalist who nearly dies in the tsunami in Indonesia in 2004 and becomes obsessed with the vision she saw while swept beneath the water. Marcus (Frankie McLaren) is a young boy who loses his twin brother and wants desperately to connect with him again.

Each story remains its own for most of the movie. As the film rotates systematically between them, each cycle marks an evolution in their journey. As each character's story unfolds our empathy grows. We long for George to have connection with the living; we want someone to pay attention to Marie's life changing experience, and we desperately ache for Marcus as he suffers an interminable loneliness after losing that brotherly bond.

Eastwood and Morgan's handling of *Hereafter's* subject matter is done in a way to assuage skeptics (or at least keep them at bay) and to be broadly appealing to its audience. Unfortunately the pacing may be a detractor for some movie-goers. For those who can allow themselves to enjoy the



Cecile de France and Matt Damon share unique perspectives on death in *Hereafter*.

unhurried story beat, it may resonate with you like a good book that stays with you for a while. Credit also goes to the film's actors for delivering compelling performances, especially Damon and McClaren.

For my money, Clint Eastwood is a true Renaissance man. In this case he deserves praise for his willingness to explore new material, to develop an ever more understated way of storytelling, and ruminate about death. He has yet to grow stagnant in his work, and while it's not for everyone, I found *Hereafter* to be a worthwhile and notable film for Eastwood's repertoire.

*Rated PG-13 for mature thematic elements including disturbing disaster and accident images, and for brief strong language.*

REVIEW BY MICHELLE KEENAN

### Let Me In 🎬🎬🎬🎬

**Short Take:** Stylish remake of the Swedish vampire film *Let the Right One In* has more emotional resonance thanks to good direction and a deeply felt performance from Richard Jenkins.

**REEL TAKE:** By the time you read this review, *Let Me In* will have left the first run theaters and taken up lodging in the second runs. It has been deemed a failure because it failed to ignite



Chloe Moretz as the 12 year old vampire in *Let Me In*.

the box office thanks to being mis-marketed as a flat out horror film which it isn't and to an unfounded backlash from fans of the original Swedish film *Let the Right One In*. It only made back half of its original \$20 million budget but it has to yet to open in Europe where it should fare much better. It should do especially well in England as it marks Hammer Films' return to moviemaking (see last month's *Rapid River* for a profile on Hammer).

I saw the original and reviewed it for *Rapid River* back in February 2009. I was very taken with that film praising it for its sensitivity and intelligence and I thought it one of the most creative and original vampire movies of all time. I still feel that way about it and while *Let Me In* is not quite as good a film as the original (which I gave 4.5 stars), I enjoyed this one more because of, what was for me, a greater emotional resonance between the characters especially in the relationship between the girl and her guardian.

To recap the story for those who didn't see the original and initially passed this one by, a lonely and bullied 12 year old schoolboy (Kodi Smit-McPhee) befriends a lonely but somewhat peculiar 12 year old girl (Chloe Moretz) who moves into his apartment complex with her father (Richard Jenkins). It turns out that the girl is actually a vampire ("I've been 12 for a very long time" she tells the boy) and her father is actually her protector who provides her

with blood by killing people and draining their bodies. He turns out to be more than that and it is this twist which is missing from the original film that gives this version a little something extra.

Director Matt Reeves mercifully abandons the in-your-face video camera work that he em-

ployed in *Cloverfield* (a gimmick film if ever there was one) for a straightforward approach with muted cinematography to

convey the bleakness of the character's lives and the ever present threat of violence which could erupt at any moment. The music score by Michael Giacchino is eerie without being overbearing.

Where *Let Me In* falls short are in the elements added for American audiences which include *Exorcist* like eyes and voice and CGI attack effects which though brief aren't really that convincing. The famous hospital scene from the first film involving one of the victims is given some added gore which really isn't necessary.

Despite these shortcomings *Let Me In* is a worthy adaptation of the original that deserved a better showing than it got. Check it out when it hits Asheville's second run houses or when it makes its appearance on DVD. Those few who did see it were not disappointed.

*Rated R for strong bloody violence, language, and a sexual situation.*

REVIEW BY CHIP KAUFMANN

### Never Let Me Go 🎬🎬🎬 1/2

**Short Take:** Deeply moving adaptation of Kazuo Ishiguro's novel about three friends growing up in a dystopian society where they have a highly specialized purpose in life.

**REEL TAKE:** *Never Let Me Go* is a throwback to the intelligent, idea driven science fiction films that the British used to make so well during the 1960s and 70s. In particular it recalls two earlier films *Village of the Damned* and *These are the Damned* that deal with special children and their relationship to society. It is based on the novel of the same name from Japanese-English writer Kazuo Ishiguro (*The Remains of the Day*). The central conceit behind the book and the film is a variation on the theme of Karel Capek's 1921 play *R.U.R*

Three friends grow up in an English boarding school created for special children who are kept away from the rest of the world. As they grow older and the film progresses we discover what makes them so unique and it is that secret that provides the movie with its punch line but not its power.

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# film reviews

'Movies' continued from page 14



Andrew Garfield and Carey Mulligan as the ill-fated lovers in *Never Let Me Go*.

The real power comes from the emotional interplay between the three characters as they relate not only to each other but to what fate has in store for them.

*Never Let Me Go* is graced by outstanding performances all the way around but especially from the three friends, Kathy, Tommy, and Ruth portrayed as children by Isobell Meikle-Small, Charlie Rowe, and Ella Purnell and as adults by Carey Mulligan, Andrew Garfield, and Keira Knightly. Fans of international cinema will recognize veteran British actress Charlotte Rampling who plays a small but key role as the headmistress of the special school.

Director Mark Romanek and cinematographer Adam Kimmel have created a hauntingly beautiful film out of bleak and gray textures that enhance the emotional conflict and sharpen the grim reality of the world that the three friends live in. The musical soundtrack by Rachel Portman also plays a key role in establishing the overall mood of the film which really has to be experienced rather than described.

I am deliberately being as vague as I can because I want those people, like myself, who have not read the book and know very little about the film, to hopefully experience the type of emotional reaction I had as I was watching it and that I felt after it was over. Only a handful of films have affected me the way this one did.

Fans of the book have expressed some disappointment in the movie and it has received mixed reviews (though no really negative ones) from critics overall. It's certainly not a film for everyone and is not being given a mainstream release (although in Asheville it's playing in 3 theaters) but

## It's Kind of a Funny Story 🍿 1/2

If you've seen any film—or even a television show—about personal growth set in a mental hospital, then you have basically seen *It's Kind of a Funny Story*. It follows the same matrix as any other film of this genre. A stressed-out teenager named Craig (Keir Gilchrist), afraid he may commit suicide, admits himself into an adult psychiatric ward for five days. Once there, he learns to relax and makes friends, learning life lessons from the other patients and starting a relationship with the only other teen there, Noelle (Emma Roberts).

As previously stated, *It's Kind of a*



Zach Galifianakis in *It's Kind of a Funny Story*.

*Funny Story* is nothing new. From the harsh lighting to the archetypal mental patient profiles, this movie uses almost every conceivable mental hospital-movie stereotype. Furthermore, it is difficult to know if *It's Kind of a Funny Story* is meant to be a drama or a comedy because it does not succeed at being either. There are places meant for laughs, but the jokes are simply not very funny. It's also difficult to sympathize with the main character who fails to appreciate his great life.

The acting is not bad, but the movie moves so slowly that, despite the actors' valiant efforts, it is

difficult to stay interested. About halfway through the film, I looked longingly at the theater door and wished that I could leave. The most impressive acting display is by Zach Galifianakis who plays Bob, one of the patients, and actually provides some depth to the film. The film does have some highlights—the sequences that take place in Craig's head are fun to watch—but the majority of the film is too predictable.

I think that *It's Kind of a Funny Story* is a mediocre movie, but I concede that it may rest on your taste in films whether you enjoy it or not. The happy ending does have a sort of charm to it, and parts of it are entertaining. If you are a fan of mental hospital movies, then this is not a bad one to see.

Rated PG-13 for thematic issues, sexual content, drug material, and language.

## TEEN REVIEW

by Clara Sofia



Rated PG-13 for thematic issues, sexual content, drug material, and language.

for those moviegoers who are looking for unexpected depth and beauty in their cinematic experience, look no further than *Never Let Me Go*.

Rated R for nudity and some sexuality.

REVIEW BY CHIP KAUFMANN

## RED 🍿🍿🍿

**Short Take: Exciting all star action film has style to burn with well integrated touches of humor and excellent chemistry between all the major players.**

**REEL TAKE:** I just don't get it. What is it about so many reviewers today that they just can't seem to see the forest for the trees. A surprising number of critics have been giving *RED* a hard time when to me it's a no brainer. The film is nothing more than good old-fashioned, star powered entertainment in the mold of films like *The Dirty Dozen* or *The Poseidon Adventure*. It even has 93 year old Ernest Borgnine in a key cameo role.

*RED* stands for Retired, Extremely Dangerous and is what the CIA dubs ex-agents who were once forces to be reckoned with. Agent Frank Moses (Bruce Willis) spends his retirement trying to get to know Sarah (Mary-Louise Parker), a lowly and lonely telephone dispatcher who sends out government checks. When a task force shows up at his door and tries to kill him, he handily dispatches them and then goes underground to try and figure out why.

So Willis assembles his "over-the-hill gang" of ex-operatives to not only find out



Helen Mirren and John Malkovich bring more than star power to *RED*.

why this is happening but who is responsible. With Morgan Freeman (an excellent impersonator), John Malkovich (an acid-head weapons expert), and Helen Mirren (a deadly assassin) on his side, how can he fail? Throw in Brian Cox (a Russian operative in love with Helen Mirren) and Karl Urban (the man chasing them) as good guys on opposite sides and you have an unqualified winner on your hands.

In addition to the above mentioned big names there's Rebecca Pidgeon (David Mamet's wife) who is spot on as a bitchy CIA head and Richard Dreyfus (remember him?) as "the bad guy" having the time of their lives. I have rarely seen a movie where the actors seem to be enjoying themselves as much as they do in *RED*.

This is one of those movies that is designed to have a little something for

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## Theatre Directory

### Asheville Pizza & Brewing Company

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

### Beaucatcher Cinemas (Asheville)

Movieline (828) 298-1234

### Biltmore Grande

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

### Carmike 10 (Asheville)

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

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(828) 274-9500  
www.carolinacinemas.com

### Cinebarre (Asheville)

www.cinebarre.com

### The Falls Theatre (Brevard)

Movieline (828) 883-2200

### Fine Arts Theatre (Asheville)

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

### Flat Rock Theatre (Flat Rock)

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

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Movieline (828) 693-8989

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Movieline (828) 452-9091

# film reviews

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everyone, action, comedy, romance, choice lines of dialogue, and enjoyable characterizations. Its sole purpose is to entertain and for me, my friends, and the rather large afternoon crowd of all ages who were there that is precisely what it did. Rather like watching a James Bond film except there are several older Bonds including a woman. There are far too many movies out there for you to waste your money on but *RED* isn't one of them.

Rated PG-13 for sequences of action violence and brief strong language.

REVIEW BY CHIP KAUFMANN

## Secretariat

**Short Take:** An inspirational throwback to the type of movie Disney used to make which benefits from a strong Diane Lane performance.



Diane Lane as Penny Chenery, the owner of *Secretariat*.

**REEL TAKE:** *Secretariat* is another in the long line of the inspired by true events movies that are cropping up with increasing frequency. It's another underdog sports story where we already know the outcome but it doesn't matter. It also follows in the footsteps of *The Blind Side* by having a strong central performance from an actress who has been around awhile but has never quite received her due.

That actress is Diane Lane and she should snag an Oscar nomination for this film if not the Oscar itself unless the Academy feels that *Secretariat* is too much like *The Blind Side*. I have been a fan of Lane's since I first saw her at the age of 13 in the 1979 film *A Little Romance*. She has managed to keep working for 30 years and has appeared in more than 50 films including *Unfaithful*, *Under the Tuscan Sun*, and *The Perfect Storm*.

In *Secretariat* she plays Penny Chenery, a housewife and mother who takes over her ailing father's stables and despite opposition from the male dominated horse racing business, manages to produce the first Triple Crown winner in 25 years. Aiding her in this is the eccentric, veteran trainer Lucien Larin, played by John Malkovich who does little more than play a variation on himself which

## Chaplin at Keystone: The Birth of a Cinematic Icon

I couldn't have realized it at the time but I have waited 46 years for this set to be released. I first encountered Charlie Chaplin at a Shakey's Pizza Parlor in Greenville, South Carolina back in 1964. The staff there dressed in old time Barbershop Quartet style outfits and occasionally played an upright piano.

They mostly showed old silent comedy clips which were dominated by Chaplin's one and two reelers because they were readily available. These were 8mm home movie copies and the picture quality was dreadful although I didn't think that at the time. All I knew was that the fellow in the derby hat made me laugh and I was strangely attracted to his leading lady Mabel Normand.

Fast forward a quarter of a century and I had developed quite a passion for these old silent movies (in every genre) and they were just starting to appear on home video. Chaplin's feature films began to appear but not his early comedies and certainly not his earliest efforts at Keystone before he became a star. By the start of the 21st century his first starring comedies for Essanay and Mutual had been restored and were made available but the Keystones still languished because no one thought they were of any real value. That's because no one had seen them the way they were first shown. Until now.

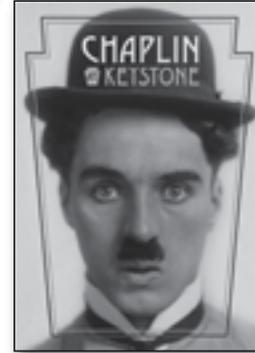
After an unprecedented 8 year effort of combing the world's archives for every available print (most of them incomplete), silent film specialist David Shepard of Blackhawk Films and Film Preservation Associates along with the British Film Institute, Lobster Films of Paris and Italy's Cineteca Bologna have found and restored 34 of Chaplin's first 35 short films allowing us to watch him develop as movie performer and see the birth of a cinematic icon as he creates and refines his famous Tramp character.

These 34 films have been made available in a deluxe 4 DVD set from

silent film specialists Flicker Alley who have previously given us early films from Douglas Fairbanks and Rudolph Valentino (check out their website, [www.flickeralley.com](http://www.flickeralley.com)). No versions of these early Chaplin efforts survived in original form having been re-edited many times and virtually re-printed out of existence due to their initial popularity. By restoring them as close as possible to their original look with original intertitles and by scoring them properly and projecting them at the correct speed, the collaborators have given us an unprecedented glimpse back into cinematic time.

We can literally watch the beginning of the movie industry in California and see pictures of a long vanished world and the people who inhabited it. One of the comedies *A Stage Door Johnnie* actually takes us behind the scenes at how a Keystone movie was made circa 1914 (remember these movies are almost 100 years old now). It also, at long last, makes available the few directorial efforts of one of the movies' female pioneers, comedienne Mabel Normand. In watching *Mabel's Strange Predicament*, only Chaplin's third film appearance, we witness the Tramp's use of bits of business like the funny walk and the twirling cane which he would later refine into the character we know and love today plus we also get to see Mabel in striped pajamas which was hot stuff back in 1914.

In addition to all but one of Chaplin's short films, this set contains the UCLA restoration of the first feature length comedy *Tillie's Punctured Romance* with Chaplin, Normand, and Marie Dressler. Although heavy going today (however the broad slapstick is a good deal subtler than the *Jackass* films), I had never seen this movie in its original form, complete with opening and closing curtain appearances and title cards for reel changes. It makes a big difference. I was never a big fan of this film but now I see why it was once so popular.



BY CHIP KAUFMANN



Charlie Chaplin and Mabel Normand

Selling for \$80 retail (although you can get it cheaper), this set will only appeal to those who are interested in Chaplin or in silent comedy. However for your money, in addition to the films, you get a whole host of extras including a 40 page booklet with rare photographs and background on the titles included, and two special features. One is on the restoration of the movies and the other is on the original filming locations as they can be seen today.

Flicker Alley is the Criterion Collection of silent films and they always deliver a quality product for those who are interested. For the economically challenged (which is most of us), this set will probably appear on the online rental services fairly soon.

in this case suits the material just fine.

It's really Lane's show and in fact the movie should have been called "The Penny Chenery Story" as it is more about her and the obstacles she has to overcome than about *Secretariat* himself which is as it should be. It's a well known fact that *Secretariat* won the Triple Crown, this movie tells us in true Hollywood fashion how it happened (or should have happened).

Much has been written about the fact

that is the type of film that the new executives at Disney want to make, a throwback to the family friendly, inspirational movies that Disney used to be known for. They're even heavily marketing the film to church groups in the hopes of tapping into that specialized market. So far it hasn't worked. The movie has done OK business but not what was expected of it.

I thoroughly enjoyed *Secretariat* and am not ashamed to admit it. Director Ran-

dall Wallace (*We Were Soldiers*) has crafted a first class, beautifully photographed, performance driven drama full of schmaltz and inspiration. As Paul McCartney said in his extremely popular but equally schmaltzy hit *Silly Love Songs*, "What's wrong with that, I'd like to know?"

Rated PG for brief, mild language.

REVIEW BY CHIP KAUFMANN

# film reviews

## Cucalorus Film Festival

**N**amed one of the 25 Coolest Film Festivals, Cucalorus Film Festival promises the best in recent international films from documentaries, to features, to shorts.

Based in downtown Wilmington, North Carolina, the festival's screening venues are all within walking distance of one another.

As most seasoned Cucalorus attendees will assure you, Cucalorus also delivers with parties that fulfill every style from the exclusive Pegasorus Luncheon to the classic Midnite Brunch. Tickets, passes and more details about screenings, special events, workshops, and parties can be found on the website at [www.cucalorus.org](http://www.cucalorus.org).

### Narrative Feature Highlights

*Small Town Murder Songs* (Canada) – Ed Gass-Donnelly. The body of a girl is found by a lake in a rural Mennonite town in On-

tario. The question of her identity and who killed her, burn through this small town.

*Skeletons* (UK) – Nick Whitfield. Sort of Tarantino-goes-supernatural, this British film follows a Mutt and Jeff pair who help people deal with their problems by mystically delving into their lives (skeletons in the closet – get it?).

*Barry Munday* (USA) – Chris D'Arienzo. Barry Munday (played by Patrick Wilson) a middle-aged suburban ladies' man, wakes up in the hospital only to realize that he is missing his testicles.

*The New Year* (USA) – Brett Haley. One-time high school valedictorian and "most likely to succeed," beautiful bookworm Sunny (Trieste Kelly Dunn) finds herself stuck in Pensacola in her mid-twenties, working at a bowling alley and caring for her terminally ill father.



**Skeletons (UK) – Nick Whitfield**

*Dance with the One* (Austin, Texas) – Mike Dolan. This down-and-dirty film charts the agonizing breakdown of a family over a mix-up involving controlled substances.

*The Trial* (Charlotte, North Carolina) – Gary Wheeler. A lawyer ready to die takes one final case...the trial of his life.

Several other films were made by North Carolina filmmakers or made in North Carolina, including: *The New Year*

BY DAN BRAWLEY

by Brett Haley and Elizabeth Kennedy; *The Trial* by Gary Wheeler; *Any Given Friday* by Keith Barber; and, *Things Grow* by Dave Monahan.

Cucalorus gets started with a Kickoff Party at the Soapbox on Thursday, November 11 at 9 p.m. Special guests include Chis "Sandman" Sand from *Roll Out Cowboy*, local surf-rockers The Noseriders, and Italian radio artist Stefano Giannotti.

This year everything Cucalorus is happening in Downtown Wilmington. There are four main screening locations: Thalian Hall Main Stage, Thalian Hall Black Box, City Stage Theater, and Jengo's Playhouse. Our new festival hub, The Ticketbox, is at 201 Princess Street where you can buy tickets and passes, attend select panels, and take a load off in the filmmaker's lounge.

**IF YOU GO:** Passes and tickets can be purchased at [www.cucalorus.org](http://www.cucalorus.org). For more information call (910) 343-5995.

Chip Kaufmann's Pick:  
"Breaker Morant"

## November DVD Picks

Michelle Keenan's Pick:  
"Chaplin"

## ASHEVILLE FILM SOCIETY

The Asheville Film Society meets Tuesday nights at 8 p.m. for free movies in the Carolina Asheville Cinema Lounge. Membership is only \$10 a year. Benefits include invitations to special screenings and discounts on special events.

**November 2** – Synecdoche NY (Charlie Kaufman, 2009)

**November 9** – Little Miss Marker (Alexander Hall, 1934)

**November 16** – Shadow Of The Vampire (T. Elias Merhige, 2000)

**November 23** – Millennium Actress (Satoshi Kon, 2001)

**November 30** – One Hour With You (Ernst Lubitsch, 1932)

### THE THURSDAY HORROR PICTURE SHOW – FREE EVENT

**November 4** – Sleepy Hollow (Tim Burton, 1999)

**November 11** – Nosferatu (F.W. Murnau, 1922)

**November 18** – Werewolf Of London (Stuart Walker, 1935)

**November 25** – Bride Of The Monster (Ed Wood, 1955), and The Devil Bat (Jean Yarbrough, 1940)

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### Breaker Morant (1980)

Having reviewed Bruce Beresford's latest effort, *Mao's Last Dancer*, for Rapid River last month, I decided to revisit his first big success from 30 years ago, the Australian film *Breaker Morant*. It was this film along with Peter Weir's *Picnic at Hanging Rock* and Fred Schepisi's *The Chant of Jimmie Blacksmith* (not to mention the drive-in success of the first *Mad Max* film) that put Australian cinema on the world stage.

After 30 years a lot has changed. Hollywood drew all three directors away to make big budget projects with Beresford arguably being the most successful although Peter Weir has had a pretty decent career. *Tender Mercies*, *Driving Miss Daisy*, and *Black Robe* all look pretty good in the resume as does *Mao's Last Dancer*.

*Breaker Morant* has not changed in 30 years. It's still as powerful today as it was back in 1980, a scathing attack on the ultimate stupidity and futility of war which was taken from a real life incident forgotten by everyone except the Australians. In 1901 during the winding down of the Boer War (1899-1902), three Australian soldiers were court-martialed for shooting six Boer prisoners and a German missionary who later turned out to be a spy.

The film is essentially a courtroom drama taken from a play based on the trial but it is beautifully opened up by Beresford with shots of the South African veldt in the flashback scenes which are



numerous. The performances by everyone involved are uniformly fine especially Edward Woodward as the title character, a minor poet whose job was to break in horses hence the nickname, and Jack Thompson as the counsel for the defense.

*Breaker Morant* works as an anti-war film, a history lesson on the Boer War, and as a fascinating character study of the commanding officers and the ordinary soldiers who must carry out their orders. It's a little movie that keeps you engaged all the way but leaves you thinking a lot afterwards and any film that can do both is well worth seeing.

### Chaplin (1992)

When I found out my cohort, Chip Kaufmann, was doing a special feature on a newly released set of Chaplin films, I knew immediately my DVD pick for the month would be 1992's *Chaplin*. Richard Attenborough's epic bio pic about cinema's greatest comic was met with good notices

at the time of its release, but seemed to have been overlooked by audiences. I myself never quite understood why.

Robert Downey gives the performance of his life as Charlie Chaplin (he was nominated for an Oscar for Best Actor but did not win). From Chaplin's childhood in England and the first time he sees a 'flicker show' to his greatest successes in Hollywood and his life in exile in Switzerland, *Chaplin* doesn't miss a beat and neither does Downey. We get to see the man behind 'The Little Tramp.' As is the case with many a funny man, there is great sadness behind the smile. Chaplin was a gifted comedian, musician and filmmaker. His life was sometimes troubled and often controversial, and director Attenborough spares nothing.

Downey so beautifully honors his muse in this film, I've never again been able to think of Charlie Chaplin without thinking of Robert Downey, Jr. The supporting cast is star studded and solid and even features Chaplin's daughter, Geraldine Chaplin, as Chaplin's mother Hannah Chaplin.

If you are a fan of Chaplin's work and/or know anything about his life you will likely find this film of interest. If you've never seen a Chaplin film, you will want to after you see this one. *Chaplin* received a special 15th Anniversary release in 2008 and is easily available on DVD.

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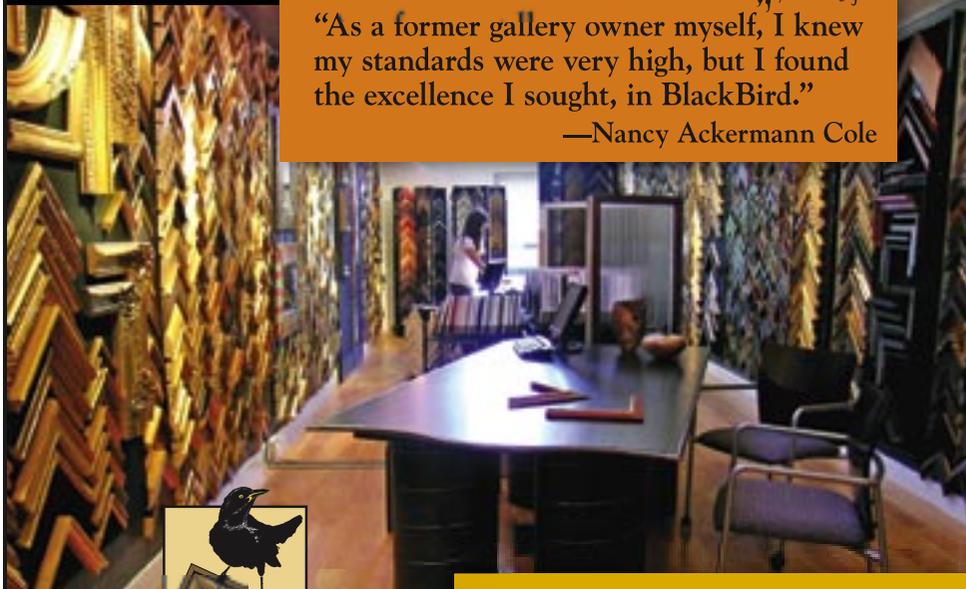
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*studio stroll*

**Patterns**

ART, HABITS AND MOVEMENT IN THE RIVER ARTS DISTRICT

BY GREG VINEYARD

My involvement with art and design over time has led me to look at patterns both IN things and OF things. Not just visually, but also regarding River Arts District

Artist-watching.

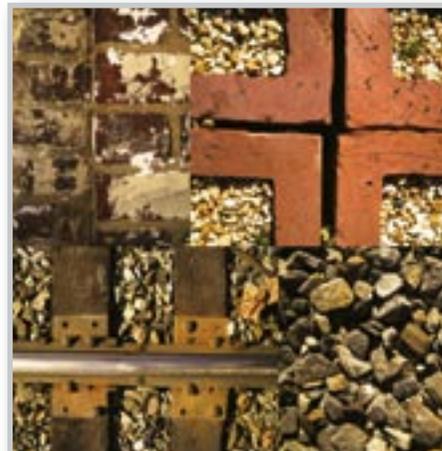
The hugemon-gous Compact Edition of the Oxford English Dictionary is about as big as a Farscape leviathan. Its two volumes are encased in a box with a built-in drawer for a magnifying glass. Because the print is the size of ants. Really tiny ants. In the voluminous "P" section, I found various definitions for "pattern": 1) "a decorative or artistic design"; 2) "a model... or outline"; 3) "an example... deserving imitation".

Another word that comes to mind here is "habit". As in, ways artists go about their business. We designate the necessary incremental working times that each of our activities requires, so that when we throw open our doors to the public each morning, the goods are, well, good! A potter may plan to throw cups on the wheel one day, trim and attach handles the next, do finishing work twenty-four hours later, then decorate, bisque-fire, glaze, high-fire, unload and finally prepare them for sale. It takes an established pattern to be ready, whether daily, or for the Studio Stroll.

Each artist in every medium in the River Arts District has a full set of complex steps they go through in order to make an item. As members of the District, they also have the calendarized habit of meeting monthly to discuss topics and vote on actions, as well as to coordinate and promote the Strolls. This development of "models and outlines" guides the group through each year's activities and festivities, and provides a roadmap

so that newer members can jump in and help out (and eventually take the reins).

The visiting public has established patterns, too. Many come back Stroll after Stroll to browse the galleries, meet working artists and decorate their homes and lives with everything from clothing and textiles to ceramics to paintings and sculpture in all sorts of mediums. Calendars are marked for the second full weekends of June and November, ads and maps in publications are saved and long weekend trips to



A selection of "patterns" from the River Arts District.

Asheville are booked.

I also think about the word "movement". If you could watch the River Arts District from an aerial viewpoint during a Stroll weekend, you would see fascinating patterns amongst the 14 or so buildings — at first seemingly random. Like worker ants, artists arrive early (more ants! what's with the ants?!), and then visitors, like more ants than can fit at a sugar picnic, descend upon the area. They come by foot, bike, car and Trolley. Maps in hand, they march from building to building, visiting the artists' colony, ever-increasing in density as they follow in each others' circuitous footsteps. It is a phenomenon that forms its own sort of living design. And it's cyclic, happening every second full weekend of June and November.

Whether you are into the definition of pattern as art, or as a concept about artists, the Studio Strolls are "an example deserving imitation", so check it out November 13-14 from 10 a.m. to 6 p.m. See you there!



**GREG VINEYARD**

Greg Vineyard is an artist, creative consultant, and writer in Asheville's River Arts District who trusts that all artistic expression has a purpose.

His colorful, tactile and out-of-round meditation/tea bowls, carved keepsake boxes and animal/word tile assemblages are about contemplation, connectiv-

ity and communication in a spiritual procession of awareness, service, esteem, healing, humility, peace, joy, serenity, light and love.

His studio and his work can be found at Constance Williams Gallery, 9 Riverside Drive, in CURVE studios and garden, across from 12 Bones. Open every day 11 a.m. to 4 p.m. Visit [www.CURVEstudiosNC.com](http://www.CURVEstudiosNC.com)

# river arts district studio stroll

## CONSTANCE WILLIAMS

Constance Williams creates engaging landscapes, tree scenes and abstracts using the ancient Greek wax painting method known as “encaustic”, which is comprised of pure beeswax, damar tree resin and wax paint colors.

Her luminous works are a continuous exploration of both technique and color, revealing swirling layers and bright, rich hues. Wielding a blow torch, she keeps the surface heated, fluid and textural as she adds and subtracts dozens and dozens of layers of color.

Constance is also a clay sculptor and entrepreneur. Above her gallery, she hosts several clay and mixed-media artists, who, along with four additional local artists, provide an even more engaging experience for visitors. Ever-involved in community service, she is the current President of the 140-plus member River Arts District Artists, who work in over a dozen historic buildings just down the street from downtown Asheville.

Her work can be seen at her gallery every day from 11 a.m. to 4 p.m. She is a featured artist at the Grove Park Inn through December 27, and at Cholke



dCapri Gallery, in Rockville, Illinois from November 5 into 2011.

**Visit Constance Williams gallery, located at 9 Riverside Dr. The middle building in the CURVE studios and garden tri-plex, across from 12 Bones Smokehouse. Phone (828) 225-1762 or visit [www.constancewilliamsgallery.com](http://www.constancewilliamsgallery.com).**

## About the Studio Stroll

Saturday & Sunday, November 13-14

Twice a year, every second weekend in June and November, Asheville’s River Arts District artists open their studios to the public for two days of festivities known as the Studio Stroll. The next Studio Stroll will be held November 13-14, 2010.

The River Arts District Studio Stroll, begun in 1994, is the biggest and easiest to navigate tour of working artist studios in the region. More than 120 studios are open, including painting, pottery, glass, photography, drawing, jewelry, quilts, encaustic, ironwork, sculpture, clothing, book arts, weaving, woodworking and more!

Explore studios inside the revitalized old factories and warehouses along the French Broad River, just minutes from downtown. Local artist/entrepreneurs welcome everyone into their studios to learn more about their process and their art.

Open from 10 a.m. to 6 p.m. both Saturday and Sunday! Ride free on the Asheville Historic Trolley between studio buildings. Board at the Asheville Visitor Center on Montford Ave. or hop on anywhere along the route.



An information booth will be located at the five-way stop where Clingman Ave. meets Lyman St. For more details visit [www.riverartsdistrict.com](http://www.riverartsdistrict.com) or call (828) 280-7709.

### RIVER ARTS STUDIO BUILDINGS

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- \* CURVE studios
- \* Fine Arts League
- \* Odyssey Center
- \* Phil Mechanic
- \* Riverside Studios
- \* Riverview Station
- \* Roberts St. Studios
- \* Roots
- \* Studio 375
- \* The Wedge
- \* Warehouse Studios

## JANTON ART STUDIO

American born Stephen R. Janton (b.1959) states, “I am a realist painter who enjoys the challenge of painting the human form. I have been so influenced and impressed by the Old Masters, the Dutch “Little Masters” and the best of the French academic painters of the nineteenth century. They carried oil painting to its highest pinnacle of technical perfection.”



**King Penguins, 18" x 24"**  
Oil on gesso panel by Stephen Janton

In addition, having grown up in Wilmington Delaware, Janton was exposed to the Brandywine School and the artists Pyle, the entire Wyeth family and his friend and guide George Weymouth. Portraiture and the human form have always been Janton’s main interest and he has developed a good sense of form during his many years studying and

*Quality is the central issue.*

working as a Physical Therapist. His works in still life and landscapes tend to be more experimental with a sense of realism.

“I attempt painting what is real to me... what I see. In doing a portrait, I enjoy finding the composition that best describes the individual’s personality and I include the person being painted in that process which makes for a more successful outcome. I frequently utilize the technique of a single light source in my portraits as it helps create greater depth. I rely primarily on the techniques of traditional oil painting but have tested my deepest level of patience by painting in egg tempera and appreciate the quality of skin tones created by the unique process.”

“Artwork should stand on its own merits — or fail on its own shortcomings if it does not succeed in registering favorably upon the viewer’s sensibilities. Quality is the central issue, as it must be where art is concerned. I am doing my best and enjoying the process in my attempts at creating quality in my artwork.”

**Janton Art Studio, Riverview Station, 191 Lyman St., #211, in Asheville’s River Arts District. Visit [www.jantonart.com](http://www.jantonart.com)**

# JONAS GERARD

## STUDIO STROLL

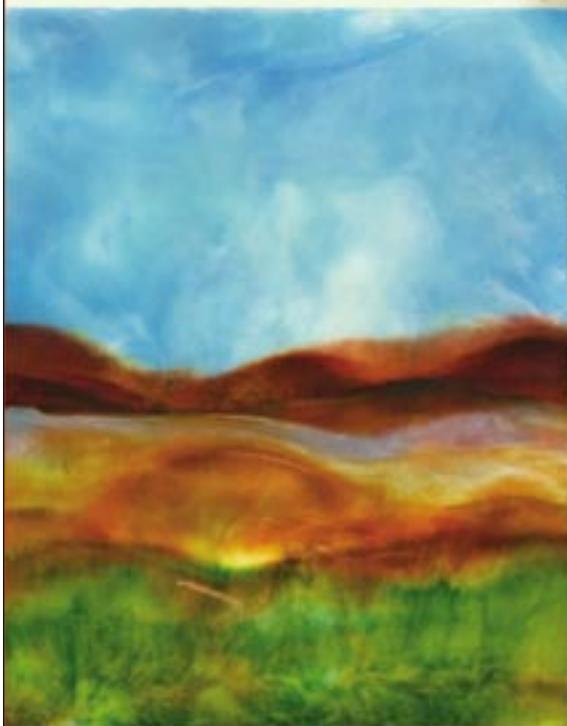
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## studio stroll

### JONAS GERARD FINE ART

Jonas Gerard Fine Art will be offering an interesting twist during the November Studio Stroll this year. The gallery will be featuring multiple genres of music and three incredibly talented artists. This will include Jonas Gerard's spontaneous and energetic body of work along with his Saturday and Sunday Painting Performance at 2 p.m., Carl Powell's magnificent glass sculptures, and Silvia Sabaini, whose narrative portraits are displayed beautifully in clay. This happening should be considered an extravaganza of talented artists, all in one place, and for everyone to enjoy!

In addition to the visually stimulating display, visitors will also have the opportunity to listen to the art and see the music as Jonas performs live to the tropical and Cuban sounds of *Ahora Si*. Come early and stay late to hear the soothing jazz sounds of 42nd Street & the Mark Guest Trio. There will be creativity in the air and dancing for those who love to live life to the fullest.

To top it off there will be lighter-fare goodies and wine to sip as one strolls through the gallery, becoming one with this amazing



*The Way I See It*, by Jonas Gerard

shift of energy and transformation. It is truly a gift of rejuvenation for the soul, artists, and anyone who is willing to take part.

**Jonas Gerard Fine Art is located at 240 Clingman Avenue, Asheville, NC 28801. Visit us online at [jonasgerard.com](http://jonasgerard.com) or call (828) 350-7711 for more information.**

### Sculptor Silvia Sabaini Figurative Exhibition

November 13 at Jonas Gerard Fine Art

Ceramic sculptor Silvia Sabaini will debut her exhibition *Narrative Portraits in Clay* at Jonas Gerard Fine Art on November 13. Sabaini is recognized for her compelling life-sized figurative portraits in clay. Her inclusive studies of gender, race and age provide a transcendent commentary on the universal spirit.

Her portraits exhibit the complex strain of existence and are fraught with themes of struggle for identity, recognition and voice. Her provocative blend of magical realism displays an archive of the mind: a catalog of everyday human expression nuanced with precision. She shapes her forms from red clay with sheer underglaze and clear coat.

Her minimalist materials emphasize strength in simplicity and shadow, presenting raw emotion stripped to its starkest form. Sabaini, who works mainly out of her studio at Odyssey Center for Ceramic Arts and serves as Odyssey's representative to the River Arts District Artists (RADA), is a self-taught artist. She warmly welcomes visitors to her open studio by appointment. Her work has been exhibited both locally and nationally.

Born in Chicago, Sabaini currently resides in West Asheville where she also keeps a home studio in which she practices painting. For more information on the artist, visit [www.silviasabaini.com](http://www.silviasabaini.com).

BY MELINDA TENNISON



*Day After Day Her Head's in the Clouds*, by Silvia Sabaini. Photo: Steve Mann

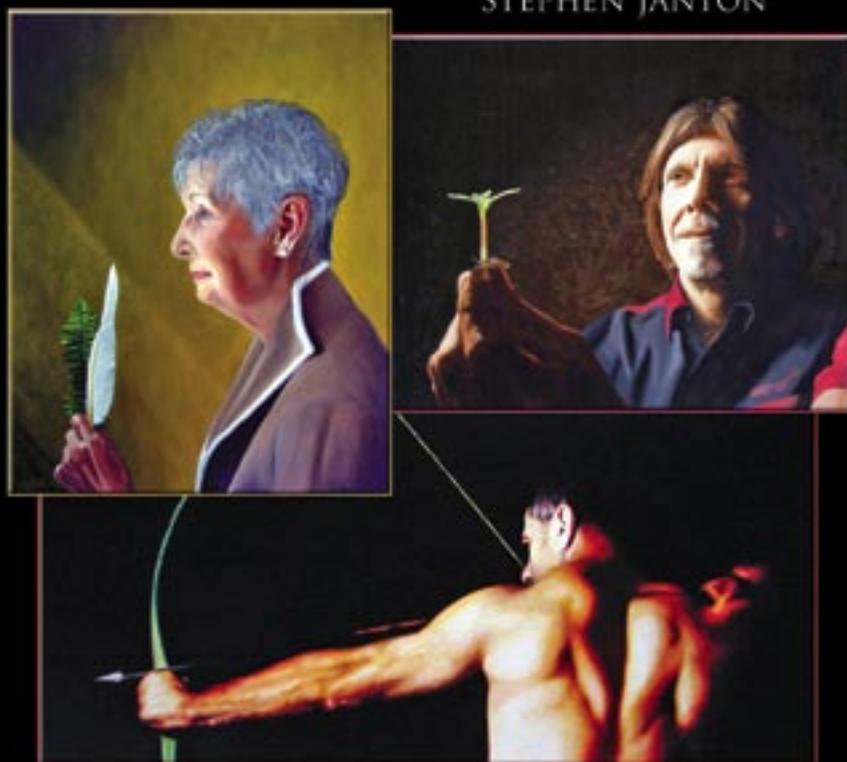
*Silvia Sabaini: Narrative Portraits in Clay* will be on display November 13 through December 11. Exclusively during Stroll Weekend, November 13-14 from 10 a.m. to 6 p.m., her work will be shown in conjunction with *Carl Powell: Glass Sculpture* as the dual exhibit *Form Over Function*.

**Jonas Gerard Fine Art, 240 Clingman Avenue in the River Arts District. For more information, please phone (828) 350-7711 or visit [www.jonasgerard.com](http://www.jonasgerard.com)**



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# studio stroll

## Murals Beautify and Revitalize

*The Asheville Mural Project paints a mural on the Historic Cotton Mill Studios in the River Arts District.*

The Asheville Mural Project (AMP), a program of Arts 2 People, exists to beautify and diversify Asheville's urban landscape, providing artists and local community members with the opportunity to implement their own public art. AMP believes that murals enhance quality of life and create an artful metropolitan experience through the transformation of conventional architecture. The murals are both a testimony and celebration of a lively local arts culture.

AMP is making Asheville a city where the mural arts are celebrated by collaborating with local professional muralists to create the highest quality art which will serve as lasting monuments. In a recent article from Kent Ohio, inspiration from AMP's Lexington Gateway Mural helped inspire the development of their own city mural.

A new mural was just commissioned by the Historic Cotton Mill Studios in Asheville. Located in the River Arts District of Asheville, the Cotton Mill Complex was destroyed by a devastating fire in 1995. The building was purchased by potters Eileen and Marty

Black (The Potter's Mark Ltd.) in 2002 and is now home to nine artists.

On the north side of the building burn marks are evidence that the fire reached far up the wall. The building was saved both by an operating sprinkler system and a shift in the winds away from the building.

Unfortunately, this was the side of the building on display to passersby's on the Smokey Park Bridge over the French Broad river. It made the River Arts District look like a burned out slum. After purchasing the building, Marty and Eileen began a facelift to improve the image and identity of the River Arts District. They started by cleaning and painting the burnt side wall so the view



AMP Director Ian Wilkinson working on the Lexington Gateway mural.

BY ERIN SCHOLZE

from the bridge would be more appealing, hopefully attracting more visitors to the area.

Investigating many possibilities the Blacks decided on a mural, but not just any mural, they wanted a "Trompe l'oeil". French for 'deceive the eye', Trompe l'oeil is an art technique involving extremely realistic imagery in order to create the impression that the depicted objects appear in three dimensions.

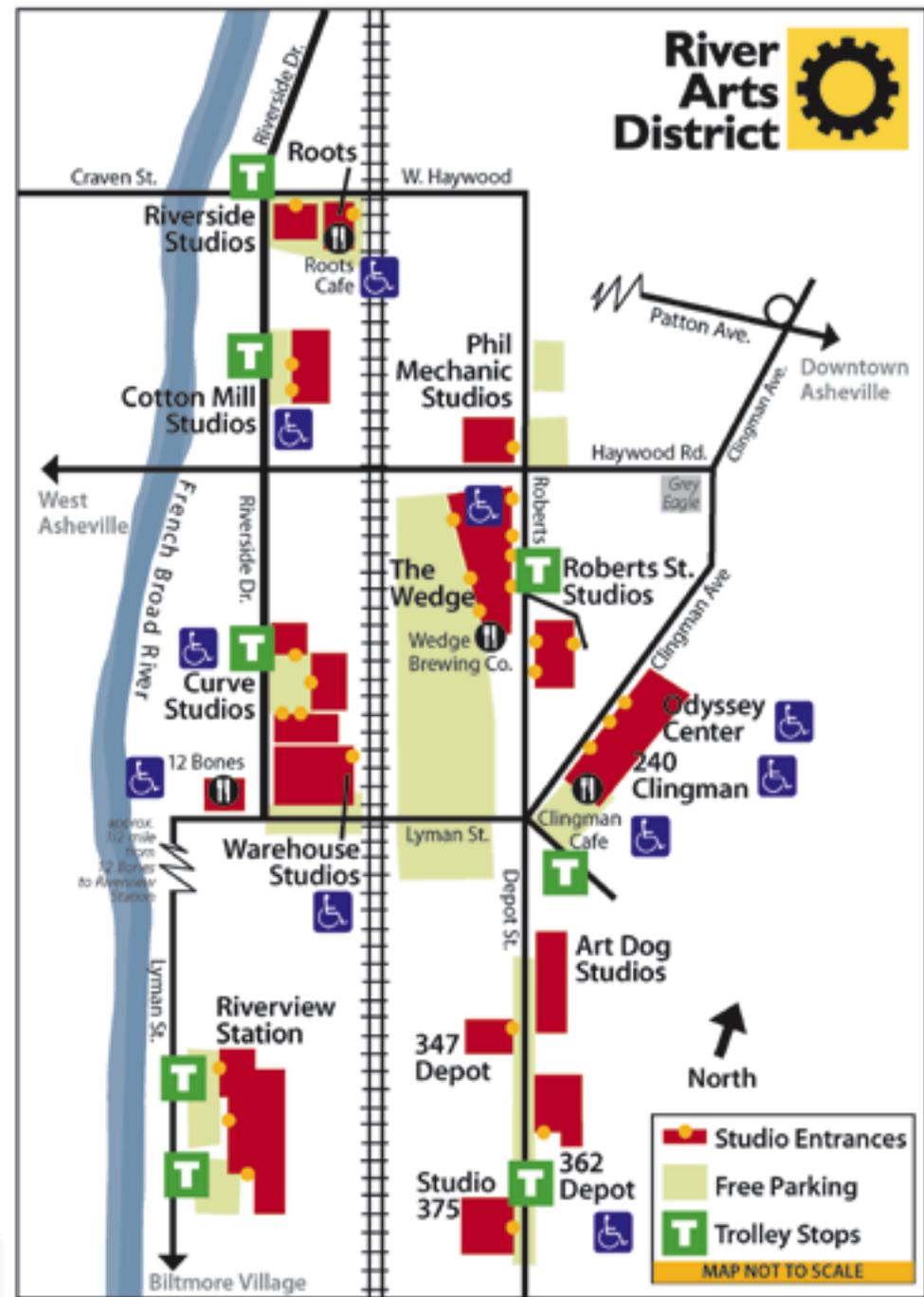
Ian Wilkinson, the Asheville Mural Projects director, came up with the ideal solution. Eileen and Marty hope that this will become a landmark and the beginning of many similar murals on the old buildings of the River Arts District, resulting in attracting many more tourists to Asheville and to the many studios located here.



Projection of what the new mural will look like on the Cotton Mill Studio building.

### About AMP's Director

Ian Wilkinson has been a professional muralist for fifteen years. He was the lead mural artist for the Holocaust Museum of Virginia. Ian painted murals depicting the Ipsen family's escape from the Holocaust, and worked directly with other Holocaust survivors to make detailed drawings that would be used to recreate key points in the museum. Wilkinson went on to earn his BFA in painting from Adams State College



Trolley stops during Studio Stroll weekends only

in Colorado. Wilkinson shows his personal work in Santa Fe and private collections across the country. He specializes in portraits, realism, and large format work. Wilkinson is currently the Director of the Asheville Mural Project, which is a program of Arts 2 People. Wilkinson lives in Asheville with his wife Angeline, daughter Ella, and son Augustus.

It is AMP's goal to make murals an affordable and lasting solution for beautifying and revitalizing buildings, homes, and businesses. The AMP team works closely with clients in the proposal phase of the project. AMP works hard to meet budgetary requirements and navigate the permit processes. All works are created using state-of-the-art materials. The AMP team offers a number of different service agreements for clients to assure our works will stand the test of time and weather. AMP also specializes in child directed murals and offers free lectures and workshops.



The symbol for the River Arts District is now featured on the north side of the Cotton Mill building.

To find out more about the Asheville Mural Project, please visit [www.arts2people.org/amp.html](http://www.arts2people.org/amp.html) or email Ian Wilkinson at [info@ianthepainter.com](mailto:info@ianthepainter.com).

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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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# studio stroll

## The Soul of Art

BY DENNIS RAY

The clay souls are massive and stoic. Their crusty brown surface pock-marked with dark crevices cast long shadows as they wait silently in the garden outside of the Curve Studio building catching the warmth of early morning sunlight. Their creator is local artist Cassie Ryalls who has her studio on the second floor of the building. The souls in the garden stand over five-feet, have no physical features, no arms or eyes, yet they capture the essence of human life and our need for connection.

In her studio Ryalls is preparing a dozen or so new clay souls for firing. These souls however are much smaller ranging from six inches to just over a foot. "The larger sculptures explore complex emotions/situations which really drives me," she says. "The small ones are more fun in playing with color, designs and glazes."

Her souls have become quite successful, selling exceptionally well since their introduction back in 2005 when she moved to Asheville. "They began as a project in college to capture human psychology through art."



Cassie Ryalls at work in her studio.

Her primitive design of the soul is that of something featureless like ancient mummies or shadows that have freed themselves from the two-dimensional world into ours, giving focus to the design not the caricature. This allows Ryalls to step beyond mere-craft and into fine art.

"Creating these souls is my way of sharing my life experiences with others," she says. "I am interested in the way that human beings relate to one another. I explore human relationships and interactions by stripping the figure of details that would lead to a specific identity. My figures are connected through anonymity and the very nature of existence."

People, Ryalls goes on to explain, are constantly seeking to express themselves as individuals. "The soul" she says, "or the person who we are is unique and original although our bodies are basically all the same."

It can also be said her work is as much about relationships as it is about individuality. Her souls together represent harmony and singly they represent solace. Ryalls's art souls portray relationships to each other in unique ways through their individual designs and colors.

Buyers choose souls that they feel best describe themselves or their loved ones. "I've had families come in and buy one for each family member." She decorates each one with one-of-a-kind designs and color arrangements. Like people, no two are alike.

"Buyers," she goes on and explains, "have walked passed a certain one of my souls and said, 'That's my dad or that's my son.' Sometimes they spend a long time searching for the right one and sometimes they find it right away."

Ryalls's art is the capturing of life at its simplest state. It is love at its most complex. Hope and truth wait in between.

To view Ryalls' work please visit CURVE Studios & Garden, Riverside Drive, in Asheville's River Arts District. Phone (828) 388-3526, www.curvestudiosnc.com



Souls by Cassie Ryalls

Ryalls attended the prestigious Berea College in Berea, Kentucky where she studied Art and Psychology. Upon graduating from college, Cassie attended the Penland School of Craft in North Carolina to study glaze chemistry. While at Penland, she discovered the Odyssey Center for Ceramic Arts and became a resident there for the next two years. After the residency, Cassie attended the University of Florida for post-baccalaureate studies in Ceramics.

"In college I became mesmerized with clay," she says, "and have since used it as my main medium of art. I've always had a love of psychology and am interested in how people relate to each other."

Throughout history artists have used the human figure to show individuality and our relationships toward each other. Artists have drawn, painted and carved the image of the human figure since ancient times. The Ancient Egyptians, Greeks and Romans, as well as artists of the Renaissance, created the human figure for various reasons. Ryalls's use of the human form emulates a primitive design and because of that is both innovative and thought provoking. Her work non-the-less is spectacular.

natural beauty

18k sapphire and diamond pendant by Alex Sepkus

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# poetry & books

## Donald Hall: A Life in Poetry

BY TED OLSON

*Boxes* omits much mention of his two primary interpersonal relationships — and this omission is not because Hall is shy about discussing his love-life (far from it, as *Unpacking the Boxes* is unusually candid on that topic). Hall likely declined to discuss his relationship with first wife in deference to his children and grandchildren, and he has confessed to having removed from this book's manuscript some writing about his obviously happier yet sadly shortened second marriage — to the late poet Jane Kenyon — in order to publish that material separately as the book *The Best Day the Worst Day*.

*Unpacking the Boxes*, despite its incompleteness, remains a compelling read because it offers an illuminating portrayal of Hall's most enduring relationship — his lifelong passion for poetry.

Throughout his long literary career, Hall has rarely been on the vanguard of American poetry (and at times he has been markedly behind the curve, such as in 1957 when Hall co-edited the anthology *The New Poets of England and America*, which included the formalist verse of "academic" poets of the 1950s yet which neglected the anti-establishment, experimental works of the Beat and Black Mountain poets). Nevertheless, few if any Americans during the past half century or so have been more dedicated than Hall to understanding and promoting the art of poetry.

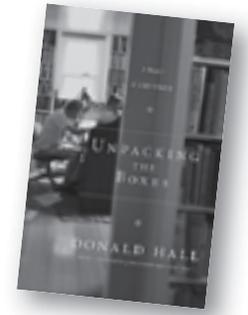
As a practicing poet, as an editor, as a teacher, and in various formal public roles, he has tirelessly and eloquently promoted poetry — his own poems, of course, but also the poetical efforts of many, many others. Hall has had dealings with most of the major poets of the past six decades, and *Unpacking the Boxes* is at one level an exercise in name-checking those he has known over the years.

Some readers of *Unpacking the*

*Boxes* might be offput by the sheer accumulation of Hall's anecdotal reminiscences about a wide range of poets, though Hall occasionally offers keen insight into the soul of a given poet, such as his account of meeting English poet Robert Graves, who insisted to Hall that the key to sustained literary productivity is the power nap. (Hall's earlier prose work, *Remembering Poets*, is much more perceptive when attempting to interpret various poets' motivations and mystiques.)

Fortunately, the frequent name-dropping in *Unpacking the Boxes* does not distract attention one iota from the book's larger strengths: its honesty, its wisdom, and its wry sense of humor. Most significantly, *Unpacking the Boxes* affirms the importance of poetry in a chaotic, often hostile world.

While within the book Hall provides little revelation regarding the mysterious process of how poets create poems (the only analysis to be reasonably expected within autobiographical writing, to be sure, is self-analysis), a reader cannot help but be moved by Hall's passion for poetry, which over the years has compelled him — in his own work and in his appreciation of others' poetry — to embrace new approaches to poetic form, style, and theme. As Hall observed in *Unpacking the Boxes*, a life in poetry can be as fulfilling as it can be challenging, and Hall's book testifies to the power of poetry in helping to make life more meaningful.



Donald Hall, presently 82 years young, recently served as Poet Laureate of the United States, and that might be the least interesting fact about him. Hall studied and taught in some of the more elite academic institutions in the world (including Oxford and Harvard), lectured about literature and read his poetry across the U.S., and befriended a veritable who's who of twentieth century literati (including, among many others, Robert Frost, T. S. Eliot, and Dylan Thomas).

Hall has produced (thus far) fifteen collections of his own poetry and an equal number of nonfiction books (including two acclaimed prose works, *String Too Short to Be Saved* and *Life Work*), and he has written plays, children's books, and a steady stream of journalistic pieces and literary criticism, and has also edited several textbooks and anthologies.

*A life in poetry can be as fulfilling as it can be challenging.*

A leading figure in contemporary American literature, Hall has received numerous national literary awards — two Guggenheim Fellowships, the Robert Frost Medal, the National Book Critics Circle Award for Poetry, and the Ruth Lilly Poetry Prize — yet he is equally a champion of the local, having spent several years as Poet Laureate of New Hampshire, his maternal grandparents' native state and the place to which Hall himself moved after retiring from his academic job in his 40s in order to make a living as a free lance writer and to concentrate on composing his own poetry.

People interested in poetry — whether or not they are familiar with Hall — will no doubt find the poet's recent nonfiction book, *Unpacking the Boxes* (Mariner Books, 2009), to be worthwhile reading. A chronologically organized memoir that assesses Hall's "Life in Poetry" (to paraphrase the book's subtitle), *Unpacking the*

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**Rapid River**  
ARTS & CULTURE MAGAZINE

**14<sup>th</sup> Annual Poetry Contest**

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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](http://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.

# authors ~ books ~ readings

## Natural Saints: How People of Faith are Working to Save God's Creation

Written by Mallory McDuff

Every now and then a book takes hold of you and you can't stop thinking about it. As you read, slowly you realize that if you were to really do what the book advises, you could change your life. When you close the book, you realize you could change the planet.

Such a book is *Natural Saints: How People of Faith are Working to Save God's Creation* by Mallory McDuff, who teaches at Warren Wilson College. Her book, the result of visits to churches across the country, is proof that American churches are now actively combining environmental theology with traditional spirituality.

A Christian herself, McDuff mostly visited Christian churches. From her findings, albeit anecdotal, it seems that Episcopalians are in the forefront of spiritual conservation, and Catholic nuns take far more action than the priests. These religious people are creating an environmental movement that gives the concept of social justice a new Earth-based definition: justice is a clean and safe environment for all.

McDuff, who has a Ph.D. in wildlife ecology and conservation, highlights eight key environmental ministries. Half these ministries are old practices for progressive churchgoers, such as feeding the hungry,

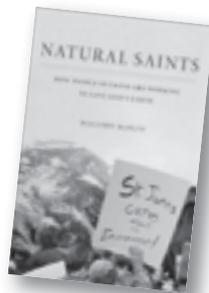
educating youth in conservation, protecting human dignity (involvement with farm workers), and responding to natural disasters and rebuilding, such as volunteer work in the oil-despoiled Gulf Coast. Others may be unfamiliar: promoting justice (such as seeking fair action for those affected by toxic waste), creating sacred spaces (with emphasis on energy efficiency), making pilgrimages (such as to view sites of mountaintop removal), and bearing witness—by becoming environmental advocates.

In the book, each ministry is a chapter, in which McDuff tells stories of the people who are combining their concern for the environment with their spiritual beliefs. They are an exciting, dedicated and inspiring lot of "natural saints."

Western North Carolina is a hotbed of spiritually environmental communities with many different courses of action. At La Capilla de Santa Maria in Hendersonville, parishioners weatherized their church building to drastically cut utility bills. Jubilee Community Church in downtown Asheville revised its Sunday School curriculum to integrate classes for all students on how to "take care of creation." Members of a church in Black Mountain take field trips to attack invasions of kudzu to return the habitat to native plants.



Mallory McDuff will present *Natural Saints* at Malaprop's on Friday, November 5, at 7 p.m. Malaprop's Bookstore/Café, 55 Haywood Street, downtown Asheville. Call (828) 254-6734 or visit [www.malaprops.com](http://www.malaprops.com).



## GREGG LEVOY PRESENTS AT MONTFORD BOOKS & MORE

REVIEWS BY CAULEY BENNETT

In a scheduling coup for the small North Asheville bookstore, Gregg Levoy, the popular motivator, will make a special presentation at Montford Books & More the week before his daylong seminar at UNCA.



Levoy is the author of the bestseller, *Callings: Finding and Following an Authentic Life*. Levoy inspires readers, especially those in the second half of their lives, to discover their creative urges and take life-changing practical steps to achieve them.

**Thursday, November 4, at 7 p.m.**

Montford Books & More, 31 Montford Ave. in Asheville. Call (828) 285-8805 or visit [www.montfordbooks.com](http://www.montfordbooks.com) for more details.

## EVENTS AT ACCENT ON BOOKS

**Thursday, November 11, at 6 p.m.**

Monthly Writers Support Group. No criticism, just motivation!

**Wednesday, November 17, at 3 p.m.**

Book Club: *The Fingerprints of God*, by journalist Barbara Bradley Hagerty, reveals thought-provoking scientific studies on spirituality and the existence of God.

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

## ELIZABETH KOSTOVA MAKES TWO LOCAL APPEARANCES



Local best-selling author Elizabeth Kostova (*The Historian*) will read and discuss her newest novel, *The Swan Thieves*. This extraordinary tale spans time and the

globe to tell a story of love, obsession, and the power of art to preserve human hope. Visit [www.theswanthieves.com](http://www.theswanthieves.com) for more details.

**Saturday, November 6 at 7 p.m.**

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



**Thursday, November 18 at 6:30 p.m.**

Blue Ridge Books, 152 S. Main St., Waynesville, NC. For more details call (828) 456-6000 or visit [www.BlueRidgeBooksNC.com](http://www.BlueRidgeBooksNC.com).

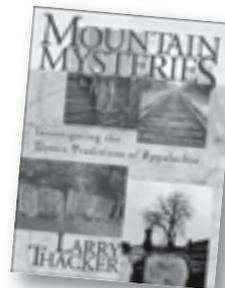
## Mountain Mysteries: The Mystic Traditions of Appalachia

Written by Larry Thacker

**M**ountain Mysteries (Overmountain Press, 2010) is a refreshingly different look at the mystic traditions of Appalachia. It doesn't send a thrill up your spine, even in its section on hauntings, doesn't rant against the government in its look at UFOs, and doesn't even try to convince you that our region is a cosmic magnet for all things strange. It's a studious, yet entertaining overview of the so-called supernatural (or

extraterrestrial) happenings and legends peculiar to Appalachia, tracing their roots to the Scot-Irish settler heritage. It's a good read for anyone interested in local lore—and a fine book to introduce newcomers to our fascinating "other" world without making them think you're nuts.

**Publisher website:** <http://overmtn.com>



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PARTIAL LISTING

**November 4 at 7:00 p.m. ALEX KUDERA** presents *Fight For Your Long Day*.

**November 7 at 5:00 p.m. LORIMER PRESS** presents Joseph Bathanti, poet Alex Grant, and fiction writer Abigail Dewitt.

**November 9 at 7:00 p.m. Local authors Joe D'Agnes and Denise Kiernan** discuss the ins and outs of getting published.

**November 12 at 7:00 p.m. AMY SEDARIS** reading and book signing. Tickets are \$33 plus tax and include a copy of *Simple Times: Crafts for Poor People*.

**November 13 at 2:00 p.m. JIM MINICK** reads from and signs *The Blueberry Years: A Memoir of Farm and Family*.

**November 16 at 7:00 p.m. Meet chef NANCIE McDERMOTT**, author of *Southern Cakes: Sweet and Irresistible Recipes for Everyday Celebrations*.

**November 17 at 7:00 p.m. GEORGANN EUBANKS**, author of *Literary Trails of the North Carolina Piedmont: A Guidebook*.

**November 18 at 7:00 p.m. CATHERINE FAHERTY** shares her latest book, *Communication: What Does It Mean to Me?*

**November 19 at 5:00 p.m. SCOTT MASON** presents *Tar Heel Traveler: Journeys across North Carolina*.

**November 19 at 7:00 p.m. Meet MISHA ANGRIST**, author of *Here Is a Human Being: At the Dawn of Personal Genomics*.

**November 20 at 3:00 p.m. KRISTIN TUBB**, author of *Selling Hope*, joins up with Asheville Vaudeville.

**November 21 at 5:00 p.m. JAMES COSTA** presents *The Annotated Origin: A Fascimile of the First Edition of On the Origin of Species*.

**November 28 at 3:00 p.m. Meet JOSH WILKER** author the memoir, *Cardboard Gods: An All American Tale Told Through Baseball Cards*.

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## Downtown Books & News

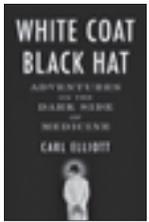
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# authors ~ books ~ readings

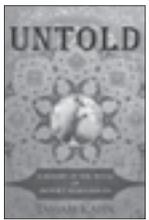
## NOVEMBER HIGHLIGHTS AT MALAPROP'S



**Monday, November 8, at 7:00 p.m.**

Carl Elliott, M.D.'s *White Coat, Black Hat: Adventures on the Dark Side of Medicine* is one of those penetrating books you need to read

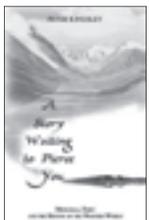
but might be afraid to. It's a funny, informative, infuriating and sometimes horrifying look at the state of American medicine and the powerful corporate forces affecting the relationship you have with your physician.



**Sunday, November 14, at 3:00 p.m.**

Tamam Kahn is a poet, journal editor, pilgrimage leader, and Sufi scholar. In *The Untold History of the Wives of Prophet Muhammad*

she tells the stories of the influential women at the dawn of Islam. It's a memorable read, whether your interest is literature, women's history or worldwide religion.



**Saturday, November 20, at 7:00 p.m.**

Scholar Peter Kingsley (who recently moved to Asheville) poses a most unique historical question: Is it possible that a wandering

Mongol shaman met Greek philosopher Pythagoras and their combined geniuses transformed the ancient world and created the basis of Western Civilization? *A Story Waiting to Pierce You: Mongolia, Tibet and the Destiny of the Western World* will inspire both curiosity and controversy.



**Monday, November 22, at 7:00 p.m.**

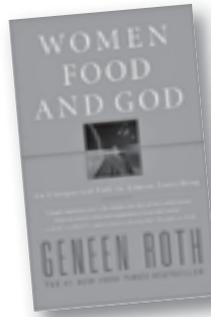
Jacqueline St. Joan takes on the courageous task of combining feminism with eastern philosophy. *My Sisters Made of Light* is a rare

look—beautiful, touching and terrifying—at three generations of Pakistani women and the code of honor crimes that affects them—and millions of other women.

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

## Women Food and God: An Unexpected Path to Almost Everything

Written by Geneen Roth



I don't ordinarily read diet books. But the title of this book intrigued me. I'm a sucker for any writing that makes a good argument of including spirituality in the solution to everyday problems. Plus there were 18 people ahead of me requesting this book at the library. What made *Women Food and God* (Scribner 2010) so popular that it took months to get a copy?

A big boost from admiring Oprah Winfrey, it turns out, is one reason. The other reason is that it's a darn good book—well-written, clever, meaningful,

and very persuasive. "If we are interested in finding out... what our souls are convinced is the bottom-line truth about life and afterlife," Roth says, "we need to go no further than the food on our plates. God — however we define God — is on our plates." Hmmmm. I'd never quite heard that before—and it was hard to forget.

Roth's style is to hammer a point, such as: "React to the present — you are not the humiliated child you once were who turned to food for solace." And then

she expands the idea with entertaining stories and humor — until she's pounded the concept into your brain. The result is that you remember what she writes about. As a woman who gained and lost over a thousand pounds before she figured out her principles of weight loss, Roth can be very convincing.

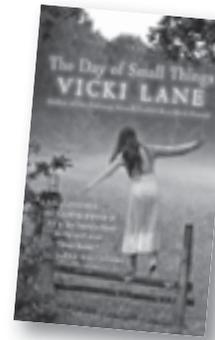
Roth's simple eating guidelines are presented at the end of the book but alluded to throughout — a strategy I did not find helpful. My suggestion is to read the guidelines first — rejecting the impulse to dismiss them because you "know all these guidelines already." Then go through the entire book, keeping the guidelines in mind as you read, so they will have more impact than being revealed in isolation at the end.

Did I lose weight after reading this book? Actually I did.

[www.genenroth.com](http://www.genenroth.com)

## The Day of Small Things

Written by Vicki Lane



The first thing you notice in Vicki Lane's new novel, *The Day of Small Things* (Dell Books 2010), is that Elizabeth Goodweather, the beloved heroine of the previous four novels in the Appalachian Mysteries series, doesn't make an appearance. Instead, this novel is the story of Birdie Gentry, Goodweather's spry, elderly neighbor, who has appeared before as a secondary character.

Rest assured that despite Goodweather's absence, Vicki Lane has bestowed on Birdie's tale the same wonderful qualities she's given her previous novels. The

characters are so full-blooded and real, you think you could easily find them on a front porch in Marshall and be invited in for sweet tea. For Lane, the dark sides of human nature are never far from the shadows of the Blue Ridge. Unburied pasts threaten to destroy the present — but closer looks can rediscover faint traces of magical lore and ancient spirits that might bring redemption. Throughout, the lyrical beauty of Lane's descriptive prose is so exhilarating you have to put the book down occasionally just to catch your breath.

Birdie's early life, in the 1930s, includes the novel's most memorable scenes. Addled by poverty and alcohol, Birdie Gentry's

hateful mother condemns her daughter to a miserable childhood. She names the child Least, insults her sensitivity as being "quare," and refuses to allow her to go to school. The child's only happiness is Grandma Beck, who guides the development of her psychic abilities and encourages her to seek out the creatures, such as the Cherokee Little People, that only she can see. When Grandma Beck dies, Birdie continues to talk to her at her grave on the top of the ridge. One night, a young man named Luther discovers her there. Later Birdie will marry Luther and make a difficult commitment to this devout Christian man. She promises to never call on her special powers again.

But now, six decades after making the promise, when Birdie is an old woman in her mid-80s, she is faced with a life or death dilemma. Her friend Dorothy begs Birdie to use her old powers to save the life of Dorothy's young nephew, Calven. Birdie senses that the horrifying Raven Mocker, an ancient evil, has become embodied in the vicious white man who has kidnapped the boy. Can Birdie dare to break the promise that she made before God? If she calls on her powers, will she be guided by the love of Grandma Beck? Or will the terrible secret of how she once mis-used them come back to haunt her?

[www.vickilanemysteries.com](http://www.vickilanemysteries.com)

*The lyrical beauty of Lane's descriptive prose is exhilarating.*

## Bob Dylan in America

Written and read by Sean Wilentz



What could be more entertaining for an avid audio book fan than to read a book that also includes music? *Bob Dylan in America* (Random House Audio, 2010), by Sean Wilentz is not an adoring fanzine bio of the famous musician/artist/filmmaker. It's a mature, scholarly work, full of telling details, thoughtful insights, and story threads that read like a novel.

Most remarkable is the discussion of Dylan in his historical context. He was like a magician magpie, gathering the glittering parts of his musical ancestors in the folk tradition and using his genius to transform

them into brilliant new work. He was the hub around which the past and the future of American popular music circled. I learned later that this excellent historical aspect of the book was to be expected—author Wilentz is an historian of repute (*The Rise of American Democracy: Jefferson to Lincoln* (W.W. Norton, 2006).

Included are all-too-brief snatches of thirteen of Dylan's most influential songs, including *Tangled Up In Blue*, and *Desolation Row*.

**REVIEWED NEXT MONTH**  
*The Thousand Autumns of Jacob De Zoet*, by David Mitchell



**Rapid River Book Editor Cauley Bennett is an Asheville writer. You can reach her by e-mailing [books@cauleybennett.com](mailto:books@cauleybennett.com)**

## Committing to Evolution

“A human being is part of a whole, called by us the ‘Universe,’ a part limited in time and space. He experiences himself, his thoughts and feelings, as something separated from the rest — a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest us. Our task must be to free ourselves from this prison by widening our circles of compassion to embrace all living creatures and the whole of nature in its beauty.” ~ *Albert Einstein*

“The next step in human evolution is to transcend thought... It doesn’t mean to not think anymore, but simply not to be completely identified with thought, possessed by thought.” ~ *Eckhart Tolle*

“Evolution is an ascent toward consciousness.” ~ *Teilhard de Chardin*

As with any species, when its environment can no longer support it in its expression, manner and pattern of life, humanity must evolve, devolve, or face extinction.

And for humanity, its future depends on individuals and society evolving beyond, and being liberated from, identification with that limited dimension of the human mind called ego. I say liberated from, because this identification has the characteristics of an addiction that, like a chemical addiction, keeps us functioning destructively, while in denial of the consequences. Humanity is at an evolutionary tipping point. Our social structures, our economics, our religions and our psychologies cannot take us into a quality future unless a fundamental evolutionary step beyond identification with ego is taken.

We must realize that while ego, with its compulsion to competition, invention and domination has been the driving centerpiece of human history, in fact, our proudest characteristic, it is also our blind spot. It is the fatal flaw that separates us from the truths of interconnectedness and wholeness upon which this Universe operates.

What many seem blindly unreceptive to is that we must realize and embrace these truths if we are to achieve real sanity, both as individuals and as a species. Many who do see the problem, also say ego orientation, what could be called our “humanness,” with its thought dominance and its materialistic drives have been destructive of our connection to our “Beingness,” what some might call our “soul.” This could also be described as our connectedness to a deeper nature than our modern harried, acquisitive and self-absorbed lifestyles allow for.

Before it is too late, we must face the limits and dangers of humanity’s predominantly egoic perspective. Human resourcefulness will probably save us from extinction, but that leaves the question; are we doomed to devolution in the face of these new environmental realities?

Will we descend into a deeply diminished quality of life, into brutish survival-based competitiveness? Or perhaps our

evolution will take on a sci-fi freakishness of technology gone amok. These are possibilities. The relevant question is: can we evolve into a consciousness that will reclaim our balanced place within Life? Can we bring our human capacity for technology and social organization, that which has elevated human civilization but been so destructive of Nature, into the service of Nature and of all Life as beautiful, balanced and deserving of dignity and preservation.

Along with ecological devastation, symptomatic of the error of the egoic perspective has been the unique personal emotional suffering humans have experienced and wrought through individual and collective egoic violence throughout its “civilized” expression. Our unique capacity for abstract reasoning takes the information of our senses and tells us that we are separate, alone and insignificant. It creates a psychological construct of that isolation called the ego, built around and propelled by thought, reconstructing its matrix of unreality compulsively moment-to-moment, and replicating itself macro-dimensionally in societies and cultures.

The ego experiences this isolation and responds with anxiety, and from this fear-based emotion, in misguided compensatory pursuits of significance and happiness, we do terrible things to ourselves, others, our fellow non-human creatures, and to the planet in endless compulsive actions and schemes. At every level of human organization, from the individual, through families, communities and societies, this curse has haunted human history. Religion doesn’t work, psychology doesn’t work, politics doesn’t work. They are all expressions of macro-ego.

We have created a competitive, insecure, consumption oriented world-culture that is, of course, consuming the planet, but first, it has consumed our sanity. Compounding the problem is that ego will use denial and rationalization to continue its self-absorbed, self-indulgent and delusional ways, and is very slippery, cunning and determined to continue holding sway.

With that understanding, the evolution

beyond egoic orientation, for individuals and for humanity requires, as does any addiction rehabilitation, a willingness to make, as addiction 12-step programs require, a “searching and fearless inventory” and make amends. We must recognize the necessity for evolving beyond this aberration in Nature, and enter into a very dedicated commitment to humanity’s evolution, re-harmonizing humanity with Nature into what ecologist Thomas Berry described as the “Eco-centric era.”

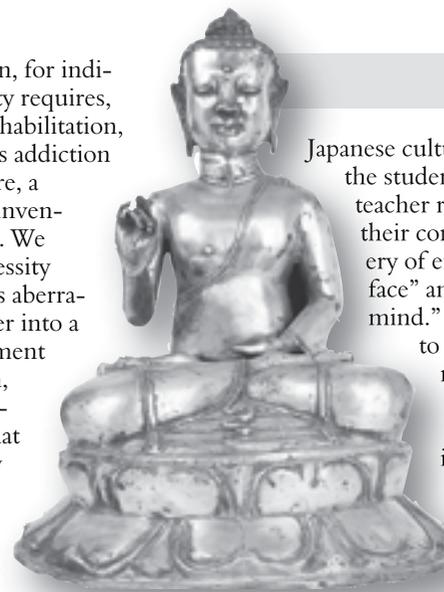
This planetary journey must, of course, begin with individuals, for the evolutionary success of any species begins with adaptations accomplished in individuals. A deeper understanding of the meaning and accomplishment of this shift in identity from the egoic thought structures into “searching and fearless” awareness is necessary. The resulting sanity and consciousness experienced by individuals can then serve as the beginning place for the next phase of planetary evolution.

This will not be easy. To penetrate and overcome the overlay of false identity and egoic values that have been the human path since civilization began, will no doubt, require sincere and conscious commitment.

To alter this deeply ingrained orientation, this false belief in and addiction to egoic aggrandizement, will require a fundamental reorientation—a breaking of the worshipful attachment humanity has for ego and its thought structures, for specialness and superiority. It will require a reclaiming of humanity’s roots, its origin in a Nature that is a harmonious whole, and the challenge cannot be underestimated, for we cling tenaciously to this patently destructive orientation to competitive materialism. We turn a blind eye to the unending damage that this false sense of entitlement brings in every arena of life, for as with any addiction, we addicts are in total denial. We believe, against all evidence, that the human egoic mantra of “more for me and mine” can go on endlessly without catastrophic repercussion.

In response, it could be conjectured that Buddhism, with its call to meditative mindfulness, might seem to have been born into the emerging civilized world 2500 years ago in realization of just this dilemma. It is specifically intended to “awaken” individuals out of the sleep of civilization’s egoism.

Traditional Japanese Zen masters understood the conundrum of confronting the deeply conditioned pull to socially sanctioned egoic perspective in constructing Zen training as strenuous, rigid and authoritarian in a kind of ju-jitsu of



BY BILL WALZ

Japanese cultural values. It required the student to demonstrate to the teacher repeatedly the depth of their commitment to the discovery of enlightenment, their “true face” and “original” or “natural mind.” Zen training was designed to create the psychic tension necessary to break free of cultural conditioning to identification with egoism into a “*satori*,” an awakening into the reality of natural Beingness. It was a strenuous rehab program in kicking the ego habit and becoming a free human being.

While American culture is very different from the cultural tradition that classical Zen training confronted, we must bring the same kind of rigor and dedication to breaking free of the Western cult of materialistic, egocentric personality. In order to do this, the Zen tools of disciplined meditation, mindful action, ethical compassion and koanic challenge remain essential in this journey toward freedom and consciousness. They act as the counterbalance to egoic mind.

We must expand the contours of our awareness. As the great psychologist Fritz Perls used to say, “*The contours of our neurosis are the same as the contours of our awareness.*” We must, as individuals, and as a species, realizing that, as American Zen Master Charlotte Joko Beck taught, “*awareness is who we are,*” expand and evolve that awareness to erase all false boundaries between fellow Human Beings, Humans and fellow animal Beings and between Humans and Nature.

We must commit to our own evolution, to an “ascent toward consciousness,” or face the inevitability of the *Karma* we have created.



**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 at 7 p.m. at the Friends Meeting House, 227 Edgewood.**

**He will present a lecture with discussion and meditation on *Committing to Evolution*, Sunday, November 14, from 2 to 5 p.m. at Jubilee Community Church, 46 Wall Street, Asheville (252-5335). By donation.**

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



# youth culture

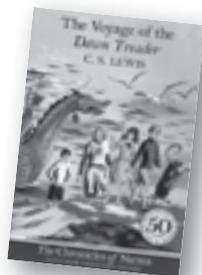
## JOSEPH RATHBONE RECOMMENDS

In last month's article there were a few editorial errors, like Halo Reach is not Halo 4, Ghost Recon: Future Soldier comes out early next year, and some extra thoughts were added. But enough of that, this month I will be reviewing Halo Reach (rated M). Really it should be rated Teen because there's not anything all that bad in the game.

Anyway I'm 99% sure that this is the best game ever, although it's not exactly the hardest game ever, which isn't always a bad thing. The difficulties are, easy, normal, heroic (hard), and legendary (expert). I've currently beat it on normal but I'm working on legendary.

The campaign is awesome and the multiplayer is sweet. The graphics are decent but

BY JOSEPH RATHBONE, AGE 12



the A.I. is super good. So, over all, this game is no doubt the best game ever. I recommend it for children 12 and up.

Also I recommend the C.S. Lewis books for all children and even grown-ups. *The Chronicles of Narnia* are not very long and they make very good action/adventure stories, plus they can be very funny.

I have so far read all of these books up to *The Voyage of the Dawn Treader* and I am currently reading it. Well that is all I have for this month so I'll talk to you later.

## ASHEVILLE INTERNATIONAL CHILDREN'S FILM FESTIVAL

The largest children's film festival in the Southeast will take place **November 1-14, 2010**. The Asheville International Children's Film Festival celebrates the best and brightest in international children's cinema with a 14-day extravaganza of more than 100 films from 30 countries.

This year's festival includes an impressive blend of programs, including animation, features, shorts, historical films, children's jury, and hands-on workshops for the filmmakers of tomorrow. For tickets and more information visit [www.aicff.org](http://www.aicff.org) or call (828) 298-4789.



Chills and Thrills



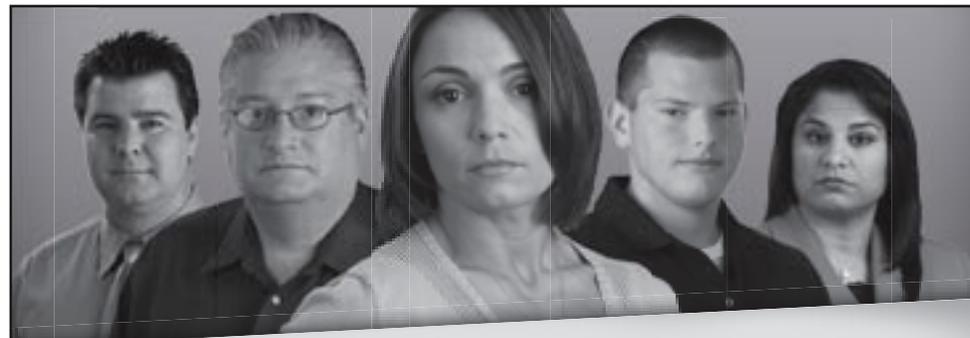
Drawing by 13-year-old Cara Levy. Cara loves drawing and tries her best to draw anime/manga, a complex Japanese art form. She is also really into music. Cara wants to be an artist or be in a band when she grows up, but she's still not sure. She is an 8th grader at Evergreen Community Charter School in Asheville.



**Honk Jr.**, based on the story *The Ugly Duckling*, is in production at Ira B. Jones Elementary School. With a cast of more than 130 children, Chris Martin will direct his ninth year in a row at Jones Elementary.

Show times are December 2 and 3 at 7 p.m. for the public in the Ira B. Jones Auditorium. Tickets are \$5 for adults, and \$3 for children five and up. Admission is free for children 4 and under. Tickets can be purchased at the door only on the day of the show.

**IF YOU GO:** Jones Elementary School is located at 544 Kimberly Avenue in Asheville. Enter through last building on the right. Park in first parking lot in front of auditorium or along the street.



## Over 11 Million Victims of Identity Theft Last Year.

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

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**LifeLock**  
#1 In Identity Theft Protection®

## PROTECT YOUR FAMILY

### 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™

## Thursday, November 4 Tomorrow Waits For No One FUNdraiser

A Santa Lorena Productions event to raise money to film *Tomorrow Waits For No One*, a web series. Music, raffle, silent auction, sherbet punch, and more! \$5 donation requested at the door. 8 p.m. to 2 a.m., at LaRue's Backdoor, 237 Haywood St., in downtown Asheville. On the run, a young man struggles to regain his memory as attempts are made on his life. Please visit [www.san-marcello.net](http://www.san-marcello.net) for more information.

## Friday, November 5 AICFF Opening Night Gala

Benefit gala for the Asheville International Children's Film Festival and



Little Pearls, the umbrella organization. Tickets

are \$25 per person and \$40 per couple. At The Manor Inn from 6 to 9 p.m. Featuring David Novak Celebrity storyteller MC, silent auction, entertainment, and film screenings. Beer and wine provided by Appalachian Vintner, food provided by Posana Cafe. Visit [aiccff.org](http://aiccff.org) for more details.

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

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

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

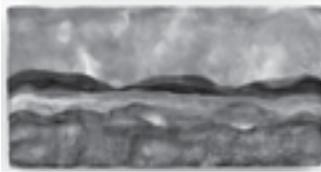
Deadline is the 19th of each month. Payment must be made prior to printing.

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

## through December Grove Park Inn's Asheville Highlights



Constance Williams

Features work by Philip A. DeAngelo, Laurie McCarriar, Barbara Perez, Michelle Sauv  and Constance Williams. On display in the Blue Ridge Dining Room through December 27, 2010. Phil, Laurie, Barbara and Constance are River Arts District Artists. For more information on the Grove Park Inn visit [www.grovetparkinn.com](http://www.grovetparkinn.com).

## Friday, November 5 Blue Ridge Sacred Chorale

Auditioned regional chorale presents "For the Bounty", a program of music reflecting on Thanksgiving in America, First United Methodist Church, 325 Broad St., Brevard. Works by Rutter, Mozart, Billings, Bernstein and Part. Timothy Shepard, Director. 7:30 p.m. Free. For more information, visit [www.BlueRidgeSacredChorale.com](http://www.BlueRidgeSacredChorale.com)



## Friday, November 5 Sahar Fakhoury Reception

An opening reception

will be held for the Asheville Gallery of Art's featured artist for November. The public is cordially invited to attend from 5:30 to 8 p.m. The exhibit, "Fluctuations", features a group of oil paintings and ceramic sculpture that examine the instability caused by changes encountered throughout one's life. The show will be on display

## Free Monthly Meditations

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

**Saturday, November 6** – The Joy of Unity Consciousness Meditation, from 8 to 8:30 p.m.

**Sunday, November 21**– Oneness Through your Mystic Heart Meditation, from 8 to 8:30 p.m.

To sign up for the meditation call (828) 338-0042 or email [mary@mysticheartuniverse.com](mailto:mary@mysticheartuniverse.com). Visit [www.MysticHeartUniverse.com](http://www.MysticHeartUniverse.com).

through Tuesday, November 30, 2010. The gallery is located at 16 College Street in downtown Asheville.

Hours are Monday through Saturday, 10 a.m. to 5 p.m. For more information, call (828) 251-5796 or visit [www.ashevillegallery-of-art.com](http://www.ashevillegallery-of-art.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.

## November 6 – December 31, 2010 Artists New to Asheville at Groewood Gallery

Artists New to Asheville will feature the work of eight talented artists new to the Asheville area. This exhibition



Tranny and Hobo Face Jugs  
by Alex Irvine

will include fine furniture by Hayley Davison and Timothy Maddox, paintings by John Davison, sculpture by Dustin Farnsworth, pottery by Marissa Domanski, ceramic face jugs by Alex Irvine, ceramic wall hangings by Valerie Schnaufer, and jewelry by Klaus Spies.

For more information visit [www.groewood.com](http://www.groewood.com). Groewood Gallery, 111 Groewood Road, Asheville, NC 28804. Tel: (828) 253-7651.

## Saturday, November 6 Grace Centre's 10th Annual Juried Fine Art Exhibition

The Fine Art Show, which displays the work of artists from western North Carolina, will open with an reception at 7:30 p.m. Best of Show and cash awards will be presented at the reception. Grace Centre, 495 Cardinal Road, Mills River, two miles west of the Asheville Airport on Highway 280. For more information contact Dusty McNabb, (828) 329-3651, or visit [www.graceinfo.org](http://www.graceinfo.org).



Nadine Fidelman

## 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](http://www.weavervilleartsafari.com).

## Concerts at St. Matthias Church

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

**November 7** – Chamber orchestra performing Baroque music featuring Terri Armfield, oboe.

**November 14** – Liberated State Jazz ensemble.

**November 21** – Classic Touch (Jazz) Orchestra.

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.).

## Sunday, November 7 Concert of Blue Grass Gospel Music

Presented at 4 p.m. by Bobby and Blue Ridge Tradition. Calvary Baptist Church, 531 Haywood Road in Asheville, NC.

## Sunday, November 7 Sing Me a Requiem

First Baptist Church of Asheville at 11 a.m. for All Saints Sunday. Led by the adult choir and instrumentalists, this concert includes excerpts from the Requiem settings by Durufl , Mozart, Faur , Lloyd Webber, Rutter and Brahms. Event is free and open to the public. First Baptist Church of Asheville is located in downtown Asheville, at the intersection of I-240 and Charlotte Street (5 Oak Street). For more information, call (828) 252-4781 or visit [www.fbca.net](http://www.fbca.net)

## Monday, November 8 EAST of Asheville Studio Tour Call for New Artists

Artists from East Asheville, Black Mountain, Swanannoo and Fairview are invited to an informal social meeting at 6:30 p.m. This is a chance to ask questions and find out how you can be involved in the EAST of Asheville Studio Tour. The next tour will be held the weekend of May 7-8, 2011. EAST is now taking applications from prospective artists who wish to be on the tour. The meeting will be held at Las Cazuelas Mexican Restaurant, 502 West State Street in Black Mountain. For more information, call Maud Boleman at (828) 686-1011.

## Tuesday, November 9 CSA Writers Performance

Catch the Spirit of Appalachia's writing program will open with stories, poetry and song in a fast-paced production,

showcasing the creative talents of local and regional writers. At the Jackson County Library, Main Street in Sylva, NC, beginning at 7 p.m. Immediately following will be a booksigning and reception with refreshments. Phone (828) 631-4587 or visit [www.spirito-appalachia.org](http://www.spirito-appalachia.org) for more information.



## Friday, November 12 Free Planet Radio

World fusion trio 'Free Planet Radio' will be sharing their world renowned grooves and repertoire along with Asheville's favorite electrifying, unforgettable neo-soul singer Kat Williams. Please join us for an extraordinary captivating evening, full of adventurous rhythms, superb melodies, and an eclectic surprise or two. Concert begins at 7:30 p.m. at Jubilee. Tickets \$12 available at Malaprops or at the door. For information call (828) 252-3232.

## Sunday, November 14 Committing to Our Own Evolution

From 2 to 5 p.m. Bill Walz, Consciousness teacher and *Rapid River Magazine* columnist will host a discussion at Jubilee!, 46 Wall Street, downtown Asheville. Donation \$10-\$20 suggested. Consciousness is the evolutionary trait and salvation of humanity. Understanding leads to commitment, leads to actualization. Bill will talk and lead a discussion and meditation on the necessity for commitment to our own evolution.

## Through a Lens: Carolina Images

### Friday, December 3

Tim Barnwell, accomplished local photographer, has been selected as the judge for the upcoming Through a Lens: Carolina Images exhibition presented by the Arts Council of Henderson County. The show runs December 3-24 in the lobby gallery of First Citizens Bank, 539 North Main Street in downtown Hendersonville.

The opening reception and awards ceremony will be from 5:30 to 8 p.m. The exhibition and reception are free and open to the public.

Through a Lens is open to local and regional artists and craftspeople, and there is a non-refundable \$20 entry fee per piece. Applications, entry fees and optional artist statements are due November 29 and 30. Visit [www.acofhc.org](http://www.acofhc.org) or call (828) 693-8504 for details.

# NOVEMBER EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

# what to do guide™

## 3-Day Intensive Workshop

with **John Mac Kah**

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



### 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](http://www.jmkah.com)

## www.Eurocontempart.com

Original 19th and 20th century European paintings.

## Bistro 1896 Holiday Hours

Bistro 1896 will be open for lunch and dinner Thanksgiving day, November 25, Christmas Eve and Christmas day. Bistro 1896 will be open for lunch and dinner New Year's Eve, and brunch and dinner on New Year's day 2011. Bistro 1896, 7 Pack Square SW, Asheville. Phone (828) 251-1300 or visit [www.bistro1896.com](http://www.bistro1896.com).

## Painters and Sculptors Wanted

Looking for painters and sculptors to open a co-op art gallery in River Arts District or Downtown Asheville. Send email to: [flowersbydaniel@gmail.com](mailto:flowersbydaniel@gmail.com) with your website or images of artwork.

## Cloth Fiber Workshop

### Art Quilts: Creative Imagery

**Saturday, November 6** from 10 a.m. to 5 p.m. All levels. Instructor: Norma Bradley. Fee: \$85 + materials



**Creative Repurposing: Art to Wear**

Vest by Trish Marshall

**Saturday, November 20**

from 10 a.m. to 5 p.m. All levels.

Instructor: Trish Marshall. Fee: \$85 + materials

Cloth Fiber Workshop, 122 Riverside Drive, Studio D, Asheville, NC. For more information please call (828) 505-2958 or visit [www.clothfiberworkshop.com](http://www.clothfiberworkshop.com).



## Other Worldly Music Human Angel

**Saturday, November 6 at 8 p.m.**

Heavenly voice and siren of earthly delight, singer and composer Serpentine Arborvitae, and keyboard master Jonn Serrie have traveled far beyond the edge of the universe to offer you their sacred sound medicine. This is your starry starry night dream come true. Don't miss it.

As a young jazz singer in New York Serpentine Arborvitae was discovered and mentored by legendary jazz giant Ornette Coleman. Her vocal skills have won critical acclaim. Jonn Serrie's visionary compositional skills have revolutionized contemporary electronic music. His extensive portfolio includes a Grammy Nomination.

At the Masonic Temple, 80 Broadway Street in Asheville. Tickets are \$10 in advance and \$15 at the door. Purchase tickets online at [www.humanangel.net](http://www.humanangel.net).

## Best in Show



by Phil Juliano

## Callie & Cats



by Amy Downs

## Corgi Tales



by Phil Hawkins

## Dragin



by Michael Cole

## PBR for Pups Benefit for the Asheville Humane Society



**Saturday, November 13**

Pabst Blue Ribbon beer isn't just for hipsters anymore. In fact, the Universal Joint Bar in West Asheville is making sure PBR is for dogs, too. The Haywood road establishment is hosting its second "PBR for Pups" event from 1-5 p.m. Proceeds from sales of Pabst Blue Ribbon beer that afternoon will benefit Asheville Humane Society. "PBR for Pups" logo t-shirts and hats will also be on sale, along with raffle tickets for prizes. In addition, dogs from Asheville Humane Society will be available for adoption.

For more information call the Universal Joint Bar, located at 784 Haywood Rd., in West Asheville, at (828) 505-7262 or visit [www.pbr4pups.org](http://www.pbr4pups.org). For more information about Asheville Humane Society visit [ashevillehumane.org](http://ashevillehumane.org).

## Fall Greek Luncheon & Bake Sale

**Sunday, November 14**

At the Hellenic Center of the Holy Trinity Greek Orthodox Church, 227 Cumberland Ave. in the Historic Montford District of Asheville. There will be Greek music and the youth dance troupe will perform throughout the event.

Luncheon hours are 11 a.m. until 2 p.m. and will be served cafeteria-style. The menu will include traditional Greek dishes like Baked lamb shank with Orzo, Baked chicken with rice pilaf, Souvlaki with rice pilaf Pastichio, Moussaka, spanakopita, green beans, dolmathes (stuffed grape leaves), homemade Greek bread, and Greek salad. The dessert table will have baklava, melomakarouna, kourambietes, galatoboureko, napoleons and other scrumptious Greek pastries.

There will be a special take out cafeteria line in the back of the hall beginning at 10:30 a.m. Orders may be called in ahead and be picked up.

Call the church office Monday - Friday 9 a.m. to 1 p.m. at (828) 253-3754, or the Hellenic Hall the day of the luncheon, (828) 254-7424. You may also call Andrea Zourzoukis at (828) 258-3938 or Mary Zourzoukis at (828) 298-6369 to place your orders.

## Montford Park Players Seeks Directors

**Interviews will be held Saturday, November 13**

The Montford Park Players, North Carolina's longest running Shakespeare Festival, is looking for directors for upcoming productions at the Asheville Masonic Temple theatre for its Montford on Broadway Series. The productions include:

*The Real Inspector Hound*, by Tom Stoppard - a parody of the stereotypical whodunit in the style of Agatha Christie. On stage February 10-20, 2011.

*Lysistrata*, by Aristophanes - a comic account of one woman's extraordinary mission to end The Peloponnesian War. On stage April 14-24, 2011.

Candidates are asked to email [info@montfordpark-players.org](mailto:info@montfordpark-players.org) for submission materials.

# joe's brew notes



## GREEN MAN BREWERY: The More Things Change, the More they Stay the Same – Only Better

### BREW NEWS

#### Craggie Brewing

(craggiebrewingco.com) is celebrating their one-year anniversary with the release of their Dubbelicious Ale and a busy week of beer events. Dubbelicious is a Belgian style double ale brewed with organic barley, rye, wheat and oat malts. It is has a sweet/sour flavor and a copper color (6.5%).

Craggie's anniversary week starts on Tuesday, November 16 with a beer dinner at Tingle's café. Dubbelicious launches Wednesday, November 17 with a draft and cask version at the Public House (tasting room).

#### Sugarmomma's Cookies

(sugarmommascokies.com) stops by on Thursday, November 18 with their Craggie Dubbelicious cookies paired with Dubbelicious Ales. Live music makes for a great evening.

Craggie's anniversary is celebrated on Friday, November 19 with barbecue, the **Hop Ice Cream Cafe's** (hopicecreamcafe.com) pumpkin ice cream samples, floats made with the Brewer's reserve series pumpkin beer, and entertainment provided by Asheville Vaudeville, followed by live music.

Visit Craggie's on Saturday, November 20 for a surprise event and live music. Sunday's "Hangover in the Hangar" features a sale of Dubbelicious beer in 16 oz. collector's bottles.

#### Highland Brewing

(highlandbrewing.com) released their delicious Seven Sisters Abbey Style Ale in late October. This beer is brewed with Trappist yeast and has a deep copper color, medium body with a fruity, spicy flavor (6.5%). Their immensely popular Cold Mountain Winter Ale is targeted for release in early November. Per tradition, the spice profile was modified. This delicious holiday treat is a must taste for people who have and haven't had it before.

#### Wedge Brewing

(wedgebrewing.com) is now serving their Belgian Abbey beer. It is rich and fruity amber colored beer with a medium body and champagne like bubbles (7.5%). Not to be missed.

BY JOE ZINICH

regional markets. Now, two years later, he can make that happen; he can build on Green Man's strengths (staff, beer quality, name recognition – second oldest brewery in Asheville, loyal customer base), and make the changes needed to grow. These modifications would be evolutionary, not revolutionary and done with respect for the brand and its loyal customers.

Originally, Green Man ales were sold exclusively at Jack of the Wood pub and their tasting room. No longer. Although the brews can still be enjoyed at both places, "Next Generation Beer Company" (nextgenerationbeer.com) distributes the beer to customers throughout Asheville and Western North Carolina. To keep up with the new demand, a new boiler was added and capacity will be doubled by year-end.

Attached to the brewery, is a tasting room called (affectionately) Dirty Jack's, which was a well-earned nickname when it first opened. Regulars created the name to conveniently tell their friends whether they were at the tasting room or the pub. Think of the tasting room as a "neighborhood bar" frequented by customers that include a large number of Green Man loyalists, many of whom are fanatical soccer fans and players. Dirty Jack's has been "spruced up" (a good cleaning and a fresh coat of



New owner Dennis Theis, left and Brewmaster John Stuart.

paint) with a new bar top and huge flat-screen TV added just before the World Cup (imagine that). I admit, I'm not a big soccer fan but what a great place to watch the World Cup. You may not be at the stadium, but you sure feel like it.

It is no surprise that a Green Man beer is known for its flavor. Its history contains a veritable who's who of Asheville brewmasters, which include Ben Pierson (the LAB), Jonas Rembert (of French Broad fame), and Carl Melissas (the Wedge). For the last three years, brewing is in the very capable hands of John Stuart, an industry veteran with over 20 years of professional brewing experience.

When you're thirsty for Green Man Ale, expect to see their ESB, IPA and Porter available throughout the year. With the change of seasons a new beer is added. This winter through spring enjoy the dry Stout. Look for specialty beers throughout the year, like their October Fest (usually sells out in a week), Double IPA (The Truth) – a truly special beer, or, available this December, the delicious Imperial Stout. These beers are brewed a batch-at-a-time and are available until they're gone. Make it a point to stop at the brewery on a regular basis for their experimental brews. You never know what will be offered but in the past they've made a coconut porter, a pumpkin beer (with real pumpkin), and a bacon-flavored porter.

Dennis and the rest of the Green Man Brewing team invite you to visit and "taste our evolution". You'll be pleased you accepted.

Green Man ales have been enjoyed in Asheville since 1997. Originally produced at Jack of the Wood pub in downtown Asheville, the brewery moved to its current location on Buxton Ave when the pub expanded. Then in April of this year, Dennis Theis purchased Green Man Brewing (greenmanbrewing.com) with a plan to introduce these fine ales to a broader audience.

Although Dennis is not a brewer, he knows a good beer when he tastes one. He was raised in the beer industry; his father owned a beer distributorship in Florida. Dennis worked for the distributorship before and after college and successfully introduced a variety of nationally respected craft beer brands to the business. When the company was sold, Dennis and his family moved to Asheville for the mountains, friends, and the beer scene. The first beer he drank in Asheville? Green Man ESB.

He remembers thinking a beer of this quality would easily compete in local and



Green Man Brewing, home of those Legendary Green Man Ales.

To thine own brew be true...



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

# restaurants & wine

## Bacchus is in the Details

CALIFORNIA'S SMALLER REGIONS: KNOWLEDGE IMPROVES SERVING AND BUYING

Once upon a time, I was a server in a premium steakhouse whose wine list offered 1200 choices.

On a January evening, I faced a table that was not men in suits, but a family of people who were clearly unfamiliar with fine dining in a restaurant built for business. They were there to be treated by one of their own, and his money was quite new. He had me lean down toward him, where with one mighty hand he gripped my shoulder and with the other signed the number three. "This is my family," he began with the voice of a man who hunts wild pigs, "and I want you to bring me three bottles of Dom Perignon."

As luck would have it, the supply of that label had been poured away on the recent New Year's Eve and not yet restocked. This restaurant, with a 1200 item wine list and an inventory of 48,000 bottles, had less Dom Perignon in stock than the Miami Subs down the road. Delivering this news was no privilege.

It was time to act fast and credibly offer alternatives, and to succeed at selling. This unlikely candidate was about to get schooled in the concept of both *terroir* and *tête de cuvee*. Being able to explain that the Champagne region of France is home to a number of prestigious Champagne houses, each of which offer their own luxury label, saved the sale. I had "wine cred." He trusted me to recommend one of "Dom's" neighbors.

France makes it easy for us to run to the neighbors' selections. Not all producers are equal, the government-controlled designation of origin makes it easier to recommend and acquire wines of a style. Also, there exists reliable peer pressure between producers who harvest from the same appellation. Only the worthy producers usually end up owning or obtaining the grapes from a top *clos*.

The United States has also been at work for decades on our own concept of *terroir*, via, on the surface, a similar system. Those familiar with France's *Appellation d'origine contrôlée* can find some use for the designation of an American Viticultural Area (AVA).

There are important differences, however. The French system is strict. It governs what is planted, how it is farmed, and how it is made into wine. The American system is there to basically say that land within an AVA boundary is known to give consistent traits to certain varietals. If it is French, you need to know the ground, if it is American, you need to know the ground plus what the producer has done with what varietal he chose to harvest there.

What would you do if, say, the Silver Oak Alexander Valley was sold out? You cannot choose or suggest just another North Coast Cabernet because that is a huge area containing 46 AVA's. Even the names of

Napa and Sonoma are far too broad.

Here is a small roundup of "sub-AVA's that often are among the more expensive on the wine lists.

### Mount Veeder AVA

Located within the southwestern end of the Napa Valley AVA, the steep slopes of volcanic soil produce revered Cabernet Sauvignon. With its unique herbaceousness and bold tannins, Mount Veeder AVA Cabernets are popular where businessmen sit for dinner. The tannins call for longer cellaring. There is a limited supply of this Cabernet, driving up prices and it underscoring the importance of knowing the various reputable producers, including Robert Craig, Hess Collection, and Cuvaison.

### Alexander Valley AVA

The Alexander Valley in northern Sonoma County is Cabernet country. This is where the Russian River begins, fed by numerous creeks at the north end. There is an argument for drawing a new line near the middle of the valley, but authorities cannot officially determine enough difference between products from each side of that would-be line. Some argue that Cabernet from the southern half of the valley fits a more reliable profile, and that is where most of the valley's vineyards are.

While several other varietals are planted, Cabernet Sauvignon grown here is known first for its approachability. The generally lower tannins and up-front fruit mean that long-term ageing is as necessary. To revisit the question posted above, what would you do if the Silver Oak ran out? Several remarkable producers offer Alexander Valley Cabernet: like Jordan, Clos bu Bois, and Murphy-Goode.

### Green Valley AVA

Among the westernmost Sonoma vineyards is Green Valley AVA. Here, Char-

donnay and Pinot Noir flourish. Chardonnay, especially when un-oaked, is typically crisper and, well, greener. Pinot noir from there is commonly described with notes of dried berries and herbs. From a Facebook chat with Joy Sterling of Iron Horse Vineyards, she explains what makes Green Valley wines particularly special:

"Green Valley lies entirely within the Russian River Valley, so most people grasp it as a sub-appellation, but it is its own federally recognized AVA. The defining elements are our fog and special soil type. Five million years ago, Green Valley was an inland sea that slowly drained into the Pacific leaving behind a sandy soil bed, which we now know as Gold Ridge soil - the most sought after soil type for Pinot Noir today."

Indeed, Iron Horse distinctive Green Valley sparkling wines have been served at five consecutive presidential inaugurations. Other notable producers in the AVA include Dutton Estate, and Marimar Estate.

### Sta. Rita Hills AVA

Do not let your customers confuse this with Chile's Santa Rita winery. In fact, the Chileans were very concerned about the potential dilution of their name, hence, "Sta. Rita Hills." This AVA lies within the Santa Ynez Valley AVA, inside Santa Barbara County. While Santa Barbara Chardonnay is generally known for tropical fruit nuances, you cannot take for granted the flavors given by Sta. Rita Hills.

Jay MacInerney of the Wall Street Journal wrote a classic description: "On the one hand, it was very ripe and fleshy, and on the other, it had a bracing acid-slap that I associated with cool climate whites and even a mineral note, which you seldom find in New World wines. It was little like meeting Jessica



Simpson, only to have her start speaking perfect French in Carla Bruni's voice."

With MacInerney's perfect words, we know what we are talking about and therefore know how to sell. In this case, it is important to know that this is a collision of old and new world Chardonnay styles. Reliable producers include Brewer-Clifton and Fess Parker.

These are but a sampling of the scores of AVA's within the enormous state of California, but they illustrate the importance of knowing what is to be generally expected of smaller AVA wines. There is a lot to be learned, but this knowledge can only improve experience and service.

### November Events at the Weinhaus

**Tuesday, November 2** - Marco's Trattoria, an Italian and Mediterranean inspired restaurant specializing in Northern Italy will serve a wine dinner with wines from the Weinhaus. Marc Dambax, the chef/owner will delight us with a fall feast. The time is 7 p.m. The cost is \$65 all inclusive. Please call the Weinhaus for reservations at (828) 254-6453.

**Friday, November 26** - Friday night flights at the Weinhaus will feature "A Brown Bag Game", a blind tasting of five wines designed to put your wine knowledge to the test, come and have some fun! The price is \$10 for a tasting of four wines and light hors d'ouvres. Time is 5:30-7:30 p.m.

#### The Weinhaus

86 Patton Avenue in Asheville  
(828) 254-6453

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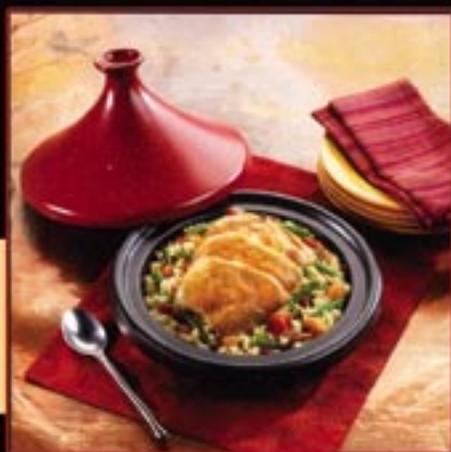


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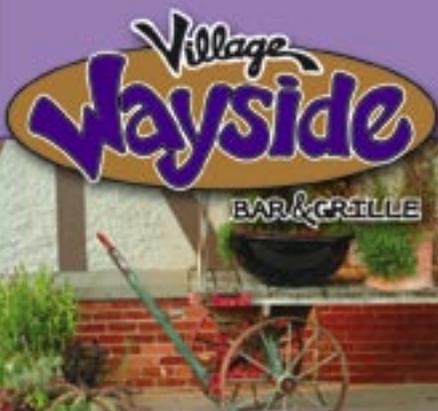
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*fine art*

**Toe River Studio Tour**

The first TRAC sponsored tour started in 1993. According to Denise Cook, Arts Council Executive Director, “before that, many artists were independently opening their studios to the public and on weekends. We are following the trail they broke. TRAC’s job is to provide support services, including the self-guided tour map, which is revised every year to reflect changes in the participants. This year we have 10 new artists and two new galleries. Each year we can count on some new people taking part and a few others will drop out of the tour. This makes it a new adventure each year for the people who come from all over the southeast to visit the studios.”

The Guide features 40 pages filled with colored photographs of artwork from each participant as well as a section featuring our local sponsors, who are supporting the tour. The TRAC Tour committee, a volunteer group of artists, works year-round to insure the success of the Toe River Studio Tours. This is one example of their years’ work.

Some locations host clusters of artists, a boon to those following the trail, where a visitor can meet more than one artist at each stop or vicinity. The tours are held the same time every year — the second weekend in June and the first weekend in December. This year’s tour features 100 participants with 9 galleries that will be open from noon to 4 p.m. on Friday, December 3; and then 10 a.m. to 5 p.m. Saturday, December 4 and Sunday,



**Forest Enchantment,**  
photography by  
**David McRary**



**Beloved Mother by**  
**Sherry Housley.**  
Clay and mixed media.

December 5. A special tour reception takes place on Friday, December 3 from 5 to 8 p.m. at the Spruce Pine TRAC Gallery. The Arts Council’s Burnsville Gallery will host a reception on Friday, November 19 from 5 to 8 p.m for the Artistree exhibit, “Holiday Setting.”

The exhibit of participants’ work opens November 20 at the Spruce Pine Gallery and continues through December 31. The Burnsville Gallery featuring the exhibit by Artistree from November 19 through December 31. Both galleries are open regular hours with extended hours for the Tour weekend.

The Guides for the Toe River Studio Tour in Mitchell and Yancey Counties are available at the TRAC Galleries in Burnsville and Spruce Pine. Participating studios and galleries, local businesses, sponsors, and chambers of commerce will also have them available. The Toe River Arts Council sponsors this annual, free arts and crafts studio open house event; to take the Tour all you need is the Guide, and on the day of the

Tour, follow the red, arrowed Tour signs to your destinations.



For more information on the Toe River Arts Council phone (828) 682-7215 or visit [www.toeriverarts.org](http://www.toeriverarts.org).

**ASHEVILLE GALLERY: JURY FOR NEW MEMBERS**

The Asheville Gallery of Art (AGA), 16 College Street in Asheville will review the work of potential new members on Thursday, November 18, 2010. AGA is an artists’ cooperative which exhibits its original, two-dimensional works by twenty-eight regional artists. Photographic works are not accepted at this time.

Interested artists need to obtain a copy of prospective member guidelines and application which can be picked up at the gallery or downloaded from the AGA website ([www.ashevillegallery-of-art.com](http://www.ashevillegallery-of-art.com)). Jury entrants must deliver

five finished original pieces ready for hanging, six copies of a current resume, and six copies of the application to the gallery between noon and 5:30 p.m. on Wednesday, November 17. Work is to be picked up between 2 p.m. and 5:30 p.m. on Thursday, November 18. AGA will endeavor to preserve and protect submitted work, but cannot assume responsibility for loss or damage.

For more information, call (828) 251-5796. Asheville Gallery of Art is located across from Pritchard Park in downtown Asheville.

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**Fired Up!** Everyone can become artists at this pottery studio. No creativity? No problem! They offer tools, idea books, stamps, stencils, a little coaching and a lot of encouragement. You will have a relaxing, pleasurable experience while making those special presents or souvenirs. And, they now have a second store in Hendersonville, where you can create mosaics, clay and work on a pottery wheel.

**HAPPY HOLIDAYS**

# asheville shops

## A Salute to Local Toy Stores

BY STAN COLLINS

On Saturday, November 13, the American Specialty Toy Retailers Association (ASTRA) will launch a nationwide focus on neighborhood toy stores.

Locally the focus will be on three toy stores — Once Upon A Time, The Toy Box, and Dancing Bear Toys — who will release the 2010 list of the Best Toys For Kids as selected by ASTRA member stores across the country. The criteria is toys that deliver exceptional value, expand a child's imagination, invite discovery, and encourage creativity.

"Parents are discovering that shopping at neighborhood and independent retailers is not only the most convenient choice, it also is economically and socially responsible," stated Kathleen McHugh, ASTRA president. "For every \$100 spent in local, independently-owned stores, \$68 returns to the community — in contrast with only \$43 dollars when

consumers shop at a national chain."

"In addition to fun, toys build creativity, help in child math, spelling, science, as well as development and creativity," confirmed the three store owners. "We supply quality over novelty in classic and innovative toys that are affordable. They provide endless opportunities for creative fun, and last for years, even generations, of playtime. It's what the child can do with the toy, rather than what the toy does."

Generally, toys sold by independent stores are not available in the mass market or advertised on television.

They are made by smaller manufacturers who focus on quality and educational value.

"The early years are critical in the child's learning process. Careful toy selection enables the child to have a toy that generates both a fun and a learning experience. Mix quality toys and parent interaction and you've got a winner." agree the three toy store owners.

**Once Upon A Time**  
7 All Souls Crescent, (828) 274-8788

**The Toy Box**  
793 Merrimon Ave., (828) 254-8697

**Dancing Bear Toys**  
144 Tunnel Rd., (828) 255-8697

Henrietta the pull along hen is one of the 22 best kids toys for 2010 that will be announced November 13 at Asheville toy stores, Once Upon A Time, The Toy Box, and Dancing Bear Toys. The fun, top quality toys were selected by toy stores across the country.



## ONCE UPON A TIME



The "Silhouette Lady," Lena Bengston, will be at Once Upon A Time, the children's toy and bookstore in Biltmore Village on Saturday, November 27, from 10 a.m. to 5:30 p.m.

Her silhouettes are another form of portraiture, unlike photographs or paintings. She cuts her silhouettes free-hand with scissors in less than five minutes — in the tradition of the colonial traveling artists. The resulting silhouette is valued for its uncomplicated charm and its capture of the essence of the individual.



Lena has more than 34 years of experience and guarantees an exact likeness — from babies to grandparents. Her work is highly sought, she has worked extensively throughout the eastern half of the U.S. as well as in several European countries. She also is a professional portrait painter.

If you can't be present for a personal sitting, Lena will use a side-view photograph as the model for your silhouette. Call Once Upon A Time, (828) 274-8788 to set up an appointment.

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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](http://www.packsquarepark.org).



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[www.packsquarepark.org](http://www.packsquarepark.org)

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\$17,981,922

## HOLIDAY SHOPPING EXTRAVAGANZA

The Asheville Art Museum will host their annual Holiday Market Tuesday, November 15 to Sunday, November 21, from 10 a.m. to 5 p.m. each day at Pack Place Community Gallery. This year they plan to have a variety of local artists with handmade arts and crafts, along with lots of Museum Shop goodies. This is a wonderful opportunity to support the local artists, the Museum, and the arts community in Asheville.

As a special treat, this year's Holiday Market will be wrapped up on Sunday, November 21 with SunTrust Sunday "Meet the Artists" from 1 to 5 p.m.! Come to the Holiday Market and meet local artists, enjoy refreshments and take part in the fabulous Silent Auction!

**IF YOU GO** Asheville Art Museum, 2 South Pack Square in downtown Asheville. Call (828) 253-3227 for more information.

*fine art*



**Rise and Shine by Sarah Faulkner**

**Natural World**

*at FW Front Gallery at Woolworth Walk*

Painter Sarah Faulkner will be featured in the F.W. Front Gallery at Woolworth Walk for the month of November. Sarah seeks to capture the important relationships humans have with trees, flowers, animals

and all things in the natural world. These relationships offer a sense of peace, grounding and calm which is so essential to the quality of one's life.

Growth is reflected consistently throughout her work. She experiments with different materials in order to capture the mysterious and atmospheric qualities found

in nature. Most recently, she has been working with wax to add depth to her paintings.

This translucent and misty material blends and softens the undercoat colors to give the work an element of light. In addition to wax, Sarah also uses a combination of materials to build up the surface of the paintings. This gives the work a three dimensional quality. Over ten layers of paint are applied to each piece in order to reach its final state.

Come meet the lovely artist Sarah Faulkner and enjoy the opening reception on Friday, November 5 from 5 to 7 p.m.



*On display at Woolworth Walk's Front Gallery through November 29, 2010. 25 Haywood Street in Downtown Asheville. Phone (828) 254-9234. Gallery Hours:*

*Monday-Thursday 11 to 6 p.m.; Friday and Saturday 11 to 7 p.m.; Sunday 11 to 5 p.m.*

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*fine art*

*Charles Donaldson*  
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It's got safety tubes, but I ain't scared  
The brakes are good, tires fair  
- Hot Rod Lincoln by Charlie Ryan*



Charles Donaldson



Sandblasted design on aluminum frame.

BY DENNIS RAY



20" Handmade Glass Charger with leaf pattern.

Charles Donaldson, who turned 65 on October 10 this year, is best known locally for his painted fine art glass work. But Donaldson is also an accomplished surfer who has many times traveled the world in search of endless summers. He has lived the life many only dream of living while capturing his passion through his art.

Donaldson speaks in a soft voice. A voice that is gentle yet tinged with a tone of having been here before, of having been interviewed many times, and having to tell the same stories over and over again. Yet, he doesn't mind. It is after all part of the job of being a successful artist. His blue eyes reveal someone who is completely satisfied with his life and as he talks about his life, about his personal philosophy that everything eventually works out for the best, his eyes sparkle with the energy of a child's who has been given a wondrous new toy.

Although he works in many mediums his personal favorite choice is painting on glass. Like a dancer, Donaldson makes his work look effortless. Capturing movement through strokes and splashes of color, he manages to invoke feelings of loneliness or fulfillment or wonder. His greatest talent is through his illusion of simplicity. The simple is actually complex like seeing a forest and then noticing all the wildlife and trees and blades of grass, realizing there

is more than what meets the eye.

The 1950s in LA became the Golden Age of hot rodding and the cars weren't only made for speed but to look good doing it. As a young kid no older than 10 or 11 Donaldson watched his uncle and his uncle's friends build and paint hot rods in his uncle's garage. "That was a fascinating time to grow up," he says. "Those cats showed me art wasn't just something that hung on the walls to match the sofa but rather something of magic. Something pure. Painting the cars was a pure form of street-running self-expression."

Growing up in LA he naturally fell in love with the ocean and surfing. "I started airbrushing T-shirts on the beach to pay the bills. I got pretty good pretty fast. You had to if you wanted to survive." Eventually his talent grew and he started painting surfboards. Donaldson soon realized there had to be more to life than living in LA.

"I noticed my art wasn't growing anymore and I was beginning to self plagiarize. I wanted to learn more about art, about what it was that I was creating." He decided to learn his craft

the only way the greats ever do — by traveling the world.

He traveled to South America and studied art in the mountains of Peru and then

over to Africa to study primitive works from tribes "that at the time had never seen a white man before." When he wasn't learning art he was surfing.

He eventually married and had four sons. They spent most of the early 70s in the Caribbean. In '76 the Donaldsons moved to California. They then moved to Wilmington, NC a few years later. His wife having grown tired of hurricanes said they should move inland to the mountains. Which they did.

"I started out airbrushing," he says, "then after a while I got into sandblasting the glass and painting it." His work began selling very well and soon had more work than he could keep up with.

Donaldson uses glass as his canvas. His paintings are a blending of his loves: His love of science fiction. His love of surfing. His love of traveling. Additionally, Donaldson's work is both rebellious and dramatic, while still being in complete harmony. His energetic paintings, with their vibrant feel, are different both technically and aesthetically to his painted bowls. All of which are simply beautiful.

"I've always wanted to be what I am," he says. "Life is about having fun. Creating art for me is the ultimate form of fun." He smiles then adds, "Of course, surfing and traveling are right up there as well."

Works by Charles Donaldson at Van Dyke Jewelry and Fine Craft, 29 Biltmore Ave., Downtown Asheville. Phone (828) 281-4044. Visit [www.vandykejewelry.com](http://www.vandykejewelry.com), or [www.charlesdonaldson.net](http://www.charlesdonaldson.net)

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**FRENCH BROAD RIVER TIRE CLEANUP**

The North Carolina Division of Water Quality (DWQ) and the Western North Carolina Alliance (WNCA) recently dug, pulled, dragged, and rolled tires out of the French Broad River, during a record breaking river cleanup. One hundred and nineteen tires were counted as they were stacked into the 800-GET-JUNK truck. This equaled more than 2 tons of tires that are no longer polluting the French Broad River. This effort is one of many important short and long term projects that DWQ and WNCA are working on to improve the water quality in the French Broad River Watershed. For more information on WNCA visit [www.wnca.org](http://www.wnca.org) or contact Hartwell Carson, the French Broad Riverkeeper at (828) 258-8737.

# *fine art*

Folk Art Center Main Gallery Exhibition

## New Traditions: Wearable Art

The Main Gallery of the Folk Art Center has been transformed into an artful boutique with crafts made by members of the Southern Highland Craft Guild. The exhibition will be on display through January 15, 2011.

Founded in 1930, the Southern Highland Craft Guild is comprised of craftspeople from the Appalachian Mountains of the southeastern United States. Its membership has expanded to more than 900 members and reflects both cultural and economic changes in the region. Craft practice has evolved to encompass forms that include functional, decorative

and sculptural objects.

Wearable art, also known as "art to wear," describes the making of individually designed pieces of hand-made clothing, jewelry and accessories as artistic expressions.

Wearable art can be expressed in various media. In this exhibition, the viewer

will recognize the artist's manipulation of fiber, metal, leather, paper, wood, glass and



**Barbara Zaretsky, fiber**  
Photo: Christine Kennedy



**Claudia Lee, paper**

BY APRIL NANCE



**Joan Bazzel, jewelry**

found objects. Styles range from traditional to contemporary including "The Medieval Bikini," by Ruthie Cohen. The bikini is made of sterling silver wire; hand coiled and cut with a jeweler's saw, assembled in a six in one chainmaille pattern with Byzantine chainmaille pattern straps.



The Folk Art Center is located at milepost 382 on the Blue Ridge Parkway in east Asheville. Admission is free. For more information, call (828) 298-7928 or visit [www.craftguild.org](http://www.craftguild.org).

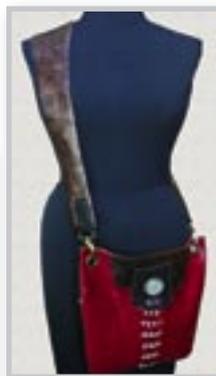
[www.craftguild.org](http://www.craftguild.org).

## Hoh Couture Trunk & Fashion Show

Live music and fashion show at 2 p.m. both Saturday, November 13 and Sunday, November 14 from 10 a.m. to 6 p.m. at Valerie Hoh's beautiful studio in Kenilworth.

Valerie will be showcasing three new collections, Samba, Salsa & Tango, "The Hoh Bag," and Rumba and Hip Hop Wraps. Valerie Hoh creates unique, one-of-a-kind art pieces for the woman who likes something a little different — off beat, yet stylish and sophisticated. Her interest in creating the one leather carryall she wanted for herself resulted in two years of experimentation and learning how to sew with leather. She has finally created "The Hoh Bag" with the comfort and style she has been looking for!

The Rumba and Hip Hop Scarves are two very versatile wraps that can be used as a scarf, belt, or fashionable head wrap. Join in the fun with our models after the fashion



**The Hoh Bag and Rumba Scarf.**

show. Dance to great music and try on our new collection along with Hoh's Rock & Roll jackets, Calypso tops and Hip Hop T-shirt line! Some of last season's clothing will also be on sale.

**IF YOU GO:** 35 Finalee Ave, Asheville, NC. For more information about the show, go to [hohcouture.com](http://hohcouture.com), e-mail [valeriehoh@charter.net](mailto:valeriehoh@charter.net), or phone (828) 253-4325.

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Above: Hajar's Wedding. Left: Just So Stories. Right: Hello Antenna.

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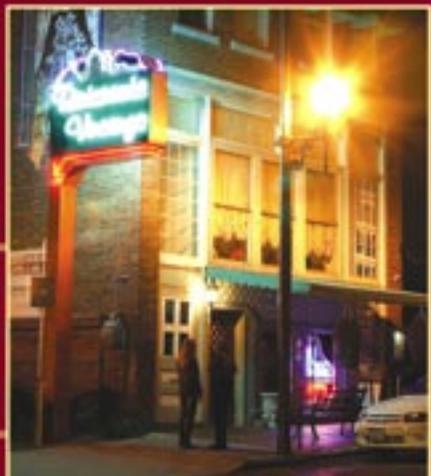
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