

RAPID RIVER MAGAZINE

February 2011 • Vol. 14 No. 6

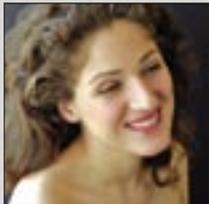
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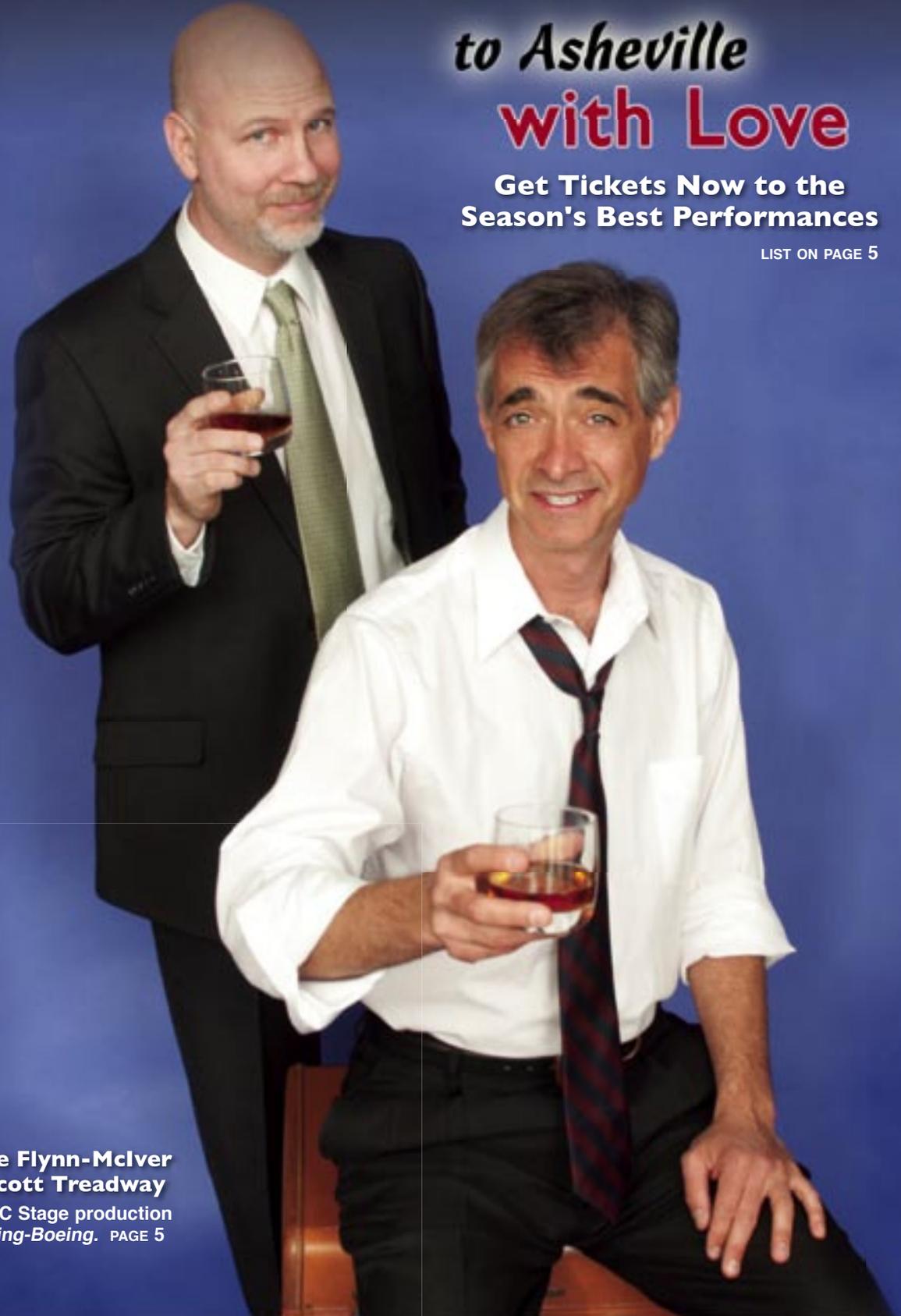
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performance

2011 Winter/Spring Concerts

Sponsored by the Asheville Chamber Music Series

BY PAMELA MILLER

The Asheville Chamber Music Series, celebrating its 58th season, will be presenting the following concerts:

MARCH 4 – AUDUBON QUARTET

Bethoven: Op. 18, No. 2
Serebrier: Fantasia for String Quartet
Wolf: “Italian Serenade”
Schickele: Quartet No. 1, “American Dreams”

The Audubon Quartet has won acclaim throughout the world for more than 30 years. Founded in 1974, the ensemble quickly achieved international recognition by winning top prizes in three major competitions in their first four years together.

In 1981, the Quartet made a groundbreaking three-week tour of Mainland China, the first American quartet ever to visit the People’s Republic of China. “They listen to one another and adjust instinctively to produce a sound of strikingly beautiful luminescent quality that invariably serves the music with grace, sophistication and vibrancy. (*The New York Times*).



Audubon Quartet Photo: Richard Mallory Allnutt

As Quartet-in-Residence at the University of Texas School of Music, the ensemble members teach private students and coach chamber music groups.

For more information please call (828) 259-3626 or go to www.main.nc.us/ashevillechambermusic.com



The concerts take place at the Unitarian Universalist Church of Asheville, 1 Edwin Place at Charlotte Street, at 8 p.m. Tickets are available for

\$35 at the door on a first come, first served basis. Students under 25 are admitted free of charge (space permitting).

To pre-order tickets please call (828) 259-3626. On Thursday preceding each concert a “Pre-Concert Talk” will be held at the Reuter Center at UNCA. The program will begin at 4:15 p.m. and is free and open to the public.

*Love is a canvas furnished
by Nature and embroidered
by imagination.*

~ VOLTAIRE



Miro Quartet

MARCH 25 – MIRO QUARTET

Schubert: “Quartetsatz”
Brahms: Quartet No. 1
Philip Glass: Quartet No. 5

Founded in 1995 at the Oberlin Conservatory, the Miro were winners of the Fischhoff, Banff and Coleman competitions, as well as the prestigious Naumburg Chamber Music Award and the Cleveland Quartet Award. It was the first chamber ensemble ever to be awarded the Avery Fisher Career Grant.

The English writer Thomas Lovell Beddoes (1803-1849) is one of the great figures in 19th century poetry and drama. He is renowned for his interest in death and the macabre.



Tell me how many beads there are
In a silver chain
Of evening rain,
Unravell’d from the tumbling main,
And threading the eye of a yellow star:
- So many times do I love again.

~ THOMAS LOVELL BEDDOES

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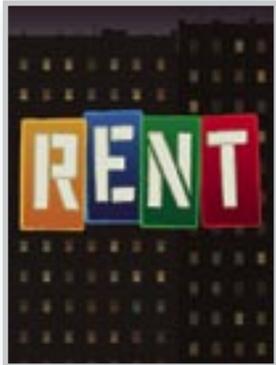
stage

The Powerful Rock Opera
RENT at ACT

BY JANNA HOEKEMA

Asheville Community Theatre will present the musical, *Rent*, February 18 through March 6. *Rent* was the winner of 4 awards at the 1996 Tony Awards including the award for best musical. *Rent* also won the Pulitzer Prize for Drama in 1996.

This powerful story follows a group of bohemians struggling in modern day New York. Based on Puccini's opera *La Boheme*, *Rent* tells the story of a group of impoverished young artists and musicians struggling to survive under the shadow of HIV/AIDS in New York's Lower East Side.



The artists, Roger, Mark, and Maureen to name a few, are seeking to create powerful art in the form of music, film and performances. You will get to hear epic songs such as "No Day But Today" and "Seasons of Love." This hot rock opera includes romance, death and betrayal—woven together with songs that make this story unforgettable.

Written by Jonathan Larson, the rock opera was not only based on *La Boheme* but also on Larson's life and experiences. Sadly, Larson passed away just before the show opened off-Broadway and he never knew the impact his musical had on the world. *Rent* is for mature audiences only.

ACT's production is directed by Jeff Catanese who recently played the narrator in *A Christmas Story* and has directing experience in New York City through Attic Salt Productions. Brad Curtioff is the musical director. The edgy New York fashion of the 90's will be costume designer Rachel Gordon's main focus.



Rent, ACT Mainstage. Book, music and lyrics by Jonathan Larson, directed by Jeff Catanese. On stage February 18-March 6.

Fridays and Saturdays at 7:30 p.m., Sundays at 2:30 p.m. Tickets: \$22 adults; \$19 seniors and students. Available online at www.ashevilletheatre.org or by calling (828) 254-1320.



Asheville Chamber Music
SERIES

2010-2011 Season

Audubon Quartet

March 4, 2011

Beethoven: Op. 18, No. 2
Serebrier: Fantasia for String Quartet
Wolf: "Italian Serenade"
Schickele: Quartet No. 1, "American Dreams"

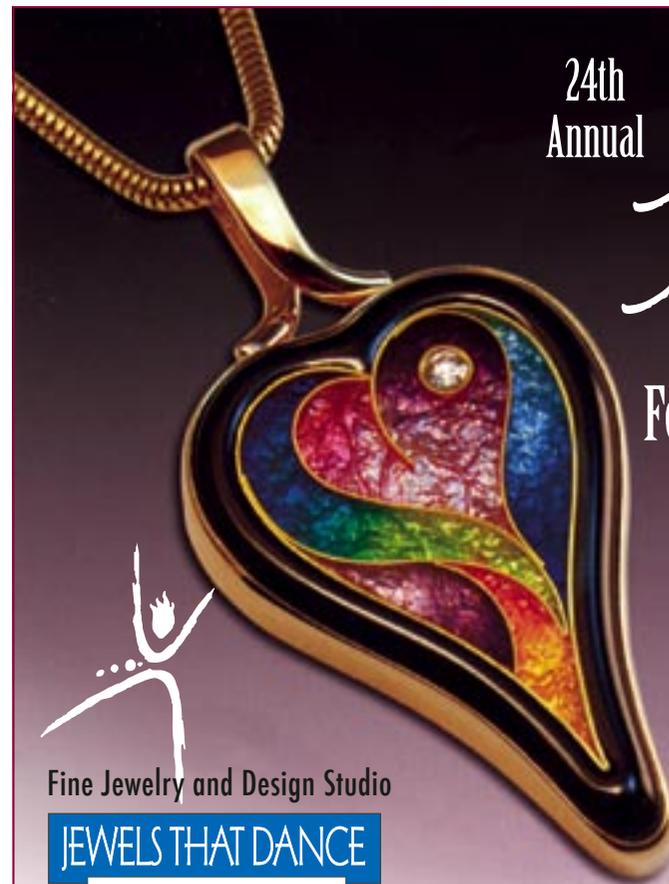
Miro Quartet

March 25, 2011

Schubert: "Quartetsatz"
Brahms: Quartet No. 1
Philip Glass: Quartet No. 5

All concerts are on Friday's at 8:00 pm
at the Unitarian Universalist Church of Asheville, 1 Edwin Place at Charlotte Street

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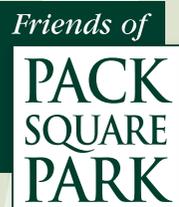
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Razor-Sharp Timing Makes **Boeing-Boeing** a Comedy Hit

What do you get when you mix three lovely stewardesses, two bachelors, and a very fast Boeing jet? The hit comedy *Boeing-Boeing* by Marc Camoletti, opening February 16th at North Carolina Stage Company in downtown Asheville.

Bernard is a Parisian architect who has arranged his love life in a perfect balancing act. He only dates airline hostesses; and when one lady touches down in Paris, the next one is already in the air. It seems like nothing could possibly go wrong – until a visit from an old college friend starts throwing his carefully crafted schedule out of whack.

As with all farces, the comedy in *Boeing-Boeing* lies in excellent timing – or mis-timing, as the case may be. Luckily, *Boeing-Boeing* stars Scott Treadway and Charlie Flynn-McIver have perfected their timing over many plays together.

Beginning in 2004, with *The Complete Works of William Shakespeare (abridged)*, Scott and Charlie have starred in some of NC Stage's most popular productions, including *Stones In His Pockets*, *Moonlight and Magnolias*, and *True West*. They also appeared in multiple productions at Flat Rock Playhouse, the state theatre of North Carolina.

In 2010 they were even recognized nationally, with a profile in American Theatre Magazine. UNC-Asheville professor Scott Walters wrote about their unique comic chemistry: "Like Bob Hope and Bing Crosby, Charlie Flynn-McIver and Scott



Charlie Flynn-McIver and Scott Treadway star in the NC Stage production of *Boeing-Boeing*. Photo: Jen Lepkowski

Treadway have taken to the road together. And while the road between Flat Rock and Asheville in North Carolina may not be as far-flung as the road to Morocco, the aesthetic distance may be nearly as great."

Scott Treadway and Charlie Flynn-McIver are joined by Maria Buchanan, Vivian Smith and Julia Vanderveen as Bernard's girlfriends, and Paige Posey as Bertha, Bernard's caustic housekeeper.

Boeing-Boeing was written by French playwright Marc Camoletti, and made its English-language debut in London's West End in 1962, translated by Beverley Cross and Francis Evans. The play proved so popular it ran in London for seven years. It

BY AMANDA LESLIE

was also adapted into a 1965 film starring Tony Curtis, but contemporary audiences will probably know it best from a recent Broadway revival.

Tickets have been selling quickly for this comedy, and the theatre has already added four Saturday matinees to accommodate demand. The play will run for four weeks, with six performances each week, closing March 13, 2011.



Boeing-Boeing runs February 16 - March 13, 2011, Wednesdays through Saturdays at 7:30 p.m., and Sundays and Saturdays at 2 p.m. Tickets are available at www.ncstage.org or (828) 239-0263.

Tickets range from \$16-\$28, with a Pay What You Can Night Wednesday, February 16. Ten dollar student rush tickets are available at 2 p.m. the day of the show.

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Donations Sought for Amphitheatre Renovation

After nearly four decades of bringing free classic theatre to Asheville, the Montford Park Players' Hazel Robinson Amphitheatre is falling down.

Montford's free outdoor plays have become an Asheville tradition. People bring their families along with picnics, pets and lawn chairs to watch the classics performed in front of a pleasant mountain hillside on summer nights in Asheville.

Now, the beloved amphitheatre is showing its age. Beams are rotting away and a complete renovation has become necessary. The project funding will help

bring the current performance space back to life, with new materials for safety, aesthetics and durability. There will also be changes allowing for improved sightlines, lighting and acoustics.

Kickstarter.com allows the Montford Park Players to fund projects by collecting online pledges. Donors may pledge as much or as little as they choose. Donations are tax-deductible.

You can help by donating to the project at <http://kck.st/hMVrpE> or by searching for "Montford Park Players" at Kickstarter.com.

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Vertigo Jazz Project

Vertigo Jazz Project to Host Hometown Throwdown WITH THE MANTRAS AND SPECIAL GUESTS KUNG FU DYNAMITE

BY SAM KATZ

even Country and Bluegrass.

Always maintaining a distinctively recognizable element of Jazz, VJP takes their varied experience and creates original compositions of their easily recognizable form of music; paying homage to the aforementioned

styles, with heavy emphasis on the jazz, soul jazz and world elements.

Known for their high-energy collaborative of rock, funk, and jam fusion that shakes your knees and rattles your bones, The Mantras unified their musical vision in 2005 and have continued to hone their sonic landscape one show at a time.

The band released their third album titled "Dharland" on April 7, 2010 and have been touring steadily behind its release ever since. The album begins on the strength of "Five Roads," a subtle rocker that energetically swells and swirls around Allen's fiery guitar, ending in a dash of ap-

petizing guitar bravado.

"Cross the Divide" begins as a methodical guitar workout, boasting crystalline, constantly changing guitar that invokes the spirit of the Grateful Dead's "China Cat Sunflower," then shifts gears as Marcus Horth delivers urgent vocals.

The early measures of "Rocky Peace Blues" are characterized by bluesy slide guitar, and Bassist Brian Tyndall brings the funk in the

early going of "Magillicuddy," a longtime fan favorite. This epic number spans nearly eight minutes and features guitar pyrotechnics and thumping, vibratory bass.

Kung Fu Dynamite is a progressive rock/funk band who formed in the spring of 2005 and have been infusing their sound with intense energy and power, pushing the envelope by cross pollinating all genres of Modern American Music.

With their roots steeped in rock, blues,

funk and jazz, the band has taken carefully crafted song structure and combined it with free form improvisation striving to keep the dynamics of their music fresh and unpredictable.

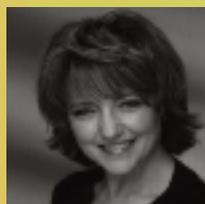
For more information please visit:
www.VertigoJazzProject.com
www.TheMantras.com
www.myspace.com/kungfudynamite



Vertigo Jazz Project, all ages show begins at 9 p.m.
Tickets: \$8 advance, \$10 at the door. Advance tickets available online at www.thegreyeagle.com.

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RAPID RIVER MAGAZINE Arts & Culture

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Charlie Flynn-McIver
and Scott Treadway
star in the NC Stage
production of
Boeing-Boeing.
Photo: Jen Lepkowski

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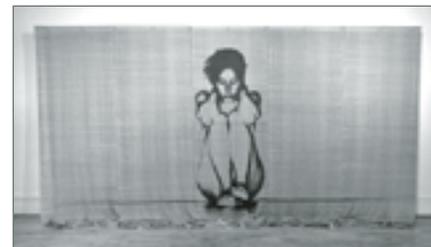
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we love this place

On **Saturday, February 12** Nest Organics will be holding their regular **Nesting Party** in their store at 51 N. Lexington Ave. in downtown Asheville with local mama Mary Densmore. This event is for parents, and parents-to-be, to learn about organic and non-toxic parenting, cloth diapering, babywearing, and much more! The event is free, includes complimentary organic refreshments, and a 10% in store discount. Please RSVP by calling the store at (828) 258-1901.

UNC Asheville's Craft Studies Initiative will continue its series, "Meet the Maker: Conversations of Meaning with Craftspeople," with a presentation by Windgate Fellowship recipients **Andrea Donnelly** and **Dustin Farnsworth**. The evening will include a lecture and reception, beginning at 6:30 p.m. **Wednesday, February 23**, at Owen Hall, room 302.



Textile piece by Andrea Donnelly

Donnelly's work in textiles has been exhibited across the United States and Turkey. Her upcoming exhibit, "Andrea Donnelly: Mindbody," will open in February at Artspace Gallery in Raleigh. Her work will also be included in the 2011 Rijswijk Textile Biennial exhibit in the Netherlands. Donnelly currently lives in Virginia, where she operates a hand-woven scarf business.

Two additional "Meet the Maker" lectures will be held during the spring semester. **Ann Millett-Gallant**, educator and author of "The Disabled Body in Contemporary Art," will speak on **Thursday, March 17**. Millett-Gallant is a lecturer at UNC Greensboro. Her research analyzes the work of disabled artists and the representation of disability in visual culture. **Amy Tavern** and **Daniel Marinelli**, resident artists at Penland School of Crafts, will present their work on **Monday, April 4**. Both events will include a lecture and reception, and will begin at 6:30 p.m., in UNC Asheville's Owen Hall, room 302. For more information about this series, call (828) 250-2392.



Mahsati Janan and **Lisa Zahiya** present the 1st Annual Asheville Bellydance Festival, **April 15-17, 2011**. Register now – earlybird pricing until February 15. Three days of fun including a hafla, gala show and workshops all day Saturday and Sunday.

Friday, April 15: Hafla and Bellydance Party. Join us for a night of socializing, open dancing and performances. Would you like to perform? Please call Lisa at (828) 242-7595 or email lisa@lisazahiya.com. Location TBD.

Saturday, April 16: Gala Show. Join us for a night of amazing professional bellydance performances. \$12, \$15 at the door. Location TBD.

Workshops are \$20/\$25 at the door. All workshops will be held on Carolina Lane in downtown Asheville. Instructors: Mahsati Janan, Lisa Zahiya, SamiTe, Sparrow, Sara Beaman, Natalie Brown, Kaitlyn, Asharah, Reyna of the Rising Sun Tribe, Annie of Ancient Moon Bellydance. For more information please visit www.lisazahiya.com or call (828) 242-7595.



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performance

Asheville Choral Society Performs

"Be Here Now"



ACS guest conductor Melodie Galloway

BY LINDSEY RHODEN

A special treat is in store for Western North Carolina audiences when The Asheville Choral Society performs "Be Here Now: Singing the Temporal Art of Living Composers," on Saturday, March 5 at 8 p.m. and Sunday, March 6 at 4 p.m. in Central United Methodist Church, downtown Asheville.

Singing the Temporal Art of Living Composers

"This concert is a celebration of spirit in the wonder and engagement of ancient wisdom and modern sound. All of the creators of the music are living composers, ranging in ages from 32 to 90 years old. There is much musical variety, with colorful soundscapes that conjure up images of a thunderous ocean, a mystic ceremony, a smoky jazz club, and even a Scottish folk dance," says Dr. Galloway, ACS' March guest conductor.

"I'll Ay Call in By Yon Town," features duo piano, while Dave Bru-

beck's "Mass," will include the Ray Lyons jazz trio. Other musical selections include a modern arrangement of "Ubi Caritas," by Gjeilo, "I Am Not Yours," a Stroepe adaptation of a poem by Sara Teasdale, and "Animal Crackers," an Eric Whitacre light-hearted arrangement of some of the wittiest of Ogden Nash's poetry.

The centerpiece is, "The Here and Now," by Christopher Theofanidis, a beautiful and stirring setting of poems by the 13th century mystic, Rumi. This 2005 work for soloists, chorus and orchestra will feature Simone Vigilante, soprano, and Jonathan Ross, baritone.

Melodie Galloway hails from Asheville, where she serves as Assistant Professor, Choral Director, and Coordinator of Vocal Studies in the UNCA Department of Music, as well as Musical Director of the Junaluska Singers, a 16-voice professional summer ensemble.

Galloway holds a Doctoral degree in choral conducting from UNC-

Greensboro, as well as a Masters in vocal performance from Florida State University. Her passion in music runs the gamut from classical to musical theatre, jazz, and even the avant-garde.

"Be Here Now: Singing the Temporal Art of Living Composers" is the second concert in the Asheville Choral Society's 34th season, "Good Things Come in Threes...Join Us this Season." Each concert features a different guest conductor.

"From Tribulation to Celebration: Finding the Divine through Trial" will be conducted by Dr. C. Michael Porter, May 21 and 22 in Arden Presbyterian Church.

IF YOU GO Tickets to "Be Here Now," as well as for the 2010-2011 ACS Season, can be purchased from the Asheville Choral Society via its website at www.ashevillechoralsociety.org or by calling (828) 232-2060. Special discounts are available for groups of 10 or more.

Brevard Music Center Faculty Trio to Perform

BY ROBERT WILEY

The Brevard Music Center is a gem we have in our own backyard. Hendersonville Chamber Music is fortunate to be able to bring three of its outstanding faculty to open their 2011 season.

The trio features pianist and Brevard Music Center's Artistic Director, Bruce Murray with BMC's Associate Artistic Administrator Jason Posnock on violin and Dilshad Posnock on flute.

Bruce Murray holds a full-time, year-round role at Brevard as Dean and Artistic Administrator while maintaining an active performing career. He has appeared with such conductors as Keith Lockhart and David Effron.

Violinist Jason Posnock has performed regularly with such prominent American ensembles as the Philadelphia and Pittsburgh

Symphony Orchestras. Currently, he is Associate Artistic Administrator of the Brevard Music Center and, in his spare time, Concertmaster of the Asheville Symphony Orchestra.

Flutist Dilshad Posnock performed regularly with the Pittsburgh Symphony, Ballet and Opera. Now based in Brevard, NC, Ms. Posnock performs with the Asheville Choral Society and has appeared as Guest Principal Flute with the Asheville Symphony Orchestra.

Hendersonville Chamber Music

season calls for the EastWind Wind Quintet, in residence at the University of North Carolina-Greensboro on March 20; The NGU piano quartet, in residence at North Greenville University on April 17; the Bill Gerhardt Jazz



Brevard Music Center's Bruce Murray, with Jason and Dilshad Posnock.

Trio with vocalist Sharon LaMotte on May 1 and the Kontras String Quartet, winners of the Western Piedmont residency competition, on May 22.

Series tickets and \$17 individual tickets are available at the Hendersonville Visitors Center, and at the door on the day of the performance. More information at hendersonvillechambermusic.org.

IF YOU GO Hendersonville Chamber Music Concerts take place at the First Congregational Church on the corner of Fifth Avenue and White Pine in Hendersonville. Performances are on Sunday afternoons at 3 p.m. Subscriptions for all five concerts are \$70. They are available by mailing a check or money order payable to HFCM to Hendersonville Chamber Music, P.O. Box 271 Hendersonville, NC 28793.

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CD Reviews

by James Cassara



Mavis Staples You Are Not Alone Anti Records

Even as the daughter of Pop Staples and lead vocalist of the fabled group that bears her name, Mavis Staples has never been the most forceful of singers. Her forte has always been the simmering reserve that smolders around the volcanic edge. But she is unparalleled in her subtlety, grit, and passion.

In short, she has both the ideal voice and pedigree for blues laced gospel music, that narrow divide where the secular meets the sacred and desire joins the divine. She's always been as comfortable in the rock arena as the pulpit, but never more so than with her latest.

You Are Not Alone, produced by Wilco mastermind Jeff Tweedy, who also handles much of the instrumental chores, allows Staples to step out a bit, tackling songs that might not typically match her style but clearly appeal to her sensibilities.

In Tweedy she has found the idea foil, one whose pop leanings challenge her own while remaining sympathetic to the core of what makes her great. Unlike some of his sidebar efforts, one never gets the sense that this is a vanity project for Tweedy (Wilco associates Pat Sansone and Glen Kotche are also on board) but rather a genuine attempt to reach out and expand his own repertoire.

Staples grabs hold of smart covers as Randy Newman's "Losing You" and Allen Toussaint's "Last Train" with zeal, while Tweedy's own tasteful guitar work coils around her voice like a cobra ready to strike.

When switching to the more gospel pieces ("In Christ There Is No East or West," "Creep Along Moses") the results are no less convincing; Staples powerfully reminds us that spiritual commitment, like all true love, begins and ends with the heart.

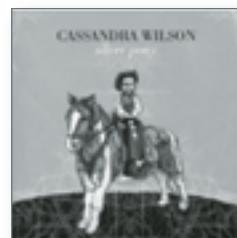
According to reports, Tweedy wrote a number of songs for this project but only a pair, including the title track, made the final cut. That's a shame as it would be fascinating to more fully see what imprint working with Staples has had on his own often overly wrought arrangements.

Fortunately the production here is intentionally sparse, allowing her voice to be deservedly out front. Good for Tweedy in tackling such a project and to Staples for her willingness to reach across both genre and generation. The resultant effort is that infrequent beast that inhabits the better of two realms while diminishing neither.

spinning discs

It is already February but we're still catching up on a few select releases that arrived towards the tail end of 2010. If you haven't yet spent that Christmas bonus or cashed in your gift cards, here is your chance to enrich your aural existence while supporting the many excellent independent music stores that help make Asheville such a groovy place to live!

In the end *You Are Not Alone* is neither gospel nor rock, but rather a captivating and joyful reminder that the two share far more concerns than often meets the ear. ****1/2



Cassandra Wilson Silver Pony EMI

It's ironic that after a string of pop oriented albums for the jazz dominated Blue Note label that Cassandra Wilson's first release for EMI – a label with a long tradition in pop – should be the singer's most direct jazz effort in years.

But it's improv jazz with a modern twist, incorporating various touches of blues, funk, and the occasional nod to Dionne Warwick styled pop, that weaves together in ways few vocalists would attempt and fewer still could accomplish.

Sampled from a series of European shows, where she has long had a strong following, Wilson and her fabulous band recast some traditional jazz standards while adapting modern rock tunes and seminal country blues numbers with equal and elegant results.

It's a pretty daring move to include a song by Big Star ("Watch the Sunrise") in the same set as "St. James Infirmary" but in Cassandra Wilson's world it's the song that matters, genre be damned. Her restrained, shimmering vocals are the anchor which holds everything together, and while the notion of cobbling together songs from different towns on different nights (and later augmenting them in the studio with new material) might suggest a lack of cohesion, such is definitely not the case.

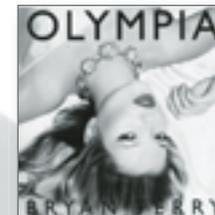
Her version of Billie Holiday's "Lover Come Back to Me" is as dynamic as any yet recorded, while a delicate yet forceful rendering of McCartney's "Blackbird" is both reverent and playful.

Much of the credit should go to producer John Fishbach for helping Wilson both select material that best suits her voice and finding the proper musicians (the rhythm section of bassist Reggie Veal and drummer Herlin Riley is particularly brilliant) to nudge each song in the right direction. But this is clearly Wilson's album and it's her artistic vision that shines through and through.

From the beginning of her glorious career Cassandra Wilson has continually set a high standard. With *Silver Pony* she

again proves herself one of this generation's most versatile, elegant, and forceful chanteuses. ****

Bryan Ferry Olympia Virgin Music



The news that Bryan Ferry was not only releasing his first album of largely new material in fifteen years but had also enlisted his former Roxy Music alumnus Brian Eno, Andy McKay, and Phi Manzanera to join him for the sessions gave both hope and concern – depending on one's own tastes – that he might abandon the seductive crooning that has largely marked his solo work and return to the more antiseptic art school sensibilities of Roxy's earliest records.

Neither seems to be the case here and, quite surprisingly, *Olympia* is Ferry's most alluring album since the days of *Avalon*, a lush collection of sophistication and cool that looks and feels like a luxuriously tailored suit.

Ferry is in finely mannered form, delivering each tune with the same languid yet dynamic inflection that has become his stock and trade, while the songs themselves positively hover ever so slightly out of reach. Ferry's ability to deftly shift the mood of a song remains his strongest suit.

"Heartache by Numbers" starts as a gorgeous exercise in funk but moves inexorably towards a far more vaporous plane, a shift in tone that is nearly imperceptible until complete. "Song to the Siren", the most Roxy-like number here, is equally shrewd. Propelled by Eno's seductive ghost in the machine synthesizer, it pulsates with a desire that lurks just below the surface.

Such attention to craft has always been a trademark for Ferry, and while *Olympia* is nominally not that different from his other solo efforts, the renewed attention to detail is most welcome. In truth he's not doing anything that's particularly new, he's just doing it better than he has in years. ***1/2

Paul Carrack A Different Hat Carrack UK Records

The musical equivalent of a utility infielder, Paul Carrack has one of the most recognizable voices ever attached to a name not readily known. As the singer behind such hits as "How Long?" by Ace, Squeeze's

'CD's' continued on next page

what's happening

'CD's' continued from page 10

"Tempted," and lead vocalist for Mike And the Mechanics, his engaging baritone could be heard on FM radio for parts of the decades. He's also an accomplished songwriter, having written songs for The Eagles, Tom Jones and Jools Holland.



On *A Different Hat* Carrack's sets about – with admittedly mixed results – to reinterpret some of his own best known songs as well as a few of the classic hits that helped form his earliest musical awareness. His spirited reworking of Randy Newman's "I Think It's Going To Rain Today" engulfs this overly familiar number with an iridescent afterglow, a velvet tone that manages to give it some much needed breath.

The inclusion of such standards as "Moon River" and "I Can't Make You Love Me" might be a tad predictable but they're the type of songs Carrack's voice is best suited for; his obvious love for them shines through even when the arrangements fail to ignite.

...powerful and dramatic

Thankfully he's not afraid to shake things up a bit, including a few original and lesser known songs, even if he does tend to inexplicably hide his own singing behind a veil of electronica and tedious drumbeats. Still, when he pushes himself, as he does on his masterful version of Peggy Lee's "I Don't Know Enough About You," the results are both powerful and dramatic.

In the liner notes, producer/arranger David Cullen admits to not knowing who Paul Carrack was and having no familiarity with his vast body of work. That might make him an unlikely collaborator but it also disposes him of any preconceived notions of the assignment.

The end project might not be the stuff of greatness but for Carrack's fans, and even those curious enough to want to hear more, *A Different Hat* offers plenty of evidence why he remains one of pop music's most consistent go to guys. ***

Lloyd Cole Broken Record Tapete Records

"Not that I have that much dignity left anymore..." Lloyd Cole sings the



opening track – set to country twang guitars and pedal steel – of his latest homage to middle age encroachment, sagging waistlines and mortgage payments.

Abigail Washburn at the Grey Eagle

BY JAMES CASSARA

For Abigail Washburn it isn't simply about conjuring up the sounds of our heritage but more about returning to what songs do best, the evocation of a simpler time when the gulf between the music we made and the way we lived wasn't nearly so great.

Armed with a determination to make art as pure as it should be, the singing, songwriting, Illinois-born and Nashville-based musician is fascinated with the past but only as it determines the future. Playing claw hammer banjo – an instrument not typically showcased these days – Washburn combines venerable folk elements with far-flung sounds.

The results feel both strangely familiar and unlike anything being done today. Washburn's journey, and the fashion in which she developed her style, is both fascinating and complicated.

Although she grew up singing she had no desire to become a professional musician, and part-time gigs as a backup vocalist in reggae, gospel, and rhythm and blues bands were seen as little more than playful diversions. But a 1996 trip to China, where she originally intended to study law, changed all that. Picking up the native language faster than she imagined, she soon fell in love with Chinese traditions.

Reconsidering the culture of her own homeland, she bought a banjo and decided to explore the rich heritage of folk and bluegrass music. Mastery of the instrument didn't happen right away, and fans of Washburn's banjo style might be shocked to learn she went years without even touching the instrument.

Later, while living in Vermont, she was working as an activist for the Cleary



Brothers, with whom she had become good friends. They needed a banjo player for an upcoming Alaskan tour.

Seeing it as an opportunity to "see the sites and play some music," Washburn blew the dust off her banjo and began a crash course in playing the instrument; she eventually joined the band and embarked on her first real tour.

Performing in front of an audience fit like a glove, and Washburn was soon assuming lead vocals as well. With the tour completed, Nashville was the budding musician's next stop. While living there, she continued her banjo studies and began to write songs.

In 2004, she met Jing Li Jurca, who would help her write her first song in Chinese, as well as K.C. Groves, a founding member of the old-time string band Uncle Earl. Washburn joined the second incarnation of Uncle Earl and appeared on the band's 2005 album, *She Waits for Night*.

Keeping her solo options open, Wash-

burn entered a song into the Chris Austin Songwriting Contest at MerleFest. Her entry took second place and attracted the attention of Network Records. After signing with the label, she played a mini-tour of China before returning home to record her debut effort. The resulting *Song of the Traveling Daughter* appeared in 2005.

Washburn soon returned to the Asian continent, touring as part of the Sparrow Quartet (which also comprised Bela Fleck, fiddle virtuoso Casey Driessen, and

cellist Ben Sollee) before again returning to the States. The four released a 2008 album and continued to perform across the United States.

Washburn is now touring solo in support of *City of Refuge*, her brand new album for Rounder Records. Produced by Tucker Martine, who also played drums on the set, it features a slew of guests including Bill Frisell, Jeremy Kittel, Viktor Krauss, and Kenny Malone. Look for a review in next month's Rapid River Magazine. In the meantime be sure to catch Washburn live, as she premieres the new material and continues to expand her already strong and dedicated fan base.



Abigail Washburn at the Grey Eagle on Saturday, February 5. Showtime is 8pm. With tickets priced at \$12 advance and \$15 day of show. There will be limited seating available so get there early.

Like most of his post 2000 solo efforts *Broken Record* reveals as much about the artist's insecurities as it does his hopes, but if that was all Cole had to offer we'd hardly keep coming back year after year. What he does provide is another batch of drool observation, clever wordplay and a knack for subtle but catchy hooks.

On "Writer's Retreat," a sardonic take on those who use plenty of words to say little, Cole ruminates about "taking an afternoon to write your latest screenplay." But, as always, you never know if the object of his antipathy is the scorned lover or the man who let her go.

While originally from the UK, Cole has lived in NYC for more than two decades and as such his music has steadily morphed away from Brit pop towards a more pastoral

tone, sort of Elvis Costello meets Roy Clark. It might never get radio play but, for those willing to take a chance, provides rewards aplenty. For those readers unfamiliar with his catalog, start with this one, work back towards 1991's *Don't Get Weird on Me, Babe* (a collection of song cycles based on the short stories of Raymond Carver) and be sure to pick up the recently released 25th anniversary deluxe reissue of his masterwork *Rattlesnakes*. There's plenty more were that came from.

Despite never being the most prodigious artist, Cole has made 15 albums over nearly 30 years, and each one has something to offer. As he approaches the half century mark Lloyd Cole is no less the fascinating artist that he was three decades ago, and for that we should all be grateful. ****

Dan Bern National Tour

Dan Bern is best known for his prolific songwriting and magical stage presence.



Fresh on the heels of 2010's *Live in Los Angeles*, Bern will release, *Live in New York* for this tour. The two live records include some of his best-loved songs, including "Jerusalem," "God Said No," "I'm Not the Guy" and "Tiger Woods," as well as a slew of brand new songs and previously live-only material.

IF YOU GO: Sunday, February 13 Dan Bern performs at The Grey Eagle.

thoreau's garden

California Poppies

BY PETER LOEWER

One of the more interesting things about money problems shows up when commercial institutions, like banks, cut back on money spent to tone up their grounds. Thus it was with interest I noted that some California poppies had been allowed to reseed at the edge of a local parking lot.

In the late sixteenth century, Spanish sailors journeying along the California coast looked upon the hillsides awash with a golden hue and named the country *Tierra del Fuego*; others upon seeing the glowing shores would shout: "Gold! Gold!" and believe for a moment that they had found the true land of Eldorado; then one Father Junipero Serra when viewing the golden splendor, shouted: "At long last I've found the Holy Grail!"

They had all seen the blooms of the Cali-

fornia poppy (*Eschscholtzia californica*), a flower as close to the color of burnished gold as you're liable to find in the vegetable kingdom.

The first person to collect and return specimens to England (it was then the collecting center of the civilized world) was Archibald Menziwa, a naval surgeon and botanist who sailed on a voyage of discovery in 1791 that ended up on the shores of what was to be California, but the plants never survived the trip back and the collected seeds never grew.

Then in 1815, Adelbert von Chamisso (a poet whose work Schumann set to music in the song cycle *Frauenliebe and -leben*)

traveled with a Russian scientific expedition to search for the northern passage between the Atlantic and Pacific. He was joined on the trip by a young Russian naturalist of German extraction, one Johann Friedrich Eschscholtz.

They never found the shortcut, but von Chamisso rediscovered the poppy and honored Johann when naming the genus.

In 1890 it became

The blossoms, which last three or four days, close at night.

the state flower and many think it was partly responsible for the poppy boom all over the civilized world: In art, cooking, and culture, the flower was used for everything from butter-pat designs to architectural trim. Of course, the other reason was the romantic attachment to drugs enjoyed by the French and English romantic poets and artists at that century's turn.

The blossoms, which last three or four days, close at night. They come in the common gold and additional shades of scarlet,



Illustration by Peter Loewer

terracotta, and white plus single and double blooms (doubles are sterile). That disc at the base of the flower is called a *torus*. And a torus is thought to be a kind of valve to control pressures between the top and bottom of the flower.

Although it's a biennial in California, elsewhere this flower is treated as an annual because it blooms the first year from seed. Plants thrive in window boxes, planters, and pots, needing only well-drained soil and as much sun as you can provide. Some of the newer cultivars include 'Watermelon Heaven', 'Rose Chiffon', and 'Red Chief'.

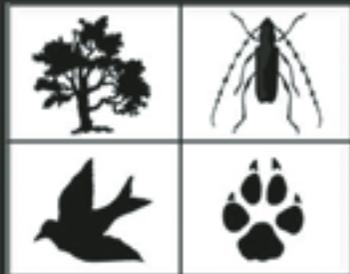
California poppies will continue to bloom well into fall and only stop when cut down by a killing frost. Collected seeds from the many hybrids will not grow to true form and color but will revert to the wild type.



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.

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*The hours I spend with
you I look upon as sort of
a perfumed garden, a dim
twilight, and a fountain
singing to it.*

*You and you alone make me
feel that I am alive. Other
men it is said have seen
angels, but I have seen thee
and thou art enough.*

~ GEORGE MOORE

FEE FREE DAYS AT YOUR NATIONAL PARKS

Carl Sandburg Home National Historic Site and national parks across the country are waiving admission fees on seventeen selected dates in 2011.

Secretary of the Interior Ken Salazar announced that the parks will waive admission fees during National Park Week (April 16-24), the first day of summer (June 21), National Public Lands Day (September 24), and the weekend of Veterans Day (November 11-13).

The National Park Service invites you to come by for a visit, to relax and to learn a little more about this great nation. America's 394 national parks are perfect for family time, fresh air, and opportunities to learn about our country.

Carl Sandburg Home National Historic Site will waive tour fees of the Sandburg Home on these days. There is



This guitar along with 400 other objects are on display at the Carl Sandburg Home.

never a charge to enter the grounds, hike over 5 miles of trails, or visit the dairy goats at Mrs. Sandburg's farm operation.

IF YOU GO: Carl Sandburg Home National Historic Site is located three miles south of Hendersonville off U.S. 225 on Little River Road. The park is open from 9 a.m. to 5 p.m., daily. For more details phone (828) 693-4178, or visit www.nps.gov/carl.

southern comfort

A JOURNAL OF SHORT STORIES BY JUDY AUSLEY

Quite a Story-Teller

Back in 1994, when I was writing feature stories in Watauga County, someone in Boone told me about folk singer, Bessie Mae Eldreth.

At the time she was about to be presented with the North Carolina Folklore Society's Brown-Hudson Folklore Award in Raleigh. The award is bestowed on a person in North Carolina each year for their part in performing and preserving folklife in NC.

The old gentlemen in Boone said, "Judy if you see her, get her to tell you the naked chicken tale." He said, "She is from around here and looks a lot like Loretta Lynn." Well, that perked my curiosity so I asked around town and found out how to get in touch with Bessie.

A couple of weeks after that I set out driving up towards Ashe County, but still a part of rural Watauga County in search of Bessie. I had also been told by others that she was quite a story-teller.

"Bessie is unique and sings messages of the mountain South in a way that paints a picture right before your face," Dr. Patricia Swain of UNC in Chapel Hill explained to me after I learned she had written her doctoral dissertation on Eldreth and her music.

Swain explained that Eldreth sings songs about three mountain identities: church, family strife in the 1930's and 1940's in the mountains and music about love gone wrong. Some of her music that she sings, she sings while washing clothes, rocking babies to sleep and cooking meals on a wood stove.

Well, I found Bessie at the top of a steep hill in Watauga, so steep that I had to park my vehicle on the side of the road and hike to the top to find her house. That day I visited with her, she was singing an old ballad she wrote called, "Those Ole TB Blues," a song about dying with tuberculosis.

We sat down near an old wood stove that piped out warmth for us and fit for the wind hollowing outside. She had her modest home furnished with pictures on the wall of some of the entertaining she did over the years and a few with the "famous Loretta" as she called her. She added, that girl has always been my idol. Her deep brown eyes shined bright when I asked about her family.

Well, this High Country pioneer woman got married at 16 and when I interviewed her on that day she proudly said, "I am 81 years old." I was surprised because she looked and acted like a younger person.

"Mountain life for any of us is hard because my generation had to work in the fields and in the house. She had 11 children with her farmer husband, Ed Eldreth. The mountain life has often been described by

different old-timers as hard and frightening.

From the stories I have done for so long in the mountains this is true. The generations before and during those '30s and '40s was nothing but hard work for little wage for what they did. Bessie was inspired to write a song about her father called "Six O'Clock Quittin' Time."

Bessie was like most of the women on farms in that era. They worked on the farm alongside their husbands in order to raise vegetables to feed their families.

It was very hard on many young brides in those days. She said smiling, "I worked with Ed when we tried to clear land and we were actually chopping hard rocks. They rode horses back and forth to the farmhouse when they finished a days' work.

It was a memorable day visiting with Bessie and yes, she told me the Naked Chicken story. I can remember laughing like I hadn't laughed in a long time.

I can remember laughing like I hadn't laughed in a long time.

Bessie said, "Well, the story happened 54 years ago. Eldreth was a young mother of three and pregnant with her fourth child. At the time they had 180 chickens on their farm. One night she was awakened during a nightmare and told Ed that she dreamed a flood was going on, the water was high and the chickens were all killed. She remembered that it had been raining that time for three weeks.

She said, Ed just laughed and turned over in the bed.

History tells it as the 1940 flood in the Watauga and Ashe counties area that wiped out so many farm families. It was a devastating time in the mountains for the Eldreths. They had to flee their home in the middle of the night. It was a flood. There was nowhere to go but to the top of the mountain, Eldreth said.

"Me and Ed walked back down to lower ground when it was over to see if we could salvage anything from the farm," she said.

"Much to my horror," she said, "everywhere we looked dead chickens were lying all over the place. Our chickens had their feathers stripped from their bodies by the fierce storm and the rain that poured all those days." It was devastating for the couple.

Eldreth said that she was afraid for a long time and they just brushed themselves off and started over again. Another trait of mountain people. Mountain people do not give in, they just start over again.

"You know as many times as I have told the naked chicken story, Ed never doubted any of my dreams or nightmares again," Bessie said, laughing.

Continued on page 38

Boeing-BOEING

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

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



Illustration of Michelle & Chip by Brent Brown.

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



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

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Javier Bardem stars as dying man trying to make things right in *Biutiful*.

Biutiful ★★★★★ 1/2

Short Take: The devastatingly beautiful and difficult story of a small time crook who strives to make things right with the world and with his young children after being told he is dying.

REEL TAKE: Javier Bardem gives a devastatingly beautiful performance in Alejandro Gonzalez Inarritu's *Biutiful*. *Biutiful* is an almost poetic meditation on life and death and love and conflict. The plot carries enough weight for several movies. This works to the film's credit and discredit, creating a story of complex depth, but also too long a running time. This layering of story and global strife seems to be a hallmark of Inarritu's work, who directed the multi-continent, world crisis besotted *Babel* in 2006, earning him an Oscar nomination. Regardless, the story is impressive and even more so is its star.

Bardem, who can light up a room with his smile, also carries a wellspring of emotion in his eyes. It's the kind of acting that seems so utterly organic, I wonder if it can even be taught. I believe it comes quietly from within the actors who possess such a gift, actors who have such an intuitive grasp of the human condition. *Biutiful* may demonstrate this better than any other film Bardem has made to date.

Bardem plays Uxbal, a small time crook who is trying to put things in order when he is told that he will be dead in matter of months. Dying of cancer, he tells no one as he tries to make amends and tries to secure a safe future for his two young children. He isn't finished with life, much is unresolved and much is left to do. Uxbal is a hard man

in many ways, but he is a man with compassion – a rare trait in a man who traffics illegal workers as in construction and as street vendors. Perhaps he gets his compassion from his psychic sensitive skills (one of the many sub plotlines) wherein he sees dead people who haven't crossed over yet. Interestingly, Uxbal does not exploit this gift. He just quietly helps bereaved love ones when asked.

Essentially *Biutiful* juggles fatherhood, divorce, death, love, friendship, mental illness, addiction, anger, betrayal and strife throughout the film. One of these subjects alone would be a daunting enough task, but then again, these things are life – messy, unplanned and all at once. With all of this weighing on a man who is living on borrowed time, it becomes a staggering weight for both Uxbal and the audience. As Uxbal deals with each and every aspect, *Biutiful* becomes a story of redemption and forgiveness, but not necessarily in the conventional sense.

Cinematographer Rodrigo Prieto (*Brokeback Mountain*) takes the story to another level with both ethereal and earthy work. The bookend opening and closing sequences with father and daughter whispering, shows only their hands while he tells her the story of the ring he puts on her finger. It creates warmth and intimacy before the scene gives way to a secondary bookend sequence – a dreamy and poetic chapter in a snowy wood. The photography in between is working class Barcelona. It is honest, hard and gritty. All of these elements serve this complicated story perfectly. A terrific supporting cast also supports *Biutiful*.

I had already done my Top Ten lists by the time I saw this movie and wrote my review, but it could easily have a contender. It will no doubt be nominated for Best Foreign Film. See it if you can. It will open this month in Asheville at either The Fine Arts Theatre or Carolina Cinema.

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

REVIEW BY MICHELLE KEENAN

I Love You Phillip Morris ★★★★★

Short Take: Unusual comedy-drama about a gay Texas con artist, and the young man he falls in love with, while in prison. Features an outstanding performance from Ewan McGregor as the title character.



Ewan McGregor and Jim Carrey as imprisoned lovers in the interesting and offbeat *I Love You Phillip Morris*.

REEL TAKE: Ask anyone who knows me and they'll tell you that I am no fan of Jim Carrey. In fact I don't care for the entire generation of comedians to which he belongs (Steve Martin, Bill Murray, and Robin Williams are other prime examples). They indulge in "verbal slapstick" which I define as overindulgence in words and gestures that attempt to declare "look how funny I am". However, if you put these guys on a leash and keep them under control, then they can be extremely effective (Bill Murray in *Lost in Translation* or Robin Williams in *Dead Poets Society* to name two examples).

I Love You Phillip Morris is the true story of John Russell (Carrey), a Bible spouting Virginia Beach policeman who comes out of the closet and becomes one of the most successful real life con men in history. After running up and skipping out on debts in Florida, he settles in Texas where he becomes a successful car salesman and later a business executive.

He can only fool people for just so long before he is caught and sent to prison, where he meets a sweet Southern boy, Phillip Morris (Ewan MacGregor), and they fall in love. As in *The Truman Show* and *The Majestic*, Carrey convincingly portrays his

character and allows the screenplay, not just Jim Carrey, to shine.

As good as he is, the real revelation here is Ewan MacGregor. Compare his performance in this film with the one he gave in *The Ghost Writer* earlier this year and you begin to realize what a first rate actor he really is. As often seems to be the case with most British performers, once the initial recognition factor is over, they become the character they are portraying. In addition to Carrey and MacGregor, Leslie Mann gives a wonderful performance as John Russell's put upon Christian wife, Debbie, who stays in touch with him after their divorce.

Although billed as a comedy which is what you would expect from Jim Carrey and despite several highly comic episodes, there is a serious side to *I Love You Phillip Morris*, and that is the tender relationship between Russell and Morris. If you are uncomfortable with the idea of a love story involving two men, then you might want to skip *I Love You Phillip Morris*. But, if you do, you will be missing one of the more honest films of the year, as well as MacGregor's and Carrey's top performances. Because of this movie, I am ready to forgive Jim Carrey for ruining one of my favorite book series with his appearance in the film version of *Lemony Snicket's A Series of Unfortunate Events*.

Rated R for sexual conduct including strong dialogue, and language.

REVIEW BY CHIP KAUFMANN

Made in Dagenham ★★★★★

Short Take: The 1968 strike by women workers at the Ford plant in Dagenham that centered on sexism in the workplace is recounted in this compelling docudrama with an outstanding performance by Sally Hawkins.

REEL TAKE: After seeing *Never Let Me Go*, *Nowhere Boy*, *The King's Speech* and now *Made in Dagenham* in the past few months, all I can say is that I wish the U.S. had a national film council the way the U.K. has. The fact is that the films being released under the auspices of the U.K. Film Coun-

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film reviews

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Sally Hawkins as strike leader Rita O'Grady in the well made British docudrama *Made in Dagenham*.

cil are better than most of the independent films being released in this country. Noticed that I said released as opposed to being made for there are several good small films out there like *Winter's Bone* but the major distributors are just not picking them up.

Made in Dagenham is a docudrama about a strike by women workers at the Ford Cortina plant in Dagenham, England in 1968. It actually began when they found out that Ford was planning to reclassify women workers as unskilled so they could pay them less. The strike not only shut down the plant in Dagenham, it also wound up shutting down every Ford plant in Britain as well.

Rita O'Grady (Sally Hawkins), a seat cover seamstress, becomes the unlikely spokesperson for the women workers aided by her local Union boss (Bob Hoskins). The heads of the Trade Unions, pressured by Ford in the U.S. (Danny Huston is the phone voice of Henry Ford II), don't want to support them but the women find a couple of powerful allies in Labour Secretary of State Barbara Castle (Miranda Richardson) and the Cambridge educated wife (Rosamund Pike) of one of the factory managers who treats her with no respect.

What makes *Made in Dagenham* such a rewarding experience is the recreation of 1968 Britain. The fashions, the music, the outlook, and the ultimate optimism of that time are perfectly captured by the filmmakers. Having actually lived through that time, this movie completely took me back there which is the highest compliment I can pay it.

All of the performances from the ensemble cast are top flight, and the direction from Nigel Cole (*Calendar Girls*) handles all the various elements with skill and understatement. The one criticism I have concerns the script, which is a little on the two dimensional side, making the good people too good (the Sally Hawkins character was created for the film to increase the emotional impact), and the bad people (all men of course) obviously bad, but it's undeniably effective.

One caveat I would pass along to older moviegoers and those unfamiliar with the

British working class dialect is that the movie is full of it and can be hard to understand at times. Just be aware of that and pay a little extra attention to what is being said and you'll be able to follow most of it. It's a small price to pay for a film that will leave you cheering at the end. Think of it as British version of *Norma Rae* and you'll know what to expect.

Rated R for brief language and sexuality.

REVIEW BY CHIP KAUFMANN

No Strings Attached

Short Take: Boy meets girl, boy likes girl. Boy and girl try to keep their relationship purely physical, no strings attached.

REEL TAKE: *No Strings Attached* has received an obscene amount of press in the last few weeks. The marketing departments must be working overtime to maximize Natalie Portman's apparent shoe-in status for Best Actress for *The Black Swan*. I like Natalie Portman and I think Ashton Kutcher is a very funny, very likeable guy, but with promotion overload for the last two weeks, I thought we might get dealt another *Bounty Hunter*.



Ashton Kutcher outshines the *Black Swan* herself, Natalie Portman in the romantic comedy *No Strings Attached*.

Fortunately *No Strings Attached* is a cut above the run of the mill romantic comedy. It's not in the league of *Love Actually*, and it is certainly predictable and formulaic, but it's also a breath of fresh air. *No Strings Attached* is a modern comedy that should suit the Portman/Kutcher generation quite well. I feel a tad old writing this, but my generations' defining romantic comedies with John Cusack, or the Tom Hanks/Meg Ryan/Nora Ephron teamings are great, but a bit outdated now. They won't resonate with the Y and Millennial generations. (I was recently told by someone [obviously much younger] that John Cusack and George Clooney, among others, were "good for old guys." OMG!)

But I digress ... In a nutshell *No Strings Attached* is the story of a boy and a girl trying to keep their relationship purely physical, which of course will never work. It is only a matter of time before our love birds realize they want something more from each

The Green Hornet

The Green Hornet is another addition to the ever-growing genre of action-comedies. Part superhero spoof, part crime-action, it tells the story of Britt Reid (Seth Rogen) — an heir to a prominent newspaper company — and his quest to rid the streets of evil. With the assistance of his late father's assistant Kato (Jay Chou), Reid creates an alias called the Green Hornet to seek justice against the city's crime lord, Chudnofsky (Christoph Waltz). They use Reid's resources and Kato's many skills to pose as bad guys to try to become the new heroes of Los Angeles.

I basically got what I expected out of *The Green Hornet* — solid mediocrity. It's not a bad movie, but I doubt I will ever want to see it again. It starts off slow, and I wasn't truly entertained until about halfway through the film. I especially liked a scene between Chudnofsky and James Franco as a sleazy club owner.

My biggest complaint with *The Green Hornet* is its failure to choose a genre. While it does have its humorous moments, I hesitate to classify *The Green Hornet* as a true comedy and it is also not strong enough to be considered a true action film. I understand that the movie wants to incorporate both genres, but I think *The Green Hornet* would be a far better



Seth Rogen and Jay Chou as Kato prepare to battle the bad guys in *The Green Hornet*.

film if it either included more jokes or played it completely straight. The movie did have its high points. Cameron Diaz gives a fun performance as Reid's new secretary and Christoph Waltz makes an excellent villain.

I'll admit that I may not have the right sense of humor for some of its jokes and others will probably find it more enjoyable. I recommend *The Green Hornet* mainly to teenage boys who will enjoy it the most, but if you're simply in the mood for a fun action film, *The Green Hornet* is a decent pick. I do think the 3D version seemed rather pointless, so save yourself the three bucks and see the 2D version instead.

Rated PG-13 for violent action, language, sensuality, and drug content.

TEEN
REVIEW
by Clara Sofia



other than just sex. The problem is one of the love birds (Portman) thinks she has a "peanut allergy to relationships." However when the guy is as nice, tall, happy, funny and thoughtful as Kutcher, a girl is bound to come around eventually. So long as the plot points between A and B are funny, you've got a decent rom-com on your hands.

Kutcher shines in the film, he is clearly comfortable (and actually excels) in the genre. Kudos to director Ivan Rietman as well; I think he just had a good time with the goings on. Obviously more comfortable in her ballet slippers, Portman seems slightly out of place, even if it was some necessary levity after the weightiness of *Black Swan*. It's interesting to see the comparison between the actors. It goes to show that comedy is not as easy as it looks, and when done well should be applauded.

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

REVIEW BY MICHELLE KEENAN

Season of the Witch

Short Take: Another Saturday Matinee throwaway for Nicholas Cage recalling the heyday of Hammer Films is not nearly as bad as some critics say.

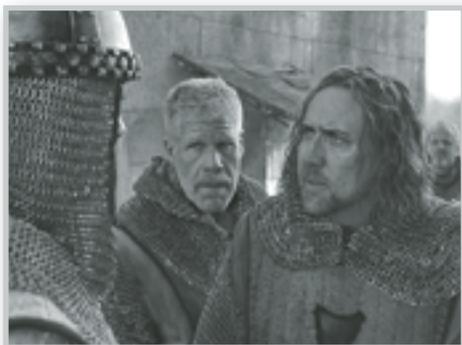
REEL TAKE: *Season of the Witch* has had a troubled history. Shot in November 2008, it sat on the shelf for over a year with an intended release date of Spring 2010 which got moved back to Summer then Fall and finally it snuck into theaters last month. Most of the reviews are withering but, according to the online website Rotten Tomatoes, it's another example of where the audience likes it far more than the critics do. In this case I'm on the side of the audience.

Season is a throwback to the type of Saturday matinee material that once was a regular part of the American movie landscape. Since it is part of that tradition, it shouldn't be judged by the same critical standard used for more serious films. It is

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Ron Perlman and Nicholas Cage prepare to undergo a perilous journey in *Season of the Witch*.

essentially a glorified B movie fantasy with supernatural overtones that due to the expense of CGI cost \$40 million to make.

Crusaders Nicholas Cage and Ron Perlman, tired of fighting and killing people in God's name, leave the army and attempt to find their way back home. During one stop they encounter victims of the Black Death, a massive plague that wiped out over half of Europe's population between 1348 and 1350. Shortly afterwards they are recognized as deserters and imprisoned. Their only chance for freedom is to agree to transport a woman believed to be a witch and responsible for the plague to a nearby monastery.

Once the journey begins we are clearly in Hammer Films territory. Not the *Frankenstein* or *Dracula* films (although Christopher Lee has a significant cameo as a Cardinal dying of the plague) but the historical adventure films like *The Viking Queen* and *She*. The look, the feel, the dialogue and lack of dialect are spot on. If CGI had been available in the 1960s, then Hammer would have used it. Of course they still would have found a way to shoot it for considerably less money.

Together Nicholas Cage, sporting yet another interesting hairpiece, and Ron Perlman, older and grayer but still a force to be reckoned with, make a formidable team. A solid supporting cast of Stephen Campbell Moore, Ulrich Thomsen, and Robert Sheehan (not to mention Christopher Lee) chew the scenery with relish, which is exactly what you are supposed to do with this kind of material. Claire Foy, as the title character, is not given a lot to do but she makes her presence felt.

Of course in the larger scheme of cinematic things, *Season of the Witch* is not a great movie. Many critics declare that it is not even a good one, but I think it is mighty entertaining. As I sit down and watch the film *Jason and the Argonauts* (a film much derided in 1963) on TV for the umpteenth time, I can see *Season* entertaining people for years to come long after many of the current critically acclaimed movies are forgotten.

Rated PG-13 for thematic elements, violence, and disturbing content.

REVIEW BY CHIP KAUFMANN

Somewhere 🍷🍷 1/2

Short Take: Sofia Coppola's latest excursion into real life wears out its welcome pretty quickly despite good performances from Stephen Dorff and Elle Fanning.



Elle Fanning and Stephen Dorff as father and daughter getting to know each other in Sofia Coppola's ponderous *Somewhere*.

REEL TAKE: In *Somewhere* director Sofia Coppola (*Lost in Translation*) has managed the not inconsiderable feat of reviving the cinema-verite style of Andy Warhol. Whether that's a good thing is entirely another matter. As in the case of Warhol's movies some may be enthralled, but chances

are the majority will be appalled. That is a decision that you will have to make for yourself (although my rating should make my opinion pretty clear).

The story is simplicity itself and has been done many times before. A hard partying actor (Stephen Dorff), living a life of excess in Hollywood's legendary Chateau Marmont, is bored and burnt out. Into his life comes his 11 year old daughter (Elle Fanning) whom he has barely seen. They spend time together, get to know each other and bond, she leaves for Summer camp and he drives off into the desert and then abandons his Ferrari. The End.

Sound like fun? That description is actually a good deal more exciting than anything that occurs over the movie's 97 minute running time, which seemed much longer than that. Director Coppola gives us plenty of time to know the characters, but there's not that much to know, and, by choosing to shoot it in a cinema-verite style, the pacing of the film becomes non-existent after awhile. Once we see their relationship develop early on, there's nowhere to go. There is a sequence in Italy and in Italian that does relieve the tedium, but not for long.

While *Somewhere* contains numerous flaws, the lead performances are not among them. Stephen Dorff and Elle Fanning (younger sister of Dakota which is why she looks so familiar) are perfectly natural in their roles. It is possible, since they are still relatively unknown, that they are simply playing extensions of themselves. Only Time and additional performances will be able to answer that question.

Speaking of Time, it's time to put an end to this review. Unlike writer-director Sofia Coppola, I won't continue to say the same things or make the same points over and over. I really wanted to like this movie as it is an example of the type of small scale independent film (budget \$8 million) that America needs to continue to produce just like their colleagues across the pond but considering the talent involved, it should have been better than it was. Just thinking about this movie again has inspired me so I think I'll go do something exciting...like watch Hertz rent cars. At least once they get started, they move fairly quickly.

Rated R for sexual content, nudity, and language.

REVIEW BY CHIP KAUFMANN

The Company Men 🍷🍷🍷 1/2

Short Take: Three corporate executives deal with life after the pink slip.

REEL TAKE: *The Company Men* resonated deeply in our family and I think it will for many Americans. *The Company Men* is 2010's *Up in the Air*. However, while *Up*



Tommy Lee Jones and Ben Affleck get the ax in *The Company Men*.

in the Air is an automatic critic's darling, *The Company Men* is not but that does not make it any less of a movie. Unfortunately it will be dismissed by altogether too many critics for being too mainstream and/or focusing its main characters on upper level management types for whom we really don't need to feel sorry. That's unfortunate because this film is so much more than what is conveyed in such a dismissive synopsis. I believe audiences will relate to and enjoy *The Company Men*. It's truly a movie for our times.

The Company Men follows the lives of three executives over the course of a year of corporate downsizing. They all work for GTX, a shipyard / boat building giant that grew to preposterous proportions. Now the bubble is about to burst, but not before executive level management cashes in on its own stocks (for a thorough understanding of this kind of corporate fleeing, see my review of *The Inside Job* from a couple month's back).

Bobby Walker (Ben Affleck), is a 37 year old salesman living the American dream. He has a wife, two kids, an above average house in an above average neighborhood, and a Porsche in the garage. He's good at his job, he's cocky, arrogant, and the rug is about to be pulled out from under him. Gene McClary (Tommy Lee Jones) started the company. Phil Woodward (Chris Cooper) is a lifer who has worked from the ground up. The latter two characters each have more than thirty years invested in GTX.

Why should we care while we watch the world of the affluent white collars crumble? We care because writer, director John Wells (TV's *ER*) has hit on something much bigger and much deeper than people who can afford to take \$500 dollar lunches and purchase \$16,000 antique tables. As each man adjusts to life after the pink slip, we see not just what happens to them, but to the people and communities around them. We also see the corporate conundrum of America from various perspectives, including the view from the top.

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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

Carolina Cinemas

(828) 274-9500
www.carolinacinemas.com

Cinebarre (Asheville)

www.cinebarre.com

The Falls Theatre (Brevard)

Movieline (828) 883-2200

Fine Arts Theatre (Asheville)

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

Flat Rock Theatre (Flat Rock)

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

Four Seasons (Hendersonville)

Movieline (828) 693-8989

Smoky Mountain Cinema (Waynesville)

Movieline (828) 452-9091

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Jones nails his role as a man who created a company, created jobs and created wealth, and who now is looking back with regret as his best friend and CEO of GTX prepares cash in and sell out at the expense of thousands of employees. On the flip side Bobby gets a slice of humble pie and a few new perspectives himself when he goes to work for his 'blue collah' brother-in-law played by Kevin Costner.

Ultimately, our country is never going to return to pre-recession levels of wealth. Corporate greed sold out America, and what it really takes is going back to the basics. In true Capra-esque form *The Company Men* hails the roots American innovation, takes it to task where it failed, and gives hope for what it might be again. Some will criticize its seemingly optimistic ending, but for my money that's how our country will recover and how we will sustain. I hope many people enjoy this movie as much as I did.

Rated R for language and brief nudity.

REVIEW BY MICHELLE KEENAN

The Way Back

Short Take: The epic journey and allegedly true story of escape from a Siberian Gulag during World War II.



Ed Harris, Jim Sturgess and Colin Farrell star in the epic tale of adventure and survival in *The Way Back*.

REEL TAKE: Director Peter Weir returns to the big screen for the first time since his award-winning seafaring epic *Master and Commander: The Far Side of the World*. *The Way Back* is no less epic, but stays fully grounded on terra firma. The film tells the story of a group of prisoners who escape from a Siberian Gulag during World War II. Weir was inspired by "The Long Walk," by Slawomir Rawicz, a Polish POW during World War II, who claims the story of escape is true. Allegedly the story has been debunked, but now even the debunking is being questioned. Diplomatically, Weir calls the film a fiction but seems to very much believe Rawicz's story and says so in the epilogue and prologue title cards. True or not, *The Way Back* is an amazing tale of survival, endurance and unlikely friendships.

Jim Sturgess (probably best known

to American audiences as the Paul McCartney-like young fellow from *Across the Universe*) stars as the Janusz, a young Pole accused of espionage by the Russians and sent to a Siberian Gulag. There he meets a collection of characters, including "Mr. Smith" (Ed Harris) a tough and grizzly American, and Valka (Colin Farrell) a heavily tattooed Russian criminal and gambler. (Unfortunately we are introduced to so many people so quickly it's a little hard to keep track of the characters until we get to know them on the long walk.)

Having the presence of mind to seek and devise a plan of escape, Janusz aligns himself with other men willing to do the same. At the last minute, they are joined by Valka, not because he wants freedom, but because he owes a gambling debt to some fellow prisoners. No one is keen on having the untrustworthy crook with them, but in time he proves his worth. Shortly thereafter they happen upon a young girl in the woods (Saoirse Ronan, *Atonement*, *The Lovely Bones*) and cons her way into the group. Among our refugees are a chef, a priest, a comedian and an artist. With this, the epic 4,000 mile journey to freedom in India begins.

Janusz is the navigator and unofficial leader of the group while "Mr. Smith" is the metal of the group. Irena manages to worm her way into everyone's hearts getting them to talk and tell her their life stories. In doing so, they get to know one another as they wouldn't have without her. They become stronger and more unified because of the heart of child and the chattiness of a young girl. Together they trek through snow, ice, woodland, mountains and deserts. The feat is unimaginable and in and of itself fascinating. Their journey defies politics and nationalism, instead unifying unlikely friends.

The Way Back is beautifully filmed. As breathtaking as the scenery is however, it's the characters that make this film work. Sturgess is the heart and soul of the movie as the kind-hearted Janusz. Harris and Ronan have a brilliant father / daughter chemistry, and the entire ensemble plays well together. Oddly enough Weir delivers an ending that is even more questionable than the story itself, but at the end of the day it's good entertainment. *The Way Back* is a film meant for the big screen.

Rated PG-13 for violent content, depiction of physical hardships, a nude image and brief strong language.

REVIEW BY MICHELLE KEENAN

2010 TOP 10 CRITICAL PICKS & PERSONAL FAVORITES

Award season for the film industry is here. While the SAG awards (Screen Actors Guild) have yet to be given and Academy Award nominations had not yet been announced by the time we went to press, The Golden Globe awards tip *The Social Network* as the potential front runner going into award season. Will it sweep the Oscars? We don't know, and frankly my dears, we don't really give a damn.

The power of film to inform, inspire and influence is like that of no other art form. Sometimes however we [critics] forget that at the end of the day, it's just a movie. In short – it's entertainment. The

most impressive feat a film can do is to be critically well received *and* be popular with the movie goers. For those that follow *Reel Takes*, you know that we strive to review films with their intended audiences in mind. Yes, we don our critic's caps, but we try never to lose sight of the joy of going to the movies.

That being the case Chip and I thought it would be fun during this award season to post our Critical Top 10's for 2010 and Personal Top 10's. We don't know how they'll stack up to Oscar, or even to your own favorites, but for us it's a great to reflect on the year in film.



Chloe Moretz stars as a 12 year-old vampire in *Let Me In*.



Alicja Bachleda and Colin Farrell star in the little seen Irish gem *Ondine*.



Marc Ruffalo and Leonardo DiCaprio in *Shutter Island*.



Soledad Villamil and Ricardo Darin star in *The Secret in Their Eyes*.

Chip's Picks

I reviewed 46 films in 2010 and despite the usual number of more interesting releases at the end of the year, there were less than a handful of films that I continued to think about afterwards. Most of them were not on my Top 10 Critical Picks which is why I also include a list of Top 10 Personal Favorites. Only three films can be found on both lists. They are *127 Hours*, *The King's Speech*, and *The Social Network*.

Top 10 Critical Picks

1. 127 Hours
2. Black Swan
3. The Ghost Writer
4. The Girl Who Played With Fire
5. The King's Speech
6. MicMacs
7. Shutter Island
8. The Social Network
9. True Grit
10. Winter's Bone

Top 10 Personal Favorites

1. 127 Hours
2. Harry Potter & The Deathly Hallows – Part 1
3. I Love You Phillip Morris
4. The King's Speech
5. Let Me In
6. Never Let Me Go
7. The North Face
8. Nowhere Boy
9. The Secret of Kells
10. The Social Network

Michelle's Picks

I didn't see as many films in 2010 as my co-reviewer did and felt a little less capable of pulling together a respectable list. More over, I didn't think it was a great year for movies; a good year – yes; a great year – no. Very little managed to captivate and/or inspire me, and even less had staying power. Regardless, when I look at my Top Ten lists, I am impressed by the power and the art of the motion picture.

Top Ten Critical Picks

1. 127 Hours
2. Black Swan
3. The Fighter
4. The Ghost Writer
5. The King's Speech
6. The Secret in Their Eyes
7. The Social Network
8. Shutter Island
9. True Grit
10. Winter's Bone

Top Ten Personal Picks

1. The Ghost Writer
2. Get Low
3. Harry Potter and the Deathly Hallows – Part 1
4. The Inside Job
5. The King's Speech
6. Let Me In
7. Ondine
8. The Town
9. The Secret in Their Eyes
10. Shutter Island

performance

Renowned Aquila Theatre Company in Back-to-Back Plays

Aquila Theatre Company is one of the foremost producers of touring theater and is widely renowned for bringing a thoroughly modern sensibility to great classics throughout the United States and abroad. The company delights audiences with innovative takes and clever staging of strong scripts.

Over the past several Mainstage Series seasons, Asheville audiences have come to know and anticipate the annual repertory offering of this creative company on the intimate stage of the Diana Wortham Theatre.



A Midsummer Night's Dream.
Photo: Richard Termine

Diana Wortham Theatre Managing Director John Ellis notes the appeal of the “two plays in two days” weekend, “Many audience members attend both performances for the rare opportunity to see the same actors perform different characters, sometimes very opposite in nature, on successive evenings.”

On February 4, Aquila presents *Six Characters in Search of an Author*. Charles Spencer, writing recently

for the *London Telegraph*, described the work as, “combining intellect with raw emotion and remaining highly influential.” In the

age of virtual reality and reality TV, Internet hoaxes and entertainment “news,” Pirandello’s play is vital and relevant while being both poignant and incredibly humorous.

Nobel Laureate Luigi Pirandello’s most famous drama explores the truth of reality: What is the truth? Is one person’s reality the same reality as another’s? Or, as the play’s producer admits, is it that “all these realities of today are going to seem tomorrow as if they had been an illusion.”

First staged in Rome in 1921, Pirandello’s surrealist play dared to ask fundamental questions about the very nature of art and entertainment, blurring the line between reality and artifice. Just as the original London audience at Oscar Wilde’s *The Importance of Being Earnest* rioted, the crowds in Rome erupted in cries of “Manicomio!”



A Midsummer Night's Dream.
Photo: Richard Termine

(“Madhouse!”) during the first performance. Yet *Six Characters* went on to be considered a groundbreaking work and one of the most important plays of the twentieth century.

On February 5, Aquila’s presents Shakespeare’s timeless comedy, *A Midsummer Night’s Dream*. *The New York Times* praises the production as “timely and pleasing ... this ‘Dream’ soothes the eye and tickles the funny bone.”

Aquila’s comedic mastery, physical ensemble techniques, and proven successes with the company’s critically acclaimed productions of Shakespeare promise that this will be a *Dream* not soon forgotten. Set against a classical Athenian backdrop, *A Midsummer Night’s Dream* deals with the universal theme of love, and its attendant complications: passion, lust, frustration, depression, confusion, and of course, marriage.

Aquila weaves a web of theatrical magic that will take an audience to the heart of an enchanted forest, the injustice of the Athenian court, and the political strife of the fairy kingdom. At the heart of the story of two sets of lovers is the Fairy King’s servant, the impish Puck, whose magic creates an endless supply of mirth,



A Midsummer Night's Dream.
Photo: Richard Termine

mistaken identity, and inappropriate, if not absolutely ludicrous, passions.

Aquila’s comedic mastery, physical ensemble techniques, and proven successes with the company’s critically acclaimed productions of Shakespeare promise that this will be a *Dream* not soon forgotten.

Pre-show discussions: For insight and increased enjoyment of the plays, ticket holders can attend free pre-performance discussions in The Forum at Pack Place at 7 p.m. before both performances.

Theatre for Young Audiences

In addition to its evening performances, Aquila Theatre Company presents the full-length version of *A Midsummer Night’s Dream* for students and teachers as part of the Diana Wortham Theatre Young Audience Series, 10 a.m. Monday, February 7.

The Aquila Theatre Company’s performances of *Six Characters in Search of an Author* and *A Midsummer Night’s Dream* are made possible by Mainstage Theatre Series Sponsors Michael and Catty Andry, Drs. Lee and Mario DiCesare, and The Grove Park Inn Resort and Spa.

For more information on the Aquila Theatre Company visit www.aquilatheatre.com



Diana Wortham Theatre’s Mainstage Theatre Series presents the Aquila Theatre Company in Pirandello’s *Six Characters in Search of an*

Author on stage February 4 at 8 p.m. and Shakespeare’s A Midsummer Night’s Dream on stage February 5 at 8 p.m.

Tickets: Regular \$35; Senior \$33; Student \$30. Student Rush tickets (\$10 for students with valid I.D.) are sold the day of the show, based on availability. To purchase tickets call the theatre’s box office at (828) 257-4530 or visit www.dwththeatre.com.

The Arts are Part of the Economic Recovery Solution

Statement by Americans for the Arts President and CEO Robert L. Lynch

Frustration with the nation’s lack of economic recovery is clearly top of mind among voters and candidates.

Likewise, nonprofit arts organizations have also felt the sting of the recession with state and local government arts funding dropping as much as 16 percent, and private charitable gifts to the arts declining \$1.2 billion in just two years. Additionally, individual artists have been experiencing unemployment at twice the rate of other educated, professional workers.

As our newly-elected leaders at the federal, state, and local levels focus on creating jobs and growing the economy, it is imperative that they understand the profound role the arts play in spurring economic growth and job creation. The nation’s 100,000 nonprofit arts organizations are part of the small business sector, and the nation’s 2.2 million professional artists are among the millions of business entrepreneurs fueling the economy. It is also important that our newly-elected leaders appreciate the connection between arts education training and the development of creative and innovative workforce skills, which are essential to future workers to compete effectively in the 21st Century global economy.

For the past four years, the House of Representatives initiated several hearings to spotlight the role of the arts in both the economy and in workforce development, yielding more than \$100 million in new

public investments in the arts and culture. Americans for the Arts looks forward to working with the bipartisan Congressional Arts Caucus and Senate Cultural Caucus on Capitol Hill to continue educating freshman members on how the arts fuel our nation’s economy.

Americans for the Arts will soon begin conducting the next installment of national research to document the size, impact, and trends of the nonprofit arts industry for its Arts and Economic Prosperity IV study. The previous study demonstrated that the nonprofit arts industry generates \$166.2 billion of economic activity annually, which supports 5.7 million full-time equivalent jobs.”

Starting today and in the next few months, we ask you to:

- Work with your state and local arts advocacy organizations to develop a unified message to your newly-elected state and local leaders.
- Save the dates of April 4-5, 2011 to come to Washington, DC for National Arts Advocacy Day on Capitol Hill.
- Become an official member of Americans for the Arts Action Fund, it’s free and it connects you to all the latest political breaking news impacting the arts.

For more information please visit www.AmericansForTheArts.org www.ArtsActionFund.org

sneak preview

FIRST INTERVIEW: Andie MacDowell in "The 5th Quarter"

Actress and Asheville resident Andie MacDowell will star in the March 25 release of "The 5th Quarter" filmed in Winston-Salem. This feature film is based on the 2006 true story of one family's courage and inspiration in the face of tragedy.

Luke Abbate was killed in an auto accident just days before his sixteenth birthday. He accepted a ride with another teenager after a high school team practice and never made it home. His mother Maryann, played by MacDowell in the movie, still cries when she talks about the ordinary day that ended in heart wrenching sorrow.

Luke's older brother Jon, a football player at Wake Forest University, channeled his grief in an unusual way. He changed his jersey number to five, the same as his brother's high school jersey. He began holding up five fingers at the beginning of each game's fourth quarter to honor Luke. He stretched his hand toward his parents seated in the fifth section of the stadium. They returned the gesture.

Fans and even opposing players began to do the same. The Wake Forest Demon Deacons won a record 11 games that season, sometimes going into overtime — the fifth quarter. They went on to play in the Orange Bowl.

In her first interview about the movie release, MacDowell answered questions about her emotional journey in portraying Luke Abbate's mother, who was often on set during filming, along with her husband.

Rapid River Magazine: What was it like having Luke's mother on location?

Andie MacDowell: It was very intimate and powerful. Maryann was so gracious and supportive.

RR: How did Maryann and her husband cope with Luke's being an organ donor?

AM: The family really struggled with that. Maryann was the one who calmed everybody and reminded them that being an organ donor was Luke's choice. Being there for the filming brought it all back for them; they were still very raw.

RR: Did you use thoughts of possibly losing one of your own children to help you get into character?

AM: No, I thought about Luke instead. It was depressing playing that role, especially when I would be in my room by myself.

RR: How did you cope with those emotions?

AM: I would write poems about Luke to help the pain go away. It would not go away, though. It was a lonely experience.

RR: What strategies do you use in your career to keep you grounded when you are

playing various characters?

AM: It depends on what I am doing at the time. I use yoga, exercise, praying, and walking outside in the sunshine.

RR: How was it working with Aidan Quinn, who played your husband Steven, and with Ryan Merriman, who played your son Jon?

AM: They were both wonderful. I have admired Aidan for many years. We worked well together. We were all supportive of each other. There was a lot of camaraderie. Ryan was just adorable. He knew how important his job was.

RR: What was one of the things that impressed you about the movie?

AM: In one of the scenes, we were filming at a real Wake Forest football game. They went into the fifth quarter and won! I still get chills thinking about it. If you did not believe before that, you would have to wonder.

Maryann Abbate

In a phone interview from her Marietta, GA, home, Maryann Abbate cried, as she described the loss of her son and the filming of the movie. She said that she and her husband cope by moving forward. "It is like dealing with a chronic illness; you learn to live with it and move on," Abbate said.

She was at home cooking supper and caring for their disabled daughter, when she got the news of Luke's accident. The speeding teen driver lost control on a one lane roller-coaster-like road with no guard rail. Luke's back passenger seat was crushed on impact. "I was numb," she said. "I operated out of instinct. When the numbness wore off about one month later, I crashed."

The hardest part about being on the movie location, Abbate stated, was the scene of MacDowell saying goodbye to Luke. "I had to leave the set; I cried and cried," she said. "Andie came and found me and asked 'Did I do it right?' I sensed she felt a great responsibility to do this right," she added. "I am grateful to her for that; she was my voice."

Abbate believes that good will come from the movie by warning teens about reckless driving and encouraging others to be organ donors. Five people received organ donations from Luke. "I did not want



Andie MacDowell stars in "The 5th Quarter" which will be released March 25.

INTERVIEWED BY CHERRY HART

tragedy to be the ending of Luke's life," she said. "It is interesting but not coincidental," she added, "that the movie is being released during the fifth anniversary year of Luke's death."

Rick Bieber, Director

Rick Bieber wrote, directed, and produced "The 5th Quarter." No stranger to working with A-list actors, he started his movie career by producing "Flatliners," starring Julia Roberts, Keifer Sutherland, Kevin Bacon, William Baldwin, and Oliver Platt. He also produced "Made in America" and "Radio Flyer" for which he says he holds "a great affection."

In a warmly sincere voice, Bieber characterized MacDowell as "the consummate professional." He said, "She is technically skilled and takes her work seriously. Her performance in this role has such a strength, dignity, and integrity."

Bieber added that playing such a role would be challenging for any actor. "Andie had the added challenge and responsibility of portraying the experience of a real person who was watching the filming," he said. "This is one of her finest performances!"

MacDowell is known for her roles in films, such as Steven Soderbergh's "sex, lies, and videotape;" the romantic comedy "Four Weddings and a Funeral;" the holiday classic "Groundhog Day;" and "Short Cuts," which won the cast a Golden Globe for Best Ensemble. Two more obscure films, "Object of Beauty" and "Crush," are among her favorites.

"The 5th Quarter" opens March 25 in Winston-Salem and Charlotte. Pick-up the March issue of Rapid River Magazine for more details.

Asheville Symphony *50 years* 1960-2010

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Daniel Meyer, Music Director



Dudana Mazmanishvili

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performance

Asheville Symphony Orchestra Presents

Valentine Delights

BY STEVEN R. HAGEMAN



Pianist Dudana Mazmanishvili Photo: Sarah Shatz

The Asheville Symphony Orchestra continues its 50th season on Saturday, February 12 at 8 p.m. The concert will consist of works by Mozart, Walton, Rachmaninoff, and Prokofiev, conducted by Music Director Daniel Meyer, with guest pianist Dudana Mazmanishvili.

The concert will continue the Symphony's exploration of music inspired by Shakespeare, starting with William Walton's heartfelt music from *Henry V* — *Passacaglia on the Death of Falstaff* and "Touch her soft lips and part" — short works written for strings as part of the soundtrack for the classic 1944 film starring Laurence Olivier. Walton also wrote the soundtracks for Olivier's films of *As You Like It* (1936), *Hamlet* (1948) and *Richard III* (1955).

Next is the beloved *Concerto No. 21 in C Major for Piano and Orchestra, K. 467* ("Elvira Madigan") by Wolfgang Amadeus Mozart, which has not been played by the Asheville Symphony in more than 15 years. The name "Elvira Madigan" became associated with this work in the late 1960s, when its Andante movement was used as the soundtrack to the gorgeous Swedish film of that name. The piece requires the soloist to be "both virtuoso and poet." According to Maestro Meyer, this is Mozart at his most sublime. Mozart wrote the concerto in 1785, a year in which Franz Joseph Haydn told Mozart's father Leopold, "Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name."

The "virtuoso and poet" for this performance will be Dudana Mazmanishvili, whose playing has been described by Harris Goldsmith in the New York Concert Review: "One came away not only dazzled, but spiritually uplifted... Only a truly unique artist could play with such a tonal personality and vivacity of sound." Drawn to music at an early age, Dudana began piano lessons with her mother, Tamar Apakidze, at the age of three. As her mother nurtured Dudana's musical skills, her father, an architect, helped instill in her a love of visual art. Her watercolors and oil paintings have had several public exhibitions in Georgia.

After intermission, the Symphony will perform the romantic *Vocalise, Opus 34, No. 14*, written in 1912 by Sergei Rachmaninoff. This is one of the most famous melodies by the popular Russian pianist, conductor and composer, who commented: "Melody is Music is the foundation of all music inasmuch as a perfect melody implies and dictates its eventual harmonic form." Rachmaninoff originally composed the work as a song for high voice and piano, but later

he arranged it for symphony, and conducted this version himself with the Philadelphia Orchestra on a 1929 recording.

The concert will continue the Shakespeare connection and Valentine's Day theme with its final work, excerpts from Sergei Prokofiev's *Romeo and Juliet*. Originally a ballet commissioned by the Kirov Theater, the work was adapted for orchestra by the composer in 1935-6. Meyer says, "Prokofiev takes you right into the heart of the drama, from the humble, palpating pangs of first love to the tumult of inter-family strife. The swordfights, the clandestine rendezvous, and the cries of horror and joy are all clearly delineated in this dramatic score."

Free Presentations

On Friday, February 11 from 3 to 4:30 p.m., at the Reuter Center on the Campus of UNC-Asheville, Music Director Daniel Meyer will discuss the musical works and introduce the featured soloists. Longtime WCQS music host Chip Kaufmann will talk about the composers' life and times.

On Saturday, February 12 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.

IF YOU GO Tickets for the performance are available through the Symphony office or the Asheville Civic Center box office, and range in price from \$55 to \$20 (with discounts available for students).

Visit www.ashevillesymphony.org or call (828) 254-7046 for more information on this concert, or to purchase subscription tickets for the remainder of the Symphony's 50th anniversary season.

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asheville shops

The Chocolate Fetish Celebrates 25 Years of Good Taste

The Chocolate Fetish, Asheville's premier gourmet chocolate shop, celebrates their 25th anniversary throughout 2011. Since 1986 this modest yet exceptional confection business has always used only the finest ingredients in their handmade artisan chocolates; and all of their signature products are made in small batches to assure maximum freshness.

Owner Bill Foley says, "This is a big year for us. The Chocolate fetish has grown over the years from

Their daughter and general manager Elizabeth, who gave birth to her first child recently, has been part of the Chocolate Fetish since moving back to Asheville. She not only has a strong sense of business but is an accomplished chocolate artist as well. A key part of this business's success is how everyone works with his or her strengths.

"We want everyone who works here to be an integral part of the business," Elizabeth says. "Everyone contributes with ideas. That doesn't mean we act on every idea but we do like having a lot of ideas on hand."

"We listen to our customers when they have ideas," Bill adds. "That's what is great about being an independent business is that we can listen and act. And having been around for years we've come to know what our customers want from an upscale artisan chocolate shop. Some items we've had more success with than others and

those are the items that we keep." "We also try and keep up with national and international trends in the chocolate world," Sue says. "Retail Confectioners International's publication *Kettle Talk* recently stated that a new trend among chocolate makers is "herbs and chocolate." Well, we've been using herbs with chocolate for almost 10 years."

An example is their Blossom Truffle — A must try for any chocolate lover, this truffle offers a rich dark chocolate center subtly flavored with lemon, a touch of ginger, and a hint of saffron encased in a dark chocolate shell and garnished with a candied violet petal.

They also offer the customer favorite, Chai Moon — a milk truffle dusted with cinnamon. The 14 spices commonly used in Chai (Indian tea) are blended into the milk chocolate ganache then enrobed in white chocolate. You experience the flavors of Chai and a rich full mouth chocolate taste.

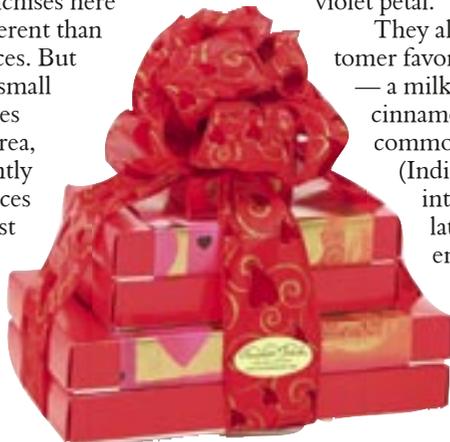


Exceptional handmade artisan chocolates.

being a two person operation to a full time staff with our chocolates being shipped all over the country. In 2010 we expanded, more than doubled our retail shop and completely remodeled.

His wife and co-owner Sue Foley adds, "We've grown a lot but at the same time we've grown into the community." The Chocolate Fetish has supported local charities and local non-profits while also being an additional draw for the downtown area.

"Small businesses are the backbone of the US economy," Bill says. "Independent businesses are what makes this area such a great place to visit and live. If there were only chain stores or franchises here it would be no different than a million other places. But because of unique small shops and businesses in the downtown area, Asheville is constantly listed on top 10 places to live lists in almost every major publication. Plus independent local businesses return much more to the local economy."



BY DENNIS RAY

Being an artisan chocolate store, The Chocolate Fetish is the place to come shop for Valentine's Day. They offer many gift packages as well as unique chocolate items such as Chocolate High Heel shoes. "A great way to satisfy two fetishes at once." Hand painted with colored cocoa butter and luster these shoes also make a great gift for bridal showers and other special occasions.

For Valentines why not give your loved one a red satin heart box with an elegant ribbon and bow. Handcrafted chocolate includes 22 truffles, both "Ecstasy Truffles" and "America's Best Truffles" plus one handmade foil wrapped heart. Elegant and delicious.

"My personal favorite," Sue says, "is the Fetish Feast. This is the gift for those who really love chocolate."

The Fetish Feast contains six European style "Ecstasy Truffles," six "America's Best Truffles," a box of eight assorted dipped fruits and caramels, three Chocolate Rounds, a half-pound of assorted "Frogs" (caramel, nuts and chocolate), and two pairs of dark chocolate covered stemmed cherries, all handmade. "It is an assortment big enough to share and delicious enough to hoard."

"We've got a lot of things planned for 2011," Elizabeth says. "I'm personally excited about this year. I recommend folks should definitely continue to visit us on our web page or on Facebook to keep up with our anniversary events."

Bill adds with a sense of honest pride, "We know what we do is the very best and we'll continue to always do our best. That's how you grow a business to 25 years. It's not about trying to do a little bit of everything. The secret is to focus on what you know how to do, love to do, and then go out there and do your best. That's even our customer motto... *Enjoy And Give The Best*"

The Chocolate Fetish Inc.

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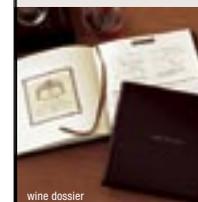
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music

Sanctum Sully: Traditionally Untraditional

BY CHRIS CLOONAN

Or maybe it's untraditionally traditional. Bluegrass bands struggle daily with this handle that has been used to describe their music and their style — especially bands claiming Asheville as home.

Sanctum Sully, thankfully, deviates mightily at times from said agenda. While fully capable of wrangling a helluva version of “John Hardy” they’d much prefer covering John Hartford. And, as rarely seen among pickin’ bands of their relative youth, they’d ten times prefer to punch you in the gut with potent and powerfully written original songs.

Three part harmonies, blues based guitar riffs, ringer of a mandolin, and one helluva beer drinking crowd, and you’ve got yourself a ‘Sully’ show. Foot stompin’ good times and grassed up versions of blues, rock, and jamband tunes could sneak their way between covers of traditional and contemporary artists.

Sanctum Sully’s strengths are many and their vices just as plentiful, however, your ears will delight in not hearing just another Asheville bluegrass band. You’ll actually experience the music, and are bound to get



yourself at least a buzz by osmosis from their devoted, if somewhat rowdy, foot stompin’ following.

The band has opened the stage for such acts as Larry Keel & Natural Bridge, Blueground Undergrass with Jeff Mosier, and Greensky Bluegrass. They were also recently voted the #3 Old-Time/Bluegrass act in Asheville by Mountain Xpress Readers (2010).

For more information on Sanctum Sully visit www.sanctumsully.com

IF YOU GO

Sanctum Sully with The Blue Dogs, Friday, February 18. All ages show begins at 9 p.m. Tickets: \$8/\$10. Available online at www.thegreyeagle.com.

The Grey Eagle Tavern, 185 Clingman Ave. in Asheville. Phone (828) 232-5800 for more details.

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music

The Eternal Sunshine of Jonathan Richman

BY JAMES CASSARA

If Dick Clark is rightfully known as “America’s Oldest Teenager,” then Jonathan Richman is certainly poised to someday accept that role. Richman has been writing songs, making records and performing live for most of his life, winning fans and making friends around the world with his guileless honesty and playfully catchy compositions.

He’s revered by countless fellow artists, and has built a remarkably loyal international audience through his tireless touring. His deceptively straightforward songs embody timeless qualities of humanity, optimism, emotional insight and a boundless sense of humor, untainted by cynicism or transient notions of what might be hip and cool.

The many (more than thirty and counting) records that Jonathan Richman has made over the past 30 years have long held a special place in the hearts of his fans.

He began playing guitar as a teen and in the early 1970s formed the beloved Modern Lovers; their raw, minimalist sound and emotionally forthright songs helped to lay the groundwork for punk rock and countless bands to follow. But by the time the group’s landmark debut album (including the much-covered “Road Runner,” a Top Five single in Europe) was released in 1976, Richman had already moved on to a quieter sound and a gentler lyrical focus.

Since then, he’s continued to record and tour prolifically, first with a series of Modern Lovers lineups, later on his own, and eventually as a duo with drummer Tommy Larkins.

Over the years, Jonathan’s music has absorbed a multitude of influences, from doo-wop to country to a variety of interna-

tional styles, without sacrificing the artist’s effervescent personality.

Richman’s fans have remained fiercely devoted over the years, and his audience expanded substantially in the 1990s, thanks to his frequent guest spots on TV’s *Late Night with Conan O’Brien*, his prominent appearance in the 1998 film comedy smash *There’s Something About Mary*, and the inclusions of his Modern Lovers classics “Ice Cream Man” and “I’m A Little Airplane” on *Sesame Street*.

For much of his career, Richman has toured nearly nonstop around the world. “Traveling and playing for new people in new places is one of my favorite things,” he tells me via a brief phone interview.

“It’s great playing places that are off the beaten track. You can learn a lot when you play in a little town in Holland or Western Australia, and you learn different things than you would learn playing a big city. Last year we played in Extremadura, which is the southwest of Spain — we were the first American entertainers ever to play there. My next dream is to play the Canary Islands.”

“Playing shows and making records keeps getting easier and more fun,” he states, adding, “Me and Tommy play totally different than we played just two years ago.



Jonathan Richman

We already play a different style than we played on our live DVD, and the way we played then was totally different from the way we played three years before that. I still feel like we’re just starting out, and I still learn new stuff every night. Each one is different, which is what keeps it alive and real.”

Indeed it does: Richman has played our town many times over the years — for nearly a decade he was a semi-regular at the now defunct Vincent’s Ear — but each time brings something new. What doesn’t change is the adoration of his fans, the excitement and energy he delivers, and the eternal youth that has marked his musical career.

IF YOU GO

Jonathan Richman and Tommy Larkin at *The Grey Eagle*. Thursday, February 24 at 9 p.m. Tickets are \$15 for the show. It is standing room only so bring those comfortable shoes and be ready to party!

The Big Daddy Bluegrass Band “The Next Generation”

The Big Daddy Bluegrass Band rides again! It has been five long years since the band has taken the stage.

Steve “Big Daddy” McMurry, front man and founding member of Acoustic Syndicate, returns to the world of bluegrass music with a formidable arsenal of hot, young pickers.

Jason Flournoy, formerly of Larry Keel & Natural Bridge / Shanti Groove, is highly respected in all genres of music across the nation. Jay Sanders is the long time bass man for Acoustic Syndicate and former bass player for Donna The Buffalo.



The Big Daddy Bluegrass Band

Producer, engineer and dobro virtuoso, Billy Cardine, formerly of The Biscuit Burners, is one of Jerry Douglass’ favorite new dobro men. He has shared the stage with Edgar Meyer at Carnegie Hall, and his recordings are featured on the BBC, PBS, and the History Channel.

Robert Greer, front man for Town Mountain, will also be joining the band, adding harmonizing vocals and guitar.

The Big Daddy Bluegrass Band is a vehicle for good times, fun music and fellowship. There are always great guest musicians at their performances — you never know who will turn up to play. Some past

BY ERIN SCHOLZE

guests include Wyatt Rice, Larry Keel, Jenny Keel, Curtis Burch, Billy Constable, Danny Knically, and Darol Anger.

IF YOU GO

The Big Daddy Bluegrass Band, Saturday, February 12. Doors open at 7:30 p.m. Show begins at 8:30 p.m. \$10 in advance, \$13 at the door. Valentine’s VIP Package: only \$40 (advance tickets only!) Phone (828) 669-0190. Pisgah Brewing Company, 150 Eastside Drive, in Black Mountain. Visit www.pisgahbrewing.com

“THE NEXUS” SPREADS ITS WINGS

BY CHRIS CLOONAN

The Spiritual Rez reggae funk dance experience is an unabashed display of musical virtuosity. When paired with a deep, sub-sonic groove, and powerful heartfelt vocalization, crowds are left dancing and screaming for more.

Over the past 8 years, these six men have relentlessly toured the country to share their music and appreciation of the arts. Rooted in rock, reggae, and funk; their diversity exemplifies their love and desire to put on a live experience that will not only cut to your core, but also ignite the inner flame that exists in us all. It’s this power, this creative desire, that has fans traveling across the nation to experience this raw and intoxicating display of musical bliss.



Their latest album, *The Nexus* (2010), was created by combining elements from a multitude of influences gained from years on the road. The result is an album that showcases how they have grown into a primed party machine; ready to churn out hard-driven guitar solo’s, inspiring vocals, and powerful, funkified dance grooves.

The Rez has been lucky enough to share the stage with artists such as Gregory Issacs, Toots and The Maytals, Steel Pulse, and Barrington Levy. Showing their diversity as artists, The Rez has also rocked with George Clinton and The Parliament Funkadelic, Golgol Bordello and Jah Wobble.

For more information on the band visit www.spiritualrez.com

IF YOU GO

Spiritual Rez, Saturday, February 19. 21+ show begins at 8 p.m. at the Emerald Lounge, 112 N. Lexington Ave. in Asheville. Phone (828) 232-4372 or visit www.emeraldounge.com for more details.

joe's brew notes



Beerbot: The Future of Home Brewing?

Out and About

If you enjoy flavorful beer and want lots of options, Asheville is a great place to live with 9 and soon to be 10 breweries plus the Thirsty Monk, Pint House, and Brusin' Ales. And let's not forget Barley's, The Bier Garden, and Mellow Mushroom with well over 50 taps each. Well, "great" has gotten even better.

Now not only do our breweries make a variety of flavorful beers year round (standard, seasonal, and specialty beers) many have added "mini" breweries to their facilities. The equipment is used to brew small batches of beer to showcase the brewmaster's inventiveness without the pressure of profitability.

Wow, what a treat. Visit a brewery (Craggie, Greenman, Highland, and soon, the Wedge) to enjoy a favorite and be surprised with a new must-try beer available only at that brewery's tasting room. I hope this is a trend; it's a good one.

BY JOE ZINICH

selected and project teams are formed. At the end of the semester each team presents a project plan (scope, timelines, and budget) to obtain funding.

Ted's idea for a beer machine crystallized after his brother joked he should build a robot that makes beer. On further reflection he decided, why not? He pitched his idea and Team-Beerbot was formed. Ted became project manager and was joined by Duncan Lyons for controls and electrical, Brad Rogers for mechanical fabrication and design, and Adam Carter for process design and special projects.

Home brewing can be time consuming, discouraging, space intensive, and messy with a steep learning curve. What if the Team could build a compact, automated, user friendly, home appliance that would brew flavorful beer the first time, every time? An idea that started as a jest became a funded project with real potential.

The project was a success. The Team created and built a working prototype that can be safely installed inside a home or garage with the same space and hook-up requirements as a stacked washer/dryer combo. Beerbot consists of four brewing vessels attached to a frame: a water heater, mash tun, boiler, and fermenter (from top to bottom). All but the fermenter is stainless steel with quick disconnects which allow the vessels to be easily cleaned and sanitized.

Also attached are the electrical and water connections, a vessel vent pipe, hop addition unit, heat exchanger (to cool the wort), flow controllers, and a programmable logic controller (a computer used to automate electromechanical processes). The Beerbot can control the volume of water used in the mash, mash temperature, mash time, boil start and finish volumes with boil-over detection, flow between vessels, and hop addition times.

I attended Team-Beerbot's funding and final presentations. The Team took an idea that started with a robot that could make beer to the reality of an appliance that does.



Team Brewbot, from left to right: Ted Baker, Brad Rogers, Brewbot, Duncan Lyon, and Adam Carter.

Photo courtesy of Christine Kennedy of Christine Kennedy Photography

Impressive work. And I enjoyed the Brewbot beer as well.

BREW NEWS

Craggie's new **Burning Barrel Porter** is now on tap at their Public House. It's a Belgian-style porter fermented with chipotle peppers and aged on bourbon oak chips. Expect a smoky/spicy aroma, a robust body, and a smooth finish with hints of heat. An excellent beer, put this on your must taste list.

Are you in the mood for a freshly-made Belgian beer? No need to go to Belgium just visit the **French Broad Brewery** and enjoy their Wee Heavy-est, Battleground Brown, Belgian Stout, or Flanders Abbey Ale all made with Belgian yeast. The Wee Heavy-est is a Belgian Scotch ale made yearly for the Holiday season; the Battleground Brown is a Belgian-style brown ale, a flavorful session beer. The Belgian Stout is new. It is jet black with a chocolatey aroma, a rich roasted flavor, and a subtly sweet lingering finish. Delicious.

The Flanders Abbey is a special, award-winning recipe from the past. I remember the original as a taste treat and look forward to the latest version. Expect a fresh fruity aroma, a cloudy amber color, and a sweet malty flavor with notes of apricot and orange that persists into a delicate spicy finish. Also, they have "tweaked" the Rye Hopper and Wee Heavy-er recipes. Put a visit to the French Broad on your itinerary.

If you enjoy beer, food, music and bargains, attend the **Mountain Medley** CD release party at **Highland Brewing** on Saturday, February 5. For the \$10 admis-

sion price, you get a **FREE CD**, 9 bands (that include Grant Dasantos & Fatback, Johnson's Crossroads, Now You See Them, Underhill Rose), and food from four area restaurants (Bistro 1896, Fiore's, Mela, and Salsas).

Plus, Highland will introduce a special new beer "Lama Legato Saison" and the Hop Ice Cream Shop will present a special ice cream made from that beer. Now would be a good time to get a ticket.

Make sure to get out of your burrows to visit **Pisgah Brewing** for their "Stouthog" Day celebration February 2. There will be 12 stouts on tap, 6 from Pisgah (Chocolate, Coffee, Nitro, Imperial last year, Imperial this year, and a "bacon stout"), and 6 guest taps (Foothills Brewing Sexual Chocolate plus five local, national, or international stouts - TBD). Chalwa (roots, reggae) provides the music. This is the start of Stout month at the brewery and a good reason for multiple visits, six more weeks of winter or not.

Charlie Papazian, creator of the Beer-City USA online poll, author of "The New Complete Joy of Home Brewing", and founder of the Home brewers Association will be in Asheville on Wednesday, February 23. He will be the keynote speaker for an educational event sponsored by the **North Carolina Brewers Guild** in partnership with the **Asheville Brewer's Alliance**.

The meeting will be held in the evening at the Highland Brewing Company. Tickets are free to Brewer's Guild and Al-

Continued on next page

Ted's idea for a beer machine crystallized after his brother joked he should build a robot that makes beer.

Mechantronics engineering is the design of computer-controlled, electro-mechanical systems, for example a computer hard drive or a hybrid car. In their junior year UNCA engineering students take a laboratory course designed to facilitate the development and approval of a team project to be completed in their senior year. During the first 3 classes students develop and pitch ideas to their classmates. The best are

University of North Carolina Asheville

UNCA is a highly regarded liberal arts institution in the University of North Carolina system. A number of years ago industry leaders in Western North Carolina asked the school to help meet their needs for local engineering graduates. Over time UNCA developed a joint engineering program with North Carolina State University. Originally a 2 + 2 program, today students can complete all their classes in Asheville.

The engineering curriculum is focused on the discipline of Mechatronics. The name stems from *Mechanical* and *Electronics* and is an approach to product design and development that merges the principles of electrical, mechanical, computer, and industrial engineering. It focuses on the precision control of mechanical and machine systems, for example, robots, engine-fuel systems, autonomous aerospace vehicles, stair-climbing wheelchairs, garage door openers, and alternative power generation systems.

restaurants & wine

Empty Vessels, Friends Lost, Remembering Good Times - PLUS, AN ASHEVILLE MARDI GRAS UPDATE

Da Svedanya, Vadim Bora

The passing of Asheville artist Vadim Bora continues to be a heavy-heart matter for those who knew him. He was among the very best of the creative talent that walked Asheville's downtown sidewalks. He never failed at giving a pleasant hello and sincere, attentive smile.

There was something to him, not just what his lines, curves, and colors said about his mind and soul, or what Russian sense and spice powered his hand and colored his images. His consistent politeness underscored a sound and brilliant mind.

In my possession and pride, a painting by Bora of a tray of empty bottles and used wine glasses. The title is "After the Party," and I specifically remember my first glance, it giving me a visual echo of one of my favorite real-life sights: dirty glasses - evidence of a good time had the night before with good friends and good wine.

I realized the pleasure of this sight a few years before, after I hosted my first super-sized dinner party. I requested that all glasses be left on the table. They were rather nice, all hoity-toity Riedel and Waterford and all that, and because guests are often under the delusion that they are being helpful by piling every dirty thing in your kitchen sink, I wanted to avoid the risk of broken glasses. The next morning, the sight of 50 dirty glasses on the dining table delighted me to the max.

Likewise, the sight of spent, empty bottles seems to be a universal fascination that begins for many people right around their coming of legal drinking age. A decorative motif that really should end by the end of college, this is the hoarding of alcoholic beverage bottles and their proud display atop refrigerators and cabinets. In part, they are



The Oyster Lunch, 1734
by Jean François de Troy

reminders of good times had, and also, at that age, elements of the competition that suggests that he with the most bottles has had better times than you.

(Wine collectors and enthusiasts are to be given something of a pass on empty bottle collecting, by the way. "Dead soldiers" are more like trophies.)

One of my three favorite paintings in all the world is a scene featuring French aristocrats feasting on oysters and white wine. "The Oyster Lunch" was painted in 1734 by Jean Francois de Troy.

The floor of the scene is littered with baskets overturned, spent oyster shells and empty bottles. Red-faced, effete, elite men are partying hard. In their self-consciously fancy (ridiculous) attire they have managed to hold on to their napkins, the only remaining evidence that the men actually have some manners, manners that will be certainly not recovered until a later scene and after a day's rest.

Being the dandies that they were, it is clear in the "The Oyster Lunch" that the men had no compunction or concern being recorded in a giant painting as they abandoned their etiquette. If the evidence shows that they had what constituted a good, great, or wild time, it is the same mentality that says "he who dies with the most toys wins."

That is why we like images of dirty glasses. It's why I paid a very fair price for Bora's "After the Party" and why every man in that painting would have paid top franc for "The Oyster Lunch" or even a simple image of a soiled Sèvres saucer.

BY MICHAEL PARKER

Goodbye, Flying Frog

After a fifteen-year run, Chef Vijay Shastri and the Shastri family closed the Flying Frog Café, both the fine dining downstairs and the bar and sidewalk café as well. As with many closings, there are always multiple factors, and as the restaurant business goes in Asheville, this is yet another reminder to believe not one damn thing you hear in local restaurant business gossip. The economy has been very hard on extra special fine dining, particularly on white tablecloth restaurants. The Frog is no exception.

The Shastris were pioneers in the Asheville dining scene. They had a truly independent and unique approach to menu creation. The mixed heritage of the family (Eastern European and Indian) was represented on the menu, to the delight, and sometimes to the confusion, of customers. Ashevilleans were often at a loss for the words to describe the Frog's continental and Indian and German menu. I always thought it made sense. It was a most interesting menu and reflected the mixed heritage of the family, presented with skill and flavors that no other kitchen in the region offered.

I must finish with a metaphorical raised glass to one of the best chefs and most generous guys I know. While Vijay Shastri's future work is unannounced, I look forward to it when the time is right for it to be done.

The now-vacant space in the ground-level corner of the Haywood Park Hotel will surely not be vacant for long. Those of you who think we have lost one of our favorite bars should have confidence that someone worthy will take charge. I anticipate my warm weather seat in the best people-watching perch in Asheville.



February 2011 Events at the Weinhaus

Tuesday, February 22

Vincenzo's Italian restaurant will serve a multi course dinner accompanied by fine wines designed to match the meal, a wonderful way to chase away the winter blues. The time is 7 p.m. The cost is \$60 all inclusive. Please call the Weinhaus for reservations at (828) 254-6453.

Friday, February 25

Friday night flights at the Weinhaus will present a tasting of "Pinot Noirs from Around the World." The price is \$10 for a tasting and light hors d'ouvres. Time is 5:30-7:30 p.m. Held at the Weinhaus, 86 Patton, Ave. Asheville.

**The Weinhaus, 86 Patton Avenue
Asheville, NC (828) 254-6453**

Asheville Mardi Gras and the Grand Krewe

Tune in to the Facebook page for Asheville Mardi Gras and the to-be-scheduled events of the Grand Krewe, the krewe for wine drinkers. The parade marches on March 6, Bacchus Sunday, downtown at 3 p.m.

The Grand Krewe will be announcing:

- an event at the Wine Studio of Asheville
- the Running of the Winos, from wine bar to wine bar, in downtown Asheville
- pre-parade gathering for March 6

Anyone who wants to join the Grand Krewe is welcome. Find us on Facebook by searching for "Grand Krewe, Dionysiaque."

'Brew News' cont'd from pg. 24

liance members but are \$25 for the general public. Ticket price includes a buffet-style barbecue dinner and two drink tickets for Highland pints. Don't miss this opportunity to meet an icon in the brewing industry.



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.

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poetry & poets

Cesare Pavese's Poetry: A Tale of Two Translators

BY TED OLSON

Until relatively recently, Cesare Pavese (1908-1950) was primarily remembered as a novelist, and indeed he wrote some of the finest novels produced during and immediately after the short reign of Fascism in Italy.

Such Pavese novels as *The Moon and the Bonfires* (1950) exposed the difficulties of being a "regional" writer in a nation whose leaders were attempting to suppress regional identity and individual dignity to create a more centralized, nationalistic society.

Pavese's narratives were characterized by a specific and vivid sense of place (Turin and the countryside near that city), and his use of language was colloquial yet precise. As a measure of the power and universality of his writing, most of Pavese's novels are available today in English translations (alas, his remarkable nonfiction work *Dialogues with Leuco* and many of his short stories are not currently in-print in English-language editions).

Significantly, the literary qualities that infused Pavese's novels were first realized in poems composed during the mid-1930s, such as his masterful narrative poem "South Seas." The availability of Pavese's poetry in English can be traced to William Arrowsmith's 1976 translation of the Italian author's debut volume of poems, *Lavorare stanca* (published in 1936, with an expanded edition issued in 1943).

Translated by Arrowsmith as *Hard Labor*, this book featured Pavese's hypnotic, mysterious story-poems, transformed by Arrowsmith into credible English-language versions that were at the same time understated and luminous. Another attribute of the book was its introductory essay, in which Arrowsmith postulated that Pavese's tragic worldview was an inevitable outcome of his struggles to survive in an increasingly repressive society (the Italian authorities, citing Pavese's skeptical attitude toward Fascism, confined the author to exile for

three years). In his introductory essay, Arrowsmith also traced the influence on Pavese — who translated into Italian a number of English-language literary classics — of a range of English and American authors.

Arrowsmith's powerful translations attracted the attention of American readers to Pavese's poetry, yet *Hard Labor* would eventually fall out-of-print. Another translator, Geoffrey Brock, would fill the void by offering new translations of Pavese's poetry.



Cesare Pavese

The pigs and the girls with sacks on their heads walk through the streets: droplets of rain are whipped by the wind as they fall. Each puddle, with its pale blue-gray face, smiles at the clouds.

In the piazza the people can't seem to argue, they accommodate everyone, and goats and hogs, along the town walls. Where mortar has crumbled, there rises the solid flowering mass of a tree.

Unlike Arrowsmith, who focused exclusively on *Lavorare stanca*, Brock translated all of Pavese's poetry, including both the 1936 and 1943 editions of *Lavorare stanca* (which Brock retitles as *Work's Tiring*) as well as Pavese's later poetry (including the important sequence of poems "Death Will Come and Will Have Your Eyes").

Brock's interpretations of Pavese — published as *Disaffections: Complete Poems 1930-1950* (Copper Canyon Press, 2002) — complemented rather than imitated Arrowsmith's translations. Brock confronted the relationship of his translations to Arrowsmith's texts:

"One of the strengths of the Arrowsmith versions is that they emerge into English with an undeniable energy and sensibility of their own. For my taste, such translations are nearly always preferable to blandly literal versions, which in their loyalty to the letter often betray the spirit. Still, Arrowsmith's versions sometimes betray the spirit of the poems in other ways. They are, for example, chattier and less *measured* (in all senses of that word) than Pavese's original poems, whose tight-lipped rhythm becomes an integral part of the experience of reading them, as it apparently was of the experience of writing them. I have felt obligated, in my translations, to try to create a similar rhythmic experience."

It is difficult to include in this short column an adequate example of Pavese's poetry because his poems tend to be lengthier than typical modern lyric poems and often involve narrative elements that make little sense when quoted out of context. Here's the entirety of one minor Pavese poem, "Sketch of a Landscape," taken from Brock's book (page 281):

Granted that Brock's Pavese volume received several prestigious literary awards for excellence in translation, I find that when wishing to read Pavese's poetry, I — as one who has marveled for years at Arrowsmith's passionate take on *Lavorare stanca* — invariably locate my weathered copy of that earlier book.

Yet Brock should be applauded for recreating the distinctively structured prosody of Pavese's original Italian poems in accurate English-language versions. English-speaking poetry aficionados should be grateful to Brock for making all of Pavese's poems available within one beautifully designed and affordable edition.



Ted Olson is the author of such books as *Breathing in Darkness: Poems* (Wind Publications, 2006) and *Blue Ridge Folklife* (University Press of Mississippi, 1998) and

he is the editor of numerous books, including *CrossRoads: A Southern Culture Annual* (Mercer University Press, 2009). His experiences as a poet and musician are discussed on www.windpub.com/books/breathingindarkness.htm.

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

Poetry Contest Winners

Winning poems will be published in the March 2011 issue of *Rapid River Magazine*.



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authors ~ books ~ readings

Discussion and Booksigning with Eat Pray Love Author Elizabeth Gilbert

At the end of her bestselling memoir *Eat, Pray, Love*, Elizabeth Gilbert fell in love with Felipe, a Brazilian-born man of Australian citizenship who'd been living in Indonesia when they met.

Resettling in America, the couple swore eternal fidelity to each other, but also swore to never, ever, under any circumstances get legally married. (Both were survivors of previous divorces. Enough said.)

But providence intervened one day in the form of the United States government,



Elizabeth Gilbert

which, after unexpectedly detaining Felipe at an American border crossing, gave the couple a choice: they could either get married, or Felipe would never be allowed to enter the country again.

Having been effectively sentenced to wed, Gilbert tackled her fears of marriage by

delving into this topic completely — trying with all her might to discover through historical research, interviews, and much personal reflection what this stubbornly enduring old institution actually is.

Told with Gilbert's trademark wit, intelligence and compassion, *Committed: A Love Story* attempts to "turn on all the lights" when it comes to matrimony, frankly examining questions of compat-



ibility, infatuation, fidelity, family tradition, social expectations, divorce risks, and humbling responsibilities. Gilbert's memoir is ultimately a clear-eyed celebration of love with all the complexity and consequence that real love, in the real world, actually entails.

IF YOU GO

Elizabeth Gilbert author of *Committed: A Love Story. Discussion and booksigning, Saturday, February 5, beginning at 3*

p.m. in Lipinsky Hall, UNC-Asheville Campus, One University Heights. Tickets are available only at Malaprop's Bookstore/Cafe, 55 Haywood Street in Asheville.

One ticket is just \$5 with the purchase of one copy of Elizabeth Gilbert's book. Total cost of book/ticket package is \$22.24. Seating is limited. Please order online at www.malaprops.com, call (828) 254-6734, 1-800-441-9829, or stop by the store.

New York Times Bestselling Local Author

Sarah Addison Allen Trade Paperback Release Party

Sarah Addison Allen burst onto the literary scene with her *New York Times* bestselling debut novel, *Garden Spells*, which was a BookSense pick, a Barnes & Noble Recommends selection and the winner of the Southern Independent Booksellers Association's Award for Fiction.

Her acclaimed follow-up, *The Sugar Queen*, was praised for being "impossible to put down" by *Booklist* and "like a dessert" by *Entertainment Weekly*.

Last year, Allen returned with *The Girl Who Chased The Moon* an enchanting tale of one young woman who is about to uncover the long held secrets of



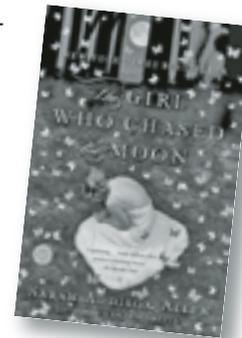
Sarah Addison Allen

her quirky, southern town, which will now be published for the first time as a Bantam Trade Paperback on February 8, 2011.

The Girl Who Chased The Moon showcases Sarah Addison Allen's unique talent for bringing to life the charms and eccentricities of the south and the colorful people who live there.

With an irresistible combination of magical realism and spellbinding storytelling, Allen transports readers to Mullaby, North Carolina, a town where wallpaper can change its pattern, mysterious lights streak across the night sky, and the sweet smell of hickory smoked barbeque lingers in the air. It is here that Emily Benedict has come to solve the riddle surrounding her mother's death, but soon discovers that mysteries aren't solved in Mullaby — they're a way of life.

Brimming with warmth, wit and a sprinkling of magic, *The Girl Who Chased The Moon* is a spellbinding tale of friendship, love — and the enchanting possibilities of every new day.



IF YOU GO: To celebrate the paperback release, Allen will be giving a talk and signing copies of the book at Malaprop's Bookstore on Wednesday, February 9 at 7 p.m. Malaprop's Bookstore/Cafe, 55 Haywood Street in Asheville. For more information phone (828) 254-6734 or visit www.malaprops.com.

UNC-A FACULTY BOOK TALK SERIES

With faculty representing departments from Religious Studies to Management and Accountancy, the Brown Bag Book Talk series offers a chance to hear readings from authors' books and articles. The one-hour lectures are held at 12:30 p.m. in Ramsey Library. The events are free and open to the public.

February 8

Laura Hope-Gill, Poet Laureate of the Blue Ridge Parkway and instructor in UNC Asheville's Great Smokies Writing Program, will present a poetry reading and slideshow from "The Soul Tree: Poems and Photographs of the Southern Appalachians," in the Whitman Room.

March 1

Katherine Zubko, assistant professor of Religious Studies, will discuss her work, "Inside the Indian Business Mind: A Tactical Guide for Managers," in the Special Collections Reading Room. Zubko has conducted research as a Fulbright scholar in India and has published articles on performance, ritual, and culture.

March 24

Laurel Taylor, Classics lecturer, will present "The Project of 100 Roman Farms," in the Special Collections Reading Room. The article includes information on UNC Asheville's involvement in the excavation of a Roman farmhouse in Lucca, Italy.

IF YOU GO: For more information call UNC Asheville's Ramsey Library at (828) 251-6645.



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February 3 at 7 p.m. LEANNA SAIN presents her new book *Magnolia Blossoms*.

February 4 at 7 p.m. HANNAH PITTARD discuss *The Fates Will Find Their Way*.

February 10 at 7 p.m. WAYNE CALDWELL reads from his new book *Requiem by Fire*.

February 11 at 7 p.m. SEBASTIAN MATTHEWS reads from *New Hope for the Dead: Uncollected William Matthews*.

February 12 at 3 p.m. BUD AND MASSIMILLA HARRIS discuss their book, *The Art of Love, The Craft of Relationship*.

February 15 at 6 p.m. Teacher Appreciation Night — lots of giveaways!

February 17 at 7 p.m. DOUGLAS HUNTER reads from *Gullah, Geechees, and Grits*.

February 18 at 7 p.m. DAVID HALPERIN presents *Journal of a UFO Investigator*.

February 19 at 3 p.m. Reading by FAITH HOLSART and DR. GWEN PATTON, from the anthology *Hands on the Freedom Plow*.

February 19 at 7 p.m. EILEEN MYLES reads from her new book *Inferno: A Poet's Novel*.

February 20 at 5 p.m. RON RASH, author of *Serena*, reads from *Burning Bright*.

February 21 at 7 p.m. Glenis Redmond and Peggy Lloyd read poems to celebrate CHRISTINE LASSITER.

February 23 at 7 p.m. ERIC MYERS reads from *Elements & Evolution*.

February 24 at 7 p.m. LISA NAPOLI presents *Radio Shangri-la: What I Learned in Bhutan, the Happiest Kingdom on Earth*.

February 27 at 3 p.m. PAMELA SCHOENEWALDT reads from her debut novel, *When We Were Strangers*.

March 3 at 7 p.m. *Small Batch Baking For Chocolate Lovers* with DEBBY MAUGANS.

March 4 at 7 p.m. JENNIFER PHARR DAVIS reads from *Becoming Odyssea*.

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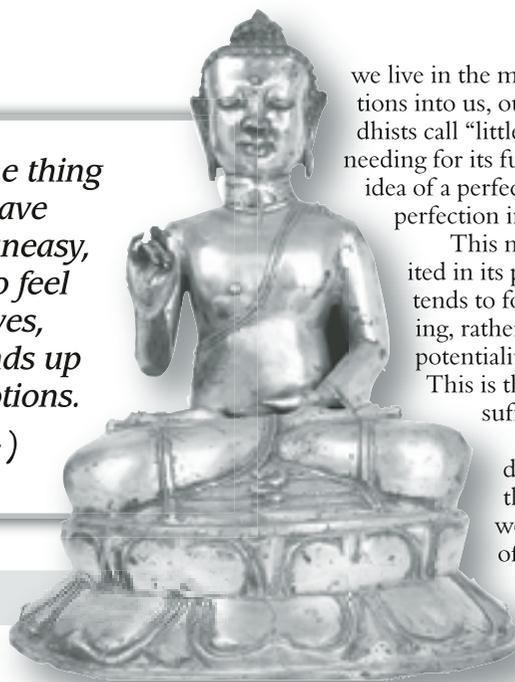
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Needing

"We need one more thing to make us happy. One thing leads to the next, perpetuated by our desire to have final satisfaction. But the next experience feels uneasy, and we still need one more thing... The desire to feel satisfied is a continual process that drives our lives, and the end result is suffering... it's just what ends up happening when we are driven by negative emotions.

~ SAKYONG MIPHAM (TURNING THE MIND INTO AN ALLY)



we live in the mind our society conditions into us, our egoic (what Buddhists call "little") mind, trapped in needing for its fulfillment some fantasy idea of a perfect self - finding fantasy perfection in a fantasy world.

This mind is extremely limited in its perceptive abilities, and tends to focus on what is lacking, rather than the totality and potentiality of what is present.

This is the world of *samsara*, suffering.

However, Buddhism teaches that there is also the macro-world of the Big Mind, of our Being-self, in harmony with the Universe realizing that there is no separate self.

There is always and only the Universe expressing

itself in its fullness through this form we experience as our self-in-the-given-moment, all interconnected and perfect just as it is. Nothing is needed because to need is to be separate from the whole of what is, and there is no separation. This is the mind of enlightenment, and this is the mind into which Buddhist teaching and meditation can open us.

Imagine the total freedom, the total liberation when we realize that at an ultimate dimension always available to us, nothing more is needed, that this moment, exactly as it is, is perfect, exactly as it is. This is what in the *Shambala* tradition of Sakyong Mipham is called *Shamatha* - peaceful abiding.

Within us all is the ability to abide peacefully in the present moment exactly as it is, not needing anything to be different to quell our negative emotions, not needing to get to the next moment to quiet the restless little mind of ego questing for fulfillment of its fantasy identity in a fantasy world. Right here. This moment, nothing lacking. This is enlightenment. This is the heart of Buddhism.

Does this mean to live passively? No - it means to do what needs to be done to support and protect our lives and all life. It also means to bring forth our efforts in the service of evolving an ever more conscious, compassionate and loving human society, but none of it from negative emotion.

As Asian philosophy expert Alan Watts wrote: "Everything is as it can be." And this moment is exactly as it can be as the platform for the next moment in the very big picture. When we embrace what is, we can become courageous co-authors with the Universe of what will be.

Nothing is fixed and permanent. Everything is both being and becoming. What is, is. And what will pass, will pass. And what will be, will be. And our fantasies do not have to be the impotent protests or the

narcissistic desires of an individual driven by negative emotions from one perceived need to the next, but rather visions of what can be in an enlightened human society.

"The purpose of Buddhism is to study ourselves and to forget ourselves. When we forget ourselves, we actually are the true activity of the big existence, or reality itself. When we realize this fact, there is no problem whatsoever in this world, and we can enjoy our life."

~ SHUNRYU SUZUKI (1904-71)

What do we really need? That simple question could well be an important key to happiness and wisdom. And beyond the question of what do we really need is the more germane question: Why are our needs so endless? What are all these wants that, at a deep psychological level, become needs? Sakyong Mipham, the Tibetan/American meditation teacher gives a very good answer when he says, "it's just what happens when we are driven by negative emotion." - as we certainly are, either very blatantly or subtly, much of our waking lives.

We want things to be better; we want more for ourselves than life is giving. We have an emotional uneasiness as to whether we are enough, and so have a rather unlimited sense of needing more, and for our situation to be better. And when things are the way we want them to be, we want them to stay that way - but they don't, they can't. Everything changes, but what we want is unchanging happiness - without even knowing what that means. So, we experience anxiety, anger, jealousy, worry, sadness, despair - negative emotions that drive us.

There are many extrapolations of Buddhism's Four Noble Truths on the nature of suffering, but a very useful variation is that we suffer because, whether we express it as a need or a want, we often experience that we need things to be different from the way they are in order to control our negative emotions. Again, this can be on very blatant or subtle levels, and taking that extrapolation to the teaching's resolution, the fourth of the Truths, we could say that the way out of negative emotional suffering is to not need for things to be different from the way they are in order for us to be OK.

"Well, of course," you say. When this moment is the way I want it to be, I am fine, I am happy, and when it is not the way I want it to be, I am not fine and happy. Isn't that the natural way of things? But herein lies our problem. Our well-being is then dependent on the circumstances of our lives as we interpret them in our minds. This is neither natural - meaning the way of

BY BILL WALZ

Nature, nor is it an enlightened relationship to our unique human capacity to relate to life with abstracting intelligence.

Happiness is a mental state. It occurs in the mind. Nothing outside of ourselves is the source of our happiness, rather our mind deciding it is happy with what is happening is the source of our happiness. What is unfortunate is that we don't realize that we have the capacity to cultivate the mental state of happiness (more accurately, well-being) as our natural state in a manner that can be largely independent of the circumstances of our lives. Ultimate happiness (non-suffering) is the result of our embrace of every moment just the way it is.

This moment, what is lacking?

One of the great Zen lessons - a Koan from the 9th Century Chinese Zen master Rinzai - asks us, "This moment, what is lacking?" And when we are unhappy, we believe the answer to be that what is lacking is what we think we need to make the moment more fulfilling, satisfying, safe, or whatever qualifier we have in our mind.

The truth is that when we are fully present in any moment in our natural mind, it is as contemporary Zen master Thich Nhat Hanh tells us, "This moment is a perfect moment, this moment is my refuge." Refuge from what? From the suffering, the unsatisfactoriness of having the moment being different than what in our minds we think we need it to be.

We live in the subtle and not-so-subtle experience of believing our fulfillment is not in this moment just as it is, but in some next moment that will be exactly the way we need for it to be to experience perfect happiness. Buddhism teaches of the thickness and multidimensionality of existence. Mostly,



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

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

He will present a Meditation Intensive, "Awakening into our Full Human Potential" on Sunday, February 13, from 2 to 4 p.m. at the Black Mountain Unitarian Universalist Church, 500 Montreat Rd. in Black Mountain, (828) 669-8050.

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

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performance

New York's Award-Winning

Doug Varone and Dancers

THRILLING, MESMERIZING DANCE



BY JOHN ELLIS

Since its founding almost 25 years ago, Doug Varone and Dancers has commanded attention for its expansive vision, versatility, and technical prowess. From the smallest gesture to full-throttle burst of movement, Doug Varone's work takes the breath away, making essential connections within the complexity of the human spirit.

The *Boston Herald* says, "There's more information in one minute of dance by Doug Varone than most choreographers manage to squeeze into far lengthier works," and *The Village Voice* calls it "thrilling, mesmerizing work." In celebration of its 25th year, the Company is touring and reconstructing major dances from past repertory as well as recent new works and premieres as part of the 2010/2011 Mainstage Dance Series at Diana Wortham Theatre.

Award-winning choreographer and artistic director Doug Varone, along with his dancers and designers, have been honored with 11 "Bessies" — New York Dance and Performance Awards. Varone not only works as a passionate educator and articulate advocate for dance, but also lends his talents to the worlds of theater, opera, film, television and fashion.

By any measure, his work is extraordinary for its emotional range, kinetic breadth and the many arenas

in which he works. *The Washington Post* remarks, "An exceptionally fluent dancemaker ... Varone puts the beating heart at the center of the work."

For its Asheville performances, Doug Varone and Dancers performs three works. *Lux*, with music by Philip Glass, begins with meditative, resilient exploration of the space around the dancers, progressing towards optimism as a projected moon slowly rises on the backdrop.

Lux is all about freedom, loose and sweeping in a spirit of exultation. In *Boats Leaving*, Varone creates conversation in the dancers' movements and moves the conversation into new emotionally treacherous waters, taking the audience inside the darkness of communities unraveling.

Stillness is powerful in *Boats Leaving*, like silence in an awkward, intense, or deep moment. The company concludes with excerpts from its October 2010 premier, *Chapters from a Broken Novel* — a dance of interconnected short stories drawn from and inspired by Varone's journal of photos, illustrations, snippets of overheard conversations and quotes. Each "chapter" is specific in its inspiration but revels in a multiplicity of meanings.

Pre-show discussions are held at 7 p.m. in The Forum at Pack Place preceding the Doug Varone and Dancers' performances both evenings. Free

"Varone's ability to convey depths of emotion through highly charged, physically exciting choreography has made him a rarity among his generation."

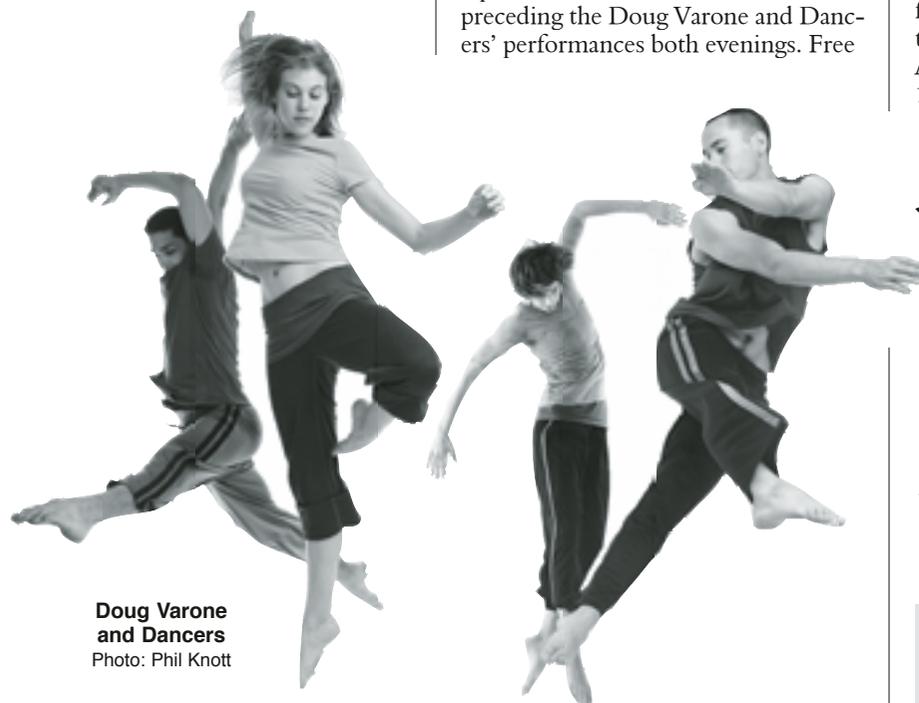
~THE NEW YORK TIMES

for ticket holders, these discussions add to attendees' understanding and enjoyment of the performance by providing professional insight and background on the company, performers, and danceworks.

The Diana Wortham Theatre's 2010/2011 Mainstage Dance Series concludes on April 5 and 6, 2011 with the music and dance of *Viver Brasil*, featuring a dazzling program of exhilarating movement, stunning costumes, pulsating percussion, and voice, taking the audience on an inspiring Afro-Brazilian cultural journey.

Theatre for Young Audiences

In addition to its evening performances, Doug Varone and Dancers presents a performance for students and teachers as part of the Diana Wortham Theatre Young Audience Series, Thursday, February 10 at 10 a.m.



Doug Varone and Dancers
Photo: Phil Knott

IF YOU GO

Doug Varone and Dancers, part of the Mainstage Dance Series. Performances on Wednesday and

Thursday, February 9 and 10 beginning at 8 p.m. Diana Wortham Theatre at Pack Place. Tickets: Regular \$35; Seniors \$33; Students \$30. Student Rush day-of-the-show (with valid ID) \$10. Info/Tickets: call the Box Office (828) 257-4530, or visit www.dwththeatre.com

For more information on Doug Varone and Dancers visit www.dougvaroneanddancers.org

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Arts 2 People Announces the Opening of

The Artist Resource Center

Arts 2 People, an Asheville-based non-profit devoted to promoting the role of the arts as an integral part of our culture, announces the institution of an Artist Resource Center (ARC).

The ARC will provide programmatic assistance to art-centric entrepreneurs invested in diversifying their business management skills and enhance their ability to benefit from the current revitalization and economic development in downtown Asheville. The Artist Resource Center will teach artists the business skills necessary to make their creative endeavors economically viable and sustainable.

Essentially a career center where artist entrepreneurs can hone business management and other practical skills, the ARC will feature workshops and classes specifically geared toward fostering the growth of local creative professionals. In an economic environment where it is often difficult for small



business owners to invest in the equipment needed to evolve, the ARC will provide access to the equipment, training, and support that they require to make the next step.

"The ARC will be of pivotal importance for Asheville's aspiring creative professionals and the local economy," says Kitty Love, Executive Director of Arts2People. Asheville thrives off of its art scene, and the ARC offers tools to help facilitate and nurture artists in business. This will create a symbiotic relationship between cultural creatives and the greater community."

Course offerings at the ARC will include classes on grant-writing, web marketing, bookkeeping with an extensive curriculum designed to give students a strategic approach to launching a productive career. Access to state-of-the-art equipment, software, and peripherals will be available to members and students to utilize for the promotion and development of their businesses. While classes and equipment are essential tools, the ARC also provides a means for artists to connect with a supportive network

BY KITTY LOVE

of peers, one of the most essential yet overlooked pathways to success.

As the Center grows, ARC will develop an online search engine interface providing the community at large digital access to a plethora of resources including: means for creative professionals to link to resources and each other, a virtual marketplace where artists can broker their work, creative services, or studio spaces, as well as listings of available resources for production.

The potential of this comprehensive database will continue to unfold as the ARC's impact on the community deems its necessity. As artists gain success through the ARC's programming, Arts 2 People will continue to grow the program to match the needs of the community.

"If our local artist-entrepreneurs manage to build businesses and take advantage of the opportunities that exist here, it will benefit everyone as it solidifies economic success and increases the culture of creativity we already

enjoy," says Love. "What the ARC means for the economy of Asheville, a city with a brisk tourist economy based in no small part on its thriving arts scene, should not be underestimated".

In collaboration with the YMI Cultural Center, Arts 2 People will house the ARC in one of the historic auxiliary storefronts on Market St. In an effort to work in unison with the Downtown Master Plan Strategy 1 Initiatives that call for the "cultivation of strong links between the cultural district and the Eagle/Market St. district", Arts 2 People is pleased to have the opportunity to support and facilitate this economically strategic investment for the future of all of Downtown Asheville and the amazing creatives that make this city unique.

The Performance Center, planned for nearby, is supportive and will be an active partner of the ARC. The target launch date for the ARC is set for mid-February and Arts2People is currently seeking Instructors to fulfill all curriculum coursework. For more information, or to submit a class



A career center where artist entrepreneurs can hone business management skills.

proposal form, please visit arts2people.org or email kitty@arts2people.org.

for more information visit
www.arts2people.org

Artists Wanted for 2011 Bele Chere Festival

The City of Asheville Parks, Recreation and Cultural Arts Department is now accepting applications for arts and crafts exhibitors in all mediums for the 33rd annual Bele Chere Festival being held Friday, July 29 through Sunday, July 31, 2011. All applications must be postmarked by Friday, March 4, 2011. In addition to the application form, artists must submit photographs of their work and the appropriate application fee.

All applications received will be juried by a panel of local arts professionals. More than 100 quality handmade artists will be accepted and eligible for awards.

Applications and additional information are available at www.belecherefestival.com or by contacting Kristin Perez at (828) 259-5773 or kperez@ashevillenc.gov. For more information call (828) 259-5800 or visit www.belecherefestival.com.



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what to do guide™

Thursday, February 3 Larry Keel and Natural Bridge



Flatpickin' at Pisgah Brewing. Doors open at 7 p.m., show begins at 8 p.m. Tickets: \$10 advance, \$13 at the door. Pisgah Brewing, 150 Eastside Drive in Black Mountain. For more details phone (828) 669-0190 or visit www.pisgahbrewing.com.



Friday, February 4 Al Junek Opening Reception

The exhibit, "Retrospective 1990-2010", will feature selected paintings over the last 20 years from Al's first venture into the art world to present.

The Asheville Gallery of Art will host an opening reception for the artist from 5 to 8 p.m. The public is cordially invited. The show will be on display through Monday, February 28, 2011.

The gallery is located at 16 College Street in downtown Asheville. Regular 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.

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

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

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

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

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

– Disclaimer –

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

Concerts at St. Matthias

In February, the concerts at St. Matthias Church will include the following:

February 6 – Kate Steinbeck (flute) and friends (Classical series)

February 13 – Kontiki Polynesian Swing Band (Jazz series)

February 20 – Cantaria Men's Chorus

February 28 – Concert production of Pirates of Penzance (soloists, chorus and orchestra)

All concerts are on Sundays and begin at 3:00 p.m. 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.).

Friday, February 4 The Sister's

Suzanne Snyder and Judi Goloff, have been creating recycled art for 25 years. Judi Goloff works in glass, and Suzanne Snyder creates mixed media works. Opening reception from 4 to 6 p.m. On display through February 27, 2011. Gallery Hours: Monday through Saturday, 11-6 p.m., Sunday 11-5 p.m. Closed Tuesdays. Woolworth Walk, 25 Haywood St. in Asheville. (828) 254-9234.

February 4 & 5 Aquila Theatre Company

The foremost producer of touring classical theatre in the United States, Aquila Theatre Company presents Luigi Pirandello's *Six Characters in Search of an Author*, 8 p.m. Friday, February 4; and Shakespeare's *A Midsummer Night's Dream*, 8 p.m. Saturday, February 5, 2011. Mainstage Theatre Series. Diana Wortham Theatre at Pack Place. Regular \$35; Senior \$33; Student \$30; Student Rush day-of-the-show \$10 (with valid I.D.) Tickets/Info: (828) 257-4530 or online at www.dwththeatre.com.

Sundays, February 6 and 20 English Country Dance

Asheville Arts Center, 308 Merrimon

Ave. 3 - 5:30 pm. \$6. Dances of Jane Austen's *Pride And Prejudice* and other Austen novel film adaptations. Caller; live music. www.oldfarmersball.com; (828) 230-8449.

February 9 & 10 Doug Varone and Dancers

New York City-based Doug Varone and Dancers brings thrilling, mesmerizing dance works to Asheville.

Diana Wortham Theatre at Pack Place.

8 p.m., February 9 and 10, 2011. Tickets: Regular \$35; Seniors \$33; Students \$30; Student Rush day-of-the-show (with valid ID) \$10. Tickets/Info: (828) 257-4530 or online at www.dwththeatre.com



Photo: Phil Knott



Constance Williams, encaustic, Good Morning Series

Saturday, February 12 Body Provocative

Constance Williams Gallery & Studios opening reception from 11 a.m. to 4 p.m. Artists present work on the theme *Body Provocative*. On display through March 11, 2011. The gallery is located at 9 Riverside Dr., in Asheville's River Arts District. Phone (828) 225-1762 for more information. Open every day 11 a.m. to 4 p.m.

Saturday, February 12 Frog Awareness Program

February pulls frogs out of their hiding places to find mates and lay eggs in woodland waters. Explore this ages old phenomenon and enjoy the winter woods at the Cradle of Forestry in the scenic, historic Pink Beds valley. For more details call (828) 877-3130.

The Cradle of Forestry is located in the Pisgah National Forest near Brevard, NC on Highway 276, four miles south of the Blue Ridge Parkway. The fee for this program is \$5 per adult. Admission is free for youth under age 16.

Saturday, February 12 Meet the Luthier and Photography Opening

Meet NC luthier and musician from 3-4, House Concert from 4-5. Free. Featured: Photography opening of

Nancy MacDonald's Work. Healing Arts Institute, 604 Yarrowborough Street, Hendersonville, NC 28739. (828) 713-6586. www.lichtyguitars.com



Sunday, February 13 Valentine's English Country Dance

Asheville Arts Center, 308 Merrimon Ave. 3-5:30 pm; \$6. Dances of Jane Austen's *Pride And Prejudice* and other Austen novel film adaptations. Caller; live music. www.oldfarmersball.com; (828) 230-8449.

Sunday, February 13 Paint Your Heart Out

The Swannanoa Valley Fine Arts League opens the 2011 schedule with an exhibit at the Sourwood Galley in Black Mountain, February 13 through February 26, 2011. The opening reception will be held on Sunday, February 13 from from 2 to 4 p.m. For more information visit www.svfall.org.

Sunday, February 13 Meditation Intensive

From 2 to 4 p.m. Presented by Bill Walz, *Rapid River Magazine* consciousness columnist, meditation and mindfulness teacher, and a private-practice meditation teacher and life-coach for individuals in mindfulness, personal growth and consciousness. The afternoon will be spent exploring and experiencing the full potential of a meditation practice that can transform and evolve your life.

What is meditation and its purpose? How it can transform you and why it opens the necessary consciousness for the evolutionary transformation of our society. \$10-\$20 donation requested. For more details go to www.billwalz.com, phone (828) 258-3241, or e-mail healing@billwalz.com.

Monday, February 14 Moving Women Wants to Be Your Valentine

Moving Women's Valentine's production merges dance and song in a visceral, intriguing journey through the best and worst of love. "S/He Loves Me, S/He Loves Me Not..." explores the sometimes confusing waters of love. 7:30 pm. Doors Open 8 p.m. For tickets, call (828) 215-2410. Advance sales are \$10-20 per person or \$15-35 per couple, balcony or orchestra.

February 18-20 sutherland Handweaving Workshop

Weavers wanting to add more personal flair to their handwoven projects can learn a spontaneous and more con-

PAINTERS WANTED

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

trolled method for painting designs on their unwoven warps. Workshop fee is \$250, plus a \$20 supply fee. Class is limited to 10 students. For more information or to register, email sutherlandstudios@gmail.com or call Barb Butler at (803) 513-1814.



Saturday, February 19 There's a Dinosaur in the Closet

A magical family friendly, award-winning puppet show by Coad Canada Puppets from Vancouver, Canada. Public performance begins at 11 at the Diana Wortham Theatre. For reservations call (828) 257-4530 or order online at www.dwththeatre.com. Tickets are \$7 each.

Tuesday, February 22 Dine to be Kind

More than fifty area restaurants will be contributing a portion of their day's proceeds to benefit Animal Compassion Network's long-running low-income spay/neuter program and its other lifesaving programs. For more information please call Pet Harmony at (828) 274-3647 or visit www.animal-compassionnetwork.org.



February 27-March 1 Kanuga's Bowen Conference

Best-selling author and poet Kathleen Norris will explore a new way of thinking about spiritual sloth at Kanuga Conferences. Norris will focus on the theme "Into the Hands of the Living God: Spirituality for the Real World." Affiliated with the Episcopal Church since 1928, Kanuga is a 1,400-acre camp and conference center in the Blue Ridge Mountains near Hendersonville, NC. For more information, visit www.kanuga.org or call (828) 692-9136.



Kathleen Norris

www.EuroContempArt.net

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FEBRUARY EVENTS ~ ANNOUNCEMENTS ~ CLASSIFIEDS

what to do guide™

Valentines Day Treat from the City Bakery

This valentine's day, surprise that special person in your life with a rose they will really love.



Your choice: white or chocolate 4" cake; vanilla buttercream, chocolate buttercream, or raspberry filling; white icing with chocolate rose or chocolate icing with white rose. Order now through February 7! Chocolate Rose Cakes,



\$45 each. Call (828) 252-4426 (Biltmore Ave. store) or (828) 254-4289 (Charlotte St. store)

March 11, 12, 13 A Dream of Camelot

"A Dream of Camelot," is now cast and will be performed at the Masonic Temple in downtown Asheville. Tickets now available. We invite you to participate in this deeply moving and healing musical. Please email RichHeartMusic@frontier.com or call (828) 658-9604 for details.

Saturday, March 26 5k Race to Benefit Orphans

There will be a charity 5k race to be held at Carrier Park in Asheville. This will raise funds for the building of an orphanage in Honduras.

This is a project of the Carpenters Heart, a 501c based out of Weaverville, NC. Register for the race online at www.carpentersheart.org.

The entry fee is \$25 for the 5k, and \$10 for the 1 mile fun run. Contact Andy Plemmons at (828) 775-6646 for more information.

through June 19 Mischievous-Making: Contemporary Craftsman Jake Cress

William King Museum: Center for Art and Cultural Heritage presents works by cabinetmaker Jake Cress. The artisan's work ranges from the traditional to his more well-known "animated" works – chairs that carve their own arms, clocks that swat at mice with their pendulums, and tables with crutches for legs.

An artist's talk with Cress takes place on Tuesday, March 22 at 7 p.m., and a carving workshop is scheduled for May 21 at 2 p.m. On display at the William King Museum. Located at 415 Academy Drive, off West Main Street, or Russell Road, in Abingdon.



Dr. Etta: Family Specialist

Friday, February 11 at 8 p.m.

Music City Artists presents a new one-woman show from Award Winning comedian Etta May. Dr. Etta (Family Specialist) is a hilarious and heartfelt look at the breakdown of the American Family. It's common sense for the common man. The family of the 21st century is deathly ill, and Dr. Etta has the cure! This two-act play, staged as a seminar, makes you laugh one minute and cry the next.

The star of the sell-out tour, "Southern Fried Chicks," Etta May is a regular on CMT and winner of the prestigious Female Comic of the Year award. Comedian Etta May at the Diana Wortham Theatre in Asheville. This performance is considered PG-13. To purchase tickets call the Box Office at (828) 257-4530, or visit www.dwttheatre.com.

Best in Show

by Phil Juliano



Callie & Cats

by Amy Downs



Corgi Tales

by Phil Hawkins



Dragin

by Michael Cole



Richard Oversmith Fine Art Workshop



February 16, 17, and 18

3rd Annual Still Life in the Studio. A three day painting workshop in Richard's studio from 9 a.m. to 4 p.m. each day. This workshop is designed for all levels. Drawing and some oil painting

experience is a must. Students will explore all aspects of painting the still life in a Alla Prima fashion.

We will put into practice key points such as Object selection, Object placement, setting up a still life, Lighting the set up, and painting what you see. Working on medium sized canvases with large brushes will help students focus on the bigger shapes of a composition. Emphasis will be put on values, edges, and color, and simplifying a composition to create paintings that have unity.

Instructor demonstrations daily. Individual instruction and critique. Easel necessary. Tuition: \$320. 20% off if you are a former student of Richards. Maximum students: 6. Two spots left. Contact Richard at richardoversmith@gmail.com or phone (828) 299-1066 for details.

A Likely Yarn, located in Abingdon, VA, offers classes for everyone from beginners to experienced knitters this January. For more details on classes or products visit our website at www.alikelyyarn.com. To register for classes, call (276) 628-2143.

February at Cloth Fiber Workshop

All classes and workshops take place at the Cloth Fiber Workshop studio located in the Cotton Mill Studios in Asheville's River Arts District.

Intuitive Marbling on Cotton & Silk

Saturday, February 12 from 10 a.m. to 5 p.m. Instructor: Laura Sims. Fee: \$85 + materials

Learn the surface design technique of marbling – a fascinating hydro-printing process! Each student will go home with a selection of fabrics that can be used in mixed media, fabric collage, quilting and nuno felting.

Embroidery Sampler Book, Parts I & II

From 9 a.m. to 5 p.m. Instructors: Heather Allen-Swarttouw. Fee: \$98/day + materials. Take one or both classes.

Part I: Friday, February 25 – Learn a variety of embroidery stitches and explore alternatives to the standard favorites.

Part II: Saturday, February 26 – Explore variations on old favorites and new stitches while continuing to develop a personal stitch vocabulary.

Contact: Barbara Zaretsky, (828) 505-2958, info@clothfiberworkshop.com, for more details.

Cloth Fiber Workshop
122 Riverside Drive, Studio D • Asheville, NC
www.clothfiberworkshop.com

youth culture

JOSEPH RATHBONE RECOMMENDS

BY JOSEPH RATHBONE
AGE 12



it does have a realistic ending.

Basically, the whole movie is

about a 14 year old girl trying to avenge her father's death. In the beginning, the film mentions how her father died, then it shows the girl hiring "Rooster" (Jeff Bridges) to find her father's killer and bring him to justice (she really wants Rooster to kill him). The rest of the movie is the pursuit of her father's killer.

Over all it was a good movie, and I recommend it for anyone 12 and up. There are some pretty violent moments that some parents might find objectionable. Well, I guess that's all for this month.

YOUR FRIEND,
JOSEPH



Hailee Steinfeld plays Mattie Ross in *True Grit*.

For this month's review I decided to see "True Grit." But before I review the film I would like to explain the origin of "True Grit." It started out as a serial, (which is when a story is released one chapter at a time). After the serial was finished some people decided to put all of the chapters together and they made a book.

Much later, in 1969, a movie based on the book was made starring John Wayne. Now, more than 40 years later, the movie has been remade and it's the one I'm going to review.

I give this film three and a half stars. One of the reasons that I've rated it on the low side is because the movie sends out a bad message. Also, the movie ends unsatisfactorily, although

There's a Dinosaur in the Closet

Asheville Puppetry Alliance presents the magical family friendly production of "There's a Dinosaur in the Closet", an award-winning puppet show by Coad Canada Puppets from Vancouver, Canada.

Forbidden to have a pet, Darryl smuggles a "pet" rock into his cluttered room. Then the rock hatches into a tiny dinosaur with an incredible appetite. Suddenly Darryl's "no problem" pet is a huge problem.

What does it eat? How can he train it? Why is it growing so quickly? How can he keep it hidden in his room? And most importantly, how can he convince Aunt Amelia to let him keep his unusual pet?

Frequently called "one of North America's leading puppet theatres", Coad Canada Puppets was founded in 1966 by Arlyn and Luman Coad. The company has performed throughout North America as well as seventeen countries across Europe, the Middle East, South America, and the Pacific Rim. The Canadian Department of External Affairs has sponsored nine of the



A magical family friendly, award-winning puppet show by Coad Canada Puppets from Canada.

international tours.

The troupe has won numerous major puppetry awards including First Prize at the 1977 International Festival of Puppet-Actors in Poland, and both the Puppeteers of America Trustees' Award and the President's Award (the highest honors in North American puppetry).

The American Centre of l'Union Internationale de la Marionnette has awarded the Coads eight Citations of Excellence in the Art of Puppetry. In 2006 the British Columbia Entertainment Hall of Fame inducted the company as Entertainment Pioneers.



Public performance is Saturday, February 19 at 11 a.m. at the Diana Wortham Theatre. For reservations call (828) 257-4530 or order

online at www.dwttheatre.com. Tickets are \$7 each. For more information visit www.ashevillepuppetry.org and click on Young Audience Series.

Mentors and Students Exhibitions in Henderson County

The Arts Council of Henderson County announces three upcoming student and art teacher exhibitions.

Mentors and Students, the Arts Council's major winter/spring project celebrating the importance of the arts for children and youth, includes both visual and performing arts components.

The visual arts component of Mentors and Students includes three exhibitions: The Art of Our Children: Elementary School Exhibit (February 25 - March 11), Art Teachers Create (March 18 - April 1), and Artists of Tomorrow: Secondary Student Exhibition (April 8 - 22).

The Art of Our Children: Elementary School Exhibit is open to all elementary age students in Henderson County. Artists of Tomorrow: Secondary Student Exhibition is open to all sec-

BY PATTY SMYERS

ondary school age students (middle and high school) in the county. Public, private, and parochial schools, as well as home-school as-

sociations are encouraged to participate. Students taking private art classes are also eligible. Artists of Tomorrow:

Secondary Student Exhibition is a judged show with cash awards presented to the winning artists.

Art Teachers Create is open to all art teachers whose students are eligible to participate in the two student exhibitions. "We believe that all the arts have a profound impact on our children and youth," said Doug Jarvis, the Arts Council's



Self Portrait by Abby Mays, from 2010 exhibition.



Self Portrait, Zach Davenport

board president. "They foster self-expression, discipline and self-confidence. Art instruction impacts the development of the neural networks that can raise IQ scores, allow students to learn more rapidly and thoroughly, and aid them in developing social skills."

Performances will also be scheduled featuring Henderson County children and youth. Teachers, students, and parents looking for more information should contact The Arts Council at info@acofhc.org or (828) 693-8504.



All exhibitions and performances will be presented in the Main Street lobby gallery of First Citizens Bank, 539 North Main Street in downtown Hendersonville.

Exhibition rules and criteria may be obtained on the Arts Council's website www.acofhc.org, or by contacting info@acofhc.org or (828) 693-8504.



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.



*fine art***People-Museums, and the People-Museums Who Love Them****MORE ARTISTIC MUSINGS FROM THE SCI-FI LOVING SHUT-IN**

I keep hacking helplessly away on this elusive piece about my visit to the LA County Museum of Art (LACMA). If you write, you know what I'm getting at... a concept won't quite flow out the fingers, but it won't quite go away, either. So much to say is mad-deningly juxtaposed with attempts to hollow-out a simpler storyline.

This is also why my book isn't finished. OK, it's partly that and partly because I just had to watch the Star Trek Next Generation made for DVD movie, "Nemesis". (TWO DATAS! TWO PICARDS! That's all I'm saying. Except that more unbelievable than the plot is that I of all people actually hadn't seen it yet.)

Anyway, other ideas freely jump in, jockeying for position in the mental queue. Museums make me think about art history. Art history makes me think about my mother. I actually learned more about Picasso from her than I did in my schooling.

People are like musuems – we are storehouses of interests, revelations and secrets.

One day I came home and the walls were covered with Picasso prints from an oversized art-print book. His circus performers provided balance in my psyche against all other clown art. I became familiar with the Blue Period. And I was the only kid in high school art history to correctly provide the answer "Guernica" for 1000 extra credit points. The living room had become an art museum.

It hit me during a yoga class (My first ever! At 106! Which proves you can start any time!) that these major thoughts do kind of weave together. Maybe. It could have been the strain of holding poses much more intricate than my usual one of trying to look vaguely intriguing at Starbucks. Anyway, in my leg-shaky haze I decided PEOPLE ARE LIKE MUSUEMS.

I recently got to attend the open-



Pre-Columbian gathering: Could they be discussing Picasso?

BY GREG VINEYARD

ing of the new Reznick Pavilion at LACMA. Architecturally, it blended perfectly with their ever-expanding map. I can't say I cared for the layout inside, or even two of the three opening show choices, but the educational aspect was excellent — and isn't that what museums are for? So who can really complain about anything other than the

painfully obvious tactic of herding traffic through the gift store? And

I loved the Pre-Columbian exhibit in the main hall. So I have to say there was something for everyone: cool outsides, wonderful colors and a variety of visual art-historical experiences.

LACMA is one of my favorite places in Los Angeles, so it was great to go back and see how it has changed. It was like visiting an old friend who had a new idea to excitedly share over a fabulous lunch.

To me, we are all like people-museums, having those lunches, sharing our art. Me, my friends and family members ... we are a collective set of related buildings on a lush campus, and we are as worth visiting as a group as we are worth visiting individually.

We have lifetime memberships to each other's storehouses of interests, revelations and secrets. And because of that, we get chances to mutually celebrate our ever-evolving experiences.

So make sure to keep up your memberships with the people-museums in your life. But no routing through the gift store! Spending time is the real gift. I still hang art all over my walls to this day, thanks to the people-museum I grew up with.



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

(the middle building in CURVE), 9 Riverside Drive in Asheville. Open every day 11 a.m. to 4 p.m. Visit www.CURVEstudiosNC.com.

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play Come Share in the FUN

fine art

Blackbird Welcomes Two New Artists

BlackBird Frame & Art is proud to welcome two new artists to the gallery. Marsha Hammel and Nancy Livingston are both masters of their craft and have been working artists for most of their lives.

Marsha Hammel has been a professional figurative painter for over thirty years and captures the spirit of music and dance as few artists can. Hammel's paintings can be found in over 1,000 private & corporate collections throughout the US and Europe.

Marsha returned to her roots in North Carolina about ten years ago after what she terms, "the gypsy life" of traveling the country living a few years here & a few years there. While living in Miami she fell in love with Afro Cuban & Caribbean music; while in New Orleans it was all about jazz. Her constant study of the Modernist masters, Matisse, Picasso and Modigliani, are evident in her fluid forms and soulful palette.

BY PHILIP DEANGELO



Above: "Clubbing" 24" x 36" Oil on Canvas by Marsha Hammel.
Left: "Golden Ideals" 22" x 10" x 7" Handbuilt Clay Sculpture by Nancy Livingston.

While growing up in New York City, Nancy Livingston was a regular at most art offerings throughout the city.

Nancy moved to Western North Carolina over twenty years ago and now resides in Black Mountain. After working as a full time potter for over forty years, her direction began to shift towards ceramic sculpture.

The sculpture is handbuilt using coil, slab and pinch methods. It is then bisque fired, glazed and, fired a second time in an electric kiln. The timeless pieces that are produced are spontaneously made and ever-changing. Each of her characters displays a wonderful range of emotions and draws the viewer in to their own private story.

"These two artists definitely elevate the energy level of our gallery", says BlackBird co-owner John Horrocks. "Marsha's paintings are upbeat and entertaining, her palette

is lively, and she captures the elegance and vibe of her subjects – primarily women, dance and music – as few others. Nancy's ceramic sculptures are a trip into a fascinating world of interesting characters, like players in a Fellini film, according to one visitor to the gallery."

BlackBird shows the work of talented local artists in the century-old former home of Merrimon Galleries, and offers one of the area's largest selections of framing options by an experienced and highly-regarded staff. Adds Horrocks, "We've made many changes to the gallery in the last year – if you haven't been in lately, it's really worth a new look."

Stop by the gallery on Merrimon or check out BlackBird's display windows downtown in the old Kostas building, across from the Grove Arcade, to view some of the work from these wonderful artists.

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

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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BODY PROVOCATIVE EXHIBIT

The artists of Constance Williams Gallery & Working Studios present musings on form – human and otherwise – in "Body Provocative."

The creations of Constance Williams, Jenny Mastin, Cassie Ryalls, Lucile Stephens, Patty Bilbro, Greg Vineyard, Mystery Masiello, Kelly Prestwood, Philip DeAngelo and Naomi Diamond-Rodgers reflect their individual reactions and collaborative discussions on the topic.

In the month for lovers, and so close to Valentine's Day, will you encounter results related to Eros? Or perhaps functionality, fear, appreciation, conceptual ideas and humor?

Meet the artists during the opening reception on Saturday, February 12, 2011, from 11 a.m. to 4 p.m. On display through March 11, 2011. Free and open to the public.

IF YOU GO: Constance Williams Gallery, 9 Riverside Drive, Asheville. Phone (828) 225-1762 or visit www.constancewilliamsgallery.com.



Pottery by Patty Bilbro

fine art news

Internationally Known Artist Vadim Bora Dies FAMILY, FRIENDS, ADMIRERS GATHER TO CELEBRATE HIS LIFE AND LEGACY

Internationally known artist, sculptor, teacher and friend Vadim Bora of Asheville died peacefully at approximately 7 p.m. on January 5, 2011, in the intensive care unit of Mission Hospital in Asheville, North Carolina. He was 56 years old. Bora had suffered a massive stroke on the evening of December 19, 2010.

Hoping against hope that he would recover, a steady stream of family and friends had visited him at his bedside in the hospital as he lay unconscious. He never did open his eyes one last time.

For weeks the Asheville area arts community has been in shock trying to deal with the loss of one its great friends and leaders. Vadim Bora had moved from his homeland of North Ossetia in the Caucasus Mountains of Russia to the Blue Ridge Mountains of North Carolina in the early 1990s. After his death, a number of public and private gatherings that honored his life and remarkable works have been held, and continue to be held.

In keeping with the Russian Orthodox Church tradition, a remembrance celebration of Vadim Bora's life and legacy is planned 40 days following his death; it is believed according to Russian religion that the soul departs the earth at that time. The public gathering will be held on approximately Feb. 14, 2011. Details will be posted on www.DowntownAsheville.com.

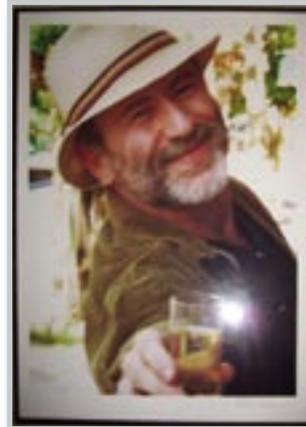
"We are all so upset," said Asheville artist and singer-songwriter Yeva, a close friend

of Bora, who had exhibited the first major showing of her works at his Downtown Asheville gallery. "Asheville has lost a great artist, and we have lost a wonderful friend. Why do the good die young?"

Yeva and her partner, Alien, were two of more than 100 friends, family members and admirers who gathered on Jan. 14, 2011, in Bora's Downtown Asheville studio to commemorate his life and works. A dozen framed self-portrait paintings of the artist hung on the walls.

According to friends close to the family, Constance Richards, his fourth wife, found Vadim Bora seated and unconscious in his studio on Dec. 19, 2010. She called 911, and he was taken by ambulance to Mission Hospital. It was determined that Bora had suffered a massive stroke. Approximately five years ago he had recovered from a minor stroke. A private funeral was held in early January 2011.

Four of Bora's best-known, commissioned bronze sculptures can be viewed locally: his spread-winged eagle, "Wings of Freedom," in the lobby of the VA Hospital



Vadim Bora (1955-2011)



Mementos of remembrance hung outside Vadim Bora's studio and gallery in Downtown Asheville.

BY BYRON BELZAK

in Asheville; his trio of running cats, "Cat Walk," in Downtown Asheville on Wall Street along the Urban Trail between the Laughing Seed Restaurant and the Wall Street Coffee House; a magnificent 10-piece sculpture grouping of children and animals, "On The Mend!," at Mission Reuter Children's Outpatient Center; most recently, his commissioned work of Cornelia, the daughter of George and Edith Vanderbilt with her St. Bernard, Cedric. "Cornelia and Cedric," was dedicated on September 23, 2010, and is situated in the courtyard of the new Antler Hill Village at Biltmore Estate.

Always ready with a laugh and a smile for friend and stranger alike, Vadim Bora particularly enjoyed his annual April Fool's exhibition, where he once quipped, "And someday I will have an exhibit, entitled 'The Starving Audience Show,' because there are so many people who are starving for good art." Bora is well known for his classical and contemporary works of art. He was a prolific artist and beloved art teacher.

Vadim Bora is survived by with his wife, Constance Richards, in Asheville, North Carolina. He was a member of the Mountain Sculptors. Richards is a nationally known journalist and author, as well as art gallery manager at The Grand Bohemian Hotel of Biltmore Village. Georgi Bora of



"On The Mend!" Vadim Bora's 10-piece bronze sculpture at Mission Hospital.

New York City, his son from his first marriage, is currently visiting in Asheville.

Vadim Bora owned and operated the Vadim Bora Studio-Gallery, located at 30 1/2 Battery Park Ave. in Downtown Asheville. For more information about the artist and his works, visit his website at www.vadimborastudio.com.

Copyright 2010 MediaBear

To Vadim From Yeva

The great Artist died,
An empty hole now
In grieving city heart,
Which cannot be
Filled in too soon
By anything but Art.
His masterpieces will live on,
His memories within
Will be treasured by so many
Goodbye my Friend Vadim.

You lived your life
As the artists do,
Free from a dogma's rule.
At times your Art
Cracked walls with humor
On the night of the April's fool.
Sometimes your Art
Made people think and wonder
Even cry.
Vadim was such a precious gift
To this Land of the Sky.

Copyright 2011 YevasUniverse.com



The postcard announcing Vadim Bora's "Faces You Might Know" exhibition (December 2008), featured a number of ordinary and extraordinary Ashevilleans, including several self-portraits of the incomparable artist. Many considered it to be one of the artist's most impressive exhibitions.

"Faces You Might Know: Celebrating the Freedom of the Portrait Genre with Vadim Bora" presented nearly 200 of his works that included bronze and terracotta sculptures, oil paintings, charcoal illustrations, and pen-and-ink drawings.

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stage preview

TAKE A WALK ON THE DARK SIDE WITH *When Jekyll Met Hyde*



BY DENNIS RAY

In 1944 Charles Jackson wrote a successful novel about the descent into addiction titled "The Lost Weekend." It is credited as being one of the first books to openly talk about addiction to alcohol and how it can destroy a person and all that they care about. Since then, many books, movies, and plays have touched upon the subject.

Local playwright Steven Samuels tackles the same theme in his brilliant *When Jekyll Met Hyde*, but uses humor and old-fashioned, good Victorian dialogue to carry his point across. Except that *Hyde*, although it is exceptionally funny in parts, isn't a comedy. It is actually a deep and dark moving story of one man's descent into nothingness.

We all know the story of Robert Louis Stevenson's novella *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). It is, after all, probably the most famous story of good and evil in fiction. If not, it certainly pulls a close second behind Melville's "Moby Dick." That is probably why Samuels uses it to talk about drug addiction. Because, like with drugs, you first believe you are and will always be in control. Then one day you wake up and you discover you are no longer in control and there really isn't anything you can do about it. It's too late.

Most of us, Samuels says, secretly want to be a little bad, to take a walk on the dark side. Only you can't pick and choose bad. It is as Samuels' Hyde says, "When it comes to evil you get the whole package."

When Stevenson wrote *The Strange Case of Dr. Jekyll and Mr. Hyde*, modern science was in its infancy and many Victorian people

believed science and scientists actually could create monsters. So Stevenson focused his book on a rare mental condition called "split personality." He used this newly diagnosed medical condition to talk about good and evil, and how each of us is capable of doing evil if free of conscience.

Samuels could have simply retold Stevenson's story or updated it. Instead he used it as a backdrop, the way Author Miller used the Salem witch trials an allegory to McCarthyism. Sometimes metaphors speak louder than facts.

The play itself, too, is a model of transformation. It begins like a slapstick comedy, with overacting characters that wink and nod deliciously with high camp at the audience. These characters are all fun and animated, and the sense is that this play will be something like "Arsenic and Old Lace." For instance, Dr. Jekyll, (Mondy Carter), is at first played like a charming Cary Grant. But as the play moves on, and the pace and dialogue slows, we come to learn terrible things do happen to good people.

The comedy fades and the volume of terror is turned up. The violence seemingly catches you off guard, because, like Jekyll into Hyde, the play has morphed from a tamed and gentle tabby into a fully-grown bengel tiger, with sharp teeth and claws.

The play is good on many levels. The sets are stunning. The actors all work together as if they had been doing this play together for years. If

John Crutchfield as Dr. Jekyll.
Photo: Peter Brezny.

When Jekyll Met Hyde is any glimpse of what the future holds for local theatre, then that glimpse is showing many wonderful things to come. I was personally enthralled from the beginning to the end, and wouldn't mind spending another evening with this bazaar group of characters. After all, we all want to walk a little toward the dark side now and then.

The Magnetic Field Theatre is mounting two different productions simultaneously: one set in the 1950s and the other in the 1960s, with two different casts, in alternating repertory. The 1950s version features Mondy Carter, Tracey Johnston-Crum, John Crutchfield, Darren Marshall, and Alphonse Hyorth. The cast of the 1960s version includes John Crutchfield, Kathryn Temple, Julian Vorus, Steph Anie, and Peter Brezny.

'Says Bacchus to Venus,' music and lyrics by Steven Samuels, arrangement by Brian Claflin and Steven Samuels, realization by Brian Claflin. Set design by Leslie Klingner and Kevin Smith. Lighting design by Ryan Madden. Costume design by Xanath Espina. Sound design and additional music by Brian Claflin. Choreography by Julie Becton Gillum. Stage manager, Katie Anne Towner. Produced by Chall Gray.

Telephone reservation line:
(828) 668-2154. For group sales, please contact Chall Gray, cg@themagneticfield.com.



Extended through Saturday, February 26. Showtimes and tickets available at www.themagneticfield.com.

Performances Thursday through Saturday at 7:30 p.m., and Friday-Saturday at 10 p.m. Tickets are \$12 for Thursday, Friday, and Saturday late shows; \$14 Friday and Saturday early shows. Discounts available for students, seniors 65+, and groups of 10 or more.

'Southern Comfort' cont'd from pg. 13

At that time I had not learned about the strength that mountain women have, but I know now, after all these years of writing in North Carolina. The mountain people have such wonderful stories to tell.

I am pretty sure that Bessie is over 100 years old now, if she is still with us. If she is, I imagine she is rocking in her chair somewhere singing just like before. I am sure the naked chicken story was just one of many Bessie told. She was a good woman in her day.



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

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

workshops & auditions

Stella Adler Studio of Acting presents

Monday Night Workshop Series

The Stella Adler Studio of Acting is thrilled to announce its brand new Monday Night Workshop Series! The Series will run from January 31 through April 18, 2011, and offers classes in movement, voice, improvisation, and auditions.



The Monday Night Workshop Series is divided into three 4-Week Cycles. The schedule for the first 4-Week Cycle is as follows:

MOVEMENT

Monday, January 31 from 8 to 10 p.m. with instructor Richard Handy.

This class explores the Williamson Technique and a Laban-based approach to movement for actors, focusing on connecting the actor with their environment and other people and developing a sensory connection that the body processes into behavior. Two major aspects of the work are freedom and connection.

VOICE

Monday, February 7 from 7 to 9 p.m. with instructor Dusty McKeelan.

Students will work through an extensive routine based on an array of vocal techniques, including those of Kristin Linklater and Cicely Berry, with an emphasis on using physical release and breath manipulation to access a more full, clear, and effective voice.

IMPROVISATION

Monday, February 21, from 7 to 9 p.m. with instructors Richard Handy and Dusty McKeelan.

Participants will explore a series of improvisation games and exercises based on the techniques of practitioners like Viola Spolin and Augusto Boal in order to free the mind and body of habitual choices and to discover the joy and truth of living in the moment.

AUDITIONS

Part 1: The Business and the Basics. Monday, February 7 from 7 to 9 p.m. with instructor Marty Rader.

Mr. Rader brings over three decades of experience, including 28 years as Head of Acting at North Carolina School of the Arts, to this workshop which will give students specific tools to approach auditions like professionals. Topics such as monologue selection, what scares a director, what you can and cannot control, choices, cold readings, how to prepare and many more will be covered in this three part series.

Enrollment

The Monday Night Workshop Series is available to the general public and to current Core Program students with no interview or experience



required, although space is limited in each class. The cost of the program breaks down as follows:

One Class, in advance: \$30 (Current students: \$25)

One Class, at door: \$35 (Current students: \$30)

4-Week Cycle, in advance only: \$100 (Current students: \$80)

Full 12-Week Season, in advance only: \$275 (Current students: \$225)

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The 10th Annual Unified Auditions

A-B Tech will host the 2011 Western North Carolina Theatre League Unified Auditions Friday, February 18 and Saturday, February 19 at Ferguson Auditorium.

Modeled after the Southeastern Theatre Conference auditions, the annual event allows local actors to showcase their talents in a professional audition setting for a variety of companies throughout the region. The auditions have drawn up to 192 artists and 23 theatre, media and talent companies.

The schedule is as follows:

Friday, February 18, 2011
– Children's auditions at 6 pm

Saturday, February 19, 2011
– Actor auditions and technical interviews for actors, designers, directors, stage managers, musicians and technicians from 10 a.m. to 12 noon

Lunch Break: 12 noon to 1 p.m.

Auditions: 1 p.m. to 4:45 p.m.

Pre-register by emailing unifieds@montfordparkplayers.org. Also mail 30 copies of your photo/

headshot and resume to Unified Auditions, Attn: John Russell, P.O. Box 2663, Asheville, NC, 28802-2663.

An Audition Information Workshop will be held Wednesday, February 2 at 6 p.m. at A-B Tech's Ferguson Auditorium. At this workshop, actors will hear from a panel of directors and casting agents on effective auditioning techniques and what to expect at the auditions.

For more details please email unifieds@montfordparkplayers.org.

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