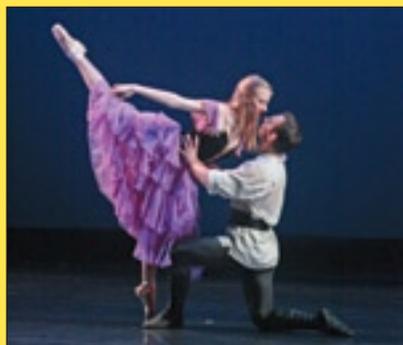


RAPID RIVER MAGAZINE

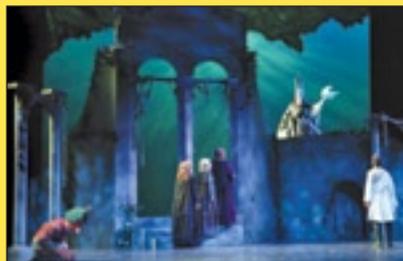
August 2011 • Vol. 14 No. 12

Arts & Culture

2011-2012 Performing Arts Season Preview & Gallery Guide



The Asheville Ballet introduces audiences to the wonders of dance for another season. PAGE 16



The Asheville Lyric Opera will feature five main stage events for its 13th season. PAGE 17



HART presents the comedy *Hay Fever*, along with a full year of sweeping plays and musicals. PAGE 28



Elizabeth Foley pursues her passion for art and chocolate as manager and part owner of the Chocolate Fetish. PAGE 23

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Susan West is the visionary behind blue's gallery, located in a historic cottage in the heart of Biltmore Village. PAGE 24

NC Stage presents **HEDWIG AND THE ANGRY INCH**

Starring Michael
Sheldon, AKA Cookie
LaRue. PAGE 6

Asheville Ballet

Ann Dunn, Artistic Director

2011-2012
Family Season

Magic in the Moon

September 30 - October 1

Winnie the Pooh

by Ann Dunn

New Work

by Lindsey Kelley

Moonshine

by Ann Dunn with original
LIVE music by the Chapel Hill
band **Kangaroo**

December 9-11, 2011

The Nutcracker

May 18-19, 2012

Sleeping Beauty

All shows at

Diana Wortham Theatre
Box Office: (828) 257-4530



Registration for classes with the Asheville Ballet is ongoing throughout the year!

Call Ann Dunn, Director, at (828) 258-1028, or visit www.ashevilleballet.com, for more information or to register.



stage preview

Diana Wortham Theatre 2011/2012 MAINSTAGE SEASON

The Diana Wortham Theatre at Pack Place Mainstage Series presents a wide range of top touring artists in music, theater, dance, comedy, and other performing arts in an intimate, 500-seat hall.

The 2011/2012 Mainstage Series season opens on September 24, 2011 with the Upright Citizens Brigade – they'll bring down the house and perhaps the whole city with their outrageous sketch comedy. This performance is part of the "Laugh Out Loud" Series, new to Diana Wortham Theatre this year.

The LOL Series includes *Shakespeare on Trial* (October 27, 2011), an unwitting Bill Shakespeare must defend his writing to a court of some of his most memorable characters. The Adam Growe Comedy & Quiz Show (November 12, 2011) features Adam Growe, host of *Discovery Channel Canada's* hit show *Cash Cab*. With the right answers, audience members can win money right out of Adam's pocket.



The Upright Citizens Brigade touring improv comedy group.

The 2011/2012 Mainstage Dance Series presents world-renowned hip-hop dance company Rennie Harris Puremovement (February 23 & 24, 2012), and Diavolo Dance Theater (March 13 & 14, 2012) whose spectacular gymnasts, dancers, actors and surrealistic props create a sense of daring and risk-taking. Keigwin + Company (March 30 & 31, 2012) will showcase a knockout fusion of pop culture and high art.

The 2011/2012 Mainstage Music Series presents Julie Fowlis (November 11, 2011), an intriguing performer whose crystalline vocals and Scottish Gaelic roots have earned her the title of BBC Radio 2's *Folk Singer of the Year* (2008). Dubbed "Musical Family of America" by presidential decree,

The DePue Brothers Band (January 19, 2012) gives new meaning to the term progressive bluegrass. Catch incredible singer-songwriters Susan Werner & David Wilcox (January 21, 2012) as they easily slide from jazz to folk and pop. Sagapool's (March 22,



Aquila Theatre Company – The Importance of Being Earnest.

BY JOHN ELLIS

2012) music is indicative of its members' first loves: gypsy, swing and klezmer music.

The 2011/2012 Mainstage Theatre Series features four compelling performances. L.A. Theatre Works presents *The Rivalry* (November

16 & 17, 2011), Norman Corwin's riveting depiction of the Lincoln Douglas debates.

Enjoy an unforgettable night of literature and performance with *Public Radio International's* Selected Shorts (January 28, 2012) featuring founder and host Isaiah Sheffer. Aquila Theatre Company will stage two performances. *The Importance of Being Earnest* (February 3, 2012), Oscar Wilde's wildly funny portrayal of the British upper class. The following night the renowned company breathes fresh life into Shakespeare's *Macbeth* (February 4, 2012).

The 2011/2012 Mainstage Celtic Series presents four unforgettable bands in the Scots-Irish tradition. Irish-American super group Solas (February 10, 2012) is ranked among the "most exciting bands anywhere in the world" by *Irish Echo*.

With its bass driven grooves and inventive arrangements, Lúnasa (March 24, 2012) was recently featured on Natalie Merchant's landmark project, *Leave Your Sleep*. With lush orchestration, Téada (May 11, 2012) revels in the vibrant, traditional music of Ireland. Marvel at the sound of three world-class musicians when The Teetotallers featuring John Doyle, Martin Hayes and Kevin Crawford (May 24, 2012) perform.

The 2011/2012 Mainstage Special Attractions Series showcases five performances that cross multiple genres. Doc Watson & David Holt (October 15, 2011) share their love of bluegrass, traditional American music and stories. 'Tis the season for A Swannanoa Solstice (December 18, 2011), featuring Al Petteway, Amy White and Robin Bullock who are joined by a wealth of storytellers, dancers and special guest musicians.

Pianist Christopher O'Riley (March 3, 2012) is not to be missed. Irish-born and now-Asheville resident Danny Ellis holds audiences spellbound with his powerful work *800 Voices* (March 9, 2012). The following night Danny Ellis and his band perform *An Irishman in America* (March 10, 2012).

The 2011/2012 Mainstage Young Audiences Series is open to school groups, home-

'Diana Wortham' continued on page 4

16 Patton
Fine Art Gallery

STERLING EDWARDS

Abstractions: From Representational to Impressionism

August 5 – September 4, 2011

Exhibition Opening: Friday, August 5, 5-8 pm



Sterling Edwards. *Urban Rhythms*.
Liquid pencil and transparent watercolor on rag paper. 22 x 30 in. image.

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noteworthy

Meet the Artist Tour with Hoss Haley

Hoss Haley's artwork is all over Asheville this summer — an impressive granite and bronze fountain in Pack Square, a shiny stainless steel pergola over the stage with the County Courthouse and City Hall as a backdrop, a magazine cover in July and an exhibit at Blue Spiral 1 Gallery through September.



Fountain created by Hoss Haley.

Grab this rare opportunity to meet the man behind these public and private works of art on Monday, August 8 when Hoss Haley conducts a Meet the Artist Tour of his two works of art in Pack Square Park, in Asheville. Both pieces interpret the landscape surrounding the city. In the case of the fountain, over five different ones have vied for attention in Pack Square since the park was created over a century ago. Haley knew he wanted something different from all of them — something reflecting a contempo-

rary feel and personality of the city today.

The Meet the Artist Tour with Hoss Haley, begins on the stage under the pergola in front of the County Courthouse and City Hall at 5:30 p.m. on Monday, August 8, rain or shine.

After the tour Posana Café invites you to walk across the street

and enjoy delicious hors d'oeuvres created to satisfy your palette on a summer evening. Continue to ask questions and relax with a beverage from the cash bar.



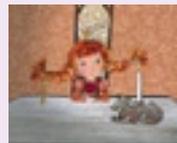
The tour with Hoss and reception at Posana Café are \$25 per person. \$15 for members of the Friends of Pack Square Park. Space is limited so make your reservation today by calling (828) 252-2300 by August 7. Everyone must have a ticket to attend this event.

Asheville International Children's Film Festival
NOVEMBER 4-13, 2011
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www.aicff.org

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Above: Tally Ho! Mobile. Left: Q and A. Below (L-R): Into the Woods and Under the Sea, Legends Come Alive



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 For details visit www.aicff.org or call (828) 298-4789

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'Diana Wortham' continued from page 3

schoolers, and families. This year's series includes: *Yellow Brick Road* (October 13 & 14, 2011); *Seussical the Musical* (October 18, 2011); *Shakespeare On Trial* (October 26 & 27, 2011); *The Rivalry – The Lincoln Douglas Debates* (November 16 & 17, 2011); *Madeline and the Bad Hat* (November 21 & 22, 2011); *Billy Jonas* (December 19, 2011); *Macbeth* (February 6, 2012); *Rennie Harris Puremovement* (February 24, 2012); *Diavolo* (March 13, 2012); and *Charlotte's Web* (March 19 & 20, 2012).

A Special Performance to Benefit The Diana Wortham Theatre – Possibilities: An Evening with Linda Lavin & Friends – takes place April 28, 2012. The 8:30 p.m. performance is preceded by a special 7:30 p.m. VIP reception.

Tickets for all performances available after August 18. Purchase three or more shows and take 10% off all regularly priced tickets; purchase five or more shows and take 15% all regularly priced tickets; and purchase seven or more shows and take 20% off all regularly priced tickets.



Diana Wortham Theatre at Pack Place. Tickets on sale August 18 for all events. For a season brochure or more information please call the box office at (828) 257-4530 or visit www.dwththeatre.com.

RAPID RIVER MAGAZINE Arts & Culture

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Publisher/Editor: Dennis Ray
Managing Editor: Beth Gossett
Marketing: Dennis Ray
Staff Photographer: Dennis Ray
Layout & Design: Simone Bouyer
Poetry Editor: Ted Olson
Proofreader: Mary Wilson
Accounting: Sharon Cole
Distribution: Dennis Ray

CONTRIBUTING WRITERS:

Judy Ausley, Sid Border,
James Cassara, Michael Cole,
Amy Downs, Ann Dunn,
Ayana Dusenberry, John Ellis,
Beth Gossett, Steven R. Hageman,
Max Hammonds, MD, Phil Hawkins,
Rick Hill, John Horrocks,
Phil Juliano, Chip Kaufmann,
Michelle Keenan, Eddie LeShure,
Amanda Leslie, Peter Loewer,
Kay S. Miller, April Nance,
Ted Olson, Joseph Rathbone,
Dennis Ray, Jane Sims,
Clara Sofia, David Craig Starkey,
Ashley Vandewart, Greg Vineyard,
Bill Walz, Joe Zinich.

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On the Cover:
The glam-rock musical
Hedwig and the Angry Inch
opens Wednesday, August
24 at NC Stage. *Hedwig*
stars Michael Sheldon,
AKA Cookie LaRue. PAGE 6
Photo by Sebastian Collett

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Joseph Rathbone Recommends

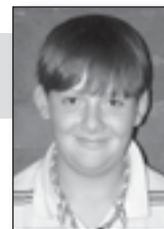
Hello! This month I went to see *Harry Potter and the Deathly Hallows Part Two*, and I give it five stars. If you are even a small fan of Harry Potter you will absolutely love this movie.

I have read all of the Harry Potter books so every time I watch one of the



Emma Watson and Daniel Radcliffe in *Harry Potter and the Deathly Hallows Part Two*.

BY JOSEPH RATHBONE
AGE 12



movies I compare it to the book, and I must say that *Harry Potter and the Deathly Hallows Part Two* compared very well with its corresponding book. Of course, the movie did differ in a few ways though, but what movie doesn't?

This movie contained lots of action, a good bit of humor, and a few sad-denying moments. This movie is quite amazing and does an excellent job of summing up all the movies. I highly recommend this film for anyone 11 and up. I would also like to thank the Carmike 10 theater in Asheville for giving me a reviewer's pass to see this movie.

2011-2012

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Were You Left Out?

Join us for **Part 2** in September. Call (828) 646-0071, or e-mail info@rapidrivermagazine.com for details. Affordable ads are still available!



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stage preview

HEDWIG AND THE ANGRY INCH ROCK ASHEVILLE

BY AMANDA LESLIE

The glam-rock musical *Hedwig and the Angry Inch* opens Wednesday, August 24 at NC Stage in downtown Asheville.

This cult hit, about the transgendered singer Hedwig, is by John Cameron Mitchell, with music and lyrics by Stephen Trask. It was later turned into a film starring Mitchell.



Photo by Sebastian Collett

In between some of the catchiest songs you'll ever hear, Hedwig tells her life story, from her start as a young boy named Hansel in communist East Berlin, to her botched sex-change operation and marriage to a U.S. serviceman, to her discovery of her musical gifts in a Texas trailer park. She also reveals publicly, for the first time, her scandalous relationship with mega-rock star Tommy Gnosis, the love of her life.

Hedwig and the Angry Inch stars Michael Sheldon, better known to Asheville audiences as drag legend Cookie LaRue. He has worked with Betterdays Productions, Asheville Vaudeville, and more drag shows in the Southeast than you can shake a can of Aqua Net at! He currently lives in Philadelphia with his partner Robert, so *Hedwig* is a rare chance for Asheville audiences to see him.

Hedwig is joined by her band the *Angry Inch*, made up of some of Asheville's hardest-working musicians: Aaron Price, Caleb Beissert and Matthew Kinne.

IF YOU GO: Tickets are \$17 - \$29, based on the day of the week, with a Pay-What-You-Can Night Wednesday, August 24. Performances are Wednesdays - Fridays at 7:30 p.m.; Saturdays at 7 and 10:30 p.m.; Sundays at 2 p.m. Call NC Stage at (828) 239-0263 or visit www.ncstage.org. NC Stage is located at 15 Stage Lane, Asheville NC 28801.

Part 2 of a 3-Part Discussion

CONVERSATIONS WITH

Charlie Flynn-McIver

Charlie Flynn-McIver is the Artistic Director of the North Carolina Stage Company in Asheville. In our July issue, Flynn-McIver shared the history of NC Stage Company and a few of his early experiences.

Rapid River Magazine: Before you were able to support yourself wholly in the theatre, what kind of jobs did you have?

Charlie Flynn-McIver: Oh man. Well, the main day job I had in NY was data entry for Broadway Cares/Equity Fights AIDS. That was a great day job because they were all theatre people and let you go on auditions and jobs and welcomed you back with open arms. Plus, it was such a great cause. But I've done all sorts of things. Mainly I did temp work in offices around Manhattan. But I've also done teaching work, educational theatre performances for schools.

The weirdest job I had was for a private investigator in NY. I did a lot of surveillance work for him. I'm not at liberty to discuss it in detail...just kidding...it was really mundane stuff. A client would hire the PI trying to prove something in court and the PI would send me out to scope out the situation. One time I had to put on a suit, drive out to NJ, get on a bus, and travel to Wall Street. All the time, writing down information about the bus route.

One time I had to sit in a car for 3 days and write down how many bottles and of what color, were turned in to a recycling center in the Bronx.

RRM: You direct, produce, act and write. What is your first love and why not just act or just direct or...?

CFM: To be clear, I don't really write. I've helped on a few things but not done the original writing. I think the thing I have the most experience with and am like a fish in water is, is acting. I really love producing though.

Not to be over dramatic, but it really takes it out of me to act. The hours of running the theatre, raising money, managing a staff, planning for future productions, dealing with cash flow and budgets, attending meetings, planning fundraisers, AND rehearsing 36 hours a week and doing 6 shows a week...did I mention that I have 2 kids?...it's just too much sometimes.

There was a stretch last year where I didn't have a day off from work for about 9 months. And there's no getting out of

INTERVIEWED BY DENNIS RAY



Charlie Flynn-McIver in the comedy "What the Butler Saw." Ron Bashford directed a stellar cast: Casey Morris, Rebecca Morris, Graham Smith, Matt Burke, and Vivian Smith.

producing for me. Not until we're a little bigger. So I'd like to direct a little more and be able to leave the theatre a little more. But really, I'm only in about one show a year. Last year I was in 2 but that was not the norm.

RRM: How is a play formed in your mind before rehearsals start, and what kind of criteria become important when you select a play to stage?

CFM: We try to choose plays that we like. Seems kind of goofy to say that, but that's pretty true. And plays we like tend to be plays that are entertaining but have some substance. We also like plays that have harder themes but are also accessible. Our goal at NC Stage is to figure out what the intent of the playwright is and produce that on stage. We don't try to put our stamp on it or our own political views on it, like doing Shakespeare set in the White House or something like that.

We are attracted to a story that tells what we think is a truth about the human experience. That's not as limiting as it might seem. It includes tragedies, dramas and comedies. In fact, the truth of the human condition the playwright taps into is what makes the play particularly tragic, dramatic, or funny.

We're not attracted to dogmatic or pedantic plays and we don't like plays that wrap everything up at the end in a nice little package. We prefer plays that raise more questions than answers because we think that's the way life really is. Much more grey than black and white.

RRM: Do you have any commercial concern when you start to prepare a play? How does this affect the development stage of the play?

CFM: Sure. Aside from the question of whether anyone will come to see a par-

ticular play, there are all sorts of concerns, commercially and financially. On some shows we're required to use a certain amount of union actors and stage managers and that can raise the cost up quite a bit. Do we do a smaller show? Does that bring in as many audiences as a larger show? How much is it going to cost to build that set, how much will shop rental be? Where will we rehearse it? Etc.

We have tried to make a lot of those things second nature, using the same builder for multiple shows, we have a dedicated rehearsal and class space we pay for year round out at the Riverside Business Park. Those kinds of things make it so we don't have to find things like that as we start to develop a production. But, it adds to the overhead of the organization. It's a big balancing act that there isn't a magic formula for. At least that I've discovered.

RRM: Where do you see live theatre in the Asheville area in five years?

CFM: That's a good question. When we were first starting NC Stage, when it was just Angie and me meeting in our Brooklyn apartment with a full pot of coffee or three and talking about how we should go about this thing, there was an article in the paper about the boerging theatre scene in Asheville including, I think, 3 professional theatres. 5 years later, there was only one left. So there will be some attrition in the theatre world but then others will pop up. As it always does.

We have at least two new theatre spaces with as many theatre companies opening in the past 12 months and I think there's another one in West Asheville that's opened up. Theatre is the passion of a lot of people who feel it's important to tell a compelling story in this manner.

Now, whether or not there is enough demand in the public for buying tickets to such events is another story. There is a movement in theatre to find your tribe. Scott Walters talks a lot about this on his blog mentioned earlier. It's different than finding the market niche you can sell to. It's more about finding the people that share your values and for whom you perform mainly.

It feels like theatre is moving more toward this idea. But I think a lot of people who do theatre feel that this is not them. They feel that everyone should love what they do and flock to their performances. I think theatre folks should figure out who they're having this theatrical conversation with and continue that discussion and then maybe the individual tribes can branch out and experience other theatre companies.

And a word about the word professional. That word gets bandied about rather loosely. And it means different things to different people.

'Charlie Flynn-McIver' continued on page 28



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amazed,
or both?**



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spinning discs

CD Reviews
by James Cassara

As I mentioned last issue our theme this time around is: "Keep it local." We are so fortunate to have an abundance of fine musicians in the area, and *Rapid River Magazine* is committed to supporting them. Given the variety of styles covered, I am going to forego my usual rating system and simply share a bit about each album. Visit the artist's website to sample or purchase a few tunes, and if you like what you hear, be sure to support the many local independent record stores that carry the CDs. "Keeping it local" should be more than just a bumper sticker!



Vince Junior the last tear VinceJunior.com

That Vince Junior manages to juggle fatherhood, a career as a fourth grade teacher, and his musical outings is remarkable enough, but that he is able to make records – however infrequent – as satisfying as this one is even more so. *The last tear* is a generous collection of sixteen songs (fifteen of which are originals) exploring such basic themes as family, romance, and the seemingly mundane challenges of everyday life.

The overall tone is jaunty and upbeat, threaded with a recurrent theme extolling wise acceptance of the absurdities that inevitably come our way. "Cincinnati '79" is the obvious exception: it's a mournful rumination on the tragic stampede at a concert by The Who that left eleven young fans dead, an event that the artist witnessed first hand.

On hand to assist Vince Junior (whose own blues-infused resonator guitar work is stellar) are a number of Asheville's finest musicians, many of whom share the sacred calling of teaching and each of whom demonstrate just how sonically blessed our fair city is. The end result is a smart collection of songs that should appeal to the grown ups among us. Just don't be too surprised if you find the kids dancing along!



Charlie Van Buskirk darkroom

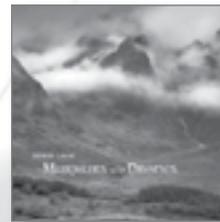
A longtime fixture on the Asheville scene as both musical supporter and host,

Van Buskirk has finally made good on his promise to record his own music. Assisted by local ubiquitous producer/ace of all trades Chris Rosser, Van Buskirk has recorded a gathering of songs that speak directly to matters of the heart.

The album is an unapologetic love song to both his late wife Barbara and his beloved daughter Sara, and while such personal statements can often veer into mawkishness, Van Buskirk is too savvy a writer to allow things to teeter off the edge.

The title track and the jaunty piano driven "Firepower" are perhaps the strongest cuts, but kudos too for his bold take on the perennial "Over the Rainbow," a beautifully sung duet with his daughter that is both

moving and reserved. And while Van Buskirk's voice is somewhat limited in range, he smartly works within such restrictions, relying instead on his skill for engaging hooks and pleasing melody. In many ways this disc exemplifies the Asheville musical community at its best. Van Buskirk has always been a behind the scenes part of that community, eager to lend a helping hand to others. *Darkroom* provides many of them with an opportunity to give in return. They, and Van Buskirk himself, have done so with class and distinction.



Jamie Laval Murmurs and Drones JamieLaval.com

While I confess that my affection for Celtic music is at best minimal, there is an undeniable beauty to master violinist Laval's playing that renders such prejudices meaningless. Having worked extensively as a recording musician, all the while racking up an impressive number of awards and citations, Laval is the very definition of a consummate musician. But what really elevates his music to a higher plane is the sincerity and exuberance he brings to the table.

Having engaged in many a passionate concert with Laval, I can attest that the man lives and breathes music; he's in constant motion, looking for new and improved ways to express his art. That makes *Murmurs and Drones* more than just a "pleasant" listen – a description that I suspect might make Laval cringe – but one that demands your attention and rewards such with continual depth and rediscovery.

Each subsequent listen has revealed, even to my Celtic-challenged ears, new sounds, intonations, and subtle shifts in tenor that might yet help me see why Laval is so in love with the generational traditions of Scotland and Ireland. So while I'm not yet ready to sell my home and move to Brittany I will gladly admit that *Murmurs and Drones* has made me realize there's much more to Celtic music than bagpipes and kilts.

Dan Walters Invisible/Speak of Love DanWaltersMusic.net

While he may be a longtime resident of central Florida, Walters' connection to our area runs deep. He's a Bele Chere fixture



– typically holding court as bassist for the Reverend Billy C. Wirtz – and has played with as many regional bands as anyone. Walters is the consummate

utility man; these days he balances playing keyboards with guitar great Les Dudek while plying his own guitar skills with an assortment of world/folk and jazz ensembles.

In the past year Walters has released a pair of fine discs, each distinct unto themselves and each giving ample evidence of his talents and stylistic leanings. *Invisible* is deeply steeped in his love of 60s classic rock/blues: "Sense of Time" sounds for all the world like a lost tune from the Blues Magoos (including some delicious psychedelic era flourishes) while the wounded heartbreak of "Belong" would have fit in nicely on either of Dennis Wilson's solo albums. With a few exceptions Walters plays the entire affair, giving *Invisible* a consistency that belies its genre hopping revelry.

Speak of Love leans a bit more towards Walters' affection for Gypsy Jazz – best heard in "Europe Approaching (parts one and two)", but it's no less intoxicating in its reach and grasp. Both discs are sonic delights, replete with charming Beach Boy-like harmonies and the sort of studio concocting that would make Jeff Tweedy blush. I am simply amazed at Walters' talents, and equally stumped as to how he's managed to remain so woefully neglected.

Without the slightest bit of thought I can mention dozens of musicians whose talents are dwarfed by his but no doubt out sell him a hundred to one. I know life isn't fair but we can all do our part to balance the scales by purchasing a Dan Walters CD or two. You won't be sorry.

Albatross Party Glass AlbatrossParty.com

From the opening helter skelter guitar/piano drive of "Fall" to the closing dreamscape of "Rocketship," this sophomore album is a stunning revelation of just how ripe the musical talent in our fair town is. Here's a band that comes out of seemingly nowhere, has been together for a relatively short time and played only a handful of gigs, and yet



'CD's' continued on next page

what's happening

Albatross Party: Making Their Musical Mark

BY JAMES CASSARA

Once of the nicest perks about covering the local music scene are the people I meet and the serendipitous ways in which associations are made.

An email I received a few weeks back from singer/pianist Tiziana Severse of the supremely talented band Albatross Party is one such example. She inquired about getting some coverage for a few upcoming shows, a request which, despite my thinking I knew nothing about the band, I was more than happy to grant.

Meeting over coffee (how *very* Asheville!) I was immediately struck by her boundless energy, creative intensity, and gregarious nature. In the course of our conversation I realized I had seen the band as an opener for The Cheeksters. "You guys were great!" I told her with complete sincerity. At the time I had intended to track them down but somehow, in the rush of listening to the headliners and running into plenty of old friends, I missed the boat.

So here we are chatting away like old friends when somehow the subject of graphic novels comes up. It seems

Tiziana and her husband/band mate Brent Baldwin are huge fans of the medium and are themselves dabbling in the field. Now, anyone who knows this faithful music writer is well aware of my love of sequential art and keen interest in the panorama of comic books, graphic novels, and all things related. Connections number two! We also share a mutual affection for The Decemberists ("Colin Meloy is the man," I let slip out like some star struck twenty-something) and a shared opinion of their newest album ("a bit too accessible but still very good.")

So while I make no claim that only in Asheville could these conversations take place, it does seem there's something uniquely wonderful about a town small enough for people to gravitate within the same circles while attracting creative individuals who might normally make their way to Greenwich Village or Berkeley. What better way to celebrate such a balance



Albatross Party

then hearing from the artist herself? Ok, so here it goes.

James Cassara: Talk about the band. How did Albatross Party come together? Were you initially attracted by musical interests, friendships, or some combination thereof?

Tiziana Severse: Albatross Party began in the summer of 2005, when The Shuffle Board City Allstars fell apart. *That* band was Andy Bishop, Brent Baldwin (my then boyfriend, now husband) Eddie Knighton and Ted Salvatore. Ted quit the band, leaving it sans drummer, which meant no more

playing out. Brent and I had JUST started dating, and I happened to mention that I played keys and sang a little.

It took a long time for Andy and Eddie to come around, but over beers one night we got to screwing around and made up a little rap song. Eddie said maybe we could play seriously some time, so we found a drummer and Albatross Party was born.

JC: As my review indicates, I am wonderfully impressed by the album. It sure doesn't sound like a first effort. How much recording experience did you guys have?

TS: Albatross Party released its first self titled album in August 2009. But Brent and Andy have been making music together for over 10 years. Plus, Andy owns and operates Giraffe Studio, a recording studio in Hendersonville. He recorded both of our albums, so I think his experience as a professional audio engineer really contributes a LOT to the professional sound of our final results.

JC: You're still at a stage where the band

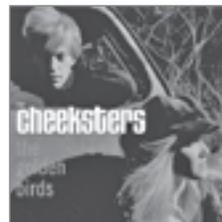
'Albatross Party' continued on page 11

'CD's' continued from page 8

I'll stack *Glass* against any of the multiple of discs that come across my desk each month.

Despite its six song brevity (or just as likely because of it) *Glass* packs an amazing wallop, like a prize fighter who knows when to feint and when to let loose with his best shoot. The album overflows with tasteful touches, bright nuances that give every indication of a band that is only scratching the surface of their potential. Witness the middle eight thump of Andy Bishop's bass in "Fall" or the searing violin break of the stunning "Sea Shanty". Such moments are judiciously placed, beautifully played, and wildly effective. I've given *Glass* six or seven plays in just a few days – a rarity given the amount of music I receive – and it gets better with every listen.

There are a small number of caveats: I'd love to see lyricist Tiziana Severse write fewer phrases and more extended sentences, but that's likely nothing more than a matter of my own tastes. I've long considered Wayne Robbins and the Hellsayers as the most consistently intriguing band in Asheville, but, based on this release, those gents have some serious competition. And we who love music are the big winners.



The Cheeksters The Golden Birds

Encompassing their dual influences of Brit pop and Memphis Soul, principal Cheeksters

Mark and Sharon Casson return with their finest disc yet. While Mark's songwriting has long shown a knack for catchy hooks and sturdy yet fluid melody, with *The Golden Birds* his songwriting takes a huge step forward. And not just in craft, which has always been there, but in the scope and maturity of the material.

Mixed in with the familiar buoyancy and irrepressible "yeah, yeah, yeah" (I mean, that is what makes this band so much fun!) of such tunes as "Why Don't You?" and "A Couple of Years Ago" are the social concerns of The Kinks like "Mr. Witchall" and the exquisite "Brand New Way" both of which deal with the generation gap in differing but equally persuasive fashion. Other highlights are the killer guitar licks of "Thrill of a Lifetime", in which Mark embraces his inner Marc Bolan, and "How Do You Feel", which nicely riffs The Doobie Brothers but doesn't sound a bit derivative.

That's the real beauty of this band: The Cheeksters certainly don't shy away from their influences but neither are they restrained by them. They gleefully bring in their own distinct touches, best exemplified by drummer Brent Little's fascination with sonic tinkering and Shannon's occasional but exceedingly welcome turns at singing lead, all the while having one hell of a good time that any spinning *The Golden Birds* cannot help but soak up. This eleven song, thirty five minute party continues to cement The Cheeksters' reputation as one of Asheville's greatest musical gifts.



Jon Pousette-Dart Anti Gravity Little Big Deal Records

First, I acknowledge that

Pousette-Dart isn't from Asheville, but since this album came out three months ago I am a bit overdue in reviewing it. Now, on to my comments! As founder of the country influenced soft rock band that bore his name, one that toured with such heavyweights as The Byrds, Little Feat, and Bonnie Raitt, Jon Pousette-Dart lived on the edges of stardom,

always *that* close to breaking through but never quite grabbing hold of that elusive brass ring. Four decades later he returns with *Anti Gravity*, an effort that makes it seem as if those intervening years didn't even exist.

Certainly his writing has grown and the concerns of this stage in his life are far different from the heady days of past. But his blue-eyed soul voice and song craft are as sturdy as ever, making this brisk, eight song disc an unexpected pleasure. Pousette-Dart's somewhat timid vocal style can be a bit off putting, but there's no questioning his skills as a writer and arranger. With stellar guest Darrel Scott joining Dart's talented band the sound is clear, slick (at times overly so) and thoroughly professional.

The title track is a welcome bit of upbeat fun while the piano laden "Me and the Rain" is an iridescent bit of bliss. The heaviest moment belongs to "Who Am I", a somber reflection on the ravages of Alzheimer's disease that only someone directly affected by this scourge could have written.

Anti Gravity is hardly a "comeback statement" but it does show that, though he is approaching 60, the artist has plenty more to say. He also still has a ridiculously full head of hair, reason enough to be envious even if he was not such a talented player. ***1/2

music

The Very Talented and Beguiling Angela Easterling

BY JAMES CASSARA



Angela Easterling Photo © 2011 Coke Whitworth

Angeles after college, hoping to further her musical ambitions. She quickly learned the Catch-22 of working in a music industry-heavy scene. "I had to work a day job to pay my bills, but I spent so much time working, I couldn't play music and totally lost track," she says. "To get yourself out there, you have to tour, so why am I paying this high rent if I'm never going to be here anyway?"

So Angela Easterling went back to the South, and in an almost providential manner, found everything she needed in her own backyard, including a permanent band and a constant stream of inspiration all around her.

The result is a new album, nominally named after the band she formed upon her return to Spartanburg. The trio, which features Easterling, guitarist Brandon Turner and drummer Jeff Hook, are keen on music

that draws you in with gentle and well crafted songs. The lyrics might address political and social issues head on, but they do so without the slightest hint of proselytizing.

Likewise the arrangements, while easily absorbed, are deceptively complex. It's an approach which serves her well. To "beguile" means to charm or enchant,

sometimes in an illusory way.

As with her previous release, the record was produced by lauded singer-songwriter Will Kimbrough, currently serving as Emmylou Harris' lead guitarist and known for his work with folks like Rodney Crowell, Todd Snider and Jimmy Buffett. Also helping out in the studio are bassist Byron House (from Robert Plant's Band of Joy) and noted multi-instrumentalist Fats Kaplin.

A pair of South Carolina songbirds, Starling McLean (longtime harmony singer for Emmylou Harris) and folk-pop artist Hannah Miller are also on hand. While the diversity of musicianship is different this go around, *Beguiler* keeps in line with the themes of her other efforts.

"I wouldn't call myself a political songwriter, but I'm a curious person, and if I listen to an album in which all songs are about one topic I get bored. I want to sing about things that are important to me," she says, "But I don't want to sound preachy or trite. So I try to do this by telling a story that

'Angela Easterling' continued on page 11

WNC Jazz Profiles: JE Widenhouse and the Firecracker Jazz Band

BY EDDIE LESHURE

Here's the saga of WNC's Firecracker Jazz Band...related by founder JE (pronounced "Jay") Widenhouse:

I'm from Concord, North Carolina. I played trumpet in the marching band in high school. Both there and in college I studied jazz with Bill Hanna, who still plays piano and trombone in Charlotte. I studied for two years at Appalachian State, but dropped out in 1987 to start touring with a rock group with a horn section. I've been doing the performing music thing ever since.

The Firecracker Jazz Band idea started in the summer of 2003 when Bill Smith, now with The Truth and Salvage Company, came over to visit me. He thought we could put together a traditional jazz band with Reese Gray and Joe Edel. He and Joe had played around town with a local group called Scrappy Hamilton. Reese had performed with me in the Squirrel Nut Zippers.

Our first shows were at Tressa's downtown and grew out of a "Traditional Jazz Night". It was there where I said to Bill, "I'd like to call our project 'The Firecracker Jazz Band'. Everyone was challenged to come up with a better name. No one did, so we stuck with it. Shortly thereafter, Joe approached Chris Jones, who'd opened a New Orleans themed restaurant called "Thibadeaux Jones" with his wife Ashley Thibadeaux,

and asked if they'd like to have music in their restaurant. Immediately, many local musicians came to our performances to support the project.

Our reputation has grown and ever since I've been leading the band, with a lot of help from our trombonist Earl Sachais. We've had many personnel changes over the years so there's a growing list of Firecracker Alumni. To do a Traditional Band right, you need seven players. We've always had six live and brought in a reed player to record when we wanted to publish a CD. We're planning on recording our fourth CD soon.

We sent out our second CD "Firecracker Jazz Band Explodes" all over the country to traditional jazz festivals and the "Americana Radio" mailing list. I got an immediate response from the Seaside Oregon Traditional Jazz Festival, plus the Sacramento Jazz Festival, then we played at other traditional jazz festivals in California. We've also performed in Nelsonville, Ohio with Dan Hicks and his Hot Licks, and Willie Nelson."

"JE always plays with a raw, exciting sound and reminds me of Lester Bowie or Steven Bernstein...creating something new while drawing from the tradition."

~ BASSIST ZACH PAGE



Firecracker Jazz Band Photo by Seth Jacobson

"While traveling with the Squirrel Nut Zippers on our 2007-2009 victory lap tours, I managed to get the Firecracker opening slots in a half dozen East Coast venues. We've played at Bele Chere, LEAF, Montford Music and Arts Festival, White Squirrel Festival in Brevard, French Broad River Festival and more. After seven years, we've accumulated quite a rap sheet.

I'm motivated to keep the band together by my own ambition to perform wherever I can get a booking, and by my belief that people should experience live music. Traditional Jazz grew alongside a dance culture in the early 20th century in New Orleans, New York, Chicago, LA, Texas and anywhere a

hall that could get a dance band. I want to do my part with The Firecracker Jazz Band to grow a dance culture and see it thrive!"

~ JE WIDENHOUSE

"The audience has given (the new) Firecracker Jazz Band a positive and welcome response. There's always a chance that when new members (in this case four, to be exact) come into a group, they're sometimes not well received by the fans. This is not the case with FJB. They come to dance and dance they do - they love the new songs

and the new singers. The dancers react to the strong rhythm and the high energy by getting out on the dance floor and dancing their butts off."

~ DRUMMER RUSS WILSON

www.firecrackerjazz.com



Share Eddie LeShure's passion for jazz with **Jazz Unlimited on MAIN FM** each Wednesday 7-10 p.m., at 103.5 or MAIN-FM.org.

noteworthy

Wood Day on August 13

The Folk Art Center in east Asheville will host its annual celebration of wood crafts at Wood Day on August 13 from 10 a.m. to 4 p.m.

The festivities include live demonstrations and the Eleventh Annual Carve-Off Competition from 1 to 3pm. For the contest, participants have two hours to turn a simple block of wood into a work of art. Carvers must sign up by 12:30 to participate.

The Folk Art Center's auditorium will be filled with lathes, sawhorses, wood tools and the master craftspeople who know how to use them. Demonstrations include wood turning, broom making and furniture design and construction. The Carolina Mountain Woodturners will help visitors try working on a lathe. Southern Highland Craft Guild members Sandra Rowland and Jan Morris will host activities for children.

Admission to Wood Day and the Folk Art Center is free. The Folk Art Center is located at milepost 382 on the Blue Ridge Parkway in east Asheville. Headquarters to



Wood turning.



Wood carving.

BY APRIL NANCE

the Southern Highland Craft Guild, the Center also houses three galleries, a library, Allstand Craft Shop and a Blue Ridge Parkway information desk and bookstore.

The Southern Highland Craft Guild is a non-profit, educational organization established in 1930 to bring together the crafts and craftspeople of the Southern Highlands for the benefit of shared resources, education, marketing and conservation.

The Southern Highland Craft Guild is an authorized concessioner of the National Park Service, Department of the Interior.



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

'Albatross Party' continued from page 9

is finding its wings. How much performing have you done and how have those shows shaped your sound?

TS: We've lost two of our original five members since our debut album in 2009, guitarist Eddie Knighton and drummer James Mitchell. We replaced James with our current drummer, Greg Latham, but elected to go it alone without Eddie, leaving Brent as the only guitarist.

However I feel our sound has gelled, with Brent as lead rather than rhythm. He has a very distinct style which we've been able to really develop on our second release. We play out...maybe once a month at most, and have since the beginning. I used to be so nervous I couldn't even talk to the crowd during our shows! But we've gained some confidence (though we've only played out of Asheville maybe three times in 6 years) and I think our live show has really reached new heights in the past 6 months or so.

JC: Have you easily fit into the Asheville music scene?

TS: This is a hard one. We've really struggled to gain a footing in a musical environment that seems to be predominately driven by folk, blue grass and jam bands. What we do isn't exactly classified as "easy listening" and with many venues flat refusing to book bands that don't do covers or folk, it's taken all this time to eek out a foothold. But it's all good!

Asheville has very eclectic tastes; its just hard to make a name when there are SO many great bands out there that are all so different. Right now we need to get out and play more, but with four members and four lives that isn't always easy.

As of right now, the only shows we've got on the books are August 28 at the Get Down in West Asheville, and a Sunday show at the Lexington Avenue Arts Festival (LAFF) in September. We post any and all new bookings on our Facebook page, www.facebook.com/albatrossparty and hope folks check there often.



Daniel Meyer, Music Director

AND



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* Free Lawn Seating, \$20 Reserved Seating

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'Angela Easterling' continued from page 10

will hopefully be compelling enough to get the point across."

The artist's songwriting has made her a two-time Kerrville New Folk Finalist and a 2011 Telluride Troubadour Finalist. Her music has roped in critical lauding from Oxford American, The Philadelphia Inquirer, The Boston Herald, a prolific interview with NPR's Bob Edwards, and heavy airplay on Sirius XM's Outlaw Country. However, such praise is secondary to the riveting storytelling, deft Americana songwriting, and accessible persona she brings along.



Amy Easterling at the White Horse in Black Mountain on Friday, August 26 at 7 p.m. Tickets priced at \$10. For more information go to www.whitehorseblackmountain.com.

Easterling plans to spend most of the year touring, charming new audiences with her mix of past and present, personal and political, disarming and provocative music and lyrics. When she heads back home, it's guaranteed that Easterling will have bigger surprises in store. She's one to watch.

Reel Take Reviewers:

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

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



Illustration of Michelle & Chip by Brent Brown.

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



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

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

Questions/Comments?

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

Beginners

Short Take: A humorous and heartfelt story of a son coming to grips with life and love in the wake of his father's death.

REEL TAKE: Director Mike Mills', *Beginners* tells the story of a young man coming to grips with life and love after his father's death. Oliver (Ewan McGregor) is a melancholy man in his late 30's. After his mother's death, Oliver's father, Hal (Christopher Plummer), tells him that he is gay, that he has always been gay (even though he was married to his mother for fortyfour years), and that he no longer wants to be



Who says you can't teach an old dog new tricks? Christopher Plummer and Ewan McGregor star in *Beginners*.

'theoretically gay'. Hal throws himself into his new life only to learn shortly thereafter that he is dying.

The story bounces back and forth between Oliver's current life (in 2003) and his childhood, to his father's coming out at age 75 and the final five years of his father's life. Oliver's current mercurial relationship with an unpredictable, vivacious French woman (Melanie Laurent, *Inglorious Basterds*) triggers the memories that allow the story to unfold. The non-linear narrative is annoying at times, but the reason for it is far more effective than the non-linear non-narrative of *Tree of Life* (see review on page 14).

There is a sweetness and humor in *Beginners* that makes it a very likable film. The humanity and vulnerability of the story is more than palpable. I was genuinely moved as Oliver watches in awe and dismay as his father embraces his new life whole heartedly, going to nightclubs, dating and being open to love, even if it hurts a little. Plummer is a complete joy as Hal, bringing wit, grace and charm to the role, and it must be a lovely tip of the hat to Mills' own father.

McGregor brings no pretension to his portrayal of Oliver. His melancholy ways evoke empathy, which is in complete contrast to the mopey, sad sack Sean Penn plays in *Tree of Life*. Goran Visnjic (TV's E.R.) is very good as Hal's flamboyant dancer boyfriend Hal and Melanie Laurent is spot on as the troubled free spirit Anna.

Last but not least is Arthur the dog (played by Cosmo the Jack Russell Terrier).

Arthur is Hal's dog, who becomes Oliver's constant companion after Hal's death. Arthur's dialogue is even subtitled when he and Oliver 'talk'.

Aptly titled, *Beginners* is a story of new beginnings and fresh starts, none of which come with an instruction manual. The story and the actors bring such honesty to their parts it is truly touching. I liked the film (a lot) and it's a good film, but I wanted to love it, and it could have been a great film. I'm not quite sure what missed the mark to bring it to that level, but it did. It could have been the combination of the stylized narrative sequences in conjunction

with the non-linear chronology. Perhaps they should have chosen one over the other.

Either way *Beginners* is good little film and it stays with you. It deserves to be seen and enjoyed. The blockbusters aren't going anywhere any time soon, but little indie gems like *Beginners* don't stay long.

Rated R for some language and sexual content.

REVIEW BY MICHELLE KEENAN

Buck

Short Take: Superb documentary on Buck Brannaman, the inspiration for Robert Redford's *The Horse Whisperer*, is a textbook example of how to make a film about a living person and make it entertaining as well as informative.

REEL TAKE: Even people who are not into horses read Nick Evans' novel *The Horse Whisperer* and even more saw Robert Redford's 1998 film version thanks to the star power of Redford himself. Very few people know that the character is based on a real life person named Buck Brannaman who works with horses and achieves remarkable things with them (without whispering).

One of the main reasons that *Buck* is such an interesting documentary is the man himself. Raised to be a rodeo performer (he did roping tricks blindfolded) by an incredibly abusive father, he was eventually placed in a foster home that gave him the love he had been denied up until then. This in turn enabled him to see horses as an ex-

tension of himself and that by being patient and gentle with them instead of trying to bend them to his will by harsh methods, he could achieve wonders.

Buck is not just about Buck and the horses he treats, it's about the owners of those horses and how their treatment of the animals is a reflection of themselves. We all know that the way we treat our pets speaks volumes about us as individuals but to see it on display here with animals that we don't think of us as pets allows us to view it in a completely different and much more objective light. Just as in real life, the results are not always pretty.



The original "Horse Whisperer" Buck Brannaman and one of his charges in the remarkable documentary *Buck*.

Like any good documentary we have lots of interviews of people who have known or have worked with Buck over the years including Robert Redford whose anecdotes about the making of *The Horse Whisperer* (on which Buck was technical adviser) along with clips from the movie itself, help to give us a deeper understanding about the man and his methods and show us why he is successful.

Director Cindy Meehl has no cinematic tricks up her sleeve to try and fancy up her presentation and that comes as a relief. She has the "horse sense" to let the story tell itself and thanks to her judicious use of editing and visual composition, we stay involved emotionally and intellectually. My litmus test for a documentary on a subject I

'Movies' continued on page 13

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

film reviews

'Movies' continued from page 12

know little about is how long before I check my watch. In the case of *Buck* it was twice. Once when it began and once when it was over 88 minutes later. Very few documentaries that I have seen can make that claim.

Rated PG for thematic material, language, and an injury.

REVIEW BY CHIP KAUFMANN

Harry Potter and the Deathly Hallows Part 2

Short Take: The much anticipated, final chapter of the boy wizard versus 'you know who'.



Harry Potter (Daniel Radcliffe) battles Voldemort (Ralph Fiennes) one last time in *Harry Potter and the Deathly Hallows Part 2*.

REEL TAKE: From its humble beginnings as scribbles on a cocktail napkin to literary phenomenon and box office smash, the story of the boy wizard named Harry Potter has come to an end. It's been ten years since Warner Brothers first adapted J.K. Rowling's first book, "Harry Potter and the Sorcerer's Stone". At the time Rowling had not yet even completed the series of books, and Harry Potter fans anxiously anticipated each book and film with equal enthusiasm. Seven books and seven movies later, fans broke box office records with final installment of the series, *Harry Potter and the Deathly Hallows Part 2*.

As audiences braced for the final showdown between the boy wizard and "he who shall not be named," Warner Brothers braced for its own vault of gold at Gringot's. Neither filmgoer nor film maker were likely disappointed with the result. *Harry Potter and the Deathly Hallows Part 2* delivers exactly what most people expect and then some. It is a fitting, albeit slightly hurried, ending to the franchise.

In rendering my opinion of the film I considered it from the perspective of a reader of the books and from the perspective of someone who has only seen the films. This film picks up exactly where *Harry Potter and the Deathly Hallows Part 1* left off (if you need me to explain that, stop reading - this movie isn't for you). While it is not the best of the films, it is thrilling and it packs enough emotional wallop from the

Harry Potter and the Deathly Hallows: Part 2

Harry Potter is a phenomenon that has defined a generation. I grew up with Harry Potter, looking forward eagerly to each new book and movie but now, it's true that "it all ends here." David Yates, the director of the last 2 Harry Potter films, certainly has a tough task to tackle—tying together all of the series' loose ends and satisfying Rowling's throngs of fans.

Harry Potter and the Deathly Hallows: Part 1 ended with Voldemort acquiring the world's most powerful wand, the Elder Wand. All that remains is for Harry to find the remaining horcruxes and for the two adversaries to duel. They do, amidst an epic battle at Hogwarts. In fact, *Harry Potter and the Deathly Hallows: Part 2* is the most



adrenaline-packed and violent Harry Potter film of all.

I was neither delighted with *Deathly Hallows: Part 2* nor disappointed with it. Sometimes the pace seems rushed, as though the director wanted to fit in every event but didn't care about the quality. The film has far less dialogue than the other Potter installments, but the few scenes with conversations seem to drag on. Still Yates does a fine job of including enough details to satisfy Potter

devotees and while making nostalgic references to previous movies in the series.

The tone of the eighth movie is much different than the others. It has an atmosphere that is very similar to the *Lord of the Rings* films. In fact my Dad and I both bemoan the fact that this last movie seems to have lost its distinctive Potter identity. Nonetheless, *Harry*

Potter and the Deathly Hallows: Part 2 is fun to watch and, despite the different style, the integrity of the characters remains intact. Even the epilogue effectively connects the movie to the rest of the series by modeling itself after earlier installments and playing the theme music from the first film.

As an avid Potter fan, I cannot help but be harsh on the film that marks the end of the franchise but let me be clear that, though I have my complaints, I am generally happy with *Harry Potter and the Deathly Hallows: Part 2*. I am sure that audiences will thoroughly enjoy it and I recommend this film to anyone with the exception of small children.

If you've never seen or read any Harry Potter, please start at the beginning and then work your way up to this movie. I promise you won't regret it!

TEEN
REVIEW

by Clara Sofia



book to satisfy most people.

I confess to being grateful for seeing it in 3-D, not because it was necessary (it's fun, but it is *not* necessary), but because the large dark glasses hid my face awash with tears at a few junctures of the story. Most of the world has watched Harry, Ron (Rupert Grint) and Hermione (Emma Watson) and the rest of their Hogwarts friends grow from childhood to adulthood.

Over the years the most impressive of the lot are Daniel Radcliffe and Matthew Lewis as Neville Longbottom. Radcliffe honed his chops immersed in the who's who of Britain's thespians (as most have had parts at one point or another in the Harry Potter franchise). Now Radcliffe can go toe-to-toe with them as a peer, as is evident in scenes with Professor Snape (Alan Rickman), Lord Voldemort (Ralph Fiennes) and Dumbledore (Michael Gambon). All of the performances are strong, but ultimately *Harry Potter and the Deathly Hallows Part 2* is Radcliffe's and Rickman's picture.

On the downside the battle scenes between at Hogwarts against Voldemort's army of death eaters were a touch too *Lord of the Rings* for my taste. I never pictured the battles scenes quite like that and somehow the Harry Potter movies have done well at depicting exactly what Rowling conjures in the mind's eye.

I also didn't care for Alexandre Desplat's score. It too was a little too *Lord of the Rings-ish* and was not harmonious with the themes long associated with the Harry Pot-

ter movies by John Williams. Last but not least, I do not understand why, after breaking the last book into two movies, director David Yates literally rushed the film to its climatic end. After all these years and some fairly long running times, this is THE film they could have taken just a bit more time with a few more details of the story.

That said, the merits of the performances and the story outshine the negatives. Harry Potter films have brought joy and magic the world over and this one is no different. J.K. Rowling could never have known the impact her creation would have, but the world is the better for it. The boy wizard is all grown up. Good triumphs over evil. Love conquers all. What more is there to say?

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

REVIEW BY MICHELLE KEENAN

Queen to Play

Short Take: Charming French film involving chess that is an interesting variation on the *Pygmalion* theme with standout performances from Sandrine Bonnaire and Kevin Kline.

REEL TAKE: Set on the island of Corsica, *Queen to Play* or *Joueuse* (The Female Game Player to give the film its original French title) tells the story of Helene (Sandrine Bonnaire), an ordinary wife and mother who works as a maid in a local hotel and as a cleaning woman around town. She has a husband (Francis Renaud) wor-



Kevin Kline and Sandrine Bonnaire are unlikely teacher and surprising pupil in the French chess comedy *Queen to Play*.

ried about losing his job and a rebellious teenage daughter (Alexandra Gentil) who hates everything about her parents' dull and routine lives.

One day, while cleaning the hotel, she notices an American couple playing chess and becomes curious about the game. Curiosity turns to fascination which leads to obsession as the game takes her out of her humdrum existence. One of her cleaning clients is a widower named Kroger who has a beautiful chess board being unused. After discovering it, she asks him to teach her the game which begins a deep and complicated but thoroughly platonic relationship.

Soon their "relationship" is the talk of the whole town. Her husband seems more disturbed about her not having a standard affair for that would be normal behavior.

'Movies' continued on page 14

film reviews

'Movies' continued from page 13

Her daughter, however, encourages her to keep playing as she notices the beneficial changes in her mother. Under Kroger's tutelage she blossoms and he encourages her to enter a local tournament where she is the only woman there.

Within this basic plotline derived from *Pygmalion*, first time director Caroline Bottaro makes a number of observations on the nature of not only relationships but of economic class differences and of people's ingrained attitudes. It is these observations that help to give the film added resonance that keeps you interested and remains with you after the film is over.

What is essentially a two character screenplay rises or falls on the performances of the two leads and here the two performances cannot be bettered. Kevin Kline embodies the widower who is brought back to life by his cleaning lady's interest in the game of chess, an interest he doesn't expect her to have. Since this is a French film he speaks his lines in French and is completely believable going from crusty hermit to re-awakened mentor.

Although named for a man, *Pygmalion* is ultimately a woman's story (think Audrey Hepburn in *My Fair Lady*) and Sandrine Bonnaire is simply stunning as Helene who goes from timid cleaning lady to confident chess champion. Her change is gradual and Bonnaire allows us to witness the various

stages of her transformation in subtle ways. I always find it a pleasure to watch a character discover his or her potential and then be able to use it for their benefit.

Like many European films, *Queen to Play* is more concerned with character development and storyline than with fast pace or hyperactive visuals. If you don't mind the leisurely pace, aren't annoyed by subtitles, and have an interest in the game of chess, then you'll find *Queen to Play* a game worth playing.

This film is not rated but contains adult situations and language.

REVIEW BY CHIP KAUFMANN



Brad Pitt gives a powerful performance in the Terrence Malick's *Tree of Life*.

Tree of Life

Short Take: Arm chair philosopher and occasional film maker Terrence Malick's Palme d'Or winning reflection on life.

REEL TAKE: *Days of Heaven* and *Thin Red Line* director Terrence Malick doesn't direct often, but when he does he makes it count. I had heard that Terrence Malick's Palme d'Or winning *Tree of Life* was a bit of a cinematic sermon that you either love or hate. I didn't dislike it, but ... I don't actually see how anyone could come out of this film saying they loved it or declaring it a masterpiece. To be sure, *Tree of Life* is a beautiful film and a cosmic opus of sorts, but it is also a deliberately and madly abstract (maybe even pretentious) work. At its roots, Malick's rumination on life is nothing any human hasn't pondered before, and to me, his abstractness might make it interesting, but does not make it great.

Tree of Life starts with the fade in of an enigmatic light and a voice reading from the book of Job, which gives way to the cosmic touchstones throughout the film. However, the story (such as it is) is centered around a family in Texas in the 1950s. Early on it looks like the O'Briens are the quintessential American family — a beautiful young couple and their beautiful children living in a quintessential American neighborhood and enjoying a quintessential American life. There is no narrative story and the film jumps in time from big bang to modern day, but it's the experiences of this family and the questions they pose to God which are at the core of the film.

Brad Pitt is Mr. O'Brien, a frustrated

man who gave up his aspirations of being a great concert pianist to live the American dream. While affectionate and generally well meaning, he is strict and unyielding and his frustrations get the better of him from time to time. Those frustrations are taken out mostly on his wife (Jessica Chastain), and his eldest son Jack (played Hunter McCracken) when he's a boy, and Sean Penn as an adult). Jack's strained relationship is apparently stretched even further when his little brother dies at age 19. Mind you've I've just explained this in a much more linear way than it is presented in the film, and sans the cosmic oratorio that interrupts the proceedings.

When the film jumps to modern day, it is the anniversary of the brother's death. We see snippets of Jack at work, Jack at home, Jack on the phone with his father. Jack has obviously grown from a tormented kid into a mopey mess of a middle aged man. We never see Mr. or Mrs. O'Brien in modern day, but we hear their utterances to God (or whomever) throughout the film as well as Jack's. Mrs. O'Brien, once so filled with a childlike love of life, wonders about life and love. Mr. O'Brien, once so full of answers, asks questions. Jack is never destined for peace and happiness until he walks onto a beach in dreamlike sequence that reunites him with the 1950s version of his family and all is well. Or perhaps all is forgiven? Or maybe it's a place where they all live in the love.

Perhaps Malick uses the abstract in part as a reflection of the questions of life, creation and purpose. Perhaps he uses the cosmic imagery in part as an answer to the question. Either way, Malick creates a film that illustrates the miracle of life and the awesomeness of the universe, but at the same time shows how frail and small we are, and asks, "Do we matter?" "What's our purpose?" And, probably the most uttered prayer of all, "Are you there?"

Rated PG-13 for some thematic material

REVIEW BY MICHELLE KEENAN

Winnie the Pooh 1/2

Short Take: Disney's return to the original *Winnie the Pooh* storyline has great hand drawn animation but suffers from an unfortunate music score and from being aimed too squarely at kids.

REEL TAKE: The original Pooh films made by Disney (*The Adventures of Winnie the Pooh* (1966), *Winnie the Pooh and the Blustery Day* (1968), *Winnie the Pooh and Tigger Too* (1974) were intended as short subjects to be shown before regular Disney features. They were collected into *The Many Adventures of Winnie the Pooh* (1977). What made them so outstanding was not only the fine hand drawn animation but also the songs by Richard M. & Robert B. Sherman who had done the songs for *Mary*



Eeyore discovers that an umbrella is a poor substitute for a missing tail in Disney's reboot of *Winnie the Pooh*.

Poppins. They appealed to adults as well as to children and that is what is absent from this latest release.

I was looking forward to seeing this reboot as it was advertised as a return to hand drawn animation with a different animator for each character just like in the old days. That part of the film lived up to the hype. It is beautiful to look at with a certain personality that no computer generated effort has yet been able to match. Each character is brought to life without that annoying "outline" that attempts to make them look more than two dimensional and so 5 stars for the look of the film and the characters.

Then we have to dock the film half a star for its excessive length. Not that it's too long at 69 minutes but the originals clocked in at 25 minutes each and so their single storylines weren't unnecessarily padded as this one is which makes for some dull stretches especially in the middle of the movie. There are separate storylines but they are too drawn out and sometimes dispensed with altogether which adds a subliminal sense of frustration to the proceedings.

My major objection, and this cost the film a full star, is the musical score. Rarely have I encountered songs that made me want to get up and leave. While I wasn't expecting the Sherman Brothers, I was hoping for something with a hint of intelligence and a decent rhyme scheme but this score by Henry Jackman (I hope he's no relation to Hugh) makes Raffi sound like Cole Porter. Even Zooney Deschanel singing the theme song doesn't help. I should add that, looking at other reviews, I'm in the minority here.

Bottom line... *Winnie the Pooh* is a must for those of us who remember and enjoy hand drawn animation. Bring your kids to see it so that we can continue to keep the tradition alive. I just hope that, in future, Disney will remember that a children's film has to appeal not only to children but to the child in all of us. I also hope that they will do better than come up with a music score that is not only unmemorable, it's totally forgettable.

Rated G for nothing objectionable.

REVIEW BY CHIP KAUFMANN

ASHEVILLE FILM SOCIETY

Films are shown on Tuesday nights at 8 p.m. Screenings are free.

August 2: *Design for Living*

(1933, Ernst Lubitch) A woman can't decide between two men who love her.

August 9: *The Scarlet Empress*

(1934, Josef von Sternberg) Princess Sophia is taken to Russia to marry the half-wit Grand Duke Peter, son of the Empress.

August 16: *Belle of the Nineties*

(1934, Leo McCarey) Ruby Carter shifts her operations to New Orleans.

August 23: *International House*

(1933, A. Edward Sullivan) Assorted wacky characters converge on a Chinese hotel.

August 30: *Horse Feathers*

(1932, Norman McLeod) Quincy Adams Wagstaff helps win the big football game.

Carolina Cinemas, 1640 Hendersonville Rd. (828) 274-9500. For more information go to www.ashevillefilm.org



noteworthy

A Painter's Quest to Become an American Artist

As an immigrant from the Ukraine, life in America has not always been easy for artist and Asheville resident Olga Dorenko. She arrived in the United States in 1998 with a 12-year-old son and what they could fit into one suitcase.



Painting by Olga Dorenko

one of her best talents – painting. Dorenko wants to ensure that other immigrants have the opportunity to learn English, become American citizens and realize their dreams.



Olga Dorenko

She did not speak English and had trouble finding work.

Now a U.S. citizen and successful artist, she gives back by using

Dorenko is participating in a special event to benefit the Literacy Council of Buncombe County, an organization that teaches basic literacy and English language skills through instruction by trained volunteer tutors.

She will create an original watercolor, live on August 26 at the Literacy

Council's Authors for Literacy Dinner and Silent Auction, to be auctioned at the end of the event. The painting will incorporate natural elements of the Western North Carolina mountains, which are an inspiration to Dorenko and to the event's keynote speaker, *New York Times* bestselling author, Ron Rash.



The 4th Annual Authors for Literacy Dinner and Silent Auction will take place at Crowne Plaza Resort, Friday, August 26, from 6 to 9:30 p.m. Tickets (\$75) are available by contacting Ashley Vandewart at (828) 254-3442 x205. Visit www.litcouncil.com for more information.

Chip Kaufmann's Pick: "The Secret Invasion"

August DVD Picks

Michelle Keenan's Pick: "Bell, Book and Candle"

The Secret Invasion (1964)

Having recently completed teaching a course on the Vincent Price-Edgar Allan Poe films of B Movie producer-director Roger Corman as well as shown a series of his films last month at the Hendersonville Film Society, it seems only logical and fitting that I recommend at least one film from this extraordinary individual who changed the face of moviemaking in the last half of the 20th century.

Corman has produced close to 400 films to date (he's still active at 85), directed 56 titles himself from 1955-1990, and launched the careers of such Hollywood luminaries as Martin Scorsese, Francis Ford Coppola, Jack Nicholson, Robert De Niro, and Sandra Bullock. He was given a lifetime achievement Oscar last year and this year was a special honoree at the Cannes Film Festival.

The film I have chosen to represent Corman is *The Secret Invasion* which embodies all of his best qualities. The story about criminals pressed into service during World War II sounds like *The Dirty Dozen* only it was made 3 years earlier and tells its story in 95 minutes as opposed to 150. It is a textbook example of effective, efficient filmmaking that is also entertaining.

Stewart Granger and Mickey Rooney head a cast whose job is to rescue an Italian partisan from deep inside an impregnable fortress. Within the first 20 minutes we meet the characters, see them try to escape,



watch them go through basic training, and then see them delivered to start their mission. Along the way there are the various expected setbacks which lead to a surprising and still effective conclusion.

While there is nothing new here, the way the director utilizes his resources, the social observations of the script (a Corman trademark), and the remarkable performances allow *The Secret Invasion* to be placed in the upper echelon of War films. Even the "ladies" won't have too bad a time as one of the subplots is aimed squarely at them. If you've never seen it then you owe yourself the pleasure of observing a master filmmaker at the height of his powers.

Bell, Book and Candle (1958)

Faced with life as a muggle and no more entries in the Harry Potter series, I was jones'n for some magic like a chain smoker for Pall Malls. It was about this time that I revisited *Bell, Book and Candle*, a kitschy treat from 1958 starring Jimmy Stewart, Kim Novak, and Jack Lemmon. I hadn't seen it in years and was reminded of

how cool I thought it would be a witch (*Bewitched* had a lot to do with that) and have a cat named Pyewacket.

Kim Novak is Gillian Holroyd a rather bohemian and carefree, beautiful witch living in New York City with her mysterious Siamese cat (non other than Pyewacket himself). When she meets publisher Shep Henderson (Stewart), the fiancé of an old college rival, she decides she'll cast a spell on him to lure him away from the nasty Merle Kittridge (Janice Rule). Pyewacket doesn't take to Shep, but all goes according to plan until she finds herself doing the one thing a witch can't do – falling in love. In this story, if a witch succumbs to love they lose their magical powers.

Of course everything gets a bit silly as Shep realizes he's been duped. With Jack Lemmon as Gillian's ne'er-do-well warlock brother, Elsa Lanchester as her Aunt Queenie, and Ernie Kovacs as a writer of witch books, the ensemble is full of colorful characters as the mayhem progresses. Will Shep love her if he's not under a spell? Will she keep her magic powers?

Bell, Book and Candle is much lighter fare than *Vertigo*, which paired Novak and Stewart together earlier that same year, and was apparently quite fun for them to make. It also shows the dawning of the beatnik scene in Greenwich Village. *Bell, Book and Candle* is not the beguiling world of magic from the Harry Potter stories, but it's an awfully fun time capsule to 1958.

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performance

The Asheville Ballet's 2011-2012 Family-Focused Season

The Asheville Ballet is Asheville's year-long resident repertoire ballet company. Seasoned ballet fans and novices alike have the opportunity to watch consummate professionals dance a wide variety of roles, from classical to contemporary, in powerful, meaningful, memorable performances.

The Asheville Ballet has produced both cutting edge interdisciplinary work and full-length major work, collaborating with other local art agencies and working live with the area's major musical, poetic, and visual artists. They are pleased to introduce audiences to the wonders of dance for another season.



Magic In The Moon

Moonshine and *Winnie the Pooh* are the featured works in the season opener, Friday and Saturday, September 30 and October 1 at 7:30 p.m. *Pooh* retells the adventures of the loveable bear, Christopher Robin, and their forest friends, all set to the stunning music of Beethoven's Sixth Symphony – *The Pastorale*.

Moonshine is an original contemporary ballet that plays on a pun – *Moonshine* the secret mountain liquid that kept families alive and in good "spirits" in our region, and *Moonshine* the mysterious force that pulls at tides and the human "spirit." *Moonshine* is a collaboration with Troy & Sons Distillers, Troy Ball chairwoman. Troy & Sons, a craft distillery, is the first producer of legal white corn liquor, made with produce grown right here in Western North Carolina.

The abstract ballet, (don't worry, families), moves from lyrical to percussive, to powerful, to sad, to joyously triumphant – all set to the original music of the Chapel Hill Band *Kangaroo*, which will perform live. We guarantee all ages will leave in good "spirits," with this wonderful combination.

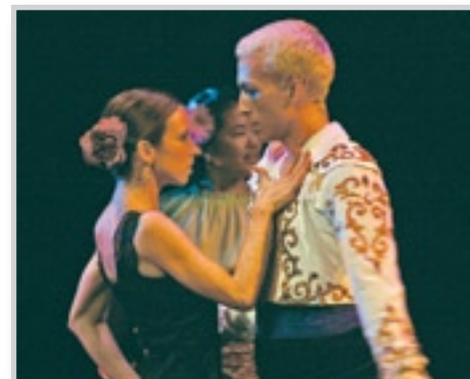
A special, meet-the-dancers fund-raising event is planned, and will be held on site at the distillery, with foods and drinks created with Moonshine by local chefs.

The Nutcracker

The Nutcracker has been a holiday tradition in Asheville for 37 years. This all-time favorite story of Clara's magical midnight trip to the Land of Sweets is classical ballet at its best. The exquisite Sugar Plum Fairy and her handsome Cavalier dance their eternally lovely pas de deux, while beautiful flowers waltz, waltz, waltz. This year the ballet has new surprises you won't want to miss. Shows are scheduled for 7:30 p.m. Friday and Saturday, December 10-11, and 2:30 p.m. Saturday and Sunday, December 11-12. School shows are available during the day, Thursday, December 9.

Sleeping Beauty

Sleeping Beauty will headline the Spring Concert, held May 18-19, 2012 at 7:30 p.m. Tchaikovsky's greatest ballet music is brought to exciting and romantic life by Asheville Ballet's versatile dancers. The happy-ever-after fairy tale unfolds in pure classical ballet. In addition, a new contemporary work has been commissioned by choreographer Lindsey Kelley.



The Asheville Ballet offers an annual lecture series on dance appreciation. They have generated educational articles on dance for national and local publications, and they compiled a full library of dance-related materials, some rare and otherwise unavailable.

IF
YOU
GO

All shows are held at beautiful Diana Wortham Theatre. Ticket information and sales are available at the box office at (828) 257-4530. For more information about the company or the shows, call Ann Dunn, Director, at (828) 258-1028, or visit www.ashevilleballet.com.

performance

Asheville Lyric Opera's Thirteenth Season

The Asheville Lyric Opera (ALO) is pleased to announce its 13th season for 2011-2012 which will feature five main stage events and additional supporting programs throughout Western North Carolina.

Madama Butterfly

October 7 & 8, 2011 at 8 p.m.

Madama Butterfly by Giacomo Puccini – an opera classic – features Jennifer Davison, international soprano, as she makes her debut with the ALO in the title role. Jon Truitt, acclaimed director of last season's *The Magic Flute*, returns to direct a beautiful new production set in turn of century Japan. An audience favorite among opera fans, *Madama Butterfly* is a breath-taking and moving experience for all.

Asheville Christmas Show

November 18, 2011 at 7:30 p.m.

A tradition of the ALO, The Asheville Christmas Show, now entering its 3rd year, presents seasonal solo and ensemble music on the eve of the 65th Annual Asheville Holiday Parade. This year, ALO welcomes the Asheville Choral Society, Western Carolina Rockettes, and Santa to the stage.

Così fan tutte (All Women Are Like That)

February 17 & 18, 2012 at 8 p.m.

Così fan tutte, by Wolfgang Amadeus Mozart, includes the return of Dr. C. Michael Porter, former assistant music director for ALO. This Mozart classic showcases an ensemble cast in a battle of Venus vs. Mars, exploring the stereotypes in relationships within the delightful angst of finding true love.

The Sound of Music

April 20 & 21, 2012 at 8 p.m.;
April 22 at 3 p.m.

The Sound of Music, by Rodgers and Hammerstein, makes its debut at the Diana Wortham Theatre. Produced in collaboration with the ALO Education Opera program, this family favorite combines a cast of children with professional artists from the Asheville area. ALO adds a Sunday matinee of this production to meet growing audience demands for this popular show.

Taste of Opera

June 9, 2012 – Food at 6 p.m.,
concert at 7:30 p.m.

Taste of Opera, the fifth main stage

BY DAVID CRAIG STARKEY

event, explores repertoire from opera, operetta and musical theatre. Past and present favorite artists as well as new singers will fill the stage. The evening includes fine wine and gourmet food from 10 or more of Asheville's finest restaurants. This one-of-a-kind event continues to draw appeal and delight from a variety of audience members throughout Western North Carolina.

DEBUTS AND STAFF CHANGES

The 2011-2012 season features the debut of director Pat Heuermann. Ms. Heuermann, now an Asheville local, is a founding member of the Atlanta Opera and former president of the National Opera Association. Ms. Heuermann will direct *Così fan tutte*.

The Asheville Lyric Opera staff has a new Associate Artistic Director, Kristen Hedberg. Ms. Hedberg will stage direct *The Sound of Music* alongside music director/conductor, Dr. Vance Reese. Ms. Hedberg and Dr. Reese collaborated the previous five seasons on the education opera project, and mounted ALO's successful production of *Brundibár* last season.

ALO also welcomes new Chorus Master, Andrea Blough. A regular performer with ALO, Ms. Blough was last seen as Susanna in ALO's *Le Nozze di Figaro*.

OPPORTUNITIES

An open audition call takes place for *The Sound of Music* on the evening of October 6 for any local professional artists or students. All roles are open for casting. Interested persons may contact the opera office directly for instructions. All auditions require a reservation.

ALO offers season subscriptions with discounts. Subscriptions are currently on sale through the opera office. In addition to providing discounts, subscriptions allow patrons to choose their seats for the entire season with the option of renewing the following season.

Individual tickets for all productions go on sale September 6 with the prices for *Madama Butterfly*, *Così fan tutte*, and *The Sound of Music* ranging from \$30 – \$53. Preview dress rehearsal tickets are available for student and senior citizen groups for *Madama Butterfly* and *Così fan tutte*. Ticket prices for the Christmas Show range from \$21 – \$36. Tickets for the Taste of Opera range from \$50 – \$75. Student rates are available for all productions with the exception of Taste of Opera.

In addition to ALO's five main stage events, the ALO continues to sponsor and

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support the Metropolitan Opera Live in HD movie broadcasts, shown at Carolina Cinema on Hendersonville Road. Highlighting the season are the Met's new productions of *Anna Bolena*, *Don Giovanni*, *Faust* and the completion of Wagner's *Der Ring des Nibelungen* (*The Ring Cycle*), featuring soprano Deborah Voigt.

HISTORY

Founded in 1999, the Asheville Lyric Opera is Asheville's first opera company. It is recognized for its excellent artistic productions of operatic repertoire that entertain and inspire audiences, featuring

world-class operatic talent performing fresh, new productions. The ALO is also a leading touring opera company, endeavoring to bring this fine art form to communities in the Southeast.

IF YOU GO For information on season subscriptions, tickets, auditions, or to request a season brochure, please contact ALO at (828) 236-0670, or visit www.ashevillelyric.org.

Single tickets are sold solely through Diana Wortham Theatre beginning September 6, 2011. Phone the box office at (828) 257-4530 or visit www.dwththeatre.com.

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Groveswood Gallery was opened in 1992 to revitalize the Homespun Shops that once housed the famous weaving and woodworking complex of Biltmore Industries. Located next to The Grove Park Inn Resort & Spa in a 1917 English-style cottage, the gallery exhibits traditional and contemporary crafts by more than 500 artists from around the United States.

Groveswood is noted for its beautiful sculpture gardens and its impressive second floor studio furniture collection of hand-crafted furniture, lighting, and decorative accessories for the home. Groveswood also presents rotating solo and group exhibitions in their downstairs Spotlight Gallery, including special exhibitions of regional importance, turned and carved wood, jewelry, fiber art, paintings and more.

Unique garden sculptures compliment the beautiful natural setting of the eleven acres that surround Groveswood. Stroll the meandering ivy-bordered pathway and the immaculately maintained lawn and enjoy the panoramic views across the valley to the nearby Blue Ridge.

Beginning the first Saturday in June and going through December, Groveswood hosts their annual Sculpture for the Garden exhibition. This outdoor sculpture invitational features contemporary sculptures by nationally-recognized artists, perfect for the home or corporate installations.

Also located on the Groveswood grounds are: The Estes-Winn Antique Car Museum, The NC Homespun Museum, Groveswood Studios, and the Groveswood Cafe.



American Dog, sculpture for the garden.

EVENTS AT GROVESWOOD GALLERY

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June 4 – December 31, 2011
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Featuring handcrafted furniture and sculpture by 19 top wood artists from across North America.

Open Studio Tour

October 8, 2011 (10 a.m. - 4 p.m.)
Free, self-guided tour of the artists' studios on the Groveswood grounds.

The Art of Making Music: Instruments Made in WNC Past & Present

October 8 – December 31, 2011
Opening Reception (3 - 6 p.m.)

Groveswood Gallery

111 Groveswood Road
Asheville, NC 28804

(828) 253-7651
www.groveswood.com

CALL FOR ARTISTS: THE ARTERY

Deadline: September 1, 2011 at 5 p.m.

The Asheville Area Arts Council (AAAC) announces a call for visual artists for one-month exhibits January-June 2012, at the Artery, a multi-purpose exhibition and event facility serving as headquarters for the AAAC.

Proposals for exhibitions are juried by rotating panels of creative professionals representing various disciplines. Their selections are based on artistic merit and pursuant to the AAAC's intent to illuminate the breadth and depth of Asheville/Buncombe's creative sector.

Applicants must have an Alliance membership to the AAAC.

The Artery is open to artists and artist teams of all disciplines who are 18 years or older. Youth proposals are welcome with a sponsoring member. Extra consideration will be given to programs and exhibitions that serve disadvantaged or under-served populations.

For more information, or to apply, please contact the Asheville Area Arts Council, 346 Depot Street in Asheville's River Arts District. Visit www.ashevillearts.com or email info@ashevillearts.com. Hours: Tuesday-Friday 11 a.m. to 6 p.m., Saturday 11 a.m. to 4 p.m.

fine art

16 Patton Fine Art Gallery

16 Patton Fine Art Gallery features original work by regional artists presented in an intimate gallery setting. We specialize in fine art for residential and private collectors, including paintings, sculpture, glass, ceramics, and more.

2011 EXHIBITS

Through Sunday, August 7

Mark Henry (NC)

Oil landscapes and charcoal and pastel drawings on paper. Henry mixes a realistic look with a touch of impressionism.



Urban Rhythm. Sterling Edwards.

Liquid pencil and transparent watercolor on rag paper. 22 x 30 in. image.

*Friday, August 5 – Sunday, September 4
Opening August 5, from 5-8 p.m.*

Sterling Edwards (NC)

Edwards is well known throughout the U.S. and Canada as an interpretive and abstract artist working in oil and watercolor, perfecting his expressive and stylized way of painting. His maturity of style and daring to be original has earned him the respect and admiration of art galleries, art aficionados, and students worldwide. He is often called upon to jury regional and national art competitions and gives lectures, demonstrations, and workshops on his style of painting before large groups.

*Friday, September 2 – Sunday, October 2
Opening September 2, from 5-8 p.m.*

Denise Stewart-Sanabria (TN)

Hyper-realistic oil paintings of fruit, vegetables, and pastries with an undercurrent of subversive humor; figurative and botanical drawings; “cut-outs”- full-scale figurative charcoal drawings on unpolished birch plywood.

*Saturday, October 15 – Saturday, Nov. 19
Opening October 15, from 3-6 p.m.*

James Daniel (NC)

Representational portraits and paintings in the figurative tradition.



Curly Girls. Karin Jurick.

Oil on masonite. 12x9 in. image.

John Mac Kah (NC)

A Master nature artist – plein air landscapes in the realist tradition. Teaches at the Fine Arts League of the Carolinas.

*Saturday, October 22 – Saturday, Nov. 26
Opening October 22, from 5-8 p.m.*

Karin Hollingsworth (GA)

Contemporary realism in the form of large oil “windowscapes” evoking a soothing feeling of serenity.

Karin Jurick (GA)

Intimate painterly representational oils that capture vibrant moments in daily life.

Suzu Schultz (GA)

Intense representational paintings and drawings contrasting tightly rendered figures and expressive backgrounds.

*Friday, December 2 – Saturday, January 7
Opening December 2, from 5-8 p.m.*

Linda Cheek (NC)

Masterly plein air and alla prima landscape and representational paintings.

Signe Grushovenko (SC)

The balance of emotion and abstraction in figurative paintings, based on posed subjects in archival black and white photographs.

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Photo: Gabriel Bienczycki

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PG. 37
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- Coming in 2012 -

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Weekends, April 27 - May 6, 2012
Auditions: March 11 & 12

*

The Marvelous Wonderettes

Weekends, May 25 - June 10, 2012
Auditions: April 1 & 2

*

La Cage au Folles

Weekends, July 6 - 29, 2012
Auditions: May 6 & 7

*

Lost in Yonkers

Weekends, August 24 - September 2, 2012
Auditions: June 24 & 25

*

The Light in the Piazza

Weekends, September 28 - October 14, 2012
Auditions: August 5 & 6

*

August, Osage County

Weekends, November 2 - 11, 2012
Auditions: September 16 & 17

For More Information:
www.harttheatre.com

fine art

"Mountain Groove"

Painter Marsha Hammel captures the musical personality of Western North Carolina

When the music's playing, movement and sound are all the energy Marsha Hammel needs to take her pencil or brush in hand...and Asheville's music scene provides plenty of that action. For decades, Hammel has portrayed musicians and dancers in her classic modernist style, but with a feel for the music that few painters can match. She describes "the groove" as it applies to both music and art:

It's that state wherein the body, mind and brain are in equilibrium. Imagine a group of people harmonizing their voices and weaving the tones of their instruments into a flowing fabric of sound. Their listeners are experiencing this groove, too. It gives me shivers just to think about it.

The groove in painting is balance of movement and rhythm, color and form, line that engages the eye in a graceful dance. Texture and surface are part of the sound of a painting, too. The tone of the painting

BY JOHN HORROCKS

is the picture plane that should be holistic in its presentation to the viewer. "The line is the form" is an old mantra of mine. Each brush stroke must have purpose...the groove is pure. There is no deceit in balance or equilibrium. Trying to fake it or trying to express something that you don't feel doesn't work.

A confessed non-talent when it comes to music, Marsha's skill with the brush tells the truth of her musical heart. Inspiration has come from Muses as diverse as the jazz musicians of New Orleans' French Quarter, Miami's latin rhythms and the classical strains of the Baltimore Symphony Orchestra. Now, several years after returning to her childhood home state, Marsha has turned her interest and considerable talent to the



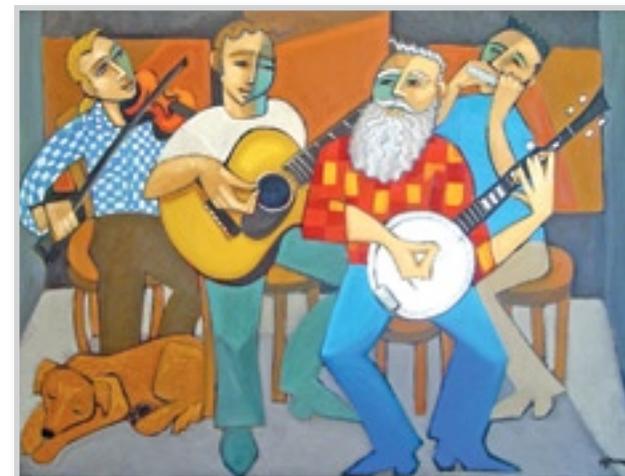
Painter Marsha Hammel

developing local music scene.

In a style all her own, Marsha has captured much of the region's musical flavor, a collection of paintings that say as much about the place and the people who live here as the music

itself. All the characters in her paintings are familiar faces, all caught up in the music and, feeling the Groove, whether it's bluegrass, old-time or Asheville's familiar drum circle.

The paintings will debut at a reception on Friday, August 12 at Blackbird Frame & Art. Violinist/fiddler Natalya Weinstein will set the mood with some lively music. Be among the first to experience these unique portraits, captured on canvas by one of the best artistic talents of the mountain region.



Four-Part Harmony by Marsha Hammel.
Oil on canvas, 48x36 in.



Opening Reception on Friday,
August 12, from 6:30 to 8:30 p.m.
On display through September
10, 2011. BlackBird Frame & Art is an
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asheville shops

The Taste of Success and the Love of Creating Fine Art

AN INTERVIEW WITH Elizabeth Foley

Elizabeth Foley is the general manager and part owner of The Chocolate Fetish, which she owns with her parents Bill and Sue Foley.

2011 is an exciting year for The Chocolate Fetish as they celebrate their 25th year in business. This family owned business has come a long way since its humble beginnings as a small boutique chocolate shop in downtown Asheville.

Last fall they held a grand opening for the expansion of their business. The new space, adjacent to their flagship store, gives them more room to display their chocolates and offers more “elbow room” for their guests to relax and browse. They have also expanded their kitchen and shipping areas so they can keep up with demand more efficiently.

Elizabeth, a second generation chocolatier and local Asheville artist, took some time to speak with us about her chosen medium.

Rapid River Magazine: Your chosen medium requires you to create work using four of the five senses (taste, sight, smell and feel) to completely enjoy your creations. Tell us about meeting those challenges and why you chose such a difficult medium to express yourself as an artist.

Elizabeth Foley: Since I was a little girl I have wanted to be an artist. I studied art throughout high school and college and went on to work professionally as an artist in a variety of different media. I've always been drawn to 3-dimensional design, so when I returned to Asheville to work at my family's shop, I began to incorporate those skills and learn how to sculpt with chocolate. It was like a light bulb turned on when I realized that I could pursue my passions for great food and art at the same time.

When I sculpt with chocolate I do face challenges because I am dedicated to using high quality chocolate and making sure that every sculpture or showpiece tastes as great as it looks. Every medium including chocolate imposes its restrictions on the artist but I find that having limitations actually encourages me to think outside the box and develop new solutions to overcoming those challenges. Being able to include taste and smell in my final products is exciting for me because very few media allow an artist to delve into these senses. It just opens up new



Elizabeth displays some of her recent work.

INTERVIEWED BY DENNIS RAY

doors and avenues for inspiration.

RRM: What sets your showpieces apart from others?

EF: A major difference between my sculptures is that I am committed to making mine completely edible and as delicious as they are beautiful. Many times people will use products like modeling chocolate or gumpaste. These products are edible but they don't really taste good. None of my sculptures have any sort of non-edible supporting forms and they are all made of the same high quality chocolate you'll find in the rest of the products at The Chocolate Fetish.

RRM: What kind of training have you had?

EF: Since finishing Art School I have strived to continue my education. I did an internship with a professional potter and sculptor and more recently have been studying with some of the world's top chocolatiers including Chef Jean-Pierre Wybauw (named Chef of The Year by the Culinary Institute of America in 2002), Chef Donald Wressel (Pastry Chef of The Year by The National Pastry Team Championships in 2005), and Chef Elaine Gonzalez (Author of *The Art of Chocolate*). This spring I attended a course at The French Pastry School in Chicago with Chef Stéphane Leroux, who is considered to be the world's foremost chocolate sculptors.

RRM: Tell us a little bit about your sculptures and what they are used for in people's lives.



Chocolate flower sculptures created by Elizabeth Foley.

EF: Much of my chocolate artwork can be enjoyed as part of more everyday products such as handmade flowers that adorn our Smash Cakes™ (A Smash Cake is a cake of thin layers of chocolate that is smashed with a hammer and the pieces are shared with guests). People also enjoy chocolate sculptures as centerpieces for table settings and showpieces at special events.

I make a series of sculptures that include hand sculpted chocolate flowers and it's great fun to break off the petals and dip them in a sauce for dessert. I also heard a great story the other day from a young girl that had purchased a chocolate high heel shoe and, after shattering it because she tried to walk in it, [she] ate and enjoyed it anyway.

RRM: How long does it take to make a centerpiece and how long do they last?

EF: All of this work is very time consuming. There are moments that I have to just stand with my chocolate and hands in the freezer waiting for it to set up. It probably takes a couple hours to create just the flowers that adorn some of the centerpieces. How long do they last? I guess it just depends on how long you can resist the temptation to devour them.

RRM: How has your work changed over the years and has it become more or less difficult to acquire your desired results?

EF: When I began working with chocolate I was mostly making abstract more modern art type pieces and recently I have been more focused on recreating things from nature like flowers and leaves. It has become more difficult to achieve my desired results because as I continue to learn more I continue to improve and set higher goals for myself.

RRM: Do you do custom work and do you work in any other mediums?

EF: A lot of the work I do is custom work, whether it is designing a cake for someone's wedding or a unique sculpture for a special event. I am even working on a custom design to be displayed in the lobby of a local hotel. I have worked extensively with ceramics and also installation art. I hope

'Chocolate Fetish' continued on page 25

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asheville shops

blue Goldsmiths

Susan West is a visionary. She has been making custom, one-of-a-kind jewelry at blue in Biltmore Village for sixteen years. She began her career as an artist in design school, where she was an apprentice for a blacksmith, an artistry she shared with her great-grandfather. Susan progressed from a blacksmith to a silversmith, and eventually to a goldsmith. Not only are each of blue's pieces completely individual, but the customer can rest assured that the materials used were obtained in a socially and environmentally conscious manner.

Each one of Susan's designs is completely unique: she never uses molds or repeats designs. This allows Susan to grow as an artist, and is equally rewarding for her customers who appreciate their original piece. blue's uncompromised mission is to create exclusive, breath-taking designs that are environmentally and socially responsible.

Susan's designs are modern, simple, and elegant. She is inspired by everything from architectural elements to nature, which allows



Susan West, owner of blue

her to offer a vast array of spectacular designs. Susan's studio is on the second floor of blue's gallery, in a historic cottage in the heart of Biltmore Village, and it is where all of the magic happens.

Susan and her two apprentices, Ethan and Nicholas, transform the rough hunks of metal to smooth, shiny, and/or textured pieces of art using a lost wax casting method late at night. While downstairs in the gallery, customers often ask if renovation is underway as there is so much banging and noise coming from overhead. No one ever expects the process of making beautiful, small pieces of jewelry to be so loud or dirty! Often times, someone in an apron emerges from the studio with a magni-



Rubys and Diamonds



Diamond edged band



Gold dimples

yellow, rose, and green, as well as eighteen karat yellow and green gold. Many of Susan's designs sport details in solid, twenty-four karat gold which allows her custom-

ers to experience the ultimate in opulence. The alloys used to create each color of gold are the highest quality, never containing sub-par "fillers" like nickel, which many are allergic to. Because of this, Susan is able to achieve the most impressively rich shades of white, yellow, rose, and green gold.

Not only does blue have a working studio that produces exquisite jewelry, but it's gallery features some of the foremost fire artists in North America. Proudly displaying the southeast's best selection of functional glass, Susan is constantly looking for artists who use fire to create cutting-edge work. With pieces ranging from 18" wide hand-blown cobalt vessels with a base of crystalline thorns to 24 karat gold infused champagne flutes and decanters, blue is sure to have the perfect gift for the person with everything.

blue is passionate about giving back to the community that gave so much to them. They are proud to have contributed to the American Cancer Society, the Climate Ground Zero, NC Equality, and many more local and national organizations whose missions resonate with blue. For more information about blue's contributions, check out their "giving back" link on their website, www.bluegoldsmiths.com.

blue is also active in the local animal rights movement—a passion that runs deep through blue's hands and into the bowls of the furry, four-legged friends who live at the store. The gallery is protected at all times by one or more of Susan's many animals who love to watch, get in the way, and greet customers to are delighted to get their "pet-fix" while they're on vacation and away from their own.

blue has been located in historic Biltmore Village for fourteen years. It was originally owned and occupied by the German sculptor Karl Bitter, who carved the friezes in the fireplaces at the Biltmore Estate. Through extensive renovations (and one big flood), blue still stands at 1 Swan Street surrounded by giant hand-blown glass balls, sounds of happy shoppers enjoying the deep history, and fantastic shopping that the Village has to offer.

Blue can be found online at www.bluegoldsmiths.com, which showcases their entire inventory of jewelry that is available at the gallery.

blue's diamonds are from a known and trusted single source. Many diamond retailers claim that they offer conflict free diamonds. However, many are mistakenly misinformed about the true origin of their stones. The money exchanged in blue's purchase of stones goes directly to the communities where they are mined.

Susan puts so much love and attention into the metal work in each piece that she is hyper-critical of the quality of stone used. She does not accept stones that are not graded as top of the line, "AAA grade, natural." Susan works with a variety of natural, hand-cut colored stones, ranging from the seven natural colors of sapphires to natural alexandrites that are free of heat or flame treating. Just as with the diamonds, the colored stones are also conflict-free.

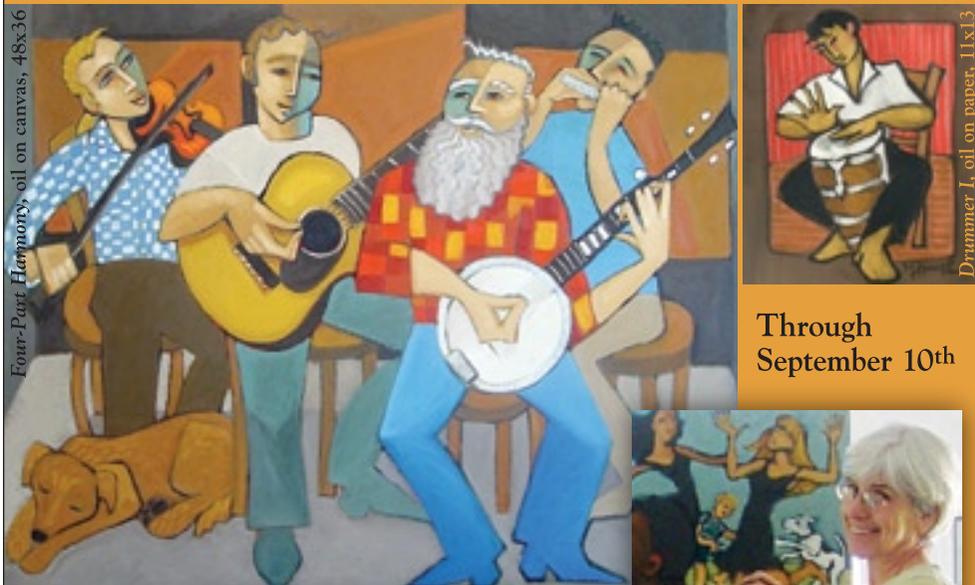
In many areas of the world, stones are a form of currency. This means that not only were people not harmed in gathering process of the stones, but the money goes directly to the people who harvested them. This helps boost the local economy, provides money for healthcare and education in mining communities and guarantees job security for a population where a job might not be easy to come by.

In order to produce enough gold for a single gold ring, twenty tons of ore must be mined. blue's gold is 100% recycled and comes exclusively from post-consumer sources. Many mines are also associated with the release of mercury and cyanide into local water sources, showing a clear reckless disregard for local ecosystems.

Susan works in fourteen karat white,

Marsha Hammel Mountain Groove

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local favorites

Happy Hill Restaurant

A TRADITION OF EXCELLENCE SINCE 1967

The best way to tell a good restaurant is by the parking lot. If it's full than you can pretty much assure yourself that the food is good," says Martin Coleman a visitor of Asheville from South Carolina. "When you're new to or visiting an area you just have to drive around and the restaurant that has the filled lot with local (license) plates is the one that not only will be serving the best food, but usually offers better and faster service than the slower ones."

I interviewed Coleman a little over a year ago for an article on tourism and the performing arts. The above quote never ran but did stay with me because when I travel I do the same. Truth is, the locals always know where the good food is. In West Asheville the Happy Hill Restaurant fits this description. It is a charming dinner with incredible food and even more incredible service. The owners and staff greet everyone who comes in with a warm hello, and a lot they know by name. The business is family owned and was founded in 1967.

George Poulos came to Asheville from New York City looking to start his own restaurant and opened the Happy Hill just west of Asheville on Patton Ave. At the time this part of Patton Ave. was residential. There were no gas stations, no supermarkets in the area. Poulos bought an old house just off of the then two-lane road (now a four-lane road and usually bumper to bumper just after five) and turned it into a small drive through diner. He would later add on an additional dining room and purchase the house next door so he could build a parking lot.

Poulos ran Happy Hill for 14 years before leasing it to another family that kept it as Happy Hill for about another decade, before it became a Mexican restaurant for a while.

In 1985 George Poulos's daughter Emily and her husband Mike opened Georges' Deli in Leicester a few miles away. "Our regulars followed us to George's," Mike says. "And we built up a lot of new regulars. We had a wonderful time."

The Lawrences kept George's Deli for 24 years until they had "outgrown that location" and decided to renovate and revive Happy Hill at 1400 Patton Ave. where it all began.

"The funny part was we didn't know what to call our new restaurant," says Mike. "I kept hearing from our regulars and old

BY DENNIS RAY



Locals always know where to find the best food.

friends (is there really any difference?) 'So what are you going to call Happy Hill?' 'I don't know,' I told them. They kept asking and we kept trying to come up with a new name that would bring people in, that would suggest what we are as a restaurant. Then one night it occurred to us that everyone including us kept referring to the place as Happy Hill. There you go."

In 2010 Happy Hill reopened and has been an even greater success than the Lawrences even thought possible. "We're just so grateful for all the support and love we have received from this community," Mike says.

Happy Hill offers daily specials and if requested they will send you an email updating you on these specials. Happy Hill serves a variety of sandwiches; home style food including meatloaf or fish or chicken dishes.

Happy Hill Restaurant

1400 Patton Ave
Asheville, NC 28806
(828) 258-0736

'Chocolate Fetish' continued from page 23

to continue this in the future but as the manager of a dynamic, growing business and a new mom I'll have to be patient for when I have a little more time.

RRM: What new products/ideas/flavors are you working on that you care to share with us?

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Bandidos in West Asheville

INCREDIBLE LATIN INSPIRED DISHES

Bandidos in West Asheville is locally owned and supports local agriculture to ensure the freshest seasonal ingredients. Everything is made from scratch, in-house, daily, with the utmost care for quality and consistency. They feature their ever-changing menu on their website as to not waste paper.

Bandidos started as a local food cart selling scratch-made tamales and quickly had to move into a brick and mortar restaurant to keep up with the growing demand for quality Latin food.

"We are not a Mexican restaurant," says Bandidos owner Justin Smudde. "We simply use Latin inspiration in all our dishes which reflect many different styles of cooking and preparation. We only carry local beers to support our local breweries."

Before Bandidos, Smudde was best known for selling great Mexican street food downtown at the Wedge and at the Green Man Brewing Company. Smudde has been a chef for nearly 20 years and fell in love with Latin food.



Justin Smudde, owner of Bandidos.

BY RICK HILL

"There is something to be said about the complexity of Latin cuisine that is alluring, delicious, and of course, healthy," he says. "We also offer catering for private parties, festivals, and any other special event in which we can better serve our customers."

The menu changes frequently. All of the salsas are made fresh daily.

There's also a small selection of local beers on tap and plenty of vegetarian options.

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Next month *Rapid River Magazine* will interview Justin Smudde, owner of Bandidos.

some really interesting displays of these in our shop this holiday season.

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EF: We are always working on new products here at The Chocolate Fetish. Right now we are busy developing a new line of truffles that will be unveiled later this year. I am also working on fall and holiday centerpieces that will include handmade chocolate flowers like mums and sunflowers, along with our molded pumpkins and turkeys for thanksgiving, and poinsettias with our molded trees for Christmas. We plan on having

joe's brew notes



Brews Cruise – Building Beer Communities One City at a Time

BY JOE ZINICH

Charleston has five excellent breweries with a sixth opening soon, an all-beer store with more than 900 beers.

of VA, Meg found her way to Asheville and a job in the brewing industry with Asheville Pizza and Brewing. She happened to meet Brent at a concert and they have been together ever since. Meg already knew Mark Lyons through the Brews Cruise (Asheville Pizza & Brewing was where tours began and ended), and introduced him to Brent.

When Mark pitched the idea of a Charleston Brews Cruise, Brent and Meg both embraced the opportunity, in part because Meg has spent many days in Charleston with her family and continues to have strong ties to the area, and Brent wanted to return to the surf and sand. More importantly, Charleston has five excellent breweries with a sixth opening soon, an all-beer store with over 900 beers, and a variety of taprooms focused on craft beer, good food, and good times. A Brews Cruise presented the chance to support a local beer scene, help create a beer community, and make Charleston a beer destination.

The Charleston Brews Cruise offers a variety of tours that include beer samples, education (both production and styles), and a “goody bag” that contains coupons for local businesses. The tour ends at a local restaurant. Along the way discussions on beer-related topics entertain guests. Since many of the breweries are outside of center city, the tour not only quickly submerges the cruiser into the beer scene; they’ll see parts of the city unfamiliar to many.

The Brews Cruise Inc. has tours in Denver, Asheville, Charleston, and willsoon begin tours in Nashville and Bend, Oregon. A great start for a business concept that began with a “sudden awakening” just a few years ago.

If a trip takes you to Charleston or Asheville, enjoy a cruise while you visit, for good beers and good times. If you live there, give it a try. If you already have, try it again; things change and it’s a great way to make new friends.



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

The Brews Cruise began slowly as most businesses do, but, when tours began to fill quickly, more were added and filled almost faster than guides could be hired and trained. With this success they decided to take the business concept to other cities. To that end, the business entity Brews Crew Inc., (bruisecrews.com) was created. The (now) Asheville Brews Cruise license was sold to Joe Sollazo (their first employee), and the Charleston Brews Cruise License was sold to partners Brent Horner and Meg Williams. Mark and Trish then moved to Bend, OR to focus on the beer scenes in cities on the west coast.

New owner of Asheville Brews Cruise Joe Sollazo’s first visit to Asheville was to attend a Brewgrass Festival. Additional visits gave him a deeper appreciation of our beer scene and the Asheville area. He moved to Asheville shortly after retirement from the Tampa police force. A self-termed “beer guy” Joe loved the taste of good beer from the start and is an avid home brewer.

As a beer scene regular, Joe met Mark at the French Broad brewery at about the time he found retired life “just a little too slow” and Mark had found he needed a guide to help with the Brews Cruise. Joe was hired, trained, became increasingly busy, and had a lot of fun. After Mark sold the Asheville Brews Cruise license to an individual who quickly lost interest, Joe knew he had to buy it. He had ideas to build on Mark’s success and improve the experience for the customer and the brewers.



Meg Williams and Brent Horner, Charleston Brews Cruise.

His first change was to the website ashevillebrewscruise.com (it is a beauty – descriptive, easy to navigate, and fast). Customers can conveniently book tours on-line. The tour schedule was tweaked to better accommodate the brewers’ business schedules without affecting customer experience. Joe has added new tours, walking tours, and tours that include Jack of the Wood, the Thirsty Monk, and breweries outside the Asheville area.

Tours include lots of beer samples, information, a gift, and a grand time for all.

Joe is very focused on an informative, fun experience for his customers with continued support for the beer community. His manager Shawna Brown, and seven guides, are well trained, (some even work at local breweries), and know all the area breweries, (their beer, their history), as well as local restaurants, attractions, the city, and its beer scene. Their guides also encourage the social aspect of the tour between the Cruisers and the brewery employees. Tours include lots of beer samples, information, a gift, and a grand time for all.

The new owners of the Charleston Brews Cruise, Brent and Meg, grew up as next-door neighbors in Bristol, VA. After high school Brent attended Appalachian State University and then moved to Maui, HI where he led kayaking tours. He left Maui to move to Asheville and start Brown Dog Adventure Tours, a guide company that offered hiking, mountain biking, backpacking, and fly-fishing tours. He has been in the guide tourism business for nearly 10 years.

After finishing school at the University

Many cities and towns across the nation have vibrant beer scenes with craft breweries, beer diners, beer festivals, beer stores, etc. But few have what Asheville has – a community of beer enthusiasts who take pride in the beer scene, seek and share knowledge, and appreciate the social aspect it encourages. There is no better beer community than Asheville’s, which has won the Beer City title three years in a row and dominated in this year’s vote.

The “Brews Cruise” is one of the pillars of the Asheville beer scene and a driver (figuratively and literally) in its beer community. Started by Mark Lyons and his wife Trish about 5 years ago, the cruise is a guided tour of our local breweries. The idea for the business and its name came to Mark early one morning when he woke with the idea for a beer tour that focused on beer education and a more personal connection between the participants, the brewers, and their breweries.

A native of New Jersey, Mark, at age 5, moved with his parents to Shelby, NC, later served in the Air Force as a military police officer, and then earned a degree in recreation management from Appalachian State University. His travels around the world with the Air Force, coupled with the desire to drink locally (German beer in Germany, Mexican beer in Mexico, Japanese beer in Japan, etc.) clearly demonstrated beer could and should be delicious. He became a true beer enthusiast, drank primarily local craft beers, and sampled the unusual and unique. His employment in the resort/spa industry in Arizona ultimately led to a position at the newly opened spa in the Grove Park Inn.

In Asheville he and Trish enjoyed the local brews, (they’re both beer enthusiasts), witnessed the growing beer scene, and decided to start a business to complement or participate in the exploding popularity of the local craft beers. When Mark awakened that “historic” morning and shared his idea, they both knew a beer tour could be a winner.



Mark Lyons (left), Brews Cruise Inc., and Joe Sollazo, Asheville Brews Cruise.

restaurants & wine

BREW NEWS



Craggie Brewing's beer will be featured at **RiverFest**, a festival to benefit River Link whose mission is to spearhead the economic and environmental revitalization of the French Broad River and its tributaries. This family-friendly event and its "anything that floats" raft race will be held on Saturday, August 13. Find more details at www.riverlink.org.

The **French Broad Brewery** introduces a new West Coast inspired IPA made with 12 separate hop additions of primarily Pacific Northwest hops. It is smooth and fruity with a floral aroma and an apricot and persimmon finish (7%). This golden-copper delight is French Broad's first IPA in their standard beer line up.

Pisgah Brewing's facility has grown into a wildly successful music destination that at times stresses their beer availability. To increase brewing capacity and also improve beer quality, they recently installed a glycol-system, which doubles their fermentation capacity, (beer has to be cooled to the correct temperature before yeast is added), and significantly improves temperature control as the fermented beer finishes (a quality improvement).

In August check out their new German-style Pilsner, which is cold fermented and lagered for 6 weeks. This straw-colored lager has a floral aroma and a dry, crisp, clean finish.

Stop by the **LAB** to enjoy their new Belgian Style Farm House ale. This Saison has a beautiful copper color and is bittered with German Hops (7.25%). You may want to stay longer or visit again to enjoy a glass of their summer seasonal beers, a refreshing raspberry wheat or a flavorful American stout.

The LAB is now bottling their beers to compete at the prestigious Great American Beer Festival in Denver on September 29, 2011.

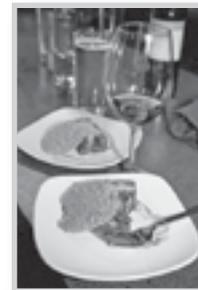
The Asheville Wine & Food Festival

TICKETS ON SALE NOW!

Tickets are on sale now for the WNC Magazine Asheville Wine & Food Festival taking place August 12 and 13, 2011.

The weekend begins on August 12 with Sweet, a fun fête showcasing decadent treats and drinks from 7:30-9:30 p.m. at the Grove Arcade in downtown Asheville. For \$35, guests can sample an array of locally sourced desserts, as well as champagnes, specialty cocktails, spirits, wines, and more. There will be live entertainment and the opportunity for after-hours shopping, as many of the Arcade shops will remain open.

Participants of the inaugural Sweet event are Battery Park Book Exchange & Champagne Bar, Biltmore Cake Balls, Cardinal Gin, Carmel's, Chorizo, City Bakery, Creme Patisserie and Confectionery, French Broad Chocolates, The HOP, King of Pops, Modesto, Never Blue Tapas Bar and Grille, Nutz About Fudge, Santé Wine Bar, Short Street Cakes, Sweet Mon-



key Bakery, Troy and Sons Distillery, True Confections, and Ultimate Ice Cream Co.

On August 13, the Grand Tasting takes place from 1-5 p.m. in the WNC Expo Center adjacent to the Asheville Regional Airport. Nearly 100 vendors will be in attendance offering pours of regional, national, and international wines and samples of an array of foods from local restaurants and food producers. There will also be live entertainment, food and wine work-

BY AYANA
DUSENBERRY

shops, the WNC Chefs Challenge Finale, and more. All wines and many of the food products will also be available for purchase. Parking for the event is free.

General admission tickets to the Grand Tasting are \$40 and include a complementary wine glass and wine carrier tote bag. VIP tickets are also available for \$60 each which allows entrance to the Grand Tasting at noon and access to a private catered lounge. Sweet/Grand Tasting combination tickets and hotel packages are also available.

The Asheville Wine & Food Festival is an organization devoted to enhancing the culinary reputation of its namesake city. A portion of the proceeds from the festival benefits F.E.A.S.T. – a nonprofit that teaches children to grow, cook, eat, and enjoy food that is fresh, easy to prepare, affordable, and sustainable. The program serves families in public housing communities, the YMCA and YWCA, and schools. F.E.A.S.T. is a program of Slow Food Asheville.



Flight Wood Grill & Wine Bar in Hendersonville vs. Lexington Ave. Brewery, Asheville

Photos by Jennifer Haynes



August 2011 Events at the Weinhaus

Tuesday, August 23

Fine dining at The Corner Kitchen. Join us for an evening of presidential quality in Biltmore Village at 7 p.m. Chef/Owner Joe Scully and staff will craft a five-course feast for your enjoyment. The Weinhaus will choose wines to pair with each of the courses. This is a dinner which sells out, so be sure to make your reservations early. Held at The Corner Café. Price: \$75 all inclusive. Please call the Weinhaus for reservations at (828) 254-6453.

Friday, August 26

Friday night flights at the Weinhaus will feature an Italian tour. From the island of Sicily to the vertical walls of the Dolomiti, Italy is covered in the vine that has been the friend of man over the centuries. Join us as we sample the liquid splendors nurtured by the warm Italian sun. The wine will be accompanied by light hors d'ouvres. The price is \$10. 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**



For more information and to purchase tickets to the Asheville Wine & Food Festival, visit www.ashevillewineandfood.com or call WNC magazine at (828) 210-5030.

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stage preview

HART PRESENTS *Hay Fever*

August is a time for a good comedy, and no one writes them better than Noel Coward. HART's next production, "Hay Fever," directed by Jeff Bachar, is one of Coward's early successes. From the 1920's until his death in 1973 he was the most popular British playwright of his age. "Hay Fever," written in 1924, opened on Broadway with Laura Hope Crews in the role of Judith Bliss, the matriarch of a very odd family. The story is simple. Each eccentric member of the family has invited an unsuspecting guest for the weekend. Crews is best remembered as Aunt Pittypat in "Gone With the Wind."



HART presents *Hay Fever*, August 19, 20, 25, 26, 27 at 7:30 p.m., and August 21 and 28 at 3 p.m. Tickets: \$18 Adults; \$16 Seniors; Student/child \$8.

Special \$5 discount tickets for students for Thursday and Sunday performances. Box Office opens to season ticket holders Wednesday, August 10, and to the general public on Saturday, August 13.

Box Office Hours: Mon.-Sat. 1-5 p.m. Call (828) 456-6322 for reservations. Tickets available at www.harttheatre.com. Performing Arts Center at the Shelton House, 250 Pigeon St., Waynesville, NC 28786.

Haywood Arts Regional Theatre

The Haywood Arts Regional Theatre, founded in 1985, is a volunteer-based community theatre showcasing the talents of the people of the region. HART, under the leadership of Executive Director Steven Lloyd, has grown into one of the most active theatres in the Southeast, producing a year-round schedule of plays and musicals.

HART's main stage performances take place in the James Auditorium, a 255-seat theatre that operates April through November. In the winter, productions shift to the 75-seat Feichter Studio Theatre for a second season of more experimental work.

HART 2011 Season

The 25th Annual Putnam County Spelling Bee

Weekends, September 30 - October 16. It is time for the annual spelling bee and this year's contestants are all out for the big prize with no holds barred. This hilarious show is full of heart and went on to become one of Broadway's biggest hits. Audition dates: August 7 & 8.

Ah, Wilderness!

Weekends, November 11 - 20. O'Neill is possibly the greatest American playwright, winner of three Pulitzer Prizes and the Nobel Prize for literature.

"Ah, Wilderness!" is his only comedy. Audition dates: September 25 & 26.

HART 2012 Season

Look Homeward Angel

April 27, 28, 29, May 4, 5, 6. By Ketti Frings. Winner of the Pulitzer Prize. This classic drama, based on the book by Thomas Wolfe and set in pre-WWI Asheville, is one of the theater's greatest adaptations. Auditions March 11 & 12, 2012.

The Marvelous Wonderettes

May 25, 26, 27, and June 1, 2, 3, 8, 9, 10. Hit off-Broadway musical by Roger Bean. The Marvelous Wonderettes takes you to the 1958 Springfield High School prom where we meet the Wonderettes: four girls with hopes and dreams as big as their crinoline skirts with voices to match. Classic '50s songs. After intermission the girls' ten-year reunion. The Wonderettes perform classic '60s tunes. Auditions April 1 & 2, 2012.

La Cage Aux Faux

July 6, 7, 8, 12, 13, 14, 15, 19, 20, 21, 22, 26, 27, 28, 29. Tony Award-winning best musical! This smash Broadway production by Jerry Herman, based on the French film "The Birdcage," is shocking, daring, and hilarious. Auditions May 6 & 7, 2012.

Lost in Yonkers

August 24, 25, 26, 30, 31, September 1, 2.



HART's home is a stunning facility constructed in the style of the traditional Summer Stock playhouses of the 1920's.

By Neil Simon. Winner of the Pulitzer Prize. Set in the 1930's, this comedy is considered one of Simon's best and most reflective works. The story of two young boys, left to be raised by grandma, who must learn to adapt and stay light on their feet in a changing world. Auditions June 24 & 25, 2012.

The Light in the Piazza

September 28, 29, 30, 5, 6, 7, 12, 13, 14. There is love in the air in this story of a woman from Winston-Salem on vacation in Florence, Italy with her daughter. Set in the 1950's to a sweeping romantic score, this was one of Broadway's biggest hits. Auditions August 5 & 6, 2012.

August Osage County

November 2, 3, 4, 9, 10, 11. By Tracy Letts. Tony Award-Winning Best Play, and winner of the Pulitzer Prize for drama. A sweeping family drama set in the mid-West, filled with humor and shocking revelations. Considered by many to be one of the greatest plays ever written. Auditions September 16 & 17, 2012.

NC STAGE 10TH ANNIVERSARY SEASON

NC Stage is Asheville's only professional Equity theatre, and since 2002 it has produced a Mainstage season of four to six plays, as well as providing educational programming. For its 10th Anniversary Season, NC Stage has pulled out all the stops with a line-up of some of the best contemporary American theatre.

Subscriptions start at just \$75 for a four-play FlexPass. The theatre is also offering a "Super FlexPass" for just \$12 per month, which allows patrons to see every ticketed event in the theatre (including special events and second stage offerings) for one monthly price.

Hedwig and the Angry Inch

Music and lyrics by Stephen Trask
August 24 - September 25, 2011

Angels in America: Millennium Approaches and Perestroika

By Tony Kushner
October 12 - November 13, 2011

Live From WVL Radio Theatre: It's a Wonderful Life

Adapted by W.V.R. Repoley
November 16 - 27, 2011

Love Child

By Daniel Jenkins and Robert Stanton
February 15 - March 18, 2012

Circle Mirror Transformation

By Annie Baker. Co-produced with Immediate Theatre Project!
March 28 - April 22, 2012

In the Next Room (or the Vibrator Play)

By Sarah Ruhl
May 9 - June 10, 2012

IF YOU GO: Tickets are \$17 - \$29, based on day of the week. Call NC Stage at (828) 239-0263 or visit www.ncstage.org.

NC Stage is located at 15 Stage Lane, Asheville, NC 28801.

'Charlie Flynn-McIver' continued from page 6

My feeling is, if your performers are: a) mainly people who have now or in the past been involved in theatre as their vocation, which includes mostly union members; b) mainly people with extensive training and professional experience in theatre; c) mainly people who sustain the highest expectations of a professional workplace and performance; then, as part of your business practice as a producer you: a) hold those performers to a very high standard; b) compensate those performers with a reasonable, guaranteed salary, and safe rehearsal and performance space; and, c) pay payroll taxes and unemployment insurance for your employees, THEN you are running a professional theatre.

If not, then it's something else. And there's nothing wrong with being something else. But professional is a word that many people have worked a lifetime to achieve and it's not something you wear on your sleeve. You know why? Cause no one cares. The audiences simply don't care. You know who cares? The person saying they are professional. That's it.

RRM: How can we get the government/people to believe in theatre and that it is worth supporting?

I think we have to continue making the point to lawmakers and the general public that theatre is a valuable commodity in our community. But we also need to work hard to make theatre a valuable commodity in our community. There are already important ways that the arts impact our daily lives (see copy of speech I gave to Arts Day 2011 participants in Raleigh this year, attached) but we need to find other ways that theatre becomes important to others than just the usual suspects.

We need theatre and arts as part of the education process in schools. We need the arts as part of the correctional system in the prisons. We need the arts to be a daily part of everyone's lives and theatre has to find a way to do that without having to get people to pay a lot of money and come to a theatre somewhere. I don't know how this is done per se but this is what has to happen.

To be continued in the September issue of *Rapid River Magazine*.

poetry & poets / authors & books

Ron Rash's Poetry

DEEPER MEANINGS LURKING QUIETLY WITHIN

The recognition that author Ron Rash has received to date for his literary output is impressive by any standard, yet closer inspection of his many literary awards and honors reveals that they have been almost exclusively for his work as a novelist or short story writer, not for his poetry.

Two of his fictional works, for example, have been selected as a finalist for the PEN/Faulkner Award for Fiction – for his 2008 short story collection *Chemistry* and for his 2009 novel *Serena*. More recently, his collection of short fiction, *Burning Bright*, received the Frank O'Connor International Short Story Award. Indeed, Rash is today among the most recognized writers of serious "regional" writing in the U.S.

Many readers, though, don't know that Rash is a widely published poet, having produced four books of poetry thus far: *Eureka Mill* (1998), *Among the Believers* (2000), *Raising the Dead* (2002), and a new collection of poems, *Waking* (September 2011).

The relative neglect of Rash's poetry may be a result of the fact that his first three books of poetry had already been available for some time before the publication of the specific fictional works that earned him acclaim; or his poetry books may be overshadowed by his books of fiction simply because of the comparatively marginal status of poetry in the contemporary American publishing world. Regardless of the reasons for such an oversight, now is a good time to revisit his poetry given the imminent publication of his first collection of poems in a decade.

Rash's new book *Waking* is being issued by the Spartanburg, South Carolina-based Hub City Press, which also reissued his debut poetry collection *Eureka Mill*. That Rash chose to work with that particular press at

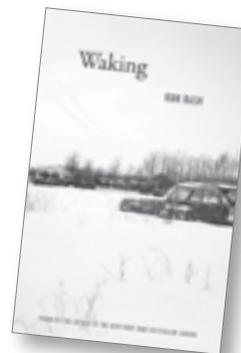
this point in his career rather than with a national publisher makes perfect sense, as he has strong personal connections with that section of the Palmetto State, having been born in the South Carolina piedmont textile town of Chester.

Eureka Mill featured a series of related narrative poems that collectively explored the lives of some Appalachian migrants who moved to the piedmont to work in the cotton mills. Rash's next two poetry collections, *Among the Believers* and *Raising the Dead*, both published by the Oak Ridge, Tennessee-based Iris Press, contained a range of poems set in the Carolina mountains, with the latter book including poems that specifically focused on the social impacts of the Jocassee Valley flooding by Duke Power Company.

Waking, on the other hand, collects thematically unlinked poems on a range of subjects, most of which relate in some way to Rash's childhood in the western North Carolina Blue Ridge (though a few of the book's poems reflect upon the legacy of the American Civil War or somewhat generally explore the Celtic influences on Appalachian culture).

The majority of the poems in *Waking* can be characterized as narrative poems, and these poems recreate and interpret Rash's early experiences in Watauga and other western North Carolina counties (such as the revelatory poem "Price Lake") or to represent that region's historical memory ("Rebecca Boone"), material culture ("Trout in the Springhouse," "Tobacco Barn"), and human characters ("Charley Starnes").

Other poems in *Waking* accentuate emotion over storyline and thus can be considered lyrical poems. All of the poems – whether primarily narrative or lyrical – employ regionally authentic yet strikingly employed images and metaphors to com-



BY TED OLSON

municate to the reader a real and moving sense of place.

A representative poem from *Waking*, "First Memory," typifies Rash's lucid and insightful evocations of the past. Rash enlivens the past by imagining it in the present

(note the use in "First Memory" of present-tense verbs), and the result is pure clarity, even when the memory is all about nature's profound mystery:

Dragonflies dip, rise. Their backs catch light, purple like church glass. Gray barn planks balance on stilts, walk toward the pond's deep end. A green smell simmers shallows, where tadpoles flow like black tears. Minnows lengthen their shadows. Something unseen stirs in the reeds.

The poet's work is, to quote from (and perhaps somewhat liberally interpret) William Blake, "to see the world in a grain of sand / and to see heaven in a wild flower" – that is, we expect poets to identify and to celebrate the elusive spiritual transcendence that humans can experience living harmoniously in and with natural places.

Many of the poems in *Waking* grow out of Rash's vision of the deeper meanings lurking quietly within, and waiting to be conjured from, the quotidian world, as in, for instance, "Woodshed in Watauga County," one of the 58 powerfully alert revelations offered in *Waking*.

Leaking in the one window, candle shallow, then deepened, caught-light gathered on gray planks like a bowl filling slowly, a simmer of late summer distilled to dull yellow glow, thickening air like honey as mud daubers and dust motes drifted above like moments unmoored from time, and the world and the sun aligned, grew still.



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

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



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READINGS & BOOKSIGNINGS

August 3 at 7 p.m. – Sarah Dessen author of *What Happened to Goodbye*.

August 4 at 7 p.m. – Young Adult Panel & Book Signing with Stephanie Perkins, Beth Revis, Myra McEntire, Victoria Schwab.

August 5 at 7 p.m. – Books by authors from Vallodolid, Mexico, our sister city.

August 6 at 7 p.m. – Richard Wirick, author of *Kicking In: Stories*.

August 10 at 7 p.m. – *Giraffes in Hiding: The Mythical Memoirs of Carol Novack*.

August 11 at 7 p.m. – Cindy Crab presents her new book, *The Encyclopedia of Doris*.

August 13 at 3 p.m. – MariJo Moore reads from her *Book of Spiritual Wisdom*. Free intuitive reading with each book sold.

August 14 at 3 p.m. – Artist William Mangum's *North Carolina Beautiful*.

August 15 at 7 p.m. – James Reeves, *the Road to Somewhere: an American Memoir*.

August 18 at 7 p.m. – *Realizing Genjokoan* with Zen priest Shohaku Okumura.

August 19 at 7 p.m. – Bobbie Ann Mason's new novel, *The Girl in the Blue Beret*.

August 20 at 7 p.m. – Kim MacQueen, *Out, Out: A Novel of Women and Apes*.

August 21 at 3 p.m. – Chris McMillan discusses *Backwards Off the Curb: Notes of a Mad Woman Gone Sane*.

August 22 at 7 p.m. – Amara Charles, *The Sexual Practices of Quodoushka*.

August 25 at 7 p.m. – Glenda Corwin presents *Sexual Intimacy for Women: A Guide for Same-Sex Couples*.

August 27 at 7 p.m. – Kevin Wilson presents his new novel *The Family Fang*.

August 30 at 7 p.m. – *NY Times* bestselling authors Jeaniene Frost, Kelley Armstrong, and Melissa Marr.

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ASHEVILLE STORYTELLING CIRCLE: TELLING MORE TALES!

Asheville Storytelling Circle invites residents of Asheville and the surrounding area to a tell-off of "Folktales and Foolishness," Sunday, August 21, at 6 p.m.

The gathering is free and open to the public, and will be held at the Buncombe County Recreation Park Round Pavilion #3. Listeners are reminded to bring chairs or blankets for seating.

The Buncombe County Recreation Park is located at 72 Gashes Creek Road, adjacent to the WNC Nature Center. From I-240 East: Take Exit 8. Turn left

on Fairview Road (.7 mi.); right on NC 81 (.7 mi.); right on Gashes Creek Road; cross bridge; pavilion on left. For more information please call (828) 299-0748 or (828) 667-4227.

The Asheville Storytelling Circle holds meetings on the third Monday of each month at 7 p.m., in the Community Room at Asheville Terrace Apartments, 200 Tunnel Road. New members and guests always welcome. For more information about the Asheville Storytelling Circle please call (828) 274-1123.

thoreau's garden

For the Love of Beer, it's Hops

BY PETER LOEWER

Remember that Thomas Jefferson grew both hops and hemp in his garden. Last month we read about hemp and now it's the turn of hops. According to the *Flora of Japan* (published by the Smithsonian Institution), there are two kinds of hops: Japanese hops (*Humulus japonicus*), which is an annual vine and common hops (*H. lupulus*) which is a perennial.

The first is a valuable ornamental plant often growing 30 feet in a good year. The second is the commercial source of hops and while not as attractive in the garden, perennial hops is a must, at least when beer consumption comes around. *Humulus* is from the Latin word *humus*, or ground, the place these plants will tumble to, if lacking support.

Admittedly the annual Japanese hops can be a rambling terror, and if kudzu is a Toyota truck, then this plant is a two-door Mazda, not only wild enough to cover an unwanted trash pile but able to climb the garage in a single bound.

The leaves are rough to the touch, deeply divided into five to seven lobes, and the stems are serrate — a nice word meaning covered with saw-like teeth — allowing them to cling to shirt sleeves and garden gloves. The flowers are very small, green, full of pollen, and not particularly attractive and usually hidden by the leaves anyway.

Perennial hops are known scientifically as *Humulus lupulus*. The species is from the Latin *lupus* or wolf, because as Pliny said, it strangles others by its climbing embrace, as a wolf does to a sheep. The English name hop is derived from the Anglo-Saxon *hoppan*, to climb.

Lupulus is a native of Europe and has naturalized in moist soil, especially along river banks and waste places and ranges from Nova Scotia to Manitoba, Montana and California, and south to North Carolina, West Virginia, Kentucky, much of New York and some in northern New Jersey. But most importantly the fruits are used in brewing beer. Yellow glands secrete the bitter chemical lupulin and are found in many parts of the plants but chiefly on the fruit.

A fast grower, this vine has been known to clock 30 feet in one season. Plants are dioecious with the greenish-yellow male flowers hanging in panicles on one plant while the female flowers, which produce the fruits called hops, grow in axillary spikes. There is an attractive yellow form 'Aureus' with yellow foliage.

The Romans raised hops using the young shoots as a luxury food. In 1566, Dodoanaeus, a European herbalist called hops a kitchen herb and wrote: "Before its tender shoots produce leaves, they are eaten in salads, and are a good and wholesome treat."

But for beer, hops have been around since antiquity. In central Europe, cultivation dates from the middle of the 8th century. Hops were introduced into England from Flanders in 1524, but not used in making brew until 1530, during the reign of Henry VIII.

In 1919, hops were still found in Lon-



Illustration by Peter Loewer

don's Covent Garden, tied in small bundles for table use. The shoots were chopped very fine and dressed with butter or cream.

C. Pierpont Johnson in *The Useful Plants of Great Britain* (a title of masterful understatement) wrote: "... before the use of hops, the beverage always went by the name of ale ... brewed either from malt alone, or from a mixture of the latter with honey, and flavored, not with hops, but with heath-tops, germander, and various other bitter and aromatic herbs." Long after hops entered England brews were still flavored the old-fashioned way and called ale. The German or Dutch word *Bier* was only used when hops were employed to produce the characteristic taste. The hops and leaves were once also used when dried as a pillow stuffing to treat insomnia.

But back in the garden, Robinson wrote: "*H. lupulus*, a well-known vigorous twining perennial is admirable for bowers, especially when vegetation that disappears in winter is desired; and will soon run wild in almost any soil, among shrubs or hedges. A slender plant climbing up an apple or other fruit tree, near the mixed border, looks well."

At the Herb Garden of the Brooklyn Botanic Garden, tall tripods made of bamboo stakes and intertwined with hop vines and make an attractive summer display.

So whether you are growing hemp or hops, here's to success in the garden.



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.

FRENCH BROAD FALL FEST – AREA BREWERIES & MUSIC

A new fall festival will take place on the banks of the French Broad River featuring a few of the area's best resources: craft brew, great music, and beautiful scenery.

Just north of Asheville, Hot Springs is a destination for outdoor enthusiasts. Festival-goers can enjoy music, craft beers, and food, camping included.

More than 12 area breweries will be onsite and festival-goers will receive a commemorative souvenir glass for sampling beer. The musical lineup is outstanding, featuring: The Lee Boys, Yarn, Josh Phillips Folk Festival, Eyes of the Elders, Aaron "Woody" Wood, and the Sons of Ralph.

Camping is included with private campsites, rv sites and cabins available on the festival grounds. Lodging is also available within walking distance at one

of the hotels or B&B's in town.

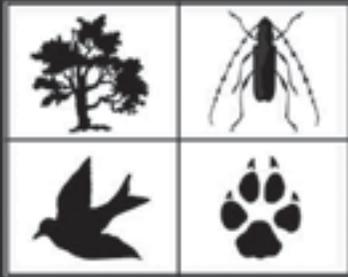
In addition to the festivities, festival-goers can also enjoy the 100 acre resort and spa's modern Jacuzzi style hot tubs, and a staff of massage therapists.

Tickets are \$75 and include a 5 oz. commemorative souvenir sampling glass, unlimited beer samplings in the exclusive Brew Tent, camping, and nearly 12 hours of music. \$60 ticket for music and camping only (no beer sampling).

IF YOU GO: French Broad Fall Fest will be held September 24, 2011 at Hot Springs Resort and Spa in Hot Springs, NC. Beer tastings from 4 p.m. to 11 p.m. Visit www.FrenchBroadFallFest.com for details and ticket purchase info.

Go to www.nhotsprings.com for information about the campground, spa reservations, and directions.

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Awakening

BY BILL WALZ

"When you become you, Zen becomes Zen. When you are you, you see things as they are, and you become one with your surroundings."

~ SHUNRYU SUZUKI

People ask me if I'm a Buddhist. My writing and my teaching contain a lot of references to Buddhist masters, philosophy and meditation, so people expect me to be a Buddhist. I always answer that I am not a religious Buddhist, but I believe Buddhist philosophy and psychology are the best insight into the human condition and the best path to psychological and spiritual health ever conceived.

Actually, from my take on Buddhism, it doesn't seem particularly Buddhist to attach ourselves to any religion – even Buddhism. Buddhism is about waking up to a natural sanity and spirituality inherent in every person. That is all. So, I'm not interested in being a Buddhist. I am interested in what Buddhism says about me being me – at one with my surroundings. *"When you become you, Zen becomes Zen."* I'd just as soon leave it at that.

Twenty-five hundred years ago, a young prince from the kingdom of Sakya in India, named Siddhartha Gautama, set out to understand and overcome human suffering. After leaving his sheltered and luxurious life, he spent time as an ascetic, totally rejecting any association or identification with society and convention, totally rejecting even the most meager of human comforts. But he did not find what he was looking for.

He could not find the answers he sought in either his princely life of unlimited comfort, nor in the ascetic path of rejecting comfort. So, in unwavering determination, he sat to meditate on the nature of human existence. He focused his mind with illuminating single-pointedness and experienced an awakening, and his quest was answered. Siddhartha became known as "Buddha", meaning "awakened one". So to understand Buddhism, you have to know that it means the study and practice of waking up.

This awakening teaches that happiness and suffering are mental states to be mastered, that a "middle way," of life, neither materialistic nor ascetic is best for this practice, and the core teaching is traditionally passed on to us as the "Four Noble Truths." It says that to be human is to experience a unique kind of suffering caused by being attached to, identified with and grasping after the aspect of the human mind that is built around a storyline of "me," past, present and future, that wants to control life, wants life to be the way we want and emotionally need it to be.

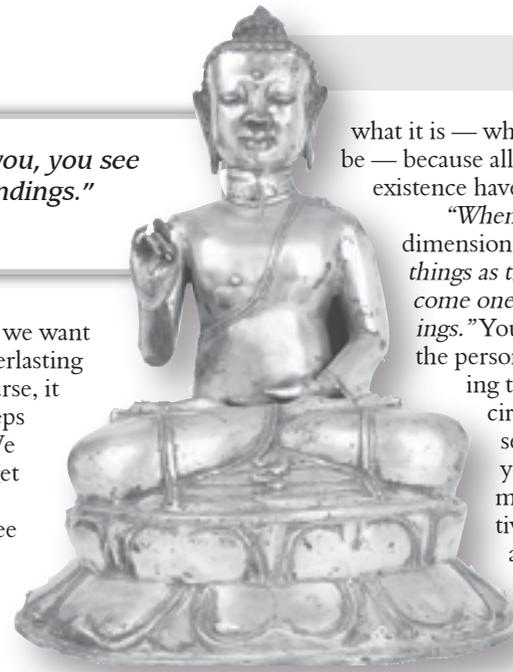
We suffer because we want everlasting life with everlasting satisfaction, but, of course, it isn't to be had. Life keeps being unsatisfactory. We can never completely get what we want. We can never be completely free of what we don't want. We experience loss, hurt, anxiety, anger, frustration and failure. We get sick, we get old, and eventually, we die. So, we suffer.

The teaching goes on to say there is a way out of this suffering through learning to understand this grasping nature of the mind and by releasing our identification with it, to discover a deeper, completely wise and compassionate dimension of mind. Put more psychologically, Siddhartha uncovered the human ego, and the mesmerizing hold it has on humans as the source of suffering. In his intense meditation, he saw the truth of who he was, the nature of the human condition, and how humans become out of harmony with life. He then prescribed how to restore the harmony.

He saw that, in truth, he was, we all are, awareness – that it wasn't just Siddhartha, with all his ideas about how things ought to be, that sat meditating. He saw that it was awareness that sat – with the body and mind of Siddhartha – but was beyond any identification. Awareness was witness to all the ideas, thoughts and emotions that flowed through his mind, but these contents of the mind couldn't be the limit of who he was because they all came and went, and so could only be a very superficial dimension of self.

He realized that he must be, we all must be, at our essence, awareness — that which does not come and go. He realized, beneath the noise of mind, an immensity of quiet and stillness, and that this dimension and the Universe are one, far beyond reactivity, complaint and suffering. He realized that things are what they are, and that when he was truly who he was, he and the circumstances – whatever they were – were one, and there is no suffering in this.

To "awaken" means we realize we live in two dimensions, both an egoic personal dimension, inside our historical story, where events and circumstances need to be dealt with, and also, we exist in the ultimate or spiritual dimension where everything is just



what it is — what, in fact, it has to be — because all the conditions of existence have led to it.

"When you are you (both dimensions of you), you see things as they are, and you become one with your surroundings." You are both active in the personal dimension – seeking to shape events and circumstances as you see are needed — and you accept that, in a macroscopic perspective, all circumstances are perfect just as they are, even the difficult and tragic ones. You wake up into the truth of the paradoxical circumstance of Human Beingness.

You *"become one with your surroundings"* and you are not only the personal you, you are also the ultimate you, an aspect of the Universe unfolding. You can do what needs doing; live a relatively normal social life, even fight injustice — while being largely immune to insults to your person and unwarranted attacks on your point of view. Failure is a nonsensical concept. There is only what you do and how it turns out.

You can shape your life towards meaning, comfort and happiness while dealing with the problems of your life without being caught up in believing that if things do not turn out the way you want them to that it will be a catastrophe. Both the personal and ultimate worlds are present for you, and the ultimate begins shaping the personal towards ever deepening enlightened compassionate living.

So, as the Buddha said that to be human is to experience suffering, and this suffering is caused by what we attach ourselves to, does this mean to attach ourselves to nothing? No. Remember, the teaching is that to be human is to experience this suffering, and we are, and the Buddha was, quite human. (There is a statue of the Buddha weeping that I am particularly fond of.) No, I believe the teaching is reminding us that the quality of our humanity is in the choices for attachment that we make.

If you dedicate your attachment to love, simplicity, wisdom, compassion, justice and peace, these will be the meaning of life for you. Injury to, and assaults on, these valued states-of-being are worthy of your tears, even your anger, and certainly your action – but still, you do not have to suffer – if suffering means you feel diminished and defeated, thrust into reactive negative emotion.

There is no fear of feeling and expressing sadness or measured and appropriate anger, or of confronting destructive behavior

in others. On the other hand, if you allow your attachment to be in getting your way, indulging your ego, to exceptionalism for yourself and those you identify with, in vanity and materialism, you will inevitably cause and experience much suffering and reactive negative emotion, and it will detract from your humanity and the totality of humanity in the world.

This capacity for enlightened living does not, however, come about by intellectual understanding alone. To awaken requires that, just as Siddhartha, we strengthen and focus our skill for illuminating awareness, that we penetrate the hypnotic hold that our egoic mind and its extension, human society and culture, have on us and become free of it.

We must wake up! There is the world as you experience it, and the world as it is. Do you know the difference? Do you know how they are connected and where there is disconnect? Can you bring about their harmony? Meditation will help you discover the clarity of awareness that sees and knows. *"When you are you... you become one with your surroundings."* This is Zen. And the end of unnecessary suffering.



Bill Walz is a private-practice meditation teacher and guide for individuals in mindfulness, personal growth and consciousness. He holds a weekly meditation class,

Mondays at 7 p.m., at the Friends Meeting House, 227 Edgewood in Asheville.

He will present a Meditation Intensive, "Awakening into our Full Human Potential" – Sunday September 11, from 2 to 4 p.m. at the Black Mtn. Unitarian Universalist Church, 500 Montreat Rd. Black Mountain (828) 669-8050.

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

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healthy lifestyles / workshops

Christians and Their Health – Why Be Healthy?

BY MAX HAMMONDS, MD

Why be healthy? It seems like an obvious answer – to live longer and happier. But to those who already think that they are planning to live forever in heaven – why be concerned about health now – here on earth – before the “forever” starts? Won’t our bodies be changed “in a twinkling” into immortal bodies at the Second Coming of Jesus (1 Cor. 15:51-52)? What’s the Biblical basis for advocating a healthy life style for the Christian in the “here and now”?

Christian schools have been advocating for a healthy life style for a long time. Harvard University, founded in 1636 on the library and estate of a young, Puritan minister; Oberlin College, begun in 1833 by a Presbyterian minister; Earlham College, begun in 1847 by Quakers, these were all institutions of higher learning which at their founding emphasized healthful life style principles in addition to academic excellence. Why the necessity of a healthy physical body to accompany a sharp mind and a pious spirit?

From the beginning, Man was created as a whole being; body, mind, and spirit. Modern science confirms this “whole being” concept in rec-

ognizing that whatever illness affects one part of the human has an impact on all other parts of the human. Heart disease affects the brain. Depression affects spiritual thought. Spiritual malcontent affects blood pressure and mental function.

Expressed as a positive, the Bible says that “a merry heart doeth good like a medicine” (Prov. 17:22). Even the growth of the child Jesus is described in terms of a whole person: “And he increased in wisdom and in stature and in favor with God and man” (Luke 2:52). Expressed in medical terms, the human body exists to house and nurture the brain, through which Man communicates with his God and his fellowman. Any defects in the physical body will adversely affect the brain and the functions subserved by that brain.

This kind of health information applies to anyone – keep your body healthy, and it will keep your mind healthy and your relationships healthy.

But Christians do not live unto themselves. Since the time of their baptism, they have lived in a special relationship to “the Father, the Son, and the Holy Spirit” (Matt. 28:19). Taking the “whole person” concept into this

relationship, the instruction of 1 Cor. 6:19 takes on enhanced meaning: “Or do you not know that your body is a temple of the Holy Spirit . . . and you are not your own.” The Christian is not free to do whatever he chooses with his body; it doesn’t belong to him, but to God. More directly to the health of the body are the instructions of 1 Cor. 10:31: “Whether, then you eat or drink or whatever you do, do all to the glory of God.”

For the Christian, the power that resides in him to enable him to be a Christian is affected, good or bad, by such simple things as drinking enough water, eating a balanced diet, getting adequate exercise. For the Christian, the decision to learn and implement healthful living principles is as important as the decision to read the Bible or to pray or the decision to “love his neighbor as himself.”

Being a complete and effective Christian means giving attention to the health of the “whole person” – body, mind, and spirit.

Core Program Begins September 13!

The Stella Adler Studio of Acting is pleased to accept new students into our Core Program. The 12-week term beginning September 13 is the first in a series of four terms.

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Core Program

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son; the goal of this work is to free the artist's instrument of constraints in order to connect more genuinely to the experience.

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southern comfort

A JOURNAL OF SHORT STORIES BY JUDY AUSLEY

I Never Needed Marriage For My Identity!

For this month's column I decided to share a few thoughts and opinions on certain subjects in the local news. Kinda like my friend, John Boyle, who writes for the *Citizen Times*. I was really worried about John recently when he took on the subject of gay marriage in his column.

He almost drowned in words before he got to the end and I guess for a straight man writing about issues that apply to certain special people, very different from the world he lives peacefully in, it was the hardest task of his life. Somehow he managed to pull it off as gracefully as he could.

It is impossible in my mind to imagine the discomfort he suffered through. John is, from what I know of him, a nice family man and a talented journalist when he sticks to city and county issues, like the incredible amount of money we city dwellers pay for water service and the amount of money the Buncombe County Commissioners make.

Next time the subject comes up, why not ask some one who is gay to write it. It will be easier on you and there will not be any beating around the bush on the issue. Gays will tell you without hesitation what it means to them. Give a gay person a guest editorial for a change. There are plenty of gay writers in Asheville that would enjoy the privilege.

Leave out the slogan traditional marriage between and man and woman. In my day, we all had that drilled into to our heads forever by our own parents. Allow us to write our own amendment to the constitution. Why not? Aren't we all supposed to be equal in this country? Doesn't each and every single person have the right to do what they damn well want to? In my world they do.

Do we need another label? No we do not. I do not think like many younger generations of gays do. I do not think it is necessary to be married to a straight person or a gay person in order for me to be happy in the time I have left on this earth.

I never wanted to be married even when I was naive and young in high school. It was not because I did not have a chance to marry. I had many chances to marry the guy in the community my parents picked for me, but I stood strong and rebelled. I told my parents in the fifties that I was going to college and I did not want marriage.

That would have been totally boring, I said to them.

So, that was that and to college I went head-on into my dreams and loved each and every person as much as I loved the other. It did not matter what the gender was. We were the generation that wanted to live free and love "the one you are with," as the late Janis Joplin sang in those days.

I was a free spirit in life's candy land in those days. I did not give one thought to feeling bad about my life or what I did in the name of being a free spirit. I never regretted not marrying nor did I have the desire to and still do not at 71. I will not be forced by some group into accepting something I do not want in my life.

That is the way I have lived and most likely the way I will die. Still chasing the dreams of my life only a little slower this time.

No state legislature has the power to legislate people or lifestyles. What is the point in marriage? If two people can not have a commitment that is lasting, what is a piece of paper going to do for you? What is that going to enable you to do? Not many people gay or straight are going to stay in a marriage that makes them unhappy. When you are tired of it and ready to leave after a few years, then what?

There is one way to look at things that I think most people do not, when you love spending time with someone, you love that person. It's easy. Who goes by instruction guides when they pick who they want to date? Wonder if he or she has benefits? Normally we fall in love in many wonderful ways.

There are many gay women who love the men in their lives, including their brothers and fathers and friends. They are in our lives forever. Lesbians do not say to straight men or women, "I can't be your friend because I am gay." That is crazy!

Each person lives the way they want and with whomever they may desire to share intimacy. It is each person's right to chose. Lots of gays already say they are married and they do not have a piece of paper to prove it. That is the way it has always been in my life. You do not need marriage to prove you love somebody or you are staying with a certain person.

The way the world is today there are so many important issues to be concerned with. Some days, it like the whole world's population is mad.

All we ever wanted in the 60s

BY JUDY AUSLEY

was free love and peace. All of us who survived those days are here to tell you how it was or how it used to be. How could things now have gone so wrong? There needs to be a whole new attitude and if not, the world is truly MAD!

Do we need another war? No. Do we need to see parts of this country homophobic and racial. No. What we need is a good laxative that works and one that makes people wake up. John Boyle, do not blame the Feminist or some women's support group. Feminism did not create Lesbianism.

I think if everyone would be sensible and try to love every one that you meet each day, things would be a lot better. I spread love to people just by taking up time with them and listening. I do that each day wherever I go.

Marriage is not superior to people who choose not to marry. As a country we should all know by this time that leaving a certain segment of the population out of decisions or laws is wrong. We do not need another political fight and we do not need to label people any longer. In my profession as a journalist, I used to say, "Well, I never felt respect until I hit 50." Now, I am 71 and I do think that I have to explain my lifestyle to anyone. Whatever happens with the gay marriage clause will not make one bit of difference in my life as it is today. It is too late for many of us who are now in our 70s.

I never wanted marriage and I still do not. I do not need marriage to make me be a better person. I am happy with my life just as I have made it. Sometimes we need to create our own little nest. I do not need another label to identify who I am. I especially think, I don't have to explain anything more about the life I chose to live.



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.

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what to do guide™

August 4-6 Mountain Dance and Folk Festival

This three-day event showcases the best of the region's old-time and bluegrass musicians, mountain dance groups, cloggers, and ballad singers. Thursday through Saturday, 7 p.m. nightly at Diana Wortham Theatre at Pack Place in downtown Asheville. Tickets \$20, children 12 and under \$10. Three-night package \$54. (828) 257-4530, www.folkheritage.org.



Photo by
Jerry Nelson

August 4-7 I Killed My Mother

Theatre Y presents a play by Andras Visky at North Carolina Stage Company. The story of a teenage girl who was abandoned at birth by her mother, a gypsy woman. Directed by Karin Coonrod and starring Melissa Hawkins and Andrew Hampton Livingston. Tickets are \$15. \$10 student rush tickets available the day of the show. Performances are Thursday through Saturday at 7:30 p.m., and Sunday at 2 p.m. Call (828) 239-0263 or visit www.ncstage.org. NC Stage, 15 Stage Lane, Asheville.

Friday, August 5 Colorful Abstractions of Intuitive Gestures

"Spirals & Arches" a show of recent paintings by local artist Neil Carroll. Opening reception on August 5 featuring the Twilite Broadcasters as musical guests. Exhibit at Ananda Hair Studio, 22 Broadway in downtown Asheville. On display through September 15, 2011.



Watercolor by
John Anderson

Friday, August 5 Reflections and Refractions

An opening reception for John Anderson will be held at the Asheville Gallery of Art from 5:30 to 8 p.m. The public is cordially invited.

Features new watercolors exploring the effects of light on glass and crystal. On display through Wednesday, August 30, 2011. The gallery is located at 16 College Street in downtown Asheville. For more information, call (828) 251-5796 or visit www.ashevillegallery-of-art.com.

August 5-21 The Honky Tonk Angels

This rollicking and touching journey follows three very different women with the same dream – to become a country singer in Nashville. Written by Ted Swindley, directed by Eric Mills. On ACT's Mainstage. Fridays and Saturdays at 7:30 p.m., Sundays at 2:30 p.m. Tickets: \$22 adults, \$19 seniors/students, \$12 children. (828) 254-1320, www.ashevilletheatre.org.

Saturday, August 6 Stories on Asheville's Front Porch

Becky Stone serves up a smorgasbord of stories to delight people of all ages. Free event begins at 10:30 a.m. at Pack Place next to Diana Wortham Theatre, rain or shine.



Saturday, August 6 Summer Music in Flat Rock

Nashville singer/songwriter Sally Barris will perform beginning at 6 p.m. This free outdoor concert is held in Flat Rock on Little Rainbow Row's back deck (behind the colorful shops, corner of Greenville Highway and West Blue Ridge Road) from 6 to 8 p.m. For further information, call Hand in Hand Gallery at (828) 697-7719 or visit www.flatrock-online.com.



Photo by Tadd Clarkson

Saturday, August 6 UNTITLED (as of yet)

Black Mountain College Museum + Arts Center presents UNTITLED, an evening of collaborative performance, poetry, music and dance. Co-curated by Jason Andrew (NYC/ Norte Maar), and Alice Sebrell (BMCM+AC), the event features artists from Asheville and New York City, including director/choreographer Julia K. Gleich (NYC/London), and Ann Dunn (Asheville Ballet). Performance held at the Masonic Temple, 80 Broadway in downtown Asheville at 8 p.m. Tickets are \$12/ \$10 for BMCM+AC members and students w/ID. For tickets or more information phone (828) 350-8484 or visit www.blackmountaincollege.org.



August 6-7 Village Art and Craft Fair

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

Sunday, August 7 Creating a World of Love

Announcing a new prayer circle from 9 a.m. to 10 a.m. Phone 213-406-8520 with access code 457-2382#. Visit www.LotusHeartBlessings.com.



Photo: Peter Breznay

August 11-13 The Last Laugh

Meet Chuck Wiles, the outrageously gay, pot-smoking leader of a renowned but impoverished comic theatre troupe. The Last Laugh, A Comedian's Tragedy, written by and starring artistic director Steven Samuels, opens August 13. Preview performances August 11-12. Tickets \$12/14, previews \$8. For tickets or reservations visit www.themagneticfield.com, call (828) 668-2154, or stop by The Magnetic Field, 372 Depot Street in Asheville's River Arts District.

Summer Tracks in Tryon's Rogers Park

Concerts run from 7-10 p.m. The concert is free, however, a voluntary donation at the gate is encouraged. Giardinis wood fired pizzas, water, and soft drinks will be for sale.

August 12 – Gigi Dover & The Big Love (Americana), plus the Bob Sinclair trio (new standards).

September 2 – The Firecracker Jazz Band (music from 1890-1940)

For more information visit
www.tryonevents.org



Saturday, August 13 Exotic Everyday - A Tabletop View

An opening reception will be held at Constance Williams Gallery for artist Angelique

Tassistro from 11 a.m. to 4 p.m. Whimsical functional wares. Free. Constance Williams Gallery & Studios, 9 Riverside Dr., in Asheville's River Arts district. On display through September 8, 2011. Phone (828) 225-1762 for more details.

Saturday, August 13 Creating a World of Love

Free teleconference guided meditation at 8 p.m. to 9 p.m. est. Phone 213-406-8520 with access code 457-2382#. For more information visit www.LotusHeartBlessings.com

Friday, August 19 The Honey Dewdrops in Concert

Folk and old country music. Special back-to-school concert begins at 7:30 p.m. at the Black Mountain Center for the Arts, 225 W. State Street. \$10 donation at the door, no reserved seats. Doors open at 7 p.m.

Friday, August 19 Sanctum Sully

Tight and crisp 3-part harmonies light up the stage, while blues-based guitar and mandolin riffs set them apart from other bluegrass bands. Asheville's Sanctum Sully performs with Papa's String Band at MoDaddy's, 77 Biltmore Ave. in Asheville. Phone (828) 258-1550 or visit www.modaddysbar.com

Friday, August 19 Hay Fever

A bright witty comedy set in the English countryside in the 1920's. The play focuses on the Bliss family, an eccentric bunch, each of whom has invited a guest for the weekend. The outrageous behavior of the hosts finally drives the guests to flee. Directed by Jeff Bachar. HART Theatre, 250 Pigeon St. in Waynesville. Visit www.harttheatre.com or call (828) 456-6322.



Photo by
Don Perry

Saturday, August 20 John Paul Keith Concert

Presenting songs from his new CD "The Man That Time Forgot." Songs so timeless and well crafted you'd swear they were obscure '50s or '60s B-sides. Concert

begins at 10 p.m. at Broadway's, 120 Lexington Ave. in Asheville. \$5 cover.

Friday and Saturday, August 26-27 Fines Creek Blue Grass Jam

A wholesome family event, the Blue Grass Jam will take place on the festival grounds behind the old Fines Creek School on Fines Creek Road, just off I-40 at exit 15. Tickets are \$15 for adults, \$10 for ages 16-18. Tickets for both nights are \$25 for adults, and \$15 for ages 16-18. Children under 16 will be admitted free with a paying adult. Parking is free. Refreshments will be available. For more details, (828) 627-1912, or visit www.finescreek.org.

Sunday, September 11 Meditation Intensive

Bill Walz will present "Awakening into our Full Human Potential," from 2 to 4 p.m. at the Black Mtn. Unitarian Universalist Church, 500 Montreat Rd. Black Mountain, (828) 669-8050.

HART's Annual Trip to Broadway

Steve Lloyd leads a trip to New York to see the best Broadway has to offer. There is a limit on the number allowed to travel. The trip includes 4 days, 3 nights at the Hotel Edison on West 47th St. in New York, air from Greenville, and tickets to two new Broadway musicals.

The cost is \$1250 per person based on double occupancy. For more information contact HART at (828) 456-6322 or visit www.hart-theatre.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 \$14.95 charge up to 35 words and 12 cents for each additional word. 65 word limit per event. Sponsored listings (shown in boxes) can be purchased for \$18 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 not 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 your event, and any contact information. Any entries not following this format will not be considered for publication.

AUGUST EVENTS ~ ANNOUNCEMENTS ~ OPENINGS ~ SALES

what to do guide™

Artists Directory

Deadline: Friday, August 26, 2011

The Arts Council of Henderson County is seeking applications from visual, performing, and literary artists from Henderson County and surrounding areas. Artists living outside Henderson County may apply only if they are members of the Arts Council of Henderson County. There is no cost to be included in the directory. Applications are available online at www.acofhc.org.

For more information please contact Barbara Stock at (336) 510-0502 or the Arts Council at (828) 693-8504.

Scrapbooking 101

New scrapbooking classes at Mountain Home Craft Collection taught by Debby Hills, a certified SDU Scrapbooking Instructor.

Turn your pictures of special events, photos of friends and family, and shots of scenic beauty into beautiful, cherished milestones along life's path.



Learn to protect those precious pictures, compose pages, journal the all-important stories behind the photos, and add the finishing touches that make each page a work of art.

The first class takes place **Saturday, August 6**, from 10 a.m. to noon. The first crop, or scrapbooking workshop, will take place on **Saturday, August 20**, from 1 to 5 p.m.

Other classes will follow, including cardmaking, Cricut 101, and tips and tricks. Sign up in the store or call (828) 456-5441 to reserve your place. Mountain Home Crafts Collection, 110 Miller Street in Waynesville, NC.

ZaPow Gallery Seeks Artists

The region's only gallery and work space focusing on illustration, books, and Pop Art. Opening at 21 Battery Park in downtown Asheville in the fall.

The ideal artists will have an eye towards visual narrative, illustrative, and pop aesthetic. Send a portfolio of your work, between 6-10 images or a link to your website to Lauren@ZaPow.net.

Visit www.zapow.net



The Taming of the Shrew

WCU's School of Stage and Screen 2011-12 Lineup

"I Hate Hamlet," October 5-8 at 7:30 p.m. in Hoey Auditorium.

"Sweeney Todd: The Demon Barber of Fleet Street," November 10-12 at 7:30 p.m., and November 13 at 3 p.m.

"Music Is," February 4, 2012 at 7:30 p.m., matinee February 5 at 3 p.m.

A modern retelling of "The Taming of the Shrew," March 22-24 at 7:30 p.m., with a matinee on Sunday, March 25 at 3 p.m.

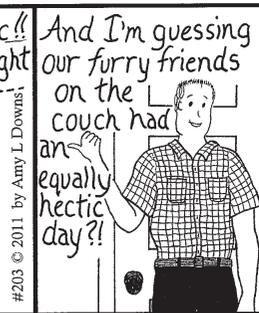
To order tickets, or for more information call (828) 227-2479 or visit bardoartscenter.wcu.edu.

Best in Show



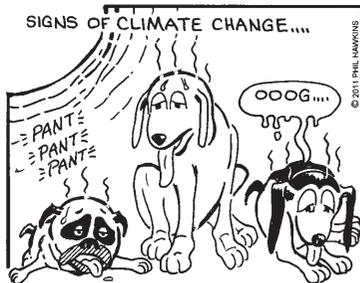
by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

Concerts at St. Matthias Church

Concerts start at 3 p.m. unless otherwise noted.

August 7 – The Biltmore Brass Quintet.

August 14 – The Asheville Tango Orchestra.

August 21 – Mark Yaxley will present a classical guitar concert.

August 28 – Baroque music with an ensemble of period instruments.

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.).

Upcycle Artists Wanted

Common Ground Emporium and resource center specializes in upcycled, upscale, elegant, whimsical art. We are looking for artists that use at least 50% recyclable materials in their work to join us as vendors. Unusual and creatively elegant hanging art, sculpture, housewares, outdoor/indoor mobiles, and clothing will be featured.

From Asheville, take Merrimon past Beaver Lake. From the lake, Common Ground is on the right just past the Green Outdoors nursery. Drop by any Friday or Saturday between 10 a.m. to 6 p.m. or call Donna for an appointment, (828) 458-1566.

Media Art Project Community Grant

Deadline: Monday, August 15, 2011

Western North Carolina based artists working in the realms of Performance, Multimedia, Sculpture, Installation, New Media, Interaction, Sound, Photo / Video, and Web Art, are encouraged to apply for funding to support a new or current project.

All proposed projects should be realized by March 1, 2012, so they can be shown as part of the {Re}HAPPENING 2012, www.rehappening.com. For detailed information and to download the grant application visit www.themap.org/grants.

Asheville Gallery of Art Now Accepting Applications

Deadline: Monday, August 15, 2011

The Asheville Gallery of Art, 16 College Street in Asheville, invites area artists to apply for membership. The Asheville Gallery of Art (AGA) is an artists' cooperative which exhibits original, two-dimensional works by twenty-eight member artists. For more information, call (828) 251-5796 or e-mail ashevillegalleryofart@gmail.com.

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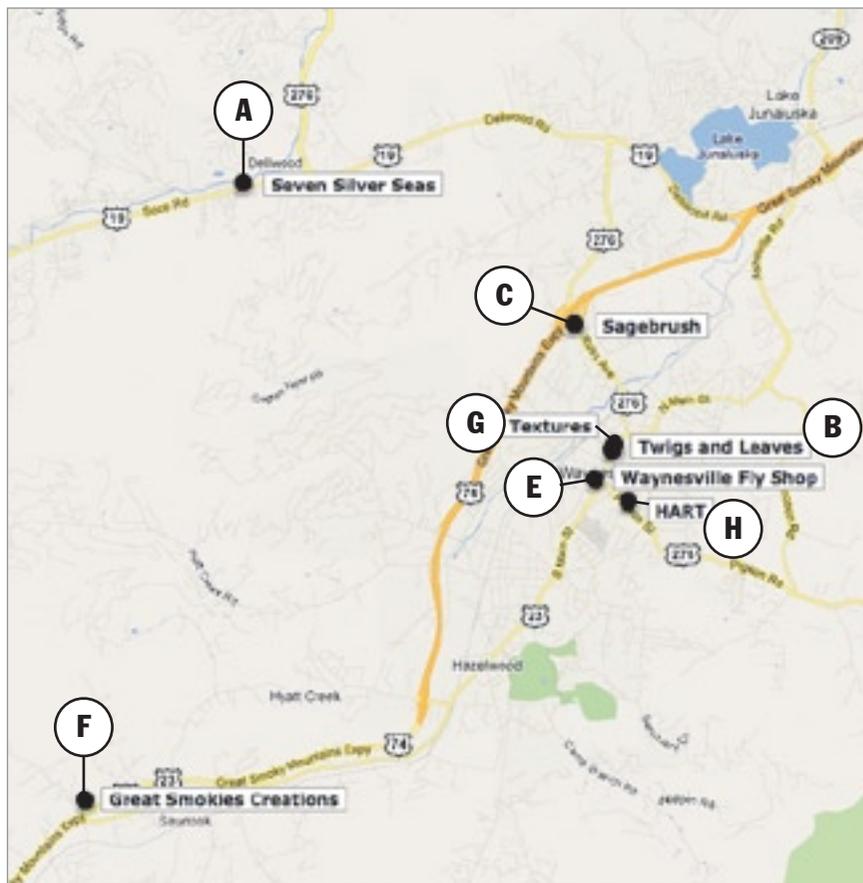
All Over the Map: Donna Rhodes' Unique View of The World

The Haywood Arts Council presents a visual journey that criss-crosses the multi-media landscape of artist, Donna Rhodes. The exhibition opens August 24 at the Arts Council's Gallery 86 on Main Street in Waynesville, and runs through September 17.



Dog House by Donna Rhodes

An opening reception will be held Friday, September 2, 2011 from 6 to 9 p.m. in conjunction with Waynesville's Art After Dark. For more information visit www.haywoodarts.org or call (828) 452-0593. The reception is free and open to the public.



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Young Artist Concert featuring Award-Winning Russian Pianist Vassily Primakov

The Haywood County Arts Council is proud to announce Russian/American virtuoso, Vassily Primakov in concert on Friday, August 12, 2011 at 7:30 p.m. at the Performing Arts Center, 250 Pigeon Street in Waynesville, NC.

Mr. Primakov will be a guest on WCQS Radio with host Dick Kowal on Friday, August 12 at 2pm. Concert tickets are \$20 per person with a limited number of FREE student tickets available. A reception follows the concert.



Vassily Primakov

Photo by Konstantin Soukhovetski

The evening's program will include: Franz Schubert's 14 Waltzes (Suite compiled by Vassily Primakov); Robert Schumann's Grand Sonata No.3 op.14 in F Minor (Concert Sans Orchestre); and, Frederic Chopin's Scherzo No.1 op.20 in B minor, Scherzo No. 2 op.31 in B -Flat Minor, Grande valse brillante in A- Minor op.34-1,

Scherzo No.3 op.39 in C # Minor, and Scherzo No.4 op.54 in E- Major.

The concert is sponsored in part by WCQS Radio (88.1FM), John Highsmith, DDS and Sandra Hayes, New Meridian Technologies, and The Windover Inn.

For more information visit www.haywoodarts.org

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**Are You Staying Inspired?
BEATING BACK THE BLAH'S...**

I was in a bit of a slump earlier this year. Had a case of "The Blahs." (It's like having bad neighbors. Yawn and Snoozie Blah.) I typically encounter this mood around August, when I'm having to mop myself up off the one-hundred ten degree pavement, but it's not always cyclical. Life's ups and downs can also trigger these odd spaces. But we live in the creative capitol of The South. There's no shortage of jump-starts for artists and art appreciators alike who may be needing some serious battery recharging.

First, I suggest The Walkabout. Venturing out and wandering all over our fair region yields art, food, music, theatre, nature and interesting people, providing us with some serious creative nourishment.

And walkabouts are enhanced by good company. If I hang out with The Nay-sayers (Nada and Nona - cousins of The Blah's), I'm starting what should be a fun field trip at a deficit. But friends with similar interests expand the relevance of discoveries. Good friends. Friends who don't laugh at you (much) when you squeal over Torchwood action figurines.

Conversely, nesting where you're comfortable is another good method to combat those "off" times. Tucked into a corner at Mountain Java on Merrimon sipping tea, enjoying gluten-free goodies and great 70's classic hits as they waft over the sound system, I feel energized. Songs like "Diary" by Bread and "Summer

BY GREG VINEYARD

Breeze" by Seals & Crofts take me back in sense-memory time, creating instant happiness. I wrote much of this column in this environment.

I'm kind of old school on creative jump-starting. I've always written, drawn and To Do Listed on yellow pads. Defaulting to what's comfortable makes me happy. I also do what I call "The Periodical 5K". I sort through stacks of magazines and newspapers, noting inspiring art, design and writing. I even flip through dictionaries and old encyclopedias.

Another trick is to mix things up a bit. I've been re-watching Star Trek (Yes, again. I know...), but this time in *French*. At other times, it can be helpful to shut everything out, cut the noise, and just enjoy some peace and quiet. We all de-stress and incubate new ideas in different ways, n'est-ce pas?

For artists, a portfolio sort and review can be useful. Forcing files that often get untidy back into some order can trigger a desire to revisit or expand upon a series, exciting us to get back into art making. For art collectors, sorting through and trading out an existing collection can invigorate both living spaces and minds.

Sage advice I was given long ago was "Be in your space." If I'm not going to my studio, I'm not giving myself even the slightest chance to



work on that next body of work, now am I? It's such a simple concept. Even if all I do is CLEAN my space, sit in my chair and think about art, going in on a regular basis yields good results.

The main point of all this: Do SOMETHING! Anything! Any attempt to actively counteract Yawn and Snoozie is time well spent. Eventually, they move on, and so do we, more resolved to work on the Next Thing. At the very least, The Blah's provide perspective. If we're lucky, we can even turn them into inspiration and make every season one for creation.



Greg Vineyard is an artist, art consultant and writer. Find him and his Ceramics for Contemplation & Connectivity at Constance Williams Gallery in the River Arts District, 9 Riverside Dr., Open Seven Days. www.creativewayfinding.byregion.net.

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ANGELIQUE TASSISTRO: EXOTIC EVERYDAY - A TABLETOP VIEW

Constance Williams Working Artist Gallery presents new work by on-site studio artist Angelique Tassistro for their "Second Saturday" August opening. Tassistro's functional wares are about a connection between food and people, and the every day celebration of meals.

Her works are known for breaking the rules of fashion, combining colors, patterns and figures with glazes and decals, evoking the magical times of her



Angelique Tassistro's whimsical, functional ware.

childhood memories. Tassistro's recent interest in yoga and India has led her to develop a new line, influenced by Indian culture, and especially by its architecture.

In Tassistro's studio there is a chalkboard with the words: "Dream, believe, love," and "Thoughts become things, so choose the good ones." You can feel these philosophies as you observe and handle her delightful functional creations. Tassistro is becoming well known for the whimsical glazes that adorn her cups,

plates, bowls, serving pieces and special items like cake stands. More of her work can be seen at www.flycoopstudios.com

IF YOU GO: "Exotic Everyday - A Tabletop View" will run through September 8, 2011. An opening reception will be held Saturday, August 13, from 11 a.m. to 4 p.m. Free and open to the public.

Constance Williams Gallery is open seven days from 11 a.m. to 4 p.m. Located at 9 Riverside Drive, across from 12 Bones, in Asheville's River Arts District. Visit www.constancewilliamsgallery.com

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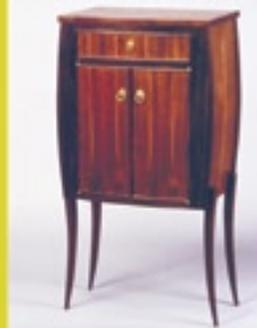
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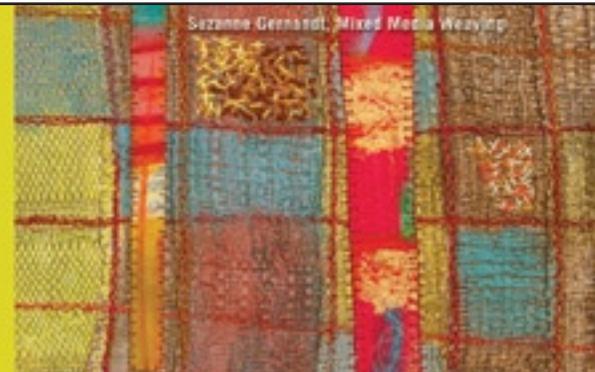


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