

RAPID RIVER MAGAZINE

November 2011 • Vol. 15 No. 3

Arts & Culture

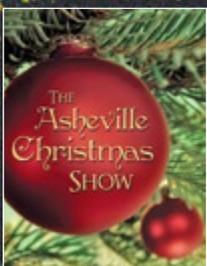
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RIVER ARTS DISTRICT



Asheville
Bravo Concerts
presents violinist
Joshua Bell.
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Asheville Lyric
Opera's Annual
Christmas Show.
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Asheville Choral Society
celebrates "Winterfest." PAGE 6

POETRY CONTEST

Entries sought for our 15th
Annual Poetry Contest. PAGE 28



**River Arts District
Studio Stroll**

On November 12 & 13 artists open their studios
for two days of shopping. PULLOUT PAGES 18-22

performance

Asheville Lyric Opera's Annual Christmas Show

BY PHILIP MARSCHALL

'T is nearly the season! The Asheville Lyric Opera is kicking off the holidays with its annual Christmas Show! Taking place on Friday, November 18, at 7:30 in the Diana Wortham Theater in Pack Place, the ALO's Christmas special will bring the holiday spirit to Ashevilleans and visitors alike, just in time for the city's official Christmas Parade on Saturday, November 19.

The ALO will be working in conjunction with the city and parade organizers to bring you an unforgettable, festive experience. Mayor Terry Belamy will be co-hosting the evening with Opera general director David Starkey, and Santa Claus will be making his trip down south a little early to star in the Christmas Show before he takes to the streets in the parade.

Santa will not be handing out presents on this special night, but rather receiving them, as the ALO will team up with the Caring for Children Network to ensure a happy holiday season for kids in need of extra Christmas cheer.

Audience members are encouraged to bring unwrapped toys to donate to Caring for Children, Inc., and all children will have a chance to visit with Santa after the show to donate a toy. Caring for Children is a non-profit that works to provide safe and loving homes for at-risk children and adolescents. The charity has been active since the 1970s in Western North Carolina and continues to do great work for our community.

The evening's program will surely delight audiences with its showcase of a variety of up-and-coming and well-established talents from the Asheville area. Musical director Brad Curtioff will lead a jazz quartet in both instrumental and accompaniment capacities that will set up a wonderful lineup of singers.

Local, critically-acclaimed soprano Colette Boudreaux will perform as a soloist, as will soprano and recently-minted ALO chorusmaster Andrea Blough. David Starkey will break from hosting duties to bring his baritone vocals to the stage, and fellow baritone Roberto Flores will sing both as a soloist and as a member of the a capella group *Pastyme*.

In addition to these more well-known vocalists, the ALO will feature performances by area high school and college singers who previously participated in the opera company's Education Opera program. This collection of soloists is very exciting



to be sure, but the show will be further enhanced with performances by larger local groups as well.

The eight-member choir *Pastyme* specializes in performing an extreme breadth of musical styles ranging from ancient to contemporary, and will doubtless leave no stone unturned in wowing audiences with its skill. *Pastyme* performs in North and South Carolina, receiving admiring reviews wherever it goes. The flashy Western Carolina University Rockettes will grace the stage to entertain with dance numbers. The group's director is a former Radio City Rockette and now works to bring New York flair to Asheville's own Broadway Street.

The troupe regularly performs in the Asheville city Christmas Parade, and will join the Lyric Opera to literally kick off the festive weekend. The longtime local favorite, Asheville Choral Society, which has been active in the area for nearly 35 years, will highlight the Christmas Show, bringing its large-scale vocal fun to the Diana Wortham stage.

New music director, Dr. Melodie Galloway, will lead this professional-level choir in rousing holiday favorites for the whole family to enjoy. Asheville residents are very lucky to have a local group that contains such a high level of singing talent. It would be a shame to miss out on this exhilarating holiday review, so order your tickets now!

IF YOU GO For ticket information and ordering, please visit our website at www.ashevillelyric.org or the Diana Wortham Theater Box Office website at http://purchase.tickets.com/buy/TicketPurchase?organ_val=354.

The box office can also be reached at (828) 257-4530. Tickets range from \$21 to \$36 for adults and \$13 to \$26 for students.

Joshua Bell

2010 Instrumentalist of the Year

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"Mr. Bell doesn't stand in anyone's shadow." ~ *The New York Times*

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performance

Asheville Bravo Concerts presents

Joshua Bell, 2010 Instrumentalist of the Year

He is said to be the greatest violinist of the century. He has been called “a modern Paganini,” and “a poet of the violin.” For more than two decades, Joshua Bell has enchanted audiences worldwide with his breathtaking virtuosity and tone of rare beauty, and on Saturday, November 12 at 7:30 p.m. concert-goers at the Thomas Wolfe Auditorium will bear witness to the talents of this “classical music superstar.”

Joshua Bell came to national attention as a musical prodigy at the age of 14, in a highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra. Years of critically acclaimed performances and recordings, Grammy nominations, and countless accolades later, he was named 2010 Instrumentalist of the Year by Musical America and Classical Artist of the Year by Billboard.

“Joshua Bell plays like a god,” said John

Corigliano, when he accepted the Oscar for best original film score for *The Red Violin* (1998), as performed by Bell. Bell is also widely recognized for his performance of the film scores for *Defiance* (2008) and *Angels and Demons* (2009).

In a 2007 article titled *Pearls Before Breakfast*, *Washington Post* author Gene Weingarten chronicled a social experiment in which a world-class musician, Joshua Bell, played his multimillion-dollar instrument — a 1713 Gibson ex Huberman Stradivarius — for spare change in a Washington DC subway station during morning rush hour. This experiment, which posed the question *Does talent transcend its surroundings?*, expanded Bell's popularity when the article won a 2008 Pulitzer-Prize for feature writing.

For his first-ever Asheville performance, Joshua Bell is scheduled to perform several sonatas at the Thomas Wolfe,



including Mendelssohn's *Violin Sonata in F major* (1838) and Beethoven's *Violin Sonata No. 7 in C minor, Op. 30 No. 2*. He will be accompanied by pianist Sam Haywood. This concert precedes Joshua Bell's single 2011 Carnegie Hall performance by two days, and highlights his new CD, *French Impressions*, which will be released in January.

Joshua Bell has enchanted audiences worldwide with his breathtaking virtuosity and tone of rare beauty.

“In honor of Bravo's 80th Anniversary season, we are overjoyed to bring the world's greatest violinist to Western North Carolina. Presenting a classical artist of this caliber upholds our earliest mission to bring the world's finest performers and entertainment to our community,” says Tracey Johnston-Crum, Executive Director of Asheville Bravo Concerts.



Tickets for Joshua Bell's November 12 performance at the Thomas Wolfe Auditorium are \$15-\$75 and are available now at the Asheville Civic Center Box Office, ticketmaster.com, or by calling Asheville Bravo Concerts at (828) 225-5887. Student tickets are half-price.

For more information about Asheville Bravo Concerts 2011-2012 season or this performance please call (828) 225-5887 and visit www.ashevillebravoconcerts.org.

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OPERA

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Pg. 20
A

November 18
at 7:30 pm

Diana Wortham Theatre

Featuring ALO Soloists,
Asheville Choral Society,
Pastyme and the
WCU Dancers

Tickets: 828-257-4530
ashevillelyric.org



Get to know us.

Upcoming Shows:

Cosi Fan Tutte - Feb 17-18, 2012
The Sound of Music - April 20-22, 2012

stage preview

It's A Wonderful Life

The Perfect Way to Kick Off the Holiday Season With Your Family

BY AMANDA LESLIE

For many families, watching Jimmy Stewart and Donna Reed sing "Auld Lang Syne" in *It's a Wonderful Life* is as much a part of the holidays as apple cider or gift wrapping. For the past few years Asheville families have been able to add a new tradition to their holiday season: watching the beloved story live on stage at North Carolina Stage Company.

Live From WVL Radio Theatre: It's a Wonderful Life is a fun and heart-warming play that gives the best of both worlds: the story you know and love, with a fresh, energetic staging as a classic "radio play." Four actors play all the roles, and create old-time sound effects right on stage.

The play opens November 15 and runs for 12 performances through Thanksgiving weekend, closing Sunday, November 27. With matinees and evening shows, it's the perfect family activity (and a great way to entertain out-of-town guests once the turkey coma has started to wear off).

Live from WVL Radio Theatre: It's a Wonderful Life is set in the fictional studio

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

NC Stage and Immediate Theatre Project have co-produced a stage version of *It's a Wonderful Life* since 2006; twice at North Carolina Stage Company on Stage Lane, and in 2008 at the Diana Wortham Theatre. In 2009 the companies commissioned a new adaptation of the movie by local playwright and actor Willie Repoley that incorporates more of the classic movie moments and gives richer life to the radio actors of the fictional WVL.

The play stars Maria Buchanan, Andrew Hampton Livingston, Carrie Smith, and Catori Swann as the hard-working radio



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

of failing banks, devastatingly high unemployment, and a shortage of affordable housing.

The circumstances are eerily familiar, and over 60 years later, this story remains as fresh and relevant as ever. Its message of hope and optimism

is the perfect antidote to holiday cynicism.



Live from WVL Radio Theatre: It's a Wonderful Life, November 15-27, 2011. Tuesday through Saturday at 7:30 p.m., Saturdays and Sundays at 2 p.m. Tickets: adults \$20; children 17 and under, and students with valid ID, \$10

North Carolina Stage Company, 15 Stage Lane, Asheville, www.ncstage.org, (828) 239-0263.

actors, as well as their alter-egos from Bedford Falls. Each actor bounces swiftly from character to character, often playing opposite themselves in the same scene. At the same time, the actors produce all of the sound effects live on stage, using old-fashioned techniques and simple household objects.

When Frank Capra and his co-writers were working on *It's a Wonderful Life* in early 1946, the Great Depression was a vivid memory. The story of George Bailey and Bedford Falls is juxtaposed against a time

the Asheville Choral Society

and Music Director Dr. Melodie Galloway present:

Winterfest: Songs for the Season

Friday, December 2nd, 2011 at 7:30pm
Saturday, December 3rd, 2011 at 4:00pm

Arden Presbyterian Church
2215 Hendersonville Road, Arden

Tickets
\$20 Adult - \$10 Student



*A holiday concert to fulfill all your
sugarplum dreams...and more!*

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or call 828.232.2060

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RAPID RIVER MAGAZINE Arts & Culture

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On the Cover: Image created by Greg Vineyard, an artist and creative consultant in Asheville's River Arts District. See page 14.

CORRECTION: In our October issue we incorrectly included artist Karen Keil Brown in the Weaverville Arts section. Brown's studio is located at 10 Beaver Creek Lane in north Asheville, not in Weaverville. We apologize for any confusion this may have caused our readers.



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we love this place

Helping Manna, One Bag at a Time

In WNC one out of six people are in need of food assistance. Linda Pannullo, a local mosaic artist wants to help MANNA. She has created "Gaia the Mother" and Gallery MIA on Lexington Ave. will print her image on a large recycled cotton bag.



Gaia is the primordial Greek earth Goddess from whom all creation sprang and is also the name of the Gaia hypothesis that sees the earth as a single complex living organism.

All proceeds after taxes and expenses will go to MANNA. Each \$1 generated will help MANNA provide enough food for 3 meals. \$22 includes the price of the bag with taxes. Bags can be picked up at Gallery MIA, 61½ N. Lexington Ave. on Sunday, November 27 from 1 to 4 p.m. Email the artist at disegnodipezzi.com or visit her Facebook page, Linda Pannullo for more details.

TEDxAsheville Expands to a Six-Hour Interactive Conference Event

Time Magazine science and technology editor Jeff Kluger, and local hip-hop troupe, the Urban Arts Institute, are two of the virtuoso performers and speakers in the newly expanded six-hour TEDxAsheville, an annual event for inspiring ideas and community action by sharing great ideas, great performances, and new technologies.

This year TEDxAsheville becomes an immersive, interactive conference event, offering extended breaks for networking and interactivity, as well as the most inspiring people, performances, ideas and creativity its 50-member organizing team could find.

TEDxAsheville 2011 takes place on Sunday, November 13 from 12 p.m. to 6 p.m. at the Diana Wortham Theater. Tickets are \$35. A limited number of \$100 VIP tickets include preferred seating and entrance to the VIP after party at The Market Place Restaurant. For more information, visit www.TEDxAVL.com.

November 4-13
Asheville International Children's Film Festival
Visit www.aicff.org for more information.

November 12
Joshua Bell performs at the Thomas Wolfe Auditorium. Visit www.ashevillebravoconcerts.org

Saturday-Sunday
November 12-13
River Arts District Studio Stroll, 10 a.m. to 6 p.m. both days. Visit www.riverartsdistrict.com.

November 12 & December 17
Let's Talk Quilts at the Folk Art Center in east Asheville, NC. Part of the Asheville Quilt Guild Exhibition. Visit www.craftguild.org.

November 18
Asheville Lyric Opera's Annual Christmas Show
Visit www.ashevillelyric.org
Friday & Saturday
December 2 & 3
Asheville Choral Society's **Winterfest: Songs of the Season**. Visit www.ashevillechoralsociety.org



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performance

Asheville Choral Society Celebrates "Winterfest" December 2-3

BY LINDSEY RHODEN

for the Season" the Asheville Choral Society will present "Stars and Moon: Themes of Light and Darkness" on March 10-11, and "Rytmus: Exploring Rhythm in the Art of Composition" on May 18-19.

ACS is now offering a new "flex ticket" plan to allow patrons more flexibility of choice in concert attendance. The flex ticket can be purchased at any time of the year, and used at any of the six concerts of the season. Visit www.ashevillechoralsociety.org for discounts and more information.



Tickets to the holiday concert, as well as for the 2011-2012 season can be purchased from the Asheville Choral Society via its website at www.ashevillechoralsociety.org or by calling (828) 232-2060. Special discounts are available for groups of 10 or more.

and Dr. Galloway will continue this tradition with the presentation of "Blue Rondo a la Christmas," Dave Brubeck's humorous "take" on the pressures of Christmas shopping. "We are so excited to be opening our 35th season with our largest chorus ever, under the baton of a musician both well-respected and well-loved in the Asheville region," said Lindsey Rhoden, ACS President.

Dr. Galloway is an Assistant Professor of Music at the University of North Carolina-Asheville, where she is Coordinator of Vocal Studies, and director of three choral ensembles. She also directs the Lake Junaluska Singers. Dr. Galloway has recently been tapped to conduct a choral concert in Carnegie Hall in April 2012.

"Dr. Galloway's passion for choral music is contagious. Chorus have such wonderful energy under her leadership, which makes for an exceptional concert experience for the audience," continued Ms. Rhoden.

Following "Winterfest: Songs

The Asheville Choral Society will present its holiday concert, "Winterfest: Songs of the Season" on Friday, December 2 at 7:30 p.m. and Saturday, December 3 at 4 p.m. in Arden Presbyterian Church, Arden. "Winterfest" is the first concert of the ACS's historic 35th season.

For her first concert as ACS's new Music Director, Dr. Melodie Galloway promises "glittering holiday music to warm and enthrall you...From a Renaissance madrigal feast to a powerful *Gloria* with brass, this concert will be replete with holiday magic from the ages to present day."

Included on the program will be John Rutter's *Gloria*, excerpts from Menotti's beloved *Amahl and the Night Visitors*, and holiday favorites, "The Sleigh (a la Russe)," and "Christmas Time is Here" from *A Charlie Brown Christmas*.

The Asheville Choral Society is known for including delightful doses of musical parody in its programming,



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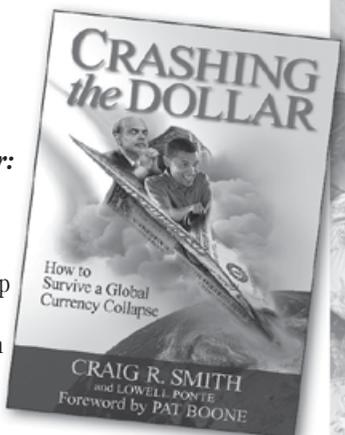
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AmiciMusic presents

Great Chamber Music

Daniel Weiser, the Artistic Director of Classicopia, has created a new chamber music organization called AmiciMusic. AmiciMusic means "music among friends," which is the original meaning of chamber music.

At each concert, Dr. Weiser will talk briefly about the pieces that are performed, helping to place the works in socio-historical context, allowing the audience to have a more interactive and educational listening experience.

AmiciMusic will perform at the White Horse in Black Mountain and the Altamont Theater in Asheville. These venues allow new audiences,

who might not regularly attend chamber music concerts, to experience the immediacy, energy, power, and excitement of live classical music.

AmiciMusic will present several great concerts in November, highlighted by a program with Tony-award winning baritone Eugene Brancoveanu on Thursday,

November 3 at 7 p.m. as part of Weiser's "Divas and Drafts" series at the White Horse in Black Mountain. Mr. Brancoveanu will appear with soprano Crystal McDaniel, who was recently seen in ALO's production of the Magic Flute.

Weiser and AmiciMusic return to the White Horse on Friday, November 4 at 7 p.m. for the second installment of the series, "A Short History of the Piano," featuring some of the greatest works written for the piano from 1700 to the present.

Tickets for the shows at the Whitehorse are \$15 for adults and \$5 for children and students. Tickets are available at the door, by visiting www.whitehorseblackmountain.com, or by calling (828) 669-0816.

On Sunday, November 6 at 4 p.m., AmiciMusic



E. Brancoveanu



Amand Horton

will feature soprano Amanda Horton, in a program entitled "Serenade" featuring great lieder by Schubert and Schumann, plus arias from the opera and operetta world, along with great Spirituals and showtunes. The performance will take place at the Altamont Theater, 18 Church Street in downtown Asheville.

On Monday, November 14 at the Altamont, AmiciMusic will present Arundo Donax, a young reed quintet group at 7:30 p.m.

Tickets for the Altamont performances are \$20 for adults, \$18 for seniors, \$10 for students, and \$5 for children. Tickets are available at the door, by visiting www.myaltamont.com, or by calling (828) 348-5327.



For more about AmiciMusic and to see videos of some of their recent concerts, visit www.amicimusic.org. To join their e-mail list in order to find out about their many house concerts and other performances, contact Daniel Weiser at daniel@amicimusic.org.



Daniel Weiser

noteworthy

Asheville International Children's Film Festival – November 4-13

The third annual Asheville International Children's Film Festival (AICFF) will run November 4-13. AICFF is the largest children's film festival in the Southeast. The Festival celebrates the best and brightest in international children's cinema with a 10-day extravaganza of more than 70 films from 25 countries.



Q&A

This year's festival has a blend of programs including animation, features, shorts, historical films, and fantastic hands-on, interactive workshops for the filmmakers of tomorrow. The festival provides families with the opportunity to screen one-of-a-kind films not available on DVD. The festival is a great winter time event created especially for families in Western North Carolina and beyond.

"I didn't know these kinds of fun, creative and heartfelt films were created for kids" is the comment most heard from the attendees. You won't want to miss the three very special events, the kick-off gala, costume pancake breakfast, and closing awards ceremony. We know you will have a great family experience and make memories that will live forever!



Tally Ho! Mobile

Highlights for 2011

- November 5 – Earth Fare Costume Pancake Breakfast at the Movies
- Asheville Pizza & Brewing screenings
- Posana Cafe evening screenings
- Children's Jury, where children get to rate the films
- Children's Movie Magic Workshops, for the film makers of tomorrow.
- Closing Awards Ceremony
- November 12 – Screenings at Tryon Theatre, Tryon, NC. Check website for details.
- Afternoon family matinees at Posana Café, November 7, 8, 9, 10, at 3:30 p.m.
- November 11 – Benefit screening for Toms Shoes. This gala evening will feature the documentary films: *For Tomorrow: The Toms Shoes Story*, *Coon Dog Days* and *Before the First Pitch*. The latter two are directed by Asheville's own Andie Mc Dowell. The evening will also feature new films by Little Pearls, and an after party.



The 3rd Annual Asheville International Children's Film Festival takes place from November 4-13. Visit www.aicff.org, for more details about the festival.

BRIAN ENO'S 77 MILLION PAINTINGS

This November, Asheville will be the honored home of visionary Brian Eno's internationally displayed art installation 77 Million Paintings. The installation will be on display in the YMI Cultural Center's auditorium, creating a thoroughly immersive experience. The exhibition will open on Wednesday, November 2 and will remain on display until the end of the month. Tickets are \$10.

Conceived by Eno as "visual music," 77 Million Paintings is a constantly evolving sound and image-scape born

from his exploration of light as an artistic medium and his interest in the aesthetic possibilities of generative software. Presented on a uniquely configured constellation of video monitors, 77 Million Paintings is a serene and beautiful work, slowly evolving and transforming in time such that no two instants are quite the same.

It is art that encourages the viewer to slow down and enter a contemplative state, reflecting on the uniqueness of a passing moment that has almost certainly never existed before.

Asheville Symphony

2011-2012 SEASON

Daniel Meyer, Music Director

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spinning discs

CD Reviews

by James Cassara

It's a power pop month here at *Rapid River Magazine* as, fresh from three glorious days of MoogFest, your intrepid music scribe delves into a batch of discs which, in one form or another, extol the simple joys of effervescent pop. As always you are strongly encouraged to support one of the excellent independent record stores our area is so fortunate to have.



Matthew Sweet Modern Art Missing Piece Records

It should be obvious that whatever mild curiosity Matthew Sweet

once had in the musical universe around him has long since been abandoned. He instead prefers to occupy his little corner of the room, tinkering away in semi-seclusion as he lovingly constructs the sort of albums that few artists are capable of or even interested in making.

For Sweet the formula is simple and direct: layers of guitars, beguiling hooks, ir-repressible harmonies and a steady drum/bass beat. So simple you'd think others might catch on. For *Modern Art*, his first solo record in three years, he goes full retro, plying his tunes on sixties era semi-hollow six and twelve guitars and pushing the sound through vintage amps, all of which makes the album's title wonderfully ironic.

Supported principally by Velvet Crush drummer Ric Menck, Sweet indulges his own tastes (and ours) for jangle pop, a glimpse of what the Beatles might have sounded like had they emerged out of Southern California. To his credit Sweet doesn't try to slavishly duplicate this aesthetic; he's much happier twisting it around to his own liking as if to stake his own claim in a post modern pop world he never made.

He's equally adept at tackling pastoral folk (the deceptively coy "My Ass Is Grass") as he is retro blues ("Ladyfingers") and even takes a tip from his one time mentor Lloyd Cole by wrapping the title cut in blankets of lush orchestration. Since this is largely a homemade effort not much here soars on a level of such earlier Sweet masterpieces as *Girlfriend* or *In Reverse*.

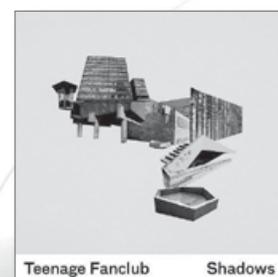
Still, half the charm of *Modern Art* is its lack of strained ambition: If nothing else it shows that the two covers albums he made with Susanna Hoffs allowed him enough breathing room to reassess his place in music today. Based on the breezy forty two minutes that constitute *Modern Art* I'd say he needn't worry. ***1/2

Teenage Fan Club Shadows Merge Records

While *Teenage Fan Club*'s latest came out nearly six months ago it's one of those delightful sleeper discs that somehow managed to slip through the cracks.

Which is a shame as it's as solid and relaxed as the band has ever sounded. It's a confident dozen songs that unapologetically declare the virtues of romance (particularly the summer variety) and the chaotic joys of everyday life.

Ever since they first broke wide in the early 1980s the band has been a sound in search of an audience. They've rarely strayed far from their appeal and are smart enough



to know their own strengths and limitations. And while it is maddening to wait so long between new albums we really shouldn't complain, as *Shadows* is a sparkling and reflective counterweight to 2005 stellar release *Man-Made*. It combines the introspective, world-weary tone of that album with garnishes of characteristic bright pop, a mix that is their stock and trade.

With three songwriters to accommodate you'd think the band would struggle with making a coherent statement but guitarists Norman Blake and Raymond McGinley, along with bassist Gerard Love, have long been of the same mind, and this record offers ample evidence of such.

The delicious baroque pop of Love's purposeful "Sometimes I Don't Need to Believe in Anything" – with its layers of synthesizer, warped strings, and assorted wind instruments – sounds like it toppled off the edges of an unreleased Syd Barrett era Pink Floyd session. In contrast, Blake's "Baby Lee" is a straight ahead '60s-styled folk-rocker that just screams Whiskey A Go Go.

Other standouts include Love's pop/country rock "Into the City" and McGinley's psychedelic laden "Today Never Ends." *Shadows* may be a sun-drenched bit of melancholia but it sounds as good in the waning day of fall as it would on a breezy summer's afternoon. Such is the beauty of *Teenage Fan Club*, a band that, thirty years into their history, sounds as fresh and vigorous as ever. ****

Wilco the Whole Love dBpm Music

Following the release of 1999's *Summerteeth* the career path of Wilco took an unexpected (but in retrospect logical) turn. The tortuous events leading to the release of 2002's *Yankee Hotel Foxtrot* have been

well documented. In short the album was rejected by their then label, which was subsequently bought out by another label which finally saw fit to release the album. But the real impact of *Foxtrot* was the way in which the band finally shed their image as an Uncle Tupelo offshoot.

Bandleader Jeff Tweedy gained the confidence to steer the band in previously unfamiliar directions, a process which coincided with a change in the Wilco's membership and a remarkable change in sound. But the results were a mixed bag: With so many possibilities now at their disposal (not to mention a lot more money) the band seemed less focused. What they gained in expanse they lost in cohesion.

Nearly a decade and three studio albums later Wilco seem to have gotten a handle on things. *The Whole Love* is not only the sound of a band willing and able to try new ideas but there's brashness here that seems to say "bring it on, newbies. We're Wilco and we're ready to rumble." From the edgy discord of "The Art of Almost" to the semi-irritable rumination of "Black Moon" the *Whole Love* is the sound of a band hitting all high octave fired cylinders at once. When things do slow down it's



with full intent, as in the somber "Rising Red Lung" or the whimsical pop of "I Might".

From the swing of things Tweedy is clearly more comfortable

with his current band: Mikael Jorgensen's keyboards offer a playful foil to Tweedy's stuffiness, while guitarist Nels Cline and 'I can play any instrument you toss my way' genius Pat Sansone give Tweedy the space to fully develop his boundless ideas.

While its immediate predecessors offered some great ambience, there's a warmth and genuine comradeship here that has been missing since *Summerteeth*. It's an effort that is even stronger than the sum of its parts, a startling reminder that Wilco is one of the truly great bands still worth paying attention to. It's a joy to hear, an endlessly rewarding effort that reveals itself in small and patient doses. Best of all, *That Whole Love* is the first Wilco album in years that sounds like the real deal, rather than some band trying their best to imitate the originals. ****

'CD's' continued on next page

what's happening

Beware Ghosts Haunting the Lexington Avenue Brewery

The Asheville based band, A Ghost Like Me, has been slowly building steady fan support in our area, doing so through old fashioned perseverance, a sound that distinguishes them amongst the crowded indie rock scene, and a clear vision of where they want to go and the talent to take them there.



A Ghost Like Me

The four piece instrumental ensemble consists of Brad Rogers (guitar and “live” looping), Key Andrew (bass), Eric Ernst (drums) and Dave Milan (keyboards and guitar). The band’s roots reach back to Oakland, California where, in 2007, they came together as a recording project. Two years later they relocated to Asheville and made the jump from studio to live performance band, one that has steadily broadened their base to include South Carolina, Tennessee, and beyond.

While to some the prospect of an instrumental ensemble might automatically mean prog rock or jam band, repeated listens to *The New Paradigm*, the band’s recently released full length album, reveals so much more. The arrangements are concise and deliberate while allowing ample space for the individual musicians to stretch out and

BY JAMES CASSARA

flex their muscles. Certainly there are elements of Syd Barrett era Pink Floyd (mercifully absent of any acid induced cosmic navel gazing) and perhaps even a touch or two of Sun Ra but I detect strands of reggae via dub-like Clash rhythms as well as a few neatly placed Neil Young like guitar licks. But to suggest *Paradigm* is little more than a respectful homage to the music they love is a serious injustice.

Listening to it again and again I found myself swept up in its subtle shifts and swings; it was the ideal record to play as I worked on some new paintings and I mean that as a high compliment. It is also a powerful reminder of how good the music in our area is, and how much of it stacks up favorably to the national scene.

Hearing how this translates to stage is an intriguing prospect, and one I eagerly look forward to. With two local shows booked for the month the opportunities await!

Please Note: *By the time you read these words MoogFest will have come and gone. Look for a MoogFest wrap-up in our December issue!*



A Ghost Like Me, along with Grammar School, and Gravitron, at the Lexington Avenue Brewery in downtown Asheville on Thursday, November 17. The band will also be playing Peabody's, in downtown Boone, on Saturday, November 5.

More information regarding A Ghost Like Me can be found on their Facebook page.

A Touch of the Éire

WITH THE MOUNTAIN SPIRIT COFFEEHOUSE SERIES

What with last month’s stellar (and packed house)

performance by Jamie Laval and this month’s offering by Brendan Nolan, the Mountain Spirit Coffeehouse series has a definite and authentic Irish flair as of late. Nolan, who was born and reared a bit north of Dublin, was fortunate to “grow up in Ireland just as there was a resurgence of interest in traditional music.”

With groups such as The Dubliners and Planxty in the forefront, the music of Ireland’s past was resonating with its present. At the same time the United States was experiencing its own singer/songwriter surge, as audiences weaned on radio friendly rock began looking elsewhere. Both these genres would become pivotal in Nolan’s artistic development.

After moving to Montreal in 1979 Nolan began an extended run at the storied Old Dublin Pub, an institution with which he was associated for nearly 15 years. It was during his tenure there that the venue became the most acclaimed pub in a city known for its Irish community. During this time Nolan also headlined concerts at numerous acoustic venues across Canada and performed at several festivals, including the Winnipeg Folk Festival and the Lunenburg Folk Harbour Festival.

In 1997 he performed on the Plains of Abraham in Quebec as part of the 150th anniversary of the Irish famine; a decade later he performed in Quebec City as part of the commemoration of the 100th anniversary of the unveiling on the Celtic



Brendan Nolan

Photo: James Madison Thomas

BY JAMES CASSARA

Cross on Grosse Isle.

In 1995 Nolan again pulled up his roots and moved to a more climatically hospitable environ. Since that time he’s been based in St. Pete Beach, Florida (talk about your culture shock!) where he quickly integrated himself into the local music scene.

He’s been featured several times on WMNF Live in Tampa and just recently performed on the local ABC affiliate morning show. He’s also played the Florida Folk Festival, Gamble Rogers Fest, and Wings and Strings and has been a headliner at the North Texas Irish Festival (among others) numerous times.

Nolan has six solo albums to his credit with the most recent being 2007’s *Song Brook*, an eclectic mix of material including semi-comical ruminations, and traditional instrumentals. But it is life on the road that keeps him going, bringing his music direct to the masses while keeping the history of Irish music alive.

As always the Mountain Spirit Coffeehouse series offers an opportunity to hear music in a lovely and intimate setting. There’ll be no clanging of beer mugs and loud conversation here. Just great music in a great venue!



Brendan Nolan and the Mountain Spirit Coffeehouse series at the Unitarian Universalist Church on Charlotte St. Sunday, November 13: Doors open at 6:30 PM and the music starts at 7. Tickets are priced at \$12 adults, \$8 students, and free to those under 14.

‘CD’s’ continued from page 8

Nick Lowe The Old Magic Yep Roc Records

The ongoing evolution of Nick Lowe, the wild eyed Rockpile front man known as much for his hard partying (he proudly wore the nickname ‘basher’) as for his monster hit “Cruel to be Kind” is a lesson in adaptability.

As he approached middle age, Lowe, who is also respected as a producer (most notably for Elvis Costello) and rock entrepreneur, happily gave up any hope of



reclaiming whatever chart success he once enjoyed for a late career groove as a purveyor of lounge, country, soul, and Dean Martin/

Ricky Nelson era pop.

This first materialized in 1998’s *Dig My Mood* and if the four albums he’s made since then have basically replayed the formula, that doesn’t diminish their charm one

bit. You either dig them or you don’t.

Not a bit of *The Old Magic* is designed to surprise. The eleven songs here make no effort to break new ground. But that isn’t the issue. Lowe is long past a point in his life where he feels any need to continually reinvent his music. He’s like an old sweat shirt that feels so comfortable you’re okay with the occasional loose thread.

This time around the songs focus on the ironies of love, the inability of the heart to fully let go, and the inevitable aches and pains of growing old.

For all its masterful tailoring, one gets the sense that Lowe could make a passable

record in his sleep, *The Old Magic* does suffer from being far too lovingly mannered and the schmaltz factor is hard to excuse. So while such diversions as his country hick remake of Costello’s “The Poison Rose” are welcome, a dash of Rockpile energy would go a long way here.

Still, whether he’s singing about the quiet pleasures of an evening spent at home or having to pack his belongings and quickly move on, Nick Lowe remains a consummate songwriter, one whose uncanny knack for eliciting a smile or groan remains undiminished. ★★★

music

Acoustic Syndicate



Fitz McMurry, Steve McMurry, Bryon McMurry, Jay Sanders, Billy Cardine. Photo: Alissa Whelan.

The newgrass folk-rock pioneers return for a Thanksgiving weekend celebration, Friday, November 25. After the turkey and pumpkin pie are gone, come revel in the vocal harmonies of the band's trademark high-energy sound.

IF YOU GO: 9 p.m. at the Orange Peel, 101 Biltmore Ave. Tickets are \$15; \$17/door. Available at www.theorangepeel.net and at Harvest Records on Haywood Rd. in West Asheville.

Good Guy Dave Desmelik Breaks Out His Latest Disc

Deep Down The Definition, the eighth and newest release from Asheville favorite Dave Desmelik, arrives just as the leaves are falling and the first taste of winter's chill comes our way. It's a time for reflection, an opportunity to look back at promises broken and those not yet made. Given the nature of the artist's poetry (and I have no hesitation in calling it that) this seems as good as time as any for him to give birth to his newest creation.

"I'm extremely happy with the album, very excited. I know I said that last time but the newness and sparkle of this record is like a fresh canvas just waiting for new paint. I've been blessed with the opportunity to create something from whole cloth, and who wouldn't welcome that chance?" While several of the songs have been kicking around for a while, and are likely familiar to anyone who has recently seen any of Desmelik's abundant shows, he promises you'll be hearing them in a new light.

"Even though I've been out playing



with both Josh (Gibbs) and Andy (Gibbon) the songs sound so much stronger here. That's the beauty of playing them live, of working out the kinks so to speak. I also play a lot more piano on this record than I ever have. That adds a whole new dimension to things."

To celebrate the release of Deep Down Desmelik is ramping up his already busy performing schedule. He's already played a number of October shows and is in the

BY JAMES CASSARA

process of booking gigs for the remainder of this year. "I'm doing a series of CD release shows, but I'm especially excited about November 5. It's a benefit show for Beauty Through Cancer, an amazing group of people who offer support for female cancer patients and survivors.

Nearly all of us know someone who has been affected by cancer, and I am proud to help them out. It promises to be a good time for a great cause." That just goes to show that Dave Desmelik is indeed a good guy!



Dave Desmelik and guests play a benefit show at the Bywater Bar in Asheville on Saturday, November 5 at 7 p.m. It's the official North Carolina CD release show for "Deep Down The Definition." For more information please visit www.davedesmelik.com or go to www.beautythroughcancer.org

WNC Jazz Profiles: Russ Wilson

For almost 30 years, drummer/singer Russ Wilson has worked as a professional musician.

Russ Wilson made a name for himself performing many varying styles of music including Rock, Country, Gospel, Blues, R&B, Dixieland, Big Band

Swing, Bebop, pit work for Broadway style shows and Symphonic music. Of all these, Jazz remains his first true love!

Russ has had the "gracious opportunity" to share the stage with quite a few famous musicians: Jimmy Thackery (The Nighthawks and The Drivers); Kim Wilson (Fabulous Thunderbirds); Mookie Brill (world renowned singer and musician); Hubert Sumlin (Howlin' Wolf's guitarist for 25 years); Chicago Bob Nelson (The Heartfixers); Jerry "Boogie" McCain (She's Tough!); Charlie Musselwhite (world famous Harmonica player); Calvin "Fuzz" Jones (Bass player for Muddy Waters & Howlin' Wolf); David Johansen (New York Dolls), Levon Helm (The Band); Carey Bell (world famous harmonica player), Skeeter Brandon (Hwy 61); Chris Thomas King (Oh Brother Where Art Thou); Dave Maxwell (pianist with Freddie King); and Bob Margolin (guitarist for Muddy Waters) - just to name a few!

Since 1989, Russ has played drums and vocalized on 30 albums - seven

of those being his own projects, and most recently he was in the studio laying down tracks for Bruce Lang's new country album.

I asked Russ how he got started. "I grew up in Hendersonville (believe it or not!) and was in the school band from 5th grade up through graduation. My dad got me into music, though he was not a musician himself. He'd bought those Reader's Digest boxed sets of big band records and I played those things over and over.

"Being a big fan of Benny Goodman, I decided to play the clarinet, but then I heard Gene Krupa and had absolutely no interest in the clarinet anymore. I took up the drums and it's been a downhill slide ever since. After high school, I went to Appalachian State University to "further" my education. I ran out of money 2 1/2 years later and became a fulltime professional musician. And that's been a downhill slide ever since, too. LOL!!"

After touring and traveling for many years, playing with various blues bands, Russ decided to start one of his own. With the help of his good friend guitarist Marc



Russ Wilson Photo: Alan Grossman

Brookshire, they formed The Mighty Mighty Men in 2001. In late 2003, he started his second musical organization called The Nouveau-Pass Orchestra playing the music that he'd grown up listening to - vintage jazz and dance band music of the 20's and 30's.

The orchestra ranges in size from 14 pieces to a 35-piece concert orchestra. Then, if that weren't enough, he formed a smaller version of the NPO called The Russ Wilson Swingtette. He's also co-leader of a quartet called The Swingtones, and most recently started a new group playing Rockabilly and Honky Tonk Country called The Asheville Playboys and if THAT weren't enough, Russ is also percussionist/vocalist for the Hawaiian/Exotica group called Kon Tiki, Wendy Hayes, Heather Masterton and the Firecracker Jazz Band.

When asked what inspires him, he replied, "The music inspires me. Although I've been an avid record collector for over 30 years, I've wanted to go beyond just listening to the music. I've wanted to recreate that vintage music, that vintage sound. That's what's inspired me and still does."

BY EDDIE LESHURE

In 2007, Russ made his premier as conductor with his orchestra performing George Gershwin's Rhapsody in Blue. Since then he's directed numerous concerts and shows, most notably the music of the "King of Jazz" Paul Whiteman in The Pops Concert with his 35 piece concert orchestra, plus his annual Art Deco Revue. Russ recently finished his latest concert "I Got Rhythm" and is now making plans to do Rhapsody in Blue again in 2012.

"It is always pleasure to perform with Russ. In addition to his well expressed respect for each musician with whom he shares the stage, he brings his passion for the material to every performance. His passion is palpable and as a result, the performers can't help but enjoy themselves. It's a great time!"

~ SINGER WENDY HAYES

www.everswinging.com
www.facebook.com/russw45



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.

Reel Take Reviewers:

MICHELLE KEENAN is a long time student of film and a fundraiser for public radio.

CHIP KAUFMANN is a film historian as well as a program host on WCQS-FM.

Both are members of the Southeastern Film Critic's Association (SEFCA).



Illustration of Michelle & Chip by Brent Brown.

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



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

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Questions/Comments?
You can email Chip or Michelle at reeltakes@hotmail.com

Killer Elite 1/2

Short Take: This above average Jason Stathan action thriller gets an added boost from having both Robert De Niro and Clive Owen in the cast.

REEL TAKE: Jason Stathan has gone back to the well. Having remade Michael Winner's *The Mechanic* earlier this year with himself in the Charles Bronson role, he has now reworked (it's not really a remake) Sam Peckinpah's *Killer Elite* giving himself the James Caan role and casting Clive Owen in the Robert Duvall part.

Added to the mix is Robert De Niro as Stathan's mentor, a character who was not in the original. This gives *Killer Elite* more star power and allows De Niro and Owen



Robert De Niro and Jason Stathan prepare to take out the bad guys in *Killer Elite*.

to pick up hefty paychecks while they await more challenging material. That being said, don't sell *Killer Elite* short. While there's nothing new here, it's an above average action flick that is actually an improvement over the original material from which it's derived.

A retired special agent (Stathan) is recruited to eliminate three servicemen. He must make their deaths look accidental as well as provide taped confessions. If he refuses or fails then the recruiters will kill his friend and mentor (De Niro) Enter Clive Owen as the representative of a secret political organization dedicated to not keeping the peace somewhere in the world who tries to thwart Jason. That's really all you need to know even though this is reportedly based on "a shocking true story".

Once the plot is set into motion, it essentially disappears as the action sequences take over. The audience for this film didn't come to learn a lesson in world politics and *Killer Elite* is happy to oblige. If you've seen the trailer than you've seen the outstanding set piece of Stathan tied to a chair but there is much, much more. Although a lot of the action is violent, even brutal at times, it is fast paced and is less intense than in Sam Peckinpah's 1975 original.

Jason Stathan offers us nothing new here but then we don't expect him to. Burt Reynolds once said that appearing in action films called for what he termed "the constipated school of acting" (narrowed eyes, bulging neck muscles, strained vocal delivery) and Stathan's performance certainly qualifies. Clive Owen, on the other

hand, plays his bad guy to the hilt without really overplaying it. Robert De Niro's role amounts to little more than an extended cameo but he has fun with it and so do we.

Killer Elite is one of those rare remakes (excuse me "reworkings") that is actually better than the original. That's faint praise as the original is one of Sam Peckinpah's worst films but it is praise nevertheless and if you're an action fan or a fan of the three principals, you could do a lot worse.

Rated R for strong violence, language and nudity/sexuality.

REVIEW BY CHIP KAUFMANN

Mozart's Sister 1/2

Short Take: Fictional story of what happened to Mozart's sister Nannerl on a visit to Paris in 1767 is beautiful to look at and to listen to but it has way too many dull stretches.



Nannerl Mozart (Marie Feret) dresses as a boy so she can play the violin in *Mozart's Sister*.

REEL TAKE: As a classical music lover and host on local public radio station WCQS, I really wanted to like this movie. With all the attention paid to *Amadeus* 30 years ago and many people taking it as gospel, it's nice to have a different, more realistic look at Mozart and his family, especially father Leopold.

When Mozart was 11 (his father claims him to be 10) he, his mother and father along with sister Nannerl paid a visit to France and played for the court of Louis XV. At the time Nannerl, who was five years older, was considered to be as skilled a musician as her brother but, being a girl, her parents didn't want her to develop those

abilities. This movie gives her that opportunity by putting a decidedly 21st century spin on things.

In order to appear before the King's son, Nannerl disguises herself as a boy (she is only 3 years older in the film) and in that guise she composes and performs works that totally captivate him. Once the ruse is discovered, he falls in love with her but is destined to marry someone of royal birth. Heartbroken by his "cruel twist of fate" and by her father's decree to give up composing, she eventually becomes "the perfect wife" and winds up marrying a man much older than herself.

The period recreation is superb recalling Stanley Kubrick's 18th century film *Barry Lyndon* with its ornate settings and candlelight illumination. The performances by all the principals are first rate especially Marie Feret (the director's daughter) as Nannerl and Marc Barbet as Leopold. Mozart's music, performed on period instruments, is authentic but rather dry, and that sums up the movie as a whole.

Part of the problem is the script which is a little on the pedantic side but the biggest problem is the film's pace and director Rene Feret must be held accountable for that. While there are many fine scenes there are also some that seem to take forever causing me to lose interest in the characters and ultimately in the movie itself.

Another problem, and one to be expected, is that the character of Nannerl acts more like a 21st century woman than an 18th century one and the script plays up her frustrations with the restrictions placed upon her. This is designed to make a present day female audience sympathize with her and it does but it creates an inaccurate look at the character and the times she lived in much like Gwyneth Paltrow's character in *Shakespeare in Love*. All movies are a reflection of their times but some can't resist updating historical material to suit the times in which they are made.

This movie is not rated but contains adult thematic material.

REVIEW BY CHIP KAUFMANN

'Movies' continued on page 12

A Note from Reel Takes

Due to a conflicting work schedule, Michelle Keenan is off this month. Her reviews will return next month for the annual Reel Takes year end, holiday movie issue. Teen Reviewer and busy high school senior Clara Sofia will also be off this month and returning next month.

In other news, stay tuned for Reel Takes online, coming soon to www.reeltakes.net. You'll find our regular reviews there as well as the ones that don't make it into the magazine do to incompatible release dates and press deadlines. We'll also throw in some thoughts, tidbits and information on Professor Kaufmann's latest classes, lectures and more.

In the meanwhile, enjoy Chip Kaufmann's reviews this month, his feature "Recent Rediscoveries," and the November schedule for the Asheville Film Society. Also check out page 7 for information on the Asheville International Children's International Film Festival.

SEE YOU AT THE MOVIES!

film reviews

'Movies' continued from page 11



Evangeline Lilly and Hugh Jackman try to figure out how to program a robot to box in *Real Steel*.

Real Steel

Short Take: This Steven Spielberg produced fantasy-drama, based on a *Twilight Zone* story, is old fashioned family entertainment in the grand tradition.

REEL TAKE: Take Steven Spielberg's *E.T.*, combine it with the original *Rocky*, add in just a touch of *Transformers* and you have *Real Steel*. Although the credited director is Shawn Levy (*Night at the Museum*), this film has executive producer Spielberg's fingerprints all over it much like *Super 8* (director J. J. Abrams) did earlier this year and *Poltergeist* (director Tobe Hooper) did almost 30 years ago.

The original source material was an old *Twilight Zone* episode about boxing robots which I saw when it first aired back in 1963. It was written by fantasy specialist Richard Matheson and starred Lee Marvin. That episode prompted a toy company to come up with the *Rockem Sockem Robots* (one robot was red, the other sky blue), a mechanical toy which I remember fondly from my youth.

Flash forward nearly 50 years, combine the story and the toy, put Hugh Jackman in the Lee Marvin role, and a new movie is born. While it's not officially a remake, it is based on already existing material. I'm not holding that against the film as it completely expands and reworks the material in such a way as to make it completely different from the original. It does, however, more closely resemble the movies I mentioned earlier.

The story is set in the near future (2020 according to director Levy) where human boxing has been outlawed and only robots fight. Down on his luck promoter Charlie Kenton (Jackman) wants to return to the big time but needs a robot to do it. While looking for one, he inherits his young son Max (Dakota Goyo). It's the first time they have spent any time together and, of course, they don't hit it off. Charlie takes him to his girlfriend's (Evangeline Lilly) gym and after his first robot find fails spectacularly, they find an old robot named Atom in a scra-

pheap. Together they restore him and dream of a shot at the big time.

Since this is a Steven Spielberg movie they not only get a title bout but they bond big time and learn some life lessons along the way. I should also mention that this is a Dreamworks-Disney co-production so you can expect to be manipulated big time and you are. I have no objections to that because that's what you expect from a film like this and that's why audiences love it and most critics don't. I won't tell you how it all ends because I don't have to.

Spielberg is carrying on the tradition of such old time Hollywood producer-directors like Cecil B. De Mille and

David O. Selznick (he openly admires both men). He has total control over his productions, instinctively knows what the public want to see, and then gives it to them. *Real Steel* may be paint-by-the-numbers Spielberg but at least you know what you're getting and that's worth something in these uncertain times.

Rated PG-13 for some violence, intense action, and brief language.

REVIEW BY CHIP KAUFMANN

The Thing

Short Take: This prequel to John Carpenter's 1982 film works well enough

while you're there but winds up being disposable entertainment.

REEL TAKE: Let's be clear about this say the filmmakers. This new version of *The Thing* is not a remake of John Carpenter's 1982 film which was a remake of the 1951 Howard Hawks produced *The Thing From Another World*. It's a prequel or prelude that ends where the Carpenter version begins.

The setting is Antarctica where a Norwegian scientific outpost has discovered an alien spaceship buried in the ice. Within that spacecraft is an alien organism which is seemingly dead for thousands of years but

'Movies' continued on page 13

Chip Kaufmann's Pick: "The Traveling Executioner"

November DVD Picks

Michelle Keenan's Pick: "Jane Eyre"

The Traveling Executioner (1970)

I had originally included this title in this month's featured article on *Recent Rediscoveries* as I was still awaiting when, lo and behold!, it just got released by Warner Archive as one of their MOD (Made On Demand) DVDs. So after careful consideration I decide to make it my DVD pick even though I haven't seen the new release yet and haven't seen the film since the days of Betamax.

1970 was a pivotal year for Hollywood. After the replacement of the old Production Code with the new rating system and the unexpected runaway success of *Easy Rider*, it seemed that all kinds of movies were being given the green light. Everything from counterculture films like *M*A*S*H*, to old school mainstream movies like *Love Story*, filled the theaters as Hollywood searched for a new audience in a sea of change.

One of the strangest offerings to come out that year was Jack Smight's *The Traveling Executioner* starring an up-and-coming actor named Stacy Keach. Smight had directed *The Illustrated Man* the year before and would later direct *Frankenstein: The True Story*, so he was an old hand at offbeat material. Keach had just come from the Arena Theater in Washington D.C. and was at the beginning of his checkered screen career (how many of you remember who he is?).

The setting is 1918 and Keach plays a contract "executioner" traveling the Deep South with his portable electric chair going to prisons and small towns to dispense "humane" justice. Everything goes fine until he falls in love with a woman he is supposed to



execute. This one-of-a-kind film, a very black comedy with social and political overtones, had one of the greatest taglines in movie history. "In 30 seconds he'll send you hurtling through the fields of ambrosia, sizzling like a piece of bacon." That says it all. If you want to really experience the creative freedom of early 1970s cinema, look no further.

Jane Eyre (2011)

One night recently, with a nip in the air and finding myself alone for an evening, I indulged myself in a cozy night of wine, knitting, and, what my significant other refers to as a "cossssstume drama," Cary Fukunaga's *Jane Eyre*. I reviewed this film earlier in the year, thoroughly convinced the world didn't need yet another cinematic version of Charlotte Bronte's classic novel, only to proclaim it the best version yet.

I was curious to see if this *Jane Eyre* would hold up to a second viewing. Not only did it hold up, I absorbed more of it on the second go round than I did at the theatre. Moreover, so heart poundingly palpable was the emotion and chemistry between Mr. Rochester and Jane, I found myself almost catching my breath during the film's more romantic moments. It is utterly enchanting and entertaining.

This retelling of the plain governess and the complicated Mr. Rochester readily distinguishes itself from the pack. This *Jane Eyre* is elegant and refreshing and, believe it or not, has an appeal that stretches beyond Masterpiece Theatre types and single women with cats. This version was adapted by Moira Buffini, who also wrote last year's fresh-faced *Tamara Drewe*. The adaptation keeps well with Bronte's original novel, but is infused with a youth and modernity that makes it resonate with a 21st Century audience more than other versions. Its deviation in the presentation of the storyline works well for the pacing and is quite effective.

The stagey-ness of previous adaptations is replaced with nuanced emotion, which breathes new life and passion into these characters. Fukunaga's *Jane Eyre* is also wonderfully atmospheric in both its light and dark moments. The ensemble features two relative newcomers in the lead roles. Australian actress Mia Wasikowski is a very young Jane, mousey and brave, plain and beautiful. Michael Fassbender (*Inglourious Basterds*, *X-Men: First Class*) is ideally cast as the tortured Mr. Rochester, and yet he brings a whole new level of magnetism and kindness to the role.

The dialogue is of its era and will be an automatic turn off to some. But, if you are a fan of ye old costume drama, and a fan of Jane Austen and the Bronte sisters, you will no doubt find it satisfying. Fukunaga's *Jane Eyre* is alive, with the right balance of cruelty, vulnerability, kindness, creep factor and romantic fireworks. Did we need another *Jane Eyre*? With umpteen versions since 1910, not really, but for me, this version has become the definitive *Jane Eyre*.

film reviews

Recent Rediscoveries

As I grow older, one of life's little pleasures is being able to revisit the movies of my past. Most of my favorites I have seen a number of times first on VHS and now on DVD. However there are still a number of titles that, for a variety of reasons, have yet to make it to home video in any format. Now that some of them are finally getting released, it's a cause for celebration.

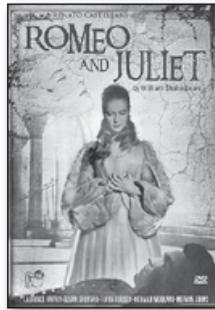
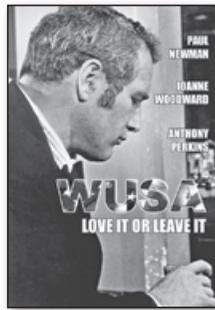
Three films that I have long awaited were released earlier this year. Two of the movies are from 1970, the year I graduated from high school and entered college. College film societies were just coming into their own then and showed a wide variety of older and foreign films rarely seen outside of the big cities. The third is from 1954 and is one of the first films that I saw at a college film society where it was exciting to be among people my own age appreciating films that weren't contemporary.

First up is *The Kremlin Letter*, a complex espionage thriller from director John Huston. It featured three of my favorite character actors: George Sanders, Richard Boone, and Orson Welles. It also featured the lovely Barbara Parkins (*Peyton Place* – the TV show) whom I had a major crush on at the time. *The Kremlin Letter* was not a success back in 1970 and it took 41 years for Twentieth Century Fox to make it available

on home video. Imagine the cold and clinical world of John Le Carre' and then populate it with the larger than life characters of *The Maltese Falcon* and that will give you some idea of this thinking man's spy film from one of America's greatest directors.

The second film, also from 1970, failed at the box office as well. Quite a feat considering that it starred Paul Newman, fresh from his success in *Butch Cassidy and the Sundance Kid*. The movie was *WUSA* about an influential right wing radio station in New Orleans with a secret agenda. It was another of Newman's movies with an obviously liberal slant and was definitely ahead of its time. Joining Newman was a particularly strong cast featuring Anthony Perkins, Laurence Harvey, and Joanne Woodward.

Speaking of Laurence Harvey, he figures prominently in the third film on my list, the 1954 cinematic adaptation of *Romeo and Juliet*. The film was an Anglo-Italian co-production using British actors in the major roles and shot on location in Verona and other Italian cities. The famous Franco Zeffereilli version was only two years earlier but after seeing this one I completely



BY CHIP KAUFMANN

forgot it.

Zeffereilli's may have been more authentic by using actual teenagers but they couldn't speak the language the way that Harvey and co-star Susan Shentall did. The costumes were gorgeous in a theatrical way and the color photography by Robert Krasker (*The Third Man*) made it look like a Renaissance painting come to life.

There are still a number of titles out there that I continue to eagerly await in quality transfers. They include *End of the Game* (1976) a payback mystery with Jon Voight and Jacqueline Bisset, *Blood and Roses* (1960) a beautiful and poetic vampire film from French director Roger Vadim, and *Cavalcade* (1933) Noel Coward's *Upstairs, Downstairs* like story of a British upper class family and their servants that won the Best Picture Oscar that year.

For the time being I'll just have to content myself with these three. If you're a real movie buff you should check them out and I'll bet you'll watch them all more than once.

ASHEVILLE FILM SOCIETY NOVEMBER SCREENINGS

Films are shown on Tuesday nights at 8 p.m. in the Cinema Lounge at the Carolina Cinema on Hendersonville Road. Screenings are free.



November 1: The Black Camel

(1931, Hamilton MacFadden) For #1 day in November it's Hollywood's #1

detective – Charlie Chan! The unsolved murder of a Hollywood actor several years earlier and an enigmatic psychic are the keys to help Charlie Chan solve the Honolulu stabbing death of a beautiful actress.



November 8: Make Way for Tomorrow

(1937, Leo McCarey) Victor Moore and Beulah Bondi star as

an elderly couple forced to separate when they lose their house and none of their five children will take both parents in.



November 15: Desire

(1936, Frank Borzage) Gary Cooper and Marlene Detrich shine in this romantic crime comedy. An automo-

tive engineer bound for a holiday in Spain meets a sultry jewel thief.



November 22: Road to Utopia

(1945, Hal Walker) A Hope and Crosby classic! At the turn of the century, Duke and Chester, two

vaudeville performers, go to Alaska to make their fortune. On the ship to Skagway, they find a map to a secret gold mine, which had been stolen by McGurk and Sperry, a couple of thugs.



November 29: The General Died at Dawn

(1936, Lewis Milestone) Gary Cooper stars in this Oscar nominated thriller. Amid the anarchy of China, an American

mercenary tangles with a ruthless warlord.

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



'Movies' continued from page 12

of course it really isn't. Once it is revived, it goes on a rampage killing off the scientific team and setting the stage for the rescue team that opens the 1982 film.

Unlike the 1951 version which featured a variation on the Frankenstein monster, the 1982 film follows the original short story that features a shape shifting alien which can assume the appearance of whatever organism it has just killed. That concept is carried over here which brings out the story's original main point which is paranoia (hence the original title of *Who Goes There?*).

Noticeably absent from the earlier version was a female protagonist. That has been corrected here with the addition of Mary Elizabeth Winstead who quickly evolves into a flame throwing version of Sigourney Weaver's Ripley character from the *Alien* films. The rest of the cast are basically victims who get dispatched in variously gory



Mary Elizabeth Winstead takes to using a flame thrower to try and dispatch the alien in this new version of *The Thing*.

ways. I won't spoil it for those of you not familiar with the 1982 film but if you've seen it than you know how this one ends.

Directors Matthjis van Heijningen Sr and Jr (father and son) have only one other film to their credit (*A Question of Silence*) which I haven't seen but it's hard to judge their directorial abilities as this is essentially

a film defined more by its gory special effects than by anything else. It's well photographed, atmospherically lit, and features an appropriate musical background. The performances are what they need to be as the cast play fear and paranoia with conviction as their numbers continue to dwindle.

The film's biggest problem for me, and that includes Mary Elizabeth Winstead, is that I just didn't care anything about the characters. The formula for this type of film is that the characters are just there to be dispatched in various splattery ways. When you don't care about the characters (and this gets into the whole issue of desensitization to violence) then they just become props and you forget about the movie within a few hours of seeing it. By the way the special effects are quite good which will probably suffice for most people but not for me.

Rated R for strong creature violence, gore, disturbing images and language.

REVIEW BY CHIP KAUFMANN

fine art

Decorate Your Life!

SIMPLY PUT, THE RIVER ARTS DISTRICT HAS EXCELLENT ART!



River Arts District, Asheville, NC

BY GREG VINEYARD

of touring working studios vs. regular galleries is that people often get to see work-in-progress; who doesn't love watching a blow-torch melt wax?

The artists are stars who jump-in to M.T.H. (Make Things Happen), resulting in a unique community, full of art, food and businesses, thus contributing to the Asheville tourism industry and the livelihoods of locals. Several buildings and artists are

now open seven days a week in support of the flow of visitors seeking to brighten their lives with art, food and stimulating conversations.

Sales are a nice additional validation that comes from someone really liking an object enough to buy it for themselves or to bestow it upon a loved one. (Or folks like me who INTEND for something to be a gift, and then it may or may not make it out of my house.) But what customers are also getting is a connection to the artist, as they often find them working in their studios. The River Arts District provides experiences like that, and more, every day.

I hope to see you at Studio Stroll, but if you can't make it that weekend, know that you can find art, craft, food and artists fifty two weeks a year, and we'll help you decorate your life.

Visit RADA at www.riverartsdistrict.com for more information, and use this month's Rapid River Magazine Studio Stroll pull-out section (pgs. 19-22) as a handy reference for your visit!



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

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

14th Annual Voorhees Family Art Show and Sale

A collection of new paintings and artwork by Voorhees

family members will be on exhibit and for sale at this annual event. This year features a book signing for Caren Goldman's newly published *Restoring Life's Missing Pieces* and an exceptional selection of new stoneware and porcelain pottery by David Voorhees from his recently constructed wood-fired kiln.

The arts legacy began with Edwin Voorhees, (1919-1999) known for his NC coastal watercolor seascapes, and his wife, Mildred Voorhees and now their children and grandchildren. Mildred, (1924-2007) was best known for her colorful, patterned watercolors and rich oil still lifes and landscapes. Reproductions of Edwin and Mildred's artwork will be available.

Four of Edwin and Mildred's six children plus grandchildren will be showing their work at this event: Susan Voorhees, oil and pastel paintings; Jane Voorhees, watercolors, pastels, prints, cards and calendars; David Voorhees, porcelain, stoneware and raku-fired pottery; David's wife, Molly Sharp



Stoneware and porcelain pottery by David Voorhees.

Voorhees, sterling silver jewelry with natural beach stones; David's daughter Elizabeth Becker, color photography; Amy Voorhees, oil paintings; Ted Voorhees, walking sticks; Ted's wife, Caren Goldman, non-fiction books; Ted's son Christopher Voorhees, photography. Also exhibiting is extended family member Chad Alice Hagen, felted art and handmade books.

Meet this extraordinary family of artists known throughout

North Carolina and the Southeast. A portion of the proceeds will be donated to MANNA FoodBank and to Kiva, helping locally and globally.

David and Molly own Hand in Hand Gallery in Flat Rock, North Carolina where they represent several family members' artwork. For more information and map visit www.handinhandgallery.com or call Hand in Hand Gallery at (828) 697-7719.



The 14th Voorhees Family Art Show and Sale will be held on Saturday, November 19 from 10 a.m. to 5 p.m. and Sunday, November 20 from 12 noon to 5 p.m. at 43 Woodward Avenue in North Asheville. This weekend show and sale is free and open to the public.

Marshall Handmade Market

Marshall High Studios hosts Marshall Handmade Market Saturday, November 19. The one-day market showcases some of the region's finest handmade and homemade art, craft, wearables and edibles in a relaxed atmosphere where holiday shoppers can buy local and buy slow.

Now in its third year, the popular juried market extends the slow food concept to handmade crafts — offering one-of-a-kind objects made by local artists and craftspeople through slow, labor-intensive processes in studios, barns and back rooms across the region.

In the laid-back but lively atmosphere of the market, held in the beautifully renovated and historic 1926 Marshall High School building on Blanhasset Island in the French Broad

River at Marshall, shoppers can talk with the artists, visit many of their studios and stop for lunch.

Marshall High Studios' artists work together to organize all aspects of the independently run craft market. Fellow artists are chosen by jury to represent the best art and craft in the region, the work of creative makers whose distinctive objects make unusual one-of-a-kind gifts for the holiday season.



Marshall Handmade Market, Saturday November 19 from 10 a.m. to 5 p.m. Marshall High Studios "on the island" in downtown Marshall. Just 18 miles from Asheville, Marshall is on NE 25/70, between Weaverville and Hot Springs. For directions and a list of exhibitors visit www.marshallhandmade.com.

fine art

Expressions of Inquisitivy:

The Art of Kenn Kotara

Ask artist Kenn Kotara to explain his abstract art forms, and he will immediately engage your intellectual curiosity.

"In the creation of abstract art forms, I am both initiating and responding to various inspirational catalysts, ranging from diverse issues that we humans must deal with on the one hand, to romantic notions of nature that were prevalent in days past, on the other."

This Asheville artist is fascinated with nature – the nature of form, of space, of connections between people and their environments. To investigate his art is to delve into an array of disciplines, as his creative muse leads him through the natural and physical sciences, and the entire cosmos as he seeks ways of responding to creative queries, such as: *How does form come into being?*

Much of Kotara's contemporary work is abstract, conceptual and grid-based, and engages a range of media. Currently, his two-dimensional body of work includes works on canvas, paper and Mylar, and Polaroids. Braille, typically on paper, straddles a line between two and three-dimensions, with suspended screen structures occupying their space wholly in-the-round. And, he has realized several site-specific installations incorporating multiple media which together, set the stage for an intensified sensory experience for the viewer, transforming them into participant.

Often, Kotara's works are developed through layers of grid-based systems which are connected and interlaced by way of the organic circular lines floating through them. The resulting imagery is reminiscent of the mysteries of the bayou of his native Louisiana and patterns found in nature. His works on Mylar are similar to, and an extension of, these grid-based systems, but this vein of work reframes the environs more along the lines of organic fractals and nature's number system, the Fibonacci series. Here, his fascination with organic and mathematic units guides him through itera-



Kenn Kotara



**Conspicuous Crepuscular
Bioluminescence,
mixed media on canvas.**

BY JANIECE MARIE MEEK

tions of graphite polylines on Mylar substrate.

"Flowers were the initial inspiration for this work but as I continued examining various shapes, I altered the individual element such that instead of being circular, it morphed into variants as it repeated. As I mused and analyzed various unit objects in this work, I realized that the variety of repetitive shapes seemed to be somewhat like people.

"People naturally strive for connection to community, and simultaneously long for distinction based on our unique qualities. So, the individual component – a person, an organic fractal – is a cosmos in and of itself. And when these units are composed – together and moving in rotation – we, like organic fractals, fashion complex universal systems."

With Kotara's suspended screen structures, the grid breaks free from the two-dimensional plane, forming a troupe of dynamic and responsive structural networks.

There is an openness to them, but the interference of the grid overlays obscures slightly, much as a veil blocks the perfect view.

In motion independently, the screens create moiré patterns of connection and a fabric through which they eye moves. Activated by the invisible energies within an exhibition space – people moving about and air being manipulated by handling systems – these suspended structures respond much as the *barbe espagnole* (Spanish moss) of his home place, rarely in full repose.

In the spring of this year, his work appeared in the second season of the HBO series "Treme" about post-Katrina New Orleans. Currently, one of Kotara's suspended screen structures, "Echo," can be seen through March 4, 2012 as a part of the exhibition "Homage Squared" at the Asheville Art Museum.

Inspired by Josef Albers's mid-century

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step out
of the
ordinary



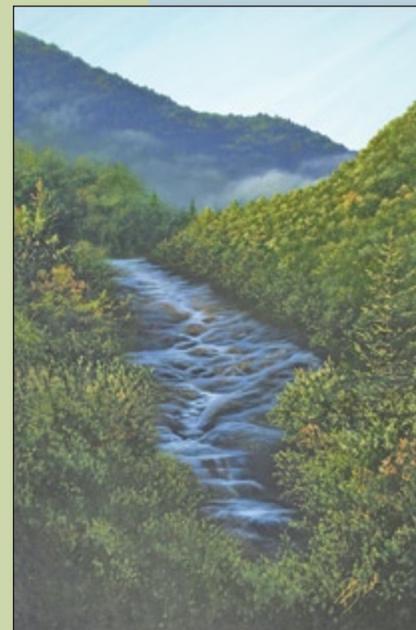
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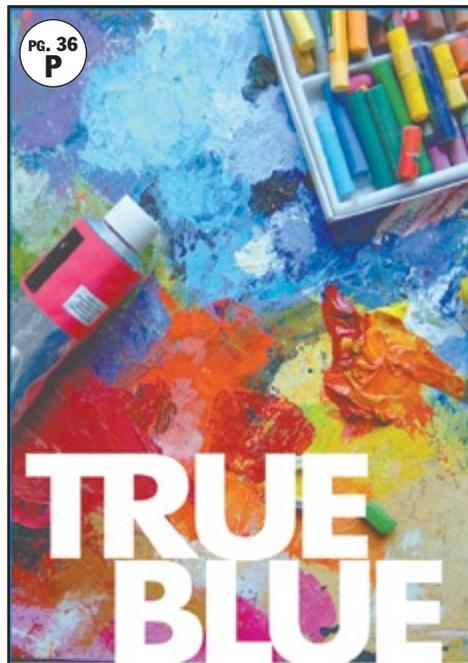


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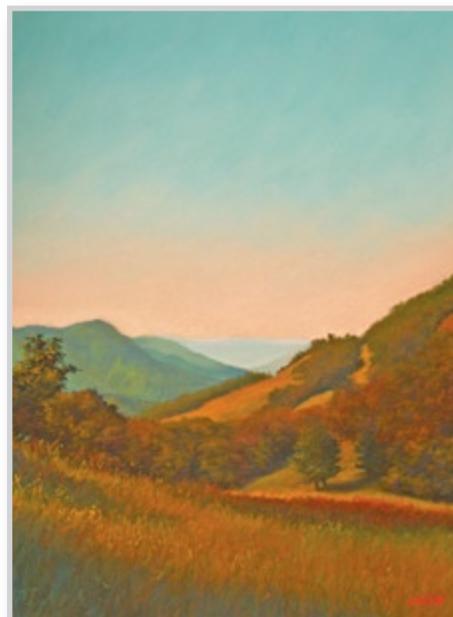
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fine art

Pure Color! THE POWER AND VERSATILITY OF PASTELS

Three outstanding artists specializing in pastels will demonstrate the beauty of painting with pure pigment in a show of their newest works at BlackBird Frame & Art.

Local artists Beverly Kies, Susan Sinyai and Pamela Winkler all use the bright bold colors of the pastel medium to create energetic paintings, but their different styles and choice of subject distinguish them while showing how versatile pastels are. Rest assured, these are not to be confused with the pale-colored chalks of our schooldays, and these paintings are not the meek still-lives or portraits so many identify with pastels.



Peaks and Valleys, pastel on sanded paper, 16x20, by Susan Sinyai

Susan Sinyai is well-known in the region as one of its finest landscape artists working in any medium. Her mastery of technique with pastels is evident in the detail and high degree of realism she achieves. However, the great beauty of her paintings derives from her keen sense of nature's colors, elegantly revealed through her meticulous and practiced blending of the pastel pigments.

Pamela Winkler also paints for realism, but her favored subjects are man-made, testament to her years of work as an architect. Nevertheless, much of the intense detail in Pamela's paintings illustrates the ravaging effects of nature on her subject. She says, "I enjoy exploring the form and texture of both shiny new and aging objects, often coming in for a close up view. Dramatic lighting brings depth to the objects and a theatrical sense often at odds with the com-



Blaze, pastel on sanded paper, 24x19, by Beverly Kies

mon nature of the subject."

Far more graphic in her depiction of animals and other subjects is Beverly Kies. Employing a distinctively bold style, Beverly unleashes the power of pastels' pure color to capture energy, movement and personality. Her comfort with the medium allows the spontaneity, both in form and color, that makes her paintings so exciting.

You are invited to meet all three artists at a reception on Friday, November 18 from 6:30 p.m. to 8 p.m. at BlackBird. Experience the fresh, bright colors of pastels from the hands of these talented artists, and perhaps add a new dimension to your own collection of art.



By the Tracks, pastel on sanded paper, 25x25 in., by Pamela Winkler

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



Artists' reception on Friday, November 18, from 6:30-8 p.m. Exhibit on display through December 31, 2011.

For more details visit www.blackbirdframe.com or call (828) 225-3117.

explore *biltmore ave.*

Music of the Scottish Isles

Remarkable Gaelic sensation Julie Fowlis plays the final concert of her *Music of the Scottish Isles* U.S. tour at the Diana Wortham Theatre at Pack Place on Friday, November 11 at 8 p.m. The theatre delights in landing a spot on Fowlis' first-class ensemble's limited tour of the United States – made especially appropriate since she plays instruments made



Julie Fowlis
Photo: Michelle Fowlis

BY JOHN ELLIS

by The Abell Flute Company of Asheville.

Fowlis has released six critically acclaimed recordings for the Shoeshine, Machair, and Macmeanmna labels, and has been a guest artist on numerous others.

Since the release of her award-winning album, *Cui-*

continued on page 36

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WOODS, JIM McPHAIL

river arts studio stroll

INTERVIEWED BY DENNIS RAY

INTERVIEW WITH *Jeff Pittman*

Residing in the beautiful mountains of Asheville North Carolina, Jeff Pittman is never short on inspiration for his colorful oil paintings.

He is primarily known for his dramatic skies, panoramic mountain vistas, and small town street scenes of Western NC.

Born in Greenville, NC, Jeff grew up observing his father paint rural scenes of eastern and coastal North Carolina. He has taken the artistic impressions he learned early on and applied them to his colorful landscapes, seascapes, and cityscapes.

"I strive to capture the scene in bold, expressive colors that represent the different views of North Carolina as I see it and particularly enjoy the play of light against the downtown buildings, and the ever changing color in the skies and mountain ridges that surround us here."

Rapid River Magazine: Tell us a little about your color pallet and why you chose to work with such vivid colors?

Jeff Pittman: Honestly it was somewhat by accident. My first paintings were dull & lacked any life to them at all as I tended to over-mix colors before placing them on my canvas, so I

decided to mix less on the pallet and more on the canvas & that enabled me to use more paint "straight from the tube" and mix them only as needed.

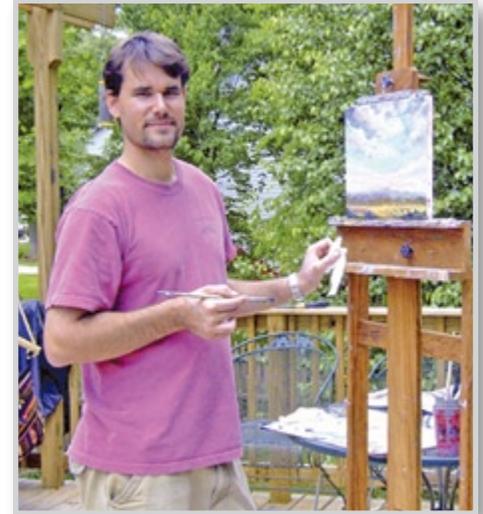
It wasn't long before I knew I was on to something. I noticed

quickly that people were drawn to the colors as much as they were to the familiar subject matter, so combining the two seemed to strike a chord with many folks.

RRM: When did you decide to become an artist?

JP: It wasn't long after moving to Asheville in the late 90's that I began to explore oil painting. I grew up with art as a major influence but never really gave it a shot until coming to the mountains.... I think the downtown architecture as well as the scenic area as a whole inspired my artistic side.

RRM: Do you paint from photos, on site, memory or a little of each?



Jeff Pittman

JP: For my cityscapes I tend to paint better in my studio while working from several photographs . . . I try to never leave home without a camera in my pocket! For smaller landscape studies I do enjoy painting on location if time permits, but sometimes now I'll go mostly from memory & try different color combinations to capture a sky that I saw that morning, or certain familiar mountain ridges I've seen many times now.

RRM: Tell us a little about working in the River Arts District. How it has changed you as an artist, being surrounded by so many talented people?

JP: I'm still fairly new to the River Arts District, but have enjoyed poking around others' studios and enjoying the vibe of creativity that abounds in the area. Mostly though, I've enjoyed meeting and talking to all the people who come down browsing from studio to studio either on a quest to find the perfect piece, or just stumbling across the RAD while looking for downtown or whatever.

Everyone I meet seems to be quite taken with the area as a whole and finds it fascinating that there are so many artists right there in the River Arts District creating all the time.

RRM: When do you paint and how many hours a day do you create?

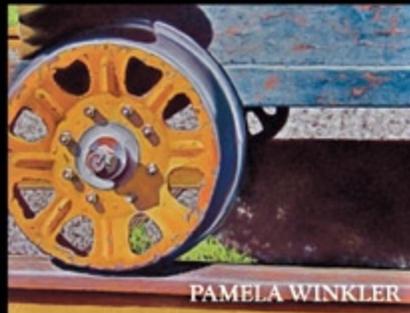
JP: Before moving to the RAD studio, I'd work on a piece in my home studio for a few hours here and there. It would seem to take forever to finish, partly because [I'm] juggling an art career and family life but now the kids are a bit older and I'm able to get down to the studio and really focus. While I have no set hours, I do try to spend most of Friday and some Saturday and Sunday afternoons painting at the studio.

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PURE COLOR THE POWER & VERSATILITY OF PASTELS



SUSAN SINYAI



PAMELA WINKLER



BEVERLY KIES

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The River Arts District Studio Stroll is the first, largest, and most walkable tour of working artists' studios in the region. Located in 19 historic buildings along the French Broad River, the District also features lots of food and beverage venues.



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BY JENNY MOORE

\$100 spent in locally-owned independent shops, \$68 returns to the community in taxes, payroll, and other expenditures. If you spend that amount in a national chain, only \$43 returns here, and if you spend it on-line, nothing comes home.

Buying local doesn't just make sense economically, it helps the environment too. We all want to reduce our carbon footprints and buying local is one way to do that. What better way than to do all your holiday shopping in Asheville's River Arts District where all of the work is handmade locally, and many of the materials are sourced locally too.

Buying local has a social aspect too. A gift will mean more when you can talk about seeing it made and meeting the artist. During the Studio Stroll shoppers can see artists at work — turning a clay pot, blowing glass tumblers, caning chairs, painting and sculpting. Some artists have their studios set up to let visitors try their techniques.

On Studio Stroll weekend you can catch the free trolley at any of the eight stops or take a leisurely walk from studio to studio. Demos and activities take place all day. In some studios you can try your hand at different techniques.

Easily accessible from Downtown, West Asheville, and Biltmore Village, the River Arts District offers plenty of free parking. An information booth is located at the 5-points intersection where Depot St. meets Clingman Ave., across from the Clingman Café. Brochures and maps are available at the info booth and in all of the buildings.

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Constance Williams Gallery & Working Studios immerses you in a creative, sensory world of local art. Constance's encaustic paintings — heat-fused pure beeswax, damar tree resin and color — are created right before your eyes in her in-the-round studio on the main floor. Her abstracts, landscapes and tree scenes simply glow on the walls, luminous and welcoming. www.constancewilliamsgallery.com



Constance Williams

Constance is also a hand-built clay sculptor, and her ceramic studio is upstairs alongside on-site artists Jenny Mastin and Greg Vineyard. Jenny's clay sculptures bridge a sacred dialogue between physical and spiritual worlds, referencing cultural myth, folklore and legend (www.jenluma.com). Greg's meditation bowls, communication animals and tiles are about connecting with self, each other and spirit (www.creativewayfinding.byregion.net).

Open to the public seven days, the space is also home to additional on-site and guest artists, and hosts events and monthly shows.

Constance Williams Gallery & Working Studios is located at 9 Riverside Drive, the middle building in CURVE, across from 12 Bones. (828) 225-1762

The Studio Stroll is a great time to come because all of the artists have their studios open. But plan on a return visit — many of the artists are also open seven days a week. Check www.riverartsdistrict.com to find out which businesses in the district are open every day.

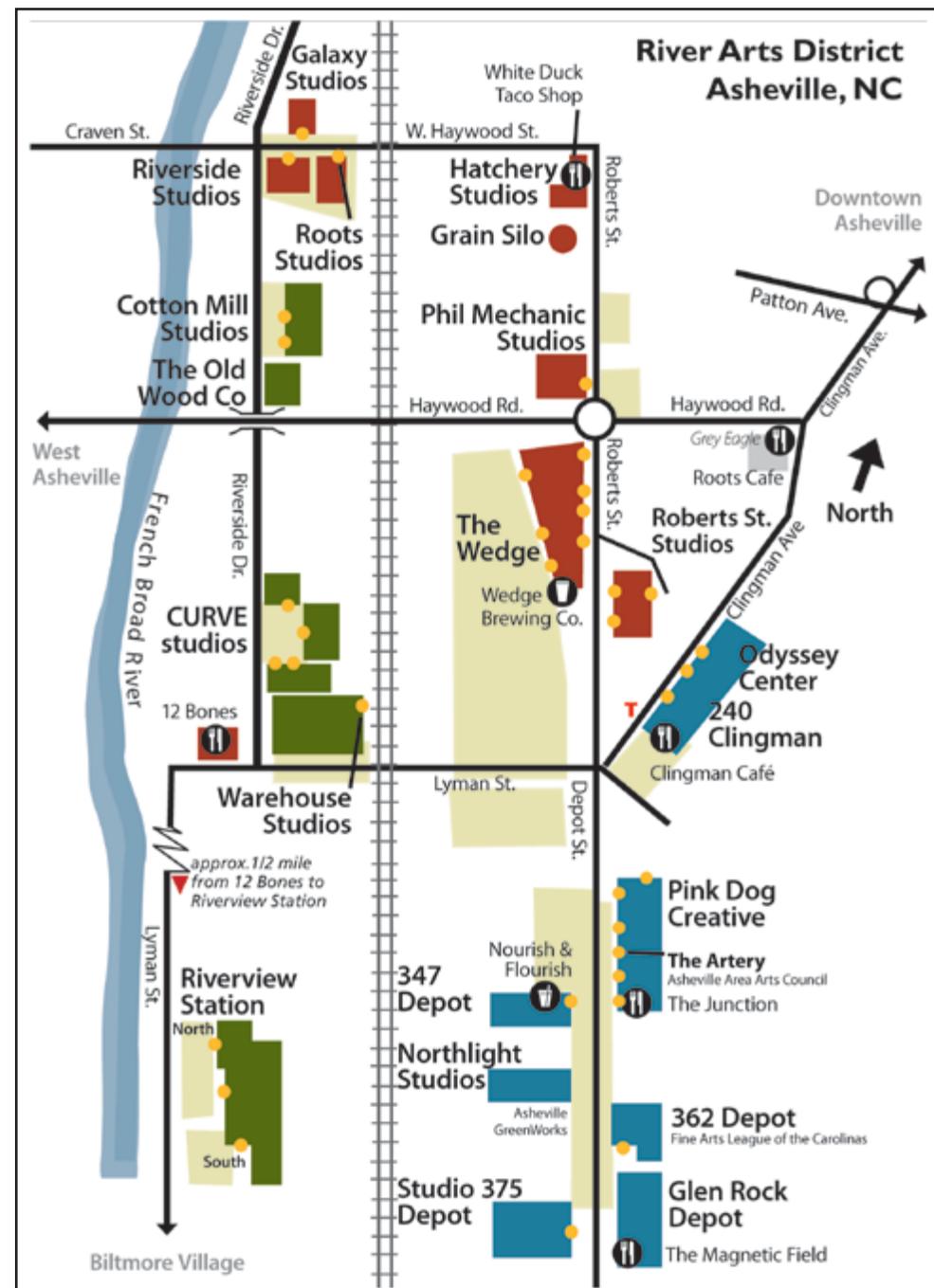


Visit the studios of 163 artists on Saturday, November 12 and Sunday, November 13, from 10 a.m. to 6 p.m. both days

Go to www.riverartsdistrict.com for special events, directions, and more information.

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- * 240 Clingman
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river arts district studio stroll

Flowing Into Fall

BY CHRIS STACK

Fall is a time when artists gather their creative energies and produce some of their deepest, most introspective work. Jonas Gerard is no exception. He has a continuous and impulsive need to search for new ways to dig within, discovering new paths to expression.

The winds of Fall combined with the upcoming River Arts District Studio Stroll have spurred Jonas to search even further outside the realm of traditional artistic technique and his new series Fluid Poetry shows the stunning result. In it he gives up the brush and allows the paint to join the canvas using water as a vehicle. This is not watercolor, but flowing fluid acrylic pigments applied with squeeze bottles and cups directly onto either stretched canvas or open un-stretched canvas, where the col-

ors flow with the undulating curves of their new home.

Inspired by the pioneering work of Paul Jenkins, the mission is one of introspection and of discovering the amazing potential and layers that exist within the psyche. Jonas views abstraction as the only free method to uncover those subtle layers, revealing

the boundless cosmic potential through absolutely astonishing colorful vistas.

"I remember how in the film *Avatar*, the characters could fly in and out of realms of consciousness. When I saw that I said to myself, 'I want to paint that transformation.' I want to travel in and out of worlds of color, creating the illusion of



Jonas Gerard

3D, 4D and even more unlimited dimensions," said Jonas Gerard. "I paint to focus the viewer's attention into those realms and allow them to visit those inner planes."

With canvases laid flat, Jonas uses gravity, forced air, curved blades and even his own hands to channel the fluid paint into motion... always listening to the

colors (that seem to have a mind of their own). The work is done in a totally intuitive, deep listening, and nonintellectual frame of being. The equilibrium between transparency and opacity, between soft edge and hard edge, between light and dark, positive and negative occurs with minimal guidance as the painting paints itself.



Flow 10 by Jonas Gerard

Fluid Poetry splashed onto the Asheville art scene with a color-filled opening reception at Jonas Gerard Fine Art on October 20. The series is on display through November 20, 2011, making them a "must see" during the Studio Stroll on November 12 and 13.

Also during the Studio Stroll, Jonas returns to the vertical canvas and brush for a very special pair of Live Painting Performances. There is one each day of the stroll at 2 p.m., featuring live music by The Billy Sea. The Billy Sea is comprised of Billy Caridine, River Guerguerian and Jake Wolf.

Energized by Billy's recent performance at India's Bangalore International Music Fest, these painting performances promise to be unforgettable explosions of creativity.



Jonas Gerard's gallery and studio is located at 240 Clingman Avenue. Phone (828) 350-7711. For more information visit www.jonasgerard.com.

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river arts studio stroll

INTERVIEW WITH PORTRAIT ARTIST

Stephen Janton

River Arts District artist, Stephen Janton, is best known for his uncanny ability to capture the character of his subjects in his portrait paintings and he is currently exhibiting his recent works during the River Arts Studio Stroll this November. In this interview Janton talks about his artistic practice and his lifelong love of painting.

Rapid River Magazine: How long have you been making art?

Stephen Janton: I have been making art since childhood but developed my art and greater interest in art in high school. My first art teacher trained in Florence and we did all types of artwork from cloisonné to drawing live models. I have developed my painting over the last 25 years.



Reflections
by Stephen Janton

“Little Masters” and the best of the French academic painters of the nineteenth century. They carried oil painting to its highest pinnacle of technical perfection. They explored the use of light and shadow as a means of creating mood and achieving character in their subjects. An important factor in my process is to include the client as much as possible in determining the composition of the painting.

RRM: Is oil paint your preferred medium?

SJ: Right now oil is my preferred medium, however, I have enjoyed painting in egg tempera which has a very luminous quality to it that is great for skin tones. Egg tempera tends to dry very quickly whereas oil will stay wet long enough to make blending a lot easier. Oil allows the painter to make more changes and adjustments throughout the process.

RRM: How would you describe your work?

SJ: I am a realist painter. I really enjoy the challenge of getting a very good likeness of the person I am painting, some would

INTERVIEWED BY DENNIS RAY



Stephen Janton

say my work is somewhat photorealistic. Capturing one's personality is the key to any portrait and a strong likeness helps achieve that.

RRM: All artists experience challenges in their practice. Can you tell us about any you have had?

SJ: Most recently I had a client who lost a son less than a year before she commissioned a portrait of him. She had asked if she could periodically come by to see the progress of the painting. It was a very emotional process and she told me that watching the painting progress helped her in the grieving process. I never want to disappoint a client and I put extra pressure on myself to really make it work for her.

RRM: You are well known for your portrait paintings. Why are portrait paintings still relevant in this age of photography?

SJ: The best question of the day. I think it comes down to the unique qualities of both. The intent of any portrait is to display the likeness, personality, and even the mood of the person. Photographs and painted portraits both achieve these things. However, one very big and obvious difference between them is the “seeing” involved.

The camera has a single eye whereas painters are using two eyes. Portrait artists incorporate the biology of seeing when they paint, thus the outcome and quality is just different because of it. One measure of how good a painting is would be the amount of time the observer observes. Do people spend more time observing a painting than a photograph? Perhaps.

RRM: What are you currently working on?

SJ: I just completed a human figure series and now need to concentrate on a series of commissions for portraits. A majority of the commissions are from individuals who

continued on page 22

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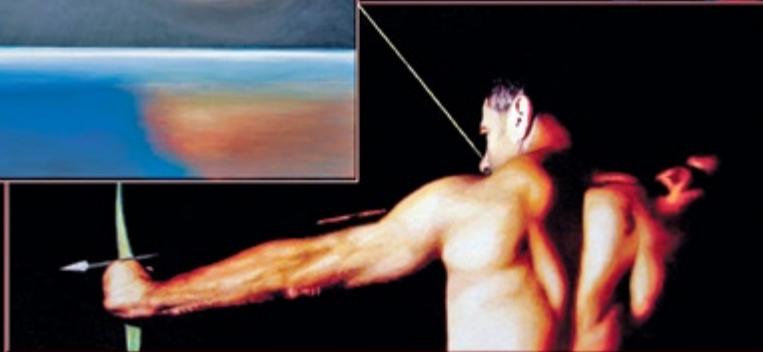
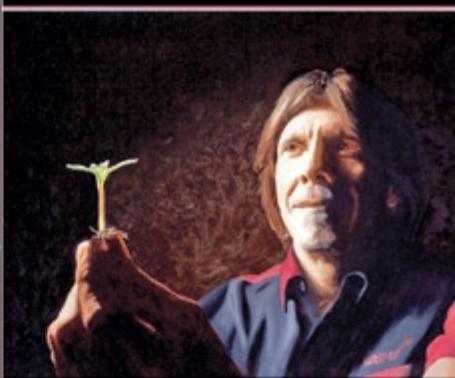
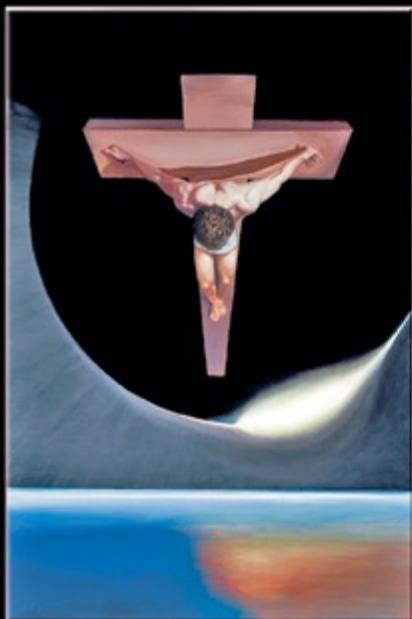
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PORTRAITS AND PAINTINGS BY
STEPHEN JANTON



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305-588-4564

river arts studio stroll

'Jeff Pittman' continued from page 18

RRM: What are your inspirations?

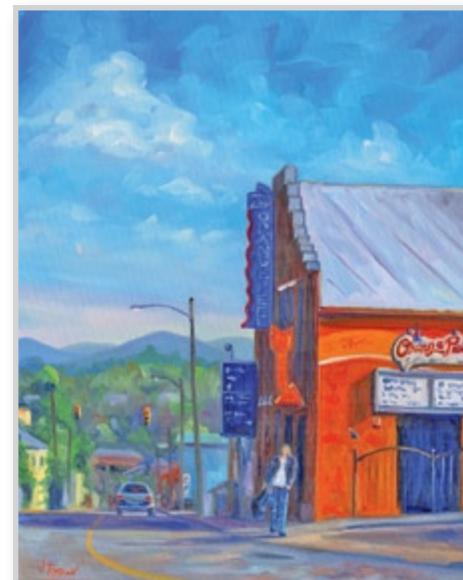
JP: Interesting skies and never ending mountain views.

RRM: What are your favorite snacks when you are creating?

JP: If it's early, coffee is about all I'll consume while painting, and even then I'm careful not to dip my brushes into the wrong mug! And though I'm located across the street from the Wedge Brewery, I try to refrain from any other consumption until after my work is complete.

RRM: What has been your most exciting moment as an artist?

JP: That's a tough one. I suppose it would have to be either the day when I delivered five large original paintings that had been commissioned for a lobby installation at Ballantyne Corporate Park in Charlotte, or when I received my copy of *Our State Magazine* which had me featured in the Carolina Artists section.



Orange Peel by Jeff Pittman

JEFF PITTMAN

Jeff Pittman resides with his family in the beautiful mountains near Asheville, NC and enjoys using vibrant colors to capture views of his favorite places across the Carolinas. Bold brush strokes give his paintings a feeling of texture and movement while luminous colors create a natural glow. He loves to paint wide mountain vistas with spacious skies, as well as capture the quiet landscapes of rural North Carolina.

Pittman's work has been widely exhibited in juried competitions, art galleries, and can be seen in private and corporate collections throughout North Carolina and beyond.



Trees in Crimson by Jeff Pittman

Jeff Pittman

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'Stephen Janton' continued from page 21

would like a portrait of one or more family members.

RRM: What has been your biggest highlight in your art career?

SJ: Always the biggest highlight is when the completed portrait satisfies the client. I have won awards in juried competitions but to hear from a father who commissioned a painting of his two sons for their mother that the painting brought tears to his wife, nothing beats that.



Nepal Man by Stephen Janton

Janton Art Studio

Riverview Station, 191 Lyman St.,
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Haywood County Arts Council to Host Christmas Dinner

The Haywood County Arts Council invites you to a Christmas Dinner and Christmas present raffle on Tuesday, December 6 from 7-9 p.m. at the Chef's Table, 30 Church Street in Waynesville.

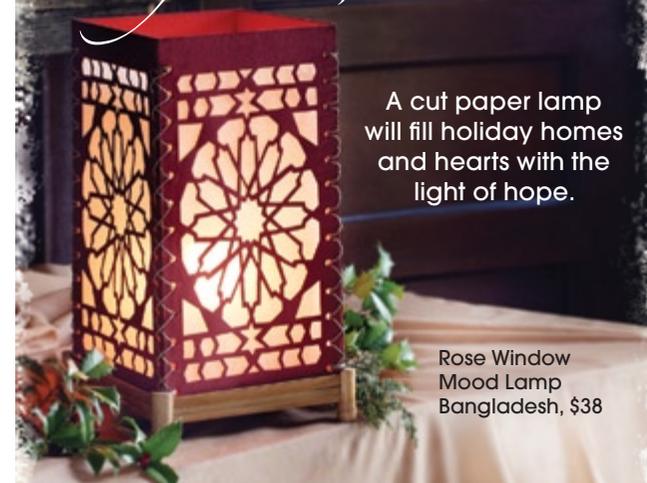
Celebrate Christmas and celebrate the arts as you enjoy holiday fare served up by Chef Josh Monroe. The menu includes chestnut salad, one of three entrée choices,

and eggnog ice cream for dessert. And, a special gift raffle will provide the opportunity to find the perfect Christmas present to place under the tree or keep for yourself!

IF YOU GO: Tickets are \$50 per person including tax and gratuity. Alcohol purchases are extra. For more information call the Arts Council office at (828) 452-0593.

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fine art

Pieces of the Story: The Asheville Quilt Guild Exhibition

BY APRIL NANCE

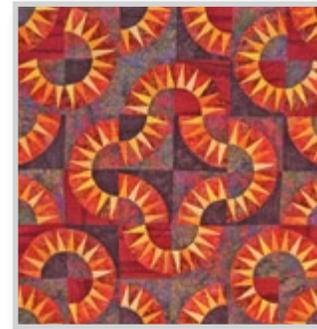
The Folk Art Center is pleased to host Pieces of the Story: The Asheville Quilt Guild Exhibition, through January 22, 2012 in the Main Gallery. The juried show represents traditional and contemporary quilts made by members of the Asheville Quilt Guild.

The exhibition will include educational displays about quilting, focusing on tools of the trade and how the art of quilting has evolved. On the weekends, Asheville Quilt Guild members will be hand quilting in the Main Gallery and docents will offer assistance to visitors. The Folk Art Center is open daily from 9 a.m. to 6 p.m.

To complement the exhibition, AQQ member Connie Brown will host "Let's Talk Quilts" on November 12 and December 17 from 1 to 3 p.m. at the Folk Art Center. "Let's Talk Quilts" is a presentation and open forum about antique and vintage quilted textiles. The public is invited to bring antique quilts, quilt tops, and quilt-related items to share during the presentation. Questions from the audience will be answered in a group setting. Connie will show visitors how to look for the clues within a quilt to find its age, pattern and other interesting pieces of history.

Connie will answer questions about care, storage, and display; repair, restoration, and finishing of vintage quilts and quilt tops; the need for a quilt appraisal and how to obtain one. A display of antique quilts, quilt tops & blocks, along with reference materials will be provided for the public's viewing. Connie is a member of the Southern Highland Craft Guild, the Asheville Quilt Guild, and is an AQS Certified Quilt Appraiser. She will also be available until 5 pm for brief individual consultations. This free educational event is sponsored by the Asheville Quilt Guild.

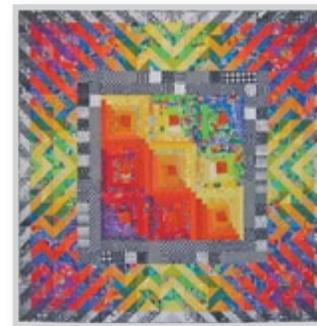
The Asheville Quilt Guild was formed in 1988 when the organizers of Asheville's festival, Bele Chere, asked a group of quilters to organize a show. This "seed group" thought it was high time a local Guild got



Rita Williams



Janice Maddox



Lynne Harrill

going, and the Asheville Quilt Guild was born with a charter membership of 60. Today's membership includes over 300 quilters. The Guild is open to all skill levels from beginner to professional. The purpose of the AQQ is to promote and preserve the art and history of quilts through education of its members, and to inspire community involvement.

Pieces of the Story Contributors

- Micki Batte, "Dappled Sunlight"
- Mary Berry, "The Legend of the Indian Paintbrush"
- Georgia Bonesteel, "P is for Pipeline and Parkway"
- Connie Brown, "Target"
- Laurie Brown, "Bowties"
- Linda Cantrell & Barbara Swinea, "Spirit of Tibet"
- Yolanda Hall, "Midnight in the Jungle"
- Lynne Harrill, "Chroma VI"
- Ira Inman, "Orchid"
- Maureen Kampen, "The Beauty of Survival"
- Jean Karpen, "Ginkgo"
- Dort Lee, "Morning Light"
- Janice Maddox, "If On a Winter's Eve"
- Helen McCarthy, "And Lo, Up From the Forest Floor"
- Charlotte McRanie, "Soaring Rhapsody"
- Linda Medeiros, "Fiddleheads and Ferns"
- Linda Nichols, "A Ray of Sunshine"
- Diana Ramsay, "Crossfire"
- Cindy Shock, "Remuda"
- Judy Simmons, "Empress's New Clothes" and "Painted Desert Lights"
- Julie Simpson, "Posies"
- Mary Stori, "One with Nature"
- Kathryn Weston, "Giverny"
- Rita Williams, "A Tribute to the Big Apple"
- Roger Winchell, "Deconstructing Cubes"
- Elain Zinn, "Dragonplay"



"Let's Talk Quilts" November 12 and December 17 from 1 to 3 p.m. 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.

Debbie Hale fiber artist

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fine art

'Kotara' cont'd. from page 15

series entitled Homage to the Square, the exhibit highlights the work of Albers, his students, and contemporary artists who have taken up the challenge of the square. Viewing Kotara's "Echo" in this context proves the strength of the Museum's curatorial approach and inclusion of artists working with the square who are "exploring its limitations and possibilities in unique ways and often furthering Albers's intentions through their use of color and geometric space."

More opportunities to view Kenn Kotara's art work are on the horizon. In April 2012, he will exhibit in "Waking up with Van Gogh" at the Hickory Museum of Art in Hickory, North Carolina, and in "Today's Visual Language: Southern Abstraction, A Fresh Look" at the Mobile Museum of Art in Mobile, Alabama. In Asheville, Kotara is represented by Gallery Minerva and his works on canvas and paper can be seen there



Payage 28, pastel, acrylic on paper by Kenn Kotara

as well as online at www.kotarastudio.com

While he is an abstract and conceptual artist, Kotara knows that in the end, the images in his work speak for themselves. "Perhaps the internal push-pull that is not necessarily revealed in my art forms, but without a doubt leads me through them, is that I find the whole notion of chaos fascinating and yet want to somehow make sense of

it. I believe that it all alludes to an underlying universal harmony that is hopeful. And, this hope is about democracy, unity and coming together."



"Homage Squared" includes sculptural work by Kenn Kotara. On display through March 4,

2012. Asheville Art Museum, 2 South Pack Square. Phone (828) 253-3227 or visit www.ashevilleart.org.

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joe's brew notes



Thirsty Monk and Thirsty Monk Brewing

BY JOE ZINICH



Norm Penn brewmaster for the Thirsty Monk Brewery inside the South Monk pub.

School and moved to Raleigh, NC to “start their life adventure together”. Norm worked as a carpenter and Jenn in the medical industry. Their next move was to Cincinnati OH where Jenn’s family lived and where Norm entered the bio-medical industry and the world of home brewing.

At that time the Cincinnati beer scene was weak; a person almost had to be a home brewer to get a good craft beer. So, Norm started brewing at a “brew-on-premise” which provided everything needed to brew beer — equipment, materials, recipes, and hands-on support. In short order, he assembled his own equipment and started brewing at home. While at the “brew-on-premise” Norm received help on his second batch from Paul Philippon, owner and brew master of Duck Rabbit Brewery in Farmville, NC; it’s a small world.

Eventually the siren call of the mountains and its beer scene were too hard to resist and Norm and Jenn returned to Asheville, first visited during their honeymoon. Norm joined MALT, Asheville’s homebrew club, and became a regular on the beer scene. Visits to the Thirsty Monk pub led to conversations with owner Barry Bailik that led to discussions of a Monk brewery and the need for a brew master. Norm’s approach to brewing, style variety, and beers that push the flavor envelope blended perfectly with Barry’s goals for the brewery.

So, what to expect? New beers introduced weekly. Some will be aggressive in flavor and alcohol content — barley wines, imperial stouts, IPA’s, and Pilsners, etc. — while others will be unique or creative

take on less assertive styles — a wheat wine, a cherry chocolate stout, a coconut porter, an Irish red, and a variety of Belgian beers.

Currently brewing their “early series”, these trial batches test the equipment and recipes. During October three IPA’s were released on the same day, each made with the same wort but different yeast strains (English, American, and Scottish). All three beers, at about 7% alcohol, were tasty with noticeably different flavors and a great demonstration of the effect of yeast on beer flavor — even highly hopped IPA’s.

Thirsty Monk Brewing at Monk South is an exciting new addition to the Asheville beer scene with a variety of weekly releases designed to excite, challenge, educate, and satisfy the palate. Mark your calendars for their grand opening planned for November 11 (monkpub.com).



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

One of the most interesting and inventive taverns in town, the Thirsty Monk, began in 2008 as a Belgium Beer bar with a rotating selection of Belgian beers. The business quickly expanded to include the Pint House above the Monk, and Monk South in Gerber Village south of Asheville; both with an ever-changing selection of craft beer from around the U.S. Altogether the three locations have 62 tap lines and, through mid-October, have tapped more than 850 beers in 2011.

In addition to their tremendous beer selection, the Monk locations offer informative menus and well-trained bar tenders to help enthusiasts learn while they savor the flavors. Also, they’ve introduced weekly pint nights (buy the beer, keep the glass), cask nights (tap special casks, most one time only), presented beer dinners, and hosted craft brew luminaries which have included Larry Bell (Bells Brewing), Sam Caligione (Dogfish Head), and Greg Koch (Stone Brewing). Count on the Monk to bring new ideas to enhance customers’ beer-drinking experience. In the process they became a “must-visit” Asheville beer destination.

The Monk’s experimentation, innovation, and education philosophy includes South Monk where the recently completed one-barrel “nano” brewery has “upped the ante”. The brewery Thirsty Monk Brewing gives Monk South its own identity and creates yet another “must-visit” beer destination.

To make the brewery work, Monk South needed a brew master to brew the beers and promote their philosophy. Meet Norm Penn, a home brewer with over 16 years of award-winning (regional and national) experience.

Born and raised in Charleston WV, Norm met his future wife Jenn in High

Small Plate Crawl, November 8-9

BY LAURA HUFF

Hendersonville and Flat Rock restaurants, stores, galleries, bakeries, historic Inns and Bed and Breakfasts, as well as the City of Hendersonville, have joined together to celebrate local dining, shopping and memorable accommodations with unique Small Plate Menus, free parking in all city lots, specials and giveaways during this two-day event Tuesday, November 8 and Wednesday, November 9.

Almost 30 restaurants will be serving Small Plates, priced from \$2 to \$8, showing off their cuisine and Chef’s talent. Restaurants participate both days during one of three blocks of time: 11:30 a.m. to 9 p.m., 11:30 a.m. to 3 p.m., or 5 p.m. to 9 p.m. See hours for each participating restaurant on the Small Plate Crawl Passport.

A Passport is not required, but is needed to enter the prize drawing (go to www.SmallPlateCrawl.com and click on “Passport”). Present the Passport for validation when purchasing Small Plates. Buy a Small Plate at five or more restaurants to qualify for a prize draw-



ing. If anyone in your group purchases a Small Plate, everyone in your party gets their Passports validated!

Include a restaurant more than one block off

Main Street in the “5 or more” to double your prize winning chances (Passport entered into drawing twice)! When you’re done Crawling, just drop your Passport off at any participating restaurant. Winners will be contacted by email.

Take advantage of specials and giveaways at many shops, galleries, bakeries and more. For example, enjoy a free glass of wine while you wait for free jewelry cleaning and inspection at Shelley’s Jewelry, or stop in at Salon 104 for free wine and cheese, make up application and more. Visit www.smallplatecrawl.com/shopping-discounts for a complete list.

IF YOU GO: *This is a rain-or-shine event. Small plates taste just as great no matter what the weather! Participating restaurants can be found at www.smallplatecrawl.com/restaurants.*



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restaurants & wine

Overheard in a Nice Restaurant

- AND A WARMED-OVER WORD ABOUT THE HOT TODDY

He ordered a Chardonnay, and got served exactly that. But something was amiss, "What's this?" he asked. He was expecting a red wine. Really, he was. He was polite but adamant about it. Was this a slip of the tongue? Did he mean Cabernet? Was he the victim of a smartass server who in the past lied to him about what's what? Even then, how in the world did he miss matching these words with their colors in the grocery store?

"I don't like Chablis," she said. Specifically chosen for her, a 2005 Domaine Servin Chablis, Les Preuses, hailed by critics worldwide. But she was stuck in a distant past, when the name Chablis was hijacked by cheap wine marketers and a Savannah drag queen. Once explained, that it was an exquisite Chardonnay from a special region in France (Burgundy wasn't mentioned – God knows we didn't want to say that in this swirl of confusion), she said, "But I don't like Chardonnay."

Here come the one-liners.

"I would like a Zinfandel." As ordered, a bottle was presented, old vines, good winery. "Um. This wine is red. I ordered a Zinfandel." The server explained. The customer, evidently knowing nothing about good manners, said, "Evidently you know nothing about wine." Angels and ministers of grace, deliver us.

After a fifteen-year break, I got back into serving tables in a nice restaurant, which means I got back into the wide variety of wine-related conversations. Here come the one-liners, the clichés, the stupid questions, the temptation to shoot the bull, the number 86, corks that break in mid-pull, the fellow server who somehow bypassed Wine

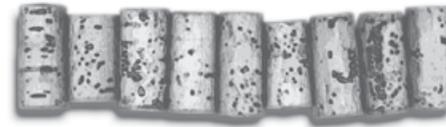
Opening 101, and that irritating typo on the wine list.

While the customers peruse the wine list, sometimes servers best serve both the customer and themselves by knowing how to omit needless words and also when to shut up. Customers, it seems, are more often guided along with business talk rather than descriptive language: there is security in knowing that a wine is a best seller. "I sell a lot of that Malbec," for example, is a frequently spoken fast track to satisfaction and getting on to the food order.

The customers are there to interact with each other, as they should be. The force-feeding of wine knowledge, making the event more about the server than the guest, is actually a form of rudeness. A good server has to sense when the customer wants to hear more. Dinner isn't a wine tasting.

Dinner, however, has a general format, from start to finish, and it is amazing to witness how many people, even particularly bright people, don't get it. From the morbidly obese guest who demanded water, limes, lemons, and Splenda, to the guests who arrive at the latest possible minute, apologize for staying late, and then stay even later. Really? They don't know they are supposed to be on time, take my recommendations, like them, pay, tip well, and get the hell out?

But seriously, everyone should do this job and experience its demands for a mix of skills: manners, patience, flexibility, tact, diplomacy, psychology, and realism. And as we begin to experience the annual hyperactivity of a holiday season, servers in restaurants and sellers in wine shops are going to need those skills. Fortunately, Western North Carolina's wine shops and nicer restaurants are largely blessed with staff with good knowledge. It's up to the customers to seek them out and be willing to explore and learn.



BY MICHAEL PARKER

HERE COMES THE COLD, HERE COME THE COLDS

Every year I write a hot toddy update, and this year's comes early.

A new "medicine" stands in my bar, recommended by the staff at the Merrimon Avenue ABC store, my favorite. It's called Rock and Rye, American whiskey with rock sugar and fruit. (Sounds cheap, doesn't it?) There are several brands, I bought Jacquin's. With a cold coming on, an ounce or so pour of this, heated and sipped before bed, can prevent the cold by morning.

However, I still insist on a real toddy with good ingredients: Bourbon, lemon, honey, and what I call "brown water," with whole cloves, allspice, star anise (if a desired flavor) and cinnamon sticks. It must be boiled. Your hot water must be brown and smell and taste like the spices. It's not too unlike brewing a tea. A quart can be made in the microwave oven in six minutes. A simmering pot can be kept on the stove. The spices can be re-boiled, and cinnamon chips are usually as good as sticks (and cheaper), considering the other accompanying spices and ingredients.

Memo to all bartenders: dumping liquor into a glass of hot water and adding a cinnamon stick and a wedge of lemon does not a hot toddy make. If you are going to do this right and earn the money, making brown water is some simple work you can do ahead of time.

The idea is this: the spices are beneficial to the body. They boost the immune system. I personally believe there is a health benefit in Bourbon. I go for the cheaper brands like Benchmark and its peers at the ten-dollar mark.

Events at The Weinhaus

Tuesday, November 1

Vincenzo's Ristorante and owner Dwight Butner create an Italian five course meal, each course with its own specially selected wine. This is always a popular and welcome event as the cold weather complements the hearty meals that make this restaurant so well known. The time is 7 p.m. Price: \$60 all inclusive. Call (828) 254-6453 for reservations.

Friday, November 11

Our annual Customer Appreciation Tasting where we offer free tastings of dozens of wines. This is a potluck event so please bring a dish to share with others. There will be special discounts for the evening too, no reservations necessary. From 6 to 8 p.m. at the Weinhaus.

Friday, November 25

Holiday Digestifs. What better night of the year to taste after dinner wines than that following Thanksgiving? Tonight's tasting will feature a greater number of selections than usual, but they will be smaller portions. The wine will be accompanied by light hors d'ouvres. The price is \$10. From 5:30-7:30 p.m. at the Weinhaus.

Friday, December 2

The Weinhaus has scheduled a very special winery tour and tasting with the Biltmore Estate. An eye opening look at how the wines are made and the specialized equipment used to make them, followed by a delicious small plate dinner afterwards. Please plan to join us for this pre-holiday event. The time is 6 p.m. Price is \$65 all inclusive. Call the Weinhaus for reservations at (828) 254-6453.

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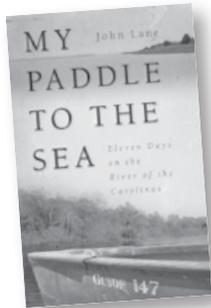
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poetry & poets

My Paddle to the Sea

Eleven Days on the River of the Carolinas, written by John Lane



Three months after a family vacation ends in tragedy, John Lane sets out with friends from his own backyard in upcountry South Carolina to calm his nerves and to paddle to the sea.

Lane's three hundred-mile float trip takes him down the Broad River and into Lake Marion before continuing down the Santee River.

Lane ponders the sites of old cotton mills; abandoned locks, canals, and bridges; ghost towns fallen into decay; Indian mounds; American Revolutionary and Civil War battle sites; nuclear power plants; and boat landings. Along the way he encounters a cast of characters Twain himself would envy—perplexed fishermen, catfish cleaners, river rats, and a trio of drug-addled drifters on a lonely boat dock.

Through it all, paddle stroke by paddle stroke, Lane is reminded why life and rivers have always been wedded together.



John Lane reading and book signing, Sunday, November 13 at 3 p.m.

Malaprop's, 55 Haywood St. in Asheville. Phone (828) 254-6734 or visit www.malaprops.com for details.

Poetry on Trial: TOMAS TRANSTRÖMER AND THE 2011 NOBEL PRIZE FOR LITERATURE

BY TED OLSON

Last month, poetry went on trial before the world's court (not literally, of course; more fitting for poetry, it was a figurative trial). When the Royal Swedish Academy announced that a fellow Swede, Tomas Tranströmer, had been selected as this year's recipient of the Nobel Prize for Literature, the public response — in the English-speaking world, at least — was, initially, surprisingly negative.

In the U.S.A., for instance, many people who likely hadn't paid attention to recent winners of the prestigious award — granted that the last American recipient was Toni Morrison, almost two decades ago — nonetheless felt at liberty to question the choice.

Tranströmer is the first poet to win the award in 15 years, the intervening recipients having been writers of fiction or drama.

One factor that might have led to a sense of disappointment is that, on the eve of the announcement, the media was proclaiming the distinct possibility that the Nobel Prize for Literature would go to singer-songwriter Bob Dylan. The British bookie Ladbrokes reported that the odds of Dylan's winning this time were 5 to 1; Tranströmer, having been passed over by the Academy for several years, was lower in the list of possibilities.

In the hours after the announcement that Tranströmer had been named (the first poet to win the award in 15 years, the intervening recipients having been writers of fiction or drama), many people chatting before water-coolers, on radio programs, and in the blogosphere essentially questioned the choice, saying "why?" or "who?"

Some were suspicious of the intentions of the Swedish Academy, suggesting that nationalism or nepotism had factored in the decision; others expressed regret that there hadn't been a more politically timely choice, such as a writer from an "Arab Spring" nation (one of whom — Syrian poet Adonis — was on the bettors' short list).

Lost in all this discussion was Tranströmer's poetry — the only aspect of the whole situation that was truly relevant.

.....
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.

It was apparent that those who had actually read the work of this distinctive poet were far outnumbered by the skeptics, cynics, self-proclaimed literary pundits, and political prognosticators.

I for one, upon hearing the news about Tranströmer, thought to myself: "It's about time." Having read Tranströmer for years, I had long considered his poems — the ones I had access to, anyway, especially those that Robert Bly translated into English and included in the 1975 anthology *Friends, You Drank Some Darkness: Three Swedish Poets* — to be among the more interesting literary creations by a living writer in any genre.

While I understood the lack of consensus about Tranströmer in a culture widely unaware of international voices, yet starved for the kind of nourishment that only the finest poetry can provide, I believed the Nobel Prize for Literature selection for 2011 would be vindicated when people could take the time to read his poetry and to judge it on its own merits, on its own understated terms.

Although the quantity of Tranströmer's output has been comparatively modest, his poems have staying power, characterized by their metaphorical ingenuity, their sense of revelation, their universality. His poems are straightforward without being simplistic, and they are contemporary in tone without being the least bit trendy. For much of his adulthood Tranströmer worked as a psychologist, including a stint at an institution for juvenile offenders, and his poems reflect profound awareness of the human condition.

From the publication of his first poems in the early 1950s through his most recent work (culminating in his 2006 book *The Great Enigma: New Collected Poems*, translated into English by Scottish poet Robin Fulton and published by New Directions Press), Tranströmer has understood the full experience of being human in a complex universe.

One excellent example of his work is the mid-1960s poem "Loneliness." Can anyone read this poem and not relate to its powerful message — that despite the "loneliness" of living in an absurd and dangerous world, a person may find peace-of-mind?

LONELINESS

I.

One evening in February I came near to dying here. The car skidded sideways on the ice, out on the wrong side of the road. The approaching cars — their lights — closed in.

My name, my girls, my job broke free and were left silently behind further and further away. I was anonymous like a boy in a playground surrounded by enemies.

The approaching traffic had huge lights. They shone on me while I pulled at the wheel in a transparent terror that floated like egg white. The seconds grew — there was space in them — they grew big as hospital buildings.

You could almost pause and breathe out for a while before being crushed.

Then something caught: a helping grain of sand or a wonderful gust of wind. The car broke free and scuttled smartly right over the road. A post shot up and cracked — a sharp clang — it flew away in the darkness.

Then — stillness. I sat back in my seat-belt and saw someone coming through the whirling snow to see what had become of me.

II.

I have been walking for a long time on the frozen Östergötland fields. I have not seen a single person.

In other parts of the world there are people who are born, live and die in a perpetual crowd.

To be always visible — to live in a swarm of eyes — a special expression must develop. Face coated with clay.

The murmuring rises and falls while they divide up among themselves the sky, the shadows, the sand grains.

I must be alone ten minutes in the morning and ten minutes in the evening. — Without a program.

Everyone is queuing at everyone else.

Many.

One.

~ TOMAS TRANSTRÖMER,
TRANSLATED BY ROBIN FULTON

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Ted Olson is the author of such books as *Breathing in Darkness: Poems* (Wind Publications, 2006) and *Blue Ridge Folklife* (University Press of Mississippi, 1998) and he is the editor of numerous books, including *The Hills Remember: The Complete Short Stories of James Still* (University Press of Kentucky, 2012). His experiences as a poet and musician are discussed on www.windpub.com/books/breathingindarkness.htm.

authors ~ books ~ readings

Nightwoods

WRITTEN BY
CHARLES FRAZIER

Luce's stranger children were small and beautiful and violent."

With this disturbing string of words, Charles Frazier opens his third novel, *Nightwoods*. In one sentence he has warned you to get ready for a lean and powerful ride. Up and down nerve-racking trails, *Nightwoods* keeps you in its grip, despite its tendency to swirl around in time and wander into fascinating tangents. When you've finished this thriller, if you're like me, you're so sorry it ended, so you go right back and read it again. (I read the book in the audio version, evocatively narrated by actor Will Patton.)

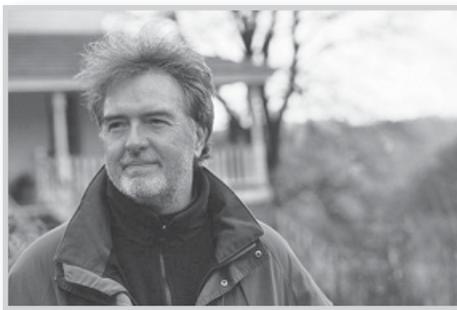
Nightwoods is like a distant cousin to *Cold Mountain* (1997) and *Thirteen Moons* (2006). All three share significant inherent traits — a compelling story, unforgettable characters, a sense of place so strong you see its imagery in your dreams, and writing so beautiful you're left breathless after each page. On closer look, *Nightwoods*, formed by a more mature writer and based on newer times, seems to have been flayed raw by dysfunctional families and disappointments.

There is murder and vengeance in these pages, a missing treasure, terrible secrets, aching longings, and a gaping black hole in the forest that seems to have been there since the day the earth was born. Above all there are the mountain legacies, some dating from before the "white horde" came to displace the Cherokee, echoing in the tracings of Celtic folk tales and the ballads of wronged women. In other words, this is an Appalachian novel.

...writing so beautiful you're left breathless after each page.

It's the 1960s, but there is no Vietnam War in this story, no assassinated President or affirmative action. There aren't any headlines at all, for it's a place without time. Luce, a feisty "hermit spinster," is the caretaker of a decaying wilderness lodge. It's an hour's drive around the lake to town, if she had a car.

Luce's mother, Lola, ran off many years ago and her father, Lit, a sheriff's deputy in town doesn't even bother to say



Charles Frazier Photo: Phil Bray

hello to Luce on the rare occasion he passes her on the street. Luce's primary lesson from life is understandable — she knows she "couldn't count on anyone." Then the

owner of the lodge, Old Mr. Stubblefield dies, and Luce doesn't even know how much longer she'll have a roof over her head.

Into Luce's precarious existence, the state of North Carolina delivers Delores and Frank. They are the twin children of her beloved sister, Lily, who was murdered by her second husband, Bud Johnson — who then had the gall to get himself set scot-free after the murder trial. The children don't speak, so no one knows if they are feeble-minded or just crazy

from witnessing their mother's murder.

Helping Luce cope with the children is her friend Maddie, a Granny woman who lives a mile away. And nearly turning the children into human beings is the miracle wrought by a weary, sway-backed pony named Sally.

In addition to murdering chickens and tearing up everything they can get their hands on, the children "loved fire above all elements of creation..." Arson is their favorite pastime and they don't need matches to start having fun. As if they were sparks of hell themselves, they know all the tricks to get a fire going. In Frazier's incomparable prose, he seems to fall sway to the seduction of fire himself...

Making fire from sparks is a lovely and fragile art. Of necessity the early movements are delicate. The materials fine as hair and fingernail clippings, shreds of dry leaves. Whether by bow or flint and steel or even a scant few matches, the second you achieve a spark in tinder, you lean close to it, and breathe on it from your throat like a sigh. If you purse your lips and blow — everything goes black. Done carefully and with luck, maybe a flame no bigger than the tip of a finger lives for a few seconds. Then, when the tinder be-

REVIEW BY MARCIANNE MILLER

gins to catch, an old man with his long hair on fire, crumple a few more whole leaves and place twigs above the flame, nervous as pick-up-sticks in reverse...

Luce's universe gets down-right crowded when the owner's heir, the "sole and useless grandson," himself called simply Stubblefield, arrives to inspect his inheritance. He finds everything "time-blached and sagging toward earth." In fact, the house where he spent his childhood summers is now burned-out rubble, thanks to the twins.

When Stubblefield discovers Luce at the lodge, all his fantasies of her as a 17-year old beauty strutting on the edge of the community swimming pool come rushing back. Luce vows to keep his ardor at arm's length. That is, until Bud Johnson, fired up with anger and his conscience deadened by greed, finds his way to the lodge.

Like her mother, Luce hasn't got a maternal bone in her body. She doesn't love the children, she doesn't even like them, but she did love her sister Lily. So she is determined to take care of Lily's children even if the task might kill her.

One of the most wonderful things about Charles Frazier's writing is that the past is fervidly alive in everything, literally every *thing* that he writes about. A pie pan remembers all the different fruits that were baked in it, the mountains still feel the soft steps of moccasins, the town won't ever forget the anguish of the Great Depression, and a deadly shaving razor still laughs that it was given as a Sweet Sixteen birthday present.

For the people in *Nightwoods*, their memories come upon them at the slightest nudge, like a lock of hair that keeps falling over. Luce remembers the details of her unfettered sunset watchings, its myriad colors, the scents of the forest, the callings of the twilight animals. Lit relives the terrors and adrenaline rushes of World War II as if they happened yesterday. Bud Johnson re-plays the advice given him by his counselors in juvie — "learn to defer pleasure" they told him, so when he sets out to kill, he doesn't do it without making meticulous plans.

No one in this story — save the lovelorn Stubblefield — has any concept of what tomorrow might be like. They're too damaged to do much other than stay still to protect themselves. If Frazer would revisit these characters in his next novel, at least we readers would have something remarkable to look forward to.

***Nightwoods*, Random House Audio (2011). Narrated by Will Patton. 9 hours/258 pages.**

Marcianne Miller is a local writer. She's completing her first novel, set in Asheville. She can be reached at marci@aquamystique.com.



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READINGS & BOOKSIGNINGS

Thursday, November 3 at 7 p.m. THEA SUMMER DEER, *Wisdom of the Plant Devas: Herbal Medicine for a New Earth.*

Friday, November 4 at 7 p.m., SANDRA GUTIERREZ, *New Southern Latino Table.*

Saturday, November 5 at 8 p.m., ANTHONY BOURDAIN, *Civic Center. Tickets available through the Asheville Civic Center.*

Tuesday, November 8 at 7 p.m., BAHIA ABRAMS presents *Alien at Home: Divine Intervention, the story of Elie Sutton.*

Wednesday, November 9 at 7 p.m., CAROLINE PRESTON, *The Scrapbook of Frankie Pratt: A Novel in Pictures.*

Thursday, November 10 at 7 p.m., JOHN CONNOLLY presents his new young adult novel, *The Infernals.*

Friday, November 11 at 7 p.m., JOHN HODGMAN presents *That Is All. Book and ticket, \$30. At the Asheville Community Theatre, 35 Walnut St.*

Saturday, November 12 at 7 p.m., reading by poets EVIE SHOCKLEY, the new black, and LUKE HANKINS, *Weak Devotions.*

Sunday, November 13 at 3 p.m., JOHN LANE presents *My Paddle to the Sea: Eleven Days on the River of the Carolinas.*

Monday, November 14 at 7 p.m., STEVE ALMOND presents *God Bless America.*

Wednesday, November 16 at 7 p.m., DANIEL BLAKE SMITH, *American Betrayal: Cherokee Patriots and the Trail of Tears.*

Friday, November 18 at 7 p.m., MOLLY STEVENS, *All About Roasting: A New Approach to a Classic Art.*

Saturday, November 19 at 7 p.m., *Remembering Christmas with TOM MENDICINO & MIKE SALVATORE.*

November 21 at 7 p.m., *Health & Wellness Discussion: HANDLING THE HOLIDAYS.*

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thoreau's garden

Tulips for Spring

BY PETER LOEWER

The tulips that bloom in great profusion in many spring gardens are often referred to as cottage or Darwin tulips; they look great the spring after planting but generally go into a decline because the springs pass until finally nothing comes up but a tall leaf or two. The most exciting thing about this type of tulip is in their history and the fact that Dutch gardeners would gladly pay as much for tulip bulbs as gold bullion costs today.

For example fortunes were made and lost in search for the fantastic black tulip — Alexander Dumas even wrote a novel about it. And it's quite possible that the word *bourse* for stock exchange came from that period because tulip speculators held their market meetings in the house belonging to one Herr Van Bourse. The genus *Tulipa* is testimony to the similarity of an upended tulip flower to the Turkish turban, the *tulband*, eventually abbreviated to tulip.

So if you want to flood your gardens with masses of color (or mix them with all-white tulip flowers) that, at best, stand up to one year of glory, by all means choose some tulips from a local box store and get them in the ground before the end of the year. Remember that as long as the garden soil is workable, you can plant bulbs in our area.

But for the long term one group of these plants, known as the wild or species tulips, are flowers of retrained charm and have lovely, artful colors, and are never braggadocios of the bor-

der. In addition, many of them are scented.

Species tulips are perfect for edges of the wild garden, for the rock garden, along walls and walkways, and even between paving stones. In their native haunts, these tulips grow in a heavy mountain soil that is subjected to being completely dry in the summer, for without a seasonal baking they are never prepared for the following spring.



White cottage tulip.
Illustration by Peter Loewer

As long as the garden soil is workable, you can plant bulbs in our area.

Species tulips do want full sun and well-drained soil, the full sun meaning that these beauties can be planted or naturalized in a lawn and under trees that lose their leaves in the fall and do not re-leaf until well into the spring. Also remove spent blossoms to save the bulb's energy — unless you specifically want to try growing new plants from seed. And always let the foliage die back naturally before you remove it so that bulbs get all the action they need to form new flowers for the following spring.

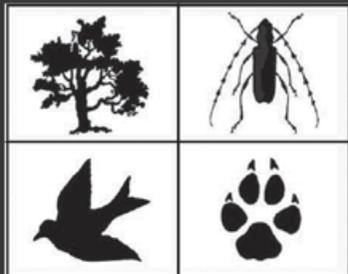
A great tulip to look for is *Tulipa kaufmanniana*, the water lily tulip, originally from Turkestan. The slightly reflexed petals open wide in the spring sun and do indeed resemble water lilies. Plant height is low usually under six inches. Bulbs come in a number of cultivars including 'Alfred Cortot', a deep scarlet blossom with white-striped leaves, and 'Heart's Delight', having carmine red petals, edged with a pale rose.



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

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

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Unifour Exposition Management, LLC is very excited to announce the first annual Holiday in the Mountains to be held November 11, 12 and 13 at the new Davis Event Center at the WNC Agricultural Center.

The show will bring together vendors from around the country selling holiday decor and gifts made up of arts and crafts, apparel, pet products, jewelry, gourmet foods and more. Holiday in the Mountains will highlight local, regional, and national companies.

Come get a jump on your holiday shopping. You'll see holiday entertainment and sample all of the sights, smells and tastes of the holiday season all under one roof! It will be three fun-filled days

of vendors, shopping, entertainment, food, with a special guest appearance from the jolly old elf himself, Santa Claus!

Unifour Exposition Management is currently accepting applications for artisan and commercial vendors. To qualify for the artisan rate, all products must be handmade by the vendor. Some categories will be limited to ensure the most diverse vendor base possible. Setup for vendors takes place Thursday, November 10 from 9 a.m. to 6 p.m.

Holiday in the Mountains will be open on Friday, November 11 from 9 a.m. to 4 p.m., Saturday, November 12 from 9 a.m. to 5 p.m., and Sunday, November 13 from 12 p.m. to 5 p.m.



Daily adult admission is \$8, Seniors 55+ and military admitted for \$6, and ages 12 and under are admitted free of charge. \$1 off admission coupons available online. Parking at the Ag Center is free. Tickets may be purchased at the door. Cash only please.

Find us on Facebook! Vendors interested in booth space may call Carl or Karen at (828) 256-EXPO (256-3976) or visit www.HolidayInTheMountains.com for more information.

artful living

It's Time For An Evolution

BY BILL WALZ

"If reality is an interaction, an 'Interbeing,' how can we penetrate its essence?... Through the activity of looking, reality gently reveals itself. In meditation, the subject and object of pure observation are inseparable." ~ Thich Nhat Hanh

Political consciousness is intensifying in this country, and progressives are stepping up to be seen, counted and demanding to be listened to. Consciousness is politics and politics is consciousness, for politics is the ongoing discussion of who gets included in the circle of identification and who gets left out, and this is about consciousness.

And, as consciousness is the evolutionary trait of humanity, as evolution can be seen as the expanding, ever complexifying circle of identification that humans can hold in consciousness, this is about politics. Politics is the vehicle by which humanity evolves – that is, the circle of identification – of who counts, who is included – what perspective can be included that was previously excluded, expands. Yes, the evolutionary trait of humanity is consciousness – and it is time for an evolution through our politics.

The evolutionary trait of humanity is consciousness.

To be a progressive is to be on the side of evolution. To be a progressive is to want the circle to expand, to know that the circle must expand, that if you are not on the side of evolution, you are on the side of devolution and that is death. On the other side, conservatives believe the circle of who counts must not expand, that it has already expanded too much. These have been the basic political battle lines throughout human history.

True progressives look at the world, meditate on the world, and, as Thich Nhat Hanh said, "reality gently reveals itself" as "an interaction, an Interbeing." Progressives look at the world expansively and see artificial lines of separation causing immoral suffering and seek to dissolve those lines, to include as significant those who had been previously excluded.

Conservatives look narrowly, mostly at themselves, meditate on themselves and their own identification group and misguided self-interest, and in fear of reality, erect walls of self-interest. Conservatives fight to keep the circle as small as possible, to keep the barrier between subject (me) and object (other) as high as possible. Progressives, on the other hand, work to expand the circle, to dissolve the barriers between "us" and "other" for they see these barriers to be illusions

created by narrow perspectives such as exceptionalism, fear, greed and prejudice.

The good news for progressives is that they always win the war and conservatives always lose. History is the story of the progress of human consciousness.

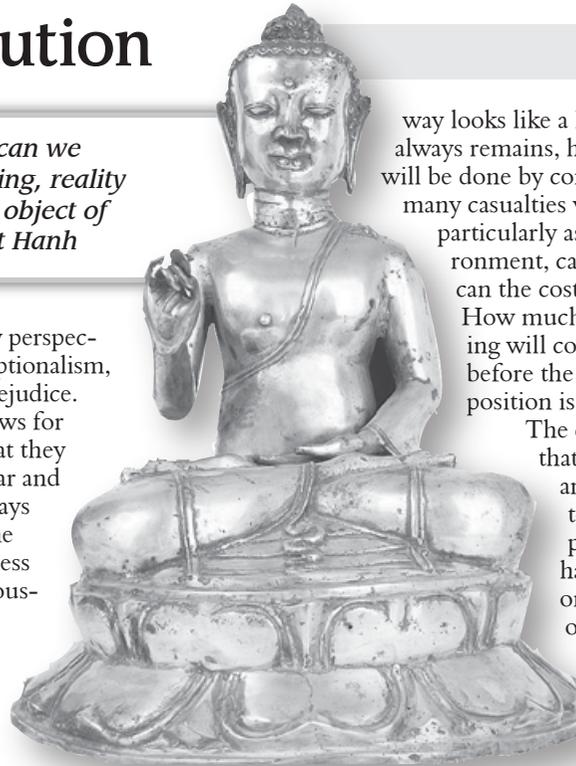
The hard news is that it takes time – sometimes lots of time – for progressive politics is a guerilla war waged against an entrenched conservative establishment where nearly every battle looks like a loss while the overall war inches toward victory. It must be remembered that progressives won the war on the issue of the privilege of monarchy and aristocracy – and so this country was born.

Progressives won on slavery – and so this country found morality. Progressives won on women's and racial civil rights – and so made this country inclusive. Progressives won on labor rights – and so gave this country a dynamic economy and middle class. And the struggles were long and costly, with many victims.

Progressives have worked and continue to work against the indignity and slavery of poverty, another issue of morality. Progressives now work to expand the circle to include the civil rights of all sexual and gender identifications. They work for the rights and preservation of the environment and the world's other-than-human residents. And progressives currently have to fend off new conservative assaults on protections won in previous battles for middle class, the poor and labor rights, new assaults on environmental protection and corporate and financial regulation and fair taxation. It is discouraging, but these struggles too will be won by progressives.

How much pain and suffering will conservatives inflict before the unreality of their position is made clear?

Yes, progressives always win the wars. It's just that nearly every battle along the



way looks like a loss, and the issue always remains, how much damage will be done by conservatives, how many casualties will there be, and, particularly as regards the environment, can we afford the cost, can the cost be recovered from? How much pain and suffering will conservatives inflict before the unreality of their position is made clear?

The corporate interests that want to maintain an exploitive culture to preserve their own privilege and wealth have powerful weapons. They control our livelihoods, our health care, our retirements, our economy. They own and control powerful instruments of consciousness

in the media. They seek to keep the citizens distracted with sensationalist entertainment and propaganda they mislabel as "news." They set a standard of opulent luxury for themselves and hold any lesser standard in contempt, just as has any aristocratic class throughout history.

The corporate interests seek to keep the citizenry addicted to this sensationalism and materialism, feeding insecurities by accentuating "us" and "them" consciousness. They want to convince that only through full participation in (and the continual expansion of) the consumer economy, and ceding of more and more control to the corporate and institutional powers, will security be had.

They argue that the problem is immigrants, homosexuals, secularists, Muslims, environmentalists, welfare-ists, labor unions, federal regulationists, progressives, and most of all, socialists. They want to keep the problems identified as "them." But it is not true. It is not reality. The problem is "us." The problem is that the "we" is not yet big enough.

"Reality is an interaction, an Interbeing." And we "must penetrate its essence." "Through the activity of looking, reality gently reveals itself." The credo of the progressive is "One world, one people, one future." This is reality. By looking, we can see. By meditating, we can experience, "the subject and object of pure observation are inseparable." There is no "us" and "other." There is only "we." And the "we" will not be big enough until all interests and participants of this "Spaceship Earth," as Buckminster Fuller, the mid-20th Century eco-visionary, termed it, are included.

"We" are the immigrant and the established citizen and every human in every

country seeking freedom and dignity. "We" are the environment. "We" are the welfare of everyone. "We" are the laborers and the bosses and the investors. "We" are the humans of all races and religions and genders and capacities and sexual orientations. "We" are those who need regulatory protections to prevent exploitation by those who care only about themselves and "we" are the entrepreneurs and inventors who need freedom to innovate.

"We" are the entrepreneurs and inventors who need freedom to innovate.

"We" even includes conservatives, religionists, financial manipulators, corporations and those who would misguidedly exploit "others" for their own advantage. "We" are the society – all the human society and the society of nature and the society of all beings on this planet – and all must be included in our circle of identification and compassion for there to be any quality future for any of us.

This is not revolution. Revolution only turns around the "us" and "them." We need an evolution. "We" are the world, and it is time for an evolution. Join "us" at the barricades – to tear the barricades down.



Bill Walz is a progressive activist and teaches meditation and mindfulness in university and public forums. He is a private-practice meditation teacher and guide

for individuals in mindfulness, personal growth and consciousness in Asheville.

He can be reached at (828) 258-3241, or e-mail healing@billwalz.com. Visit www.billwalz.com

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healthy lifestyles

BY MAX HAMMONDS, MD

The Dietary Supplement Study

Dr. Wray! Dr. Wray! Did you see the newest study on vitamins?" Ron Cross, a public health master's candidate, came running down the hall waving a photocopy of the report. "The internet is all a-buzz with this."

Dr. Wray was Ron's counselor and his biostatistics professor. "What does it say in the report? Tell me about it." A small smile played on his lips.

"It says that people who take vitamin supplements have a higher risk of dying," Ron said, waving the report like a flag.

"What does the study actually say?" asked Dr. Wray, a bit more insistent, though his eyes were twinkling. "I'm not interested in what the internet says, are you? You are a health professional and a careful reader, yes? Give me the facts."

Ron stood still and flipped past the internet pages to the abstract of the article. "There were almost 39,000 women in an ongoing health study. They began the study in 1986 when the women were 62 years old."

"Which means they were how old when this part of the study ended?" Dr. Wray asked.

"They were 81 – those who survived. About 40% of them died during that time," Ron said. "But those who took the vitamins and supplements died more," Ron insisted.

"I wonder why?" Dr. Wray asked, scratching his chin. "These women increased their supplement intake as they got older. I wonder why? Do you think they were getting sicker from other diseases and were taking supplements to help their conditions? Were these women sicker than those who did not take them? Do you think the supplements killed them or did their diseases kill them?"

"The study doesn't say, sir," Ron said, looking at his papers.

"Exactly, Ron. It doesn't say." Dr. Wray sat up straighter. "This is an epidemiological study. It notes two trends: women taking supplements, in fact, more as they got older – and it notes the women dying slightly more frequently than those who did not take the supplements. But it does not draw any conclusions as to whether the supplements caused the increased deaths or whether their diseases caused the deaths. It can't – because the evidence is not there."

Now Dr. Wray stood for emphasis. "Never assume that two events happening at the same time are necessarily related or even causing one of the other. Many important factors were not addressed in this study." He leaned on his desk. "And what are the folk who wrote this study saying about their work – to the press, I mean? What do they think it shows?"

"They're telling the press that vitamins and supplements don't prevent disease and people should eat a good diet instead," Ron said.

"Is that supported by their study? Or do you think that was their agenda all along – to get people to stop taking supplements and eat a well, balanced diet instead?" Dr. Wray queried.

"I don't know," Ron answered. "Their study was certainly not about preventing disease, and, yes, they do seem to have an agenda. But I don't know what they were trying to prove."

"Excellent thinking, Mr. Cross." With a big grin, Dr. Wray came from behind his desk. "The evidence is insufficient to draw a conclusion about their motives – just as the evidence from their study is insufficient to draw a conclusion about their work. While it may be significant, we cannot assume that the vitamins caused the increased deaths – although that certainly made a big splash in the press, didn't it?"

He clapped Ron Cross on the shoulder. "Bring your study and I'll treat you to lunch. We can talk some more about reading studies carefully and not jumping to conclusions."

AIDS Awareness Walk

Saturday, November 5

A coalition of 45 churches, community-based organizations, businesses and non-profits including WNCAP will hold an AIDS Awareness Walk in Asheville.

Walkers will gather at The Grove House Complex at 11 Grove Street at 11 a.m., then move uptown to rally at Pack Square. County Commissioner David Gantt, local writer and poet Dennis Tillman, and long-time HIV/AIDS activist Michael Harney are slated to speak. The purpose of this event is to bring awareness to current HIV/AIDS issues and show support for those living with HIV/AIDS.

Angels in America

Now through November 12

NC Stage continues its run of *Angels in America*. Tony Kushner's epic play about the onset of the AIDS epidemic is being performed in repertory. Full details at www.ncstage.org

BY JAMES CASSARA

Art Show at the Woodfin YMCA

Believing in a balance between creativity and emotional/physical health, the Woodfin Branch of the YMCA is pleased to announce its first ever Members Arts and Crafts Show. The event will showcase the talents of more than 15 area artists, in media ranging from painting to pottery, bookmaking, fabric arts, and more.

The idea, according to organizer Dee Cissel, was to link together members who share a talent in the arts while promoting the community outreach mission of the Y. All those participating will donate a portion of their sales to that extent.

Local artist and active YMCA member Jane Robinson best captures the spirit of the day. "I'm excited to participate in what is expected to become an annual event for the Woodfin Y. I wanted to take part on several different levels, first to support the Y and the wonderful programs that

they promote as well as pushing my comfort level and putting my art out for others to enjoy and purchase, along with those of my fellow artists. The event will provide a positive and nurturing venue for artists of all degrees and levels."

Indeed, this is an opportunity to visit the Woodfin Y, meet the fine folks who work there, and enjoy a sampling of the creative talents its members have to offer.

IF YOU GO *The First Annual Woodfin YMCA Art Show. Saturday, November 5 at 40 N. Merrimon Ave., Suite 101. The event runs from 1-6 p.m. and is free and open to the public. For more information call (828) 505-3990.*



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noteworthy

Asheville Contemporary Dance Theatre and New Studio of Dance present

The Nutcracker and the Mouse King

Expect the brilliantly unexpected from Asheville Contemporary Dance Theatre's second annual performance of *The Nutcracker and the Mouse King*. ACDT shocked and surprised audiences last year with their original version of *The Nutcracker*.

Though *The Nutcracker* might be the world's most famous ballet, if it is being performed by ACDT you can guarantee it is something you haven't seen before. Their version couldn't be further from Tchaikovsky's famous ballet. It is based on the original and much darker story written in 1816 by German author E.T.A. Hoffmann.

"I always want to go back to the original work," artistic director Collard says. "The characters and the story are always so much more interesting." Take for example the King and Queen of Sausages who surprised and delighted last year's audience with a sly



humor wrapped in gorgeous costumes and choreography.

This year's performance features special guest artist Roger Henry Pech of Merida, Mexico as well as the ACDT adult company, White Dog ProjectX International, and the students of New Studio of Dance.

With typical ACDT flair, *The Nutcracker and the Mouse King* will again prove to be a wonderful Christmas story full of adventure, courage and loyalty where love comes alive in a spectacular modern dance experience.

IF YOU GO *The Nutcracker and the Mouse King, December 2 and 3 at Diana Wortham Theatre at 7:30 p.m. \$25 general admission, \$20 children, students and seniors. Call (828) 257-4530 for reservations or additional information or visit www.acdt.org.*

Tellabration! 2011

Citizens from Asheville and surrounding areas join the global Tellabration! celebration for the sixteenth year, as Asheville Storytelling Circle hosts the local event Sunday, November 20.



Tim Lowry

The outstanding and diverse line-up once again showcases accomplished storytellers, and features the well-known Charleston, SC, performer, Tim Lowry, renowned for telling stories "Of the People, By the People, and For the People." The line-up includes Asheville Storytelling Circle members Sherry Lovett, Nancy Reeder, Ed Sacco, with Wayne Sims as emcee.

IF YOU GO: *Tellabration! 2011, Sunday, November 20 at 3 p.m. Admission is \$5. Tickets available at the door on the day of the event. Information: (828) 667-4227 or (828) 777-9177*

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.

The Legend of La Befana

The Asheville Puppetry Alliance is presenting a magical show to celebrate the holiday season – "The Legend of La Befana" by Red Herring Puppets.

La Befana is as beloved in Italy as Santa Claus is in America. She brings gifts to all children who embody the spirit of goodness and hope. This spectacular production is crafted in a Byzantine style, with more than 50 puppets — mixing hand, rod, shadow, black-lite, and bunraku figures.

Befana is a lonely old woman absorbed in the daily routine of life. She is awakened by the rays of a magical star and witnesses a dazzling procession of animals. Befana meets the mysterious magi, who predict the birth of a holy child. Moved by their visit, she prepares some gifts and leaves her home and cat in search of the child.

Her journey takes place in the Year One, when the world is alive with new discoveries and spiritual



ideals. Befana meets a Celtic bard, an Egyptian priestess, a Buddhist monk, a Chinese merchant, and Mayan Indians, but never finds the child she seeks. At the point of despair, she finally understands the inherent goodness in all people and offers her gifts to all children everywhere.

The story is adapted and directed by Lisa Sturz, with original songs by Cathy

Haas Riley. Puppeteers are Lisa Sturz and Marston Blow. Visit www.ashevillepuppetry.org for more information.

IF YOU GO *Public performance is Saturday, November 26, at 2 p.m. at the Diana Wortham Theatre, www.dwthetheatre.com. Tickets are \$7 each. For reservations call (828) 257-4530.*

School performance is Tuesday, November 29 at the Diana Wortham Theatre at 10 a.m. School group tickets (10 or more) are \$5 each. For school scheduling call (828) 210-9837.

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SWISS AMERICA THE GOLD STANDARD

what to do guide™

Thursdays, November 3 & 10 Slice of Life Comedy

Comedy open mic at 8:30 p.m. at the Pulp Lounge, \$5 cover. Private club located around the corner from the The Orange Peel box office, just off Biltmore Ave. in downtown Asheville. The November 3 show will be simulcast on Ashevillefm.org. Comedians interested in booking a spot should contact Kelly Rowland or Michele Scheve at sliceoflifecomedy@gmail.com.

Friday, November 4 Marijo Moore Reading

7-9 p.m. reading and question and answer session for Moore's newest book *A Book of Spiritual Wisdom*, for all days. Buy a book and get a free 5-10 minute reading! Montford Books, 31 Montford Ave., Asheville. (828) 285-8805, www.marijomooore.com



Friday, November 4 Asheville Gallery of Art

Featured artist Cheryl Keefer.

Opening reception, 5 to 7 p.m. The exhibit, "From Where I Stand: Recent Works," includes oil and watercolor paintings of landscape, cityscape, still life and figures. On display through

ScriptFEST 2011

SART actors and Mars Hill College Theatre Arts students read the top finalists' original scripts from 75+ submissions, with the playwrights attending to talk about their work. FREE to the public! Light refreshments served.

Friday, November 4, 7:30 p.m.
– *A Tennessee Walk*, a play with music by Rob Anderson of Orlando, FL.

Saturday, November 5 at 2 p.m.
– *The Vanishing Point*, by Nedra Pezold Roberts of Atlanta, GA.

Saturday, November 5, 7:30 p.m.
– *Not Without Our Women*, a musical. Book by Andrew Black of Athens, OH and Patricia Milton of San Leandro, CA

Sunday, November 6 at 2 p.m.
– *Assisted Living*, by Rich Rubin of Portland, OR.

At the UNC Asheville Campus, Reuter Center – Lower Level, Manheimer Room, in Asheville.

For more information about ScriptFEST, call (828) 689-1384, or email SART@mhc.edu.

Wednesday, November 30, 2011. The gallery is located at 16 College Street in downtown Asheville. Call (828) 251-5796 or visit www.ashevillegallery-of-art.com.



Saturday, November 5 Will Dickert Ceramics

Opening reception at the Pump Gallery from 7 to 10 p.m. The Pump Gallery, inside the Phil Mechanic Studios, is located at 109 Roberts Street, in Asheville's River Arts District. The show runs through November 30, 2011.

November 4-5 Brevard Storytelling Festival

The festival features national favorites Sheila Kay Adams and Southern Voices: Glenis Redmond & Scott Ainslie, NCSG tellers Charlotte Ross, Sherry Lovett, and David Joe Miller, and the Brevard Youth Tellers. Morning sessions include workshops. Afternoon and evening concerts entertain family and adult audiences. At Transylvania County Library. All concerts, workshops, and events are free. Phone (828) 884-3151, or (828) 274-1123, or visit www.ncstoryguild.org.



Sheila Kay Adams



Rev. Jack Hinson

Tuesday, November 8 Book Signing and Reception

A fast-paced performance of stories,

poetry and song, showcasing the creative talents of the Catch the Spirit of Appalachia creative writers and authors. 7 p.m. at the new Jackson County Library Complex, located on the hill overlooking Main Street in Sylva, NC. On November 8 the program will be broadcast online. Go to www.storiesofmountainfolk.com to listen.

Friday, November 11 ElevenElevenEleven

Group show reception at 7 pm. Music, Video, Art. Call to Artists! Coop, 25 Carolina Lane, downtown Asheville. (828) 505-0791. Visit www.coopasheville.com for more details.

Friday, November 11 Appalachian Pastel Society Non-Juried Show

Opening from 5:30-9 p.m. Pastel paintings on display and for sale at Conn-Artist Studios & Gallery, 611 Greenville Hwy., Hendersonville, NC. Gallery open T-Sat., thru December 31. Details call Karen Chambers (828) 665-8538 or email karenpaints@hotmail.com.

Saturday, November 12 4th Annual Acoustic Corner Instructors' Concert

Featuring Laurie Fisher (fiddle), Matt Kinne (guitar), Andy Pond (banjo), Lindsay Pruett (fiddle), Will Straughan (mandolin/dobro), and David Zoll (guitar). 7:30 p.m. Admission is a \$10 donation. The Black Mountain Center for the Arts is located in downtown Black Mountain at 225 W. State Street.

Concerts at St. Matthias Church

November 6 – Chamber Orchestra playing Bach, Purcell & Monn.

November 13 – Matt Dingleline will perform a jazz concert.

November 20 – Clearwater Connections (Bass and guitar) will play standards.

November 27 – The Lenoir Saxophone Ensemble will perform.

Concerts are held on Sundays at 3 p.m. unless otherwise noted. The historic church is located just off South Charlotte Street at Max Street, on the hill across from the Public Works Building (1 Dundee St.). Free will donations.

Writing Classes & Contest

Sponsored by The Writers' Workshop. No experience required. Classes meet at 387 Beaucatcher Road. Register in advance, by mail or online at www.twwoa.org. Financial aid is available.

Saturday, November 5 – Writing the Nonfiction Book Proposal with Carol Polsgrove.

Saturday, December 3 – Screenwriting Workshop with Nathan Ross Freeman.

23rd Annual Memoirs Contest Deadline: November 30, 2011

Any writer regardless of experience or place of residence may enter. Guidelines at www.twwoa.org.

For more information, contact writersw@gmail.com or phone (828) 254-8111.



Jamie F. Stewart,
Storm Over Muni

Saturday, November 12 11th Annual Juried Art Exhibition

Opening reception at 7:30 p.m. Grace Centre is located 3 miles west of the Asheville Airport on Highway 280 next to the Asheville Range Rover.

November 12 & 13 Appalachian Pastel Society Meeting & Workshops

Saturday, meeting from 10 a.m. to noon. Saturday, Painting Wildflowers, workshops with Karen Margulis, 1-4 p.m. Sunday, The Intimate Floral Landscape, 9-4 p.m. WNC Ag Center, Fletcher, NC. Visit www.appalachian-pastelsociety.org or call Miriam Hughes at (610) 389-0058.

Friday & Saturday, November 12 & 13 Everything is Music



Womansong's Fall Concert. Freedom songs from the African American tradition will be featured. The title piece, "Everything is Music" is based on words of Rumi and composed by Asheville songwriter Catherine Haas Riley.

Advance tickets are available at www.womansong.org, by phone from the Unity Center ((828) 684-3798 or (828) 891-8700, and from Womansong members. Adults: \$15 in advance; \$18 at the door. Children: \$5.

Unity Center, 2041 Old Fanning Bridge Road, Mills River, NC, 28759 For directions visit www.unitync.net



Wednesday & Thursday, November 16 & 17 The Rivalry

L.A. Theatre Works, Susan Albert Loewenberg Producing Director, presents *The Rivalry*, Norman Corwin's riveting depiction of the Abraham Lincoln-Stephen Douglas debates. Mainstage Theatre Series, Diana Wortham Theatre at Pack Place, 8 p.m. Regular \$35; Student \$30; Student Rush day-of-the-show \$10 (with valid I.D.) Tickets/Info: (828)257-4530 or online at www.dwttheatre.com.

Friday November 18 Yo Mama's Big Fat Booty Band

The Southeast's favorite funk institution. This 18+ show begins at 9 p.m. at the Orange Peel, 101 Biltmore Avenue, Asheville. \$10 advance, \$12 day of show. Phone (828) 225-5851, or visit www.theorangepeel.net.



November 29-30 Auditions for Chicago

Roles are available to anyone in the community. Please prepare 16 bars of music and bring your sheet music to the audition in the key in which you will sing. We will provide an accompanist. No one may sing along to a CD or other recording. Asheville Community Theatre, 35 E. Walnut Street in Asheville. For more information visit www.ashevilletheatre.org, or call (828) 254-1320.

November 18 – December 4 Dashing Through the Snow

In this family-friendly Christmas comedy, a colorful parade of eccentric guests arrive at the Snowflake Inn and proceed to deck the halls with holiday hilarity! Performances run Friday and Saturday nights at 7:30 p.m. and Sunday afternoons at 2:30 p.m. Tickets range from \$12-\$22. Asheville Community Theatre, 35 E. Walnut Street in Asheville. For more information visit www.ashevilletheatre.org, or call (828) 254-1320.



Memories by
Suzanne Karnatz.

through Wednesday, November 23 Appalachian Pastel Society Show

Annual Juried Exhibition of the Appalachian Pastel Society. The Black Mountain

NOVEMBER EVENTS ~ ANNOUNCEMENTS ~ OPENINGS ~ SALES

what to do guide™

Center for the Arts, 225 W. State Street. Call (828) 669-0930 for more information.

Saturday, December 3 Christmas in Appalachia



Cockman Family
Photo: MelissaCockman

Fundraising Concert for Shindig on the Green. In the Upper Anderson Auditorium at Montreat Conference

Center at 7 p.m. Features headliner The Cockman Family, Appalachia-Song, and clogging and buck dance demos. Master of Ceremonies: Glenn Bannerman.

Tickets: Adults \$20; Children 12 and younger \$10; Group Rate \$15 per person. Reserve tickets by e-mailing info@folkheritage.org or by calling Judy Miller at (828) 685-8313. For more information visit www.folkheritage.org or call the Folk Heritage Info Line (828) 258-6101 x345.

through January 2, 2012 Collect(ive) Components

Odyssey Gallery hosts a ceramic show highlighting our six dedicated Resident Artists. This show is a celebration of their life experiences influencing their creations. Odyssey Center for Ceramic Arts, 238 Clingman Avenue. Two doors up from Clingman Café.

Directors Sought

Deadline: December 31, 2011

The Montford Park Players is seeking directors for their 2012 outdoor summer season – their 40th anniversary of presenting the plays of Shakespeare and other classical playwrights.

Productions and scheduled dates:

Complete Works of Wm. Shakespeare (abridged): May 10-27, 2012.

Much Ado About Nothing: June 1-23, 2012.

A Midsummer Night's Dream: June 29 – July 21, 2012.

The Merry Wives of Windsor: July 27 – August 18, 2012.

Richard II: August 24 – September 15, 2012.

Proposals are due by midnight, December 31. Interviews will be held Saturday, January 14, 2012.

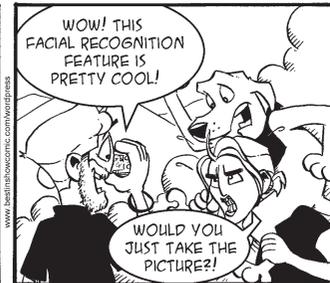
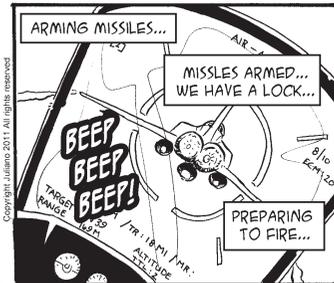
For more information please contact John Russell, Managing Director by email at info@montfordparkplayers.org.



The Adam Grove Quiz Show – Saturday, November 12

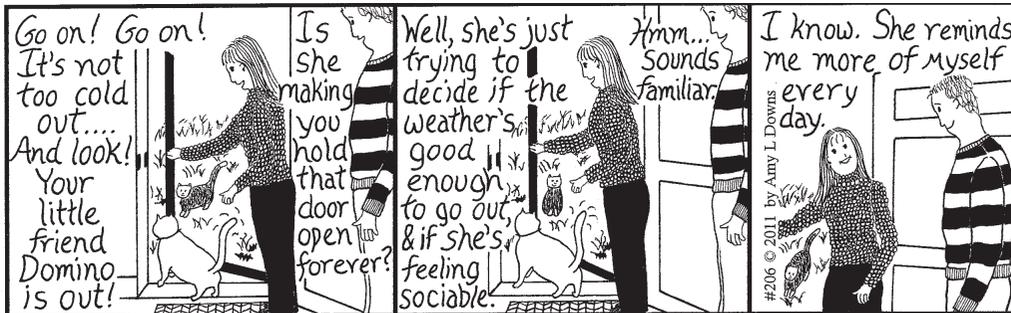
Adam Grove, the host of Canada's *Cash Cab*, brings his delightful and clever wit to Asheville for the first time. Win money right out of Adam's pocket in this unique and riotous stand-up comedy quiz show, where members of the audience become contestants, with the opportunity to answer Adam's custom questions in this hilarious quiz for cash. For mature audiences only. Mainstage LOL Series, Diana Wortham Theatre at Pack Place, 8 p.m. Tickets: Regular \$25, Student \$20; Student rush day-of-show (with valid I.D.) \$10. Tickets/Info: (828) 257-4530 or online at www.dwttheatre.com.

Best in Show



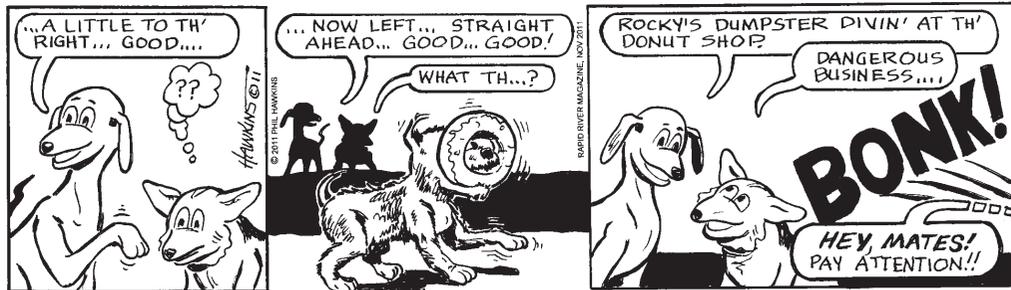
by Phil Juliano

Callie & Cats



by Amy Downs

Corgi Tales



by Phil Hawkins

Dragin



by Michael Cole

The Fritz at MoDaddy's in November

The Fritz embodies a collection of influences based in progressive funk, while using elements of rock, jazz and electronic to take their sound to the next level.

The Fritz perform at MoDaddy's, 77 Biltmore Avenue, downtown Asheville, each Wednesday in November.

www.modaddysbar.com



Film Screening: Life, Above All

November 16 at 7 p.m.

The Western North Carolina AIDS Project will present the award winning film, *Life Above All*. The film tells a story of courage in the face of AIDS and stigma in contemporary South Africa. Just after the death of her baby sister, Chanda, 12 years old, learns of a rumor that destroys her family and forces her mother to flee. Sensing that the gossip stems from prejudice and superstition, Chanda leaves home and school in search of her mother and the truth.

At the Fine Arts Theater in downtown Asheville. Tickets are \$10, or pay what you can, and will be available at the door. For more information call (828) 252-7489 or visit www.wncap.org/events. html#life-above-all.

Call for Entries for Prime Time: New Media Juried Exhibition

Deadline: November 23, 2011

Exhibit in the new Asheville Art Museum Media Gallery opens Spring 2012. Open to all NC based artists working with new media (screen-based) art work, including video art, experimental animation and time-based media. This exhibition will inaugurate the Asheville Art Museum's expanded galleries.

One work by each submitting artist will be screened at a preview party on Thursday evening, January 26, 2012 at CityMac, 755 Biltmore Avenue, Asheville.

Asheville Art Museum
2 South Pack Square, www.ashevilleart.org

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- **Tuesday, November 8** at Blue Ridge Community College in Flat Rock, from 8:30-10:30 a.m.
- **Wednesday, November 9** at AB Tech Asheville campus on Victoria Road, from 8:30-10:30 a.m.

Contact the regional office nearest you for more information:

Asheville: Erika Rodriguez, (828) 253-2834, ext 27, erika@mountainbizworks.org

Hendersonville: Adriana Chavela, (828) 692-5826, adriana@mountainbizworks.org

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from here to there

'Julie Fowlis' continued from page 17

lith in 2007, Julie has developed her own sound with a first-class touring group including her husband Éamon Doorley, Dublin's Tony Byrne, and Highlander Duncan Chisholm.

This formidable line-up has become synonymous with emotive, expressive and high-energy live shows. In addition to having one of the busiest

touring schedules in Scotland, Julie recently entered into the world of broadcasting. She hosts *Fowlis and Folk* on the BBC Radio Scotland and can be seen on Scotland's new Gaelic digital channel, BBC ALBA.

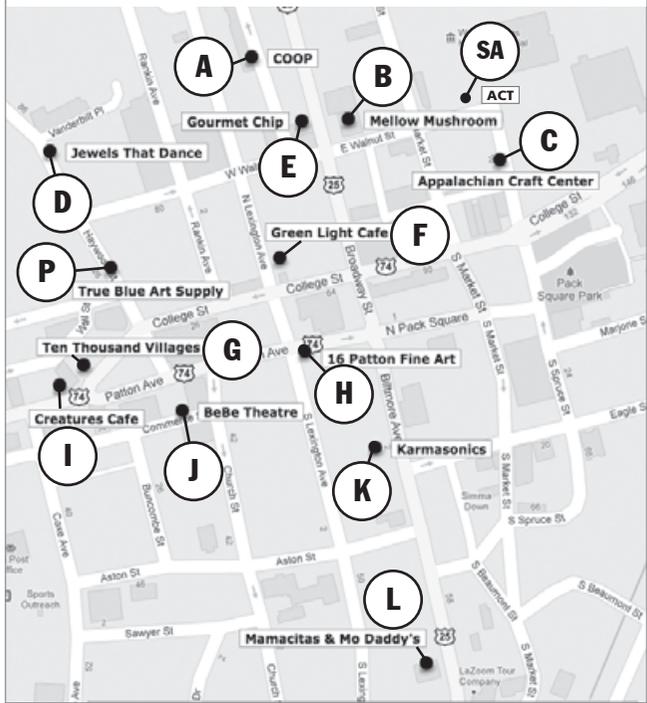
A passionate torchbearer for the culture of her native Western Isles, Julie uses her quiet determination to celebrate the music of the Outer Hebrides and Highlands of Scotland,

ensuring that Scots Gaelic music reaches a wide audience.

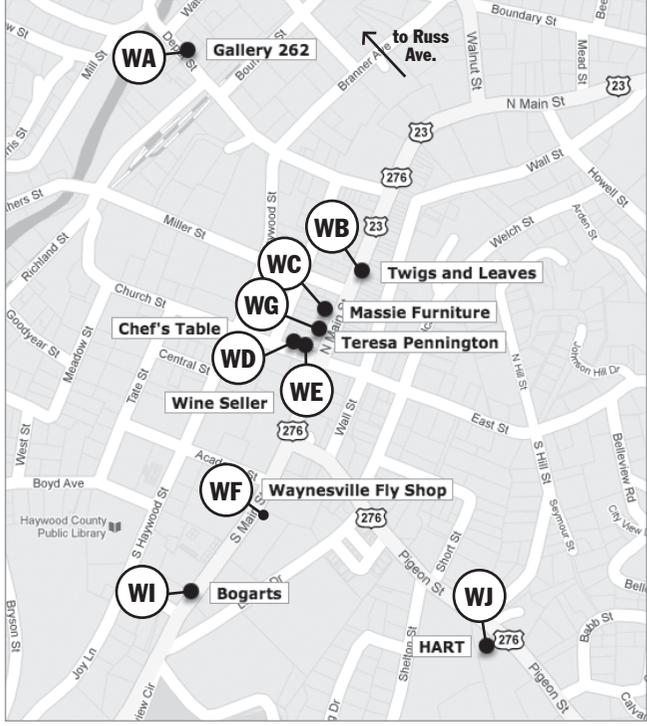


Julie Fowlis: Music of the Scottish Isles, Friday, November 11 at 8 p.m. at Diana Wortham Theatre at Pack Place. Tickets (Regular \$30; Student \$25; Child \$12). Call the theatre's box office at (828) 257-4530 or visit www.dwththeatre.com.

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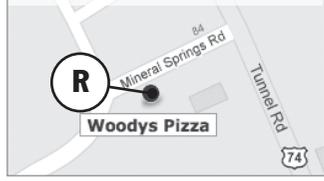
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This workshop is designed for actors and non-actors alike! If you want to explore your creative potential, step out of your comfort zone, and re-experience your sense of play in a safe and supportive atmosphere, this is the class for you.

Meets Sundays in November (except November 27) in 35below. Cost per session: \$30 in advance, \$35 at the door. Asheville Community Theatre, 35 E. Walnut Street in Asheville. For more information visit www.ashevilletheatre.org, www.stellaadler-asheville.com, or call (828) 254-1320.

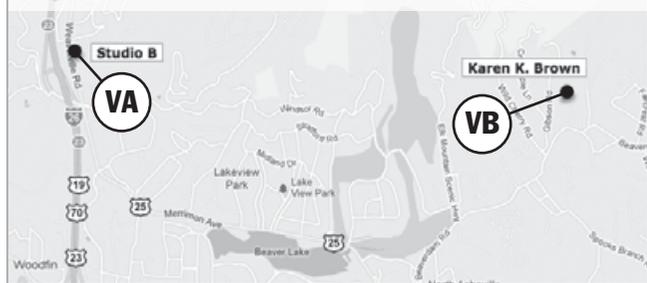
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The Classic Wine-Seller, located just around the corner at Church Street and Main Street in downtown Waynesville, is truly an underground cellar. The entire store is in the basement of the building, and over half is completely underground, making the entire space climate controlled — perfect for wines and atmosphere.

The WineSeller features more than 1,500 wine selections from over 12,000 bottles.

There is a port room dedicated to ports from both the old world and new world, from Australian ports to collectible ports from as far back as the 1940's. Champagnes are available including sparkling wines from Austria and around the world.

More than 40 beers are available, including local craft brews to European imports. The entire staff is dedicated to finding not only collectible wines for our climate controlled wine room but also to searching for affordable wines with great taste, thereby a great value. Our wine vault has many boutique selections, with wines of 100 or less cases produced.



The WineSeller has a wine bar, serving cheese platters, tapas, and more.
Photo: Liza Becker

events, tastings, and dinners catered by the best restaurants are held in our underground event room.

Like us on Facebook or subscribe to our e-mail list to stay informed about our tastings, events, and special sales, info@classicwineseller.com.



The WineSeller features more than 1,500 wine selections. Photo: Liza Becker

The WineSeller also has a Wine Bar with both indoor and outdoor seating, serving cheese platters, tapas and more. The new bandstand features live music Friday nights, May till November, and continues with indoor music throughout the winter months. Many

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music

Dehlia Low at The Magnetic Field

BY ERIN SCHOLZE

Dehlia Low's vocal harmony and instrumentation reflect a deep connection to traditional music with modern arrangements and relevant, smart songwriting.

The band combines their gripping, rustic-flavored vocal style with instrumental prowess. Performing original songs that feel at once both old and new, the band is rooted in bluegrass while pushing their sound into Americana, Roots

Country, and Folk, true to their southern Appalachian roots.

Newly signed to Rebel Records, Dehlia Low echoes the sounds of early country with a strong bluegrass flavor, crafting a



fresh originality that feels like home in the flourishing roots music soundscape. Their new release 'Ravens and Crows' was produced by the Infamous Stringdusters' Travis Book and hit the streets on August 2, 2011. This album helps to firmly establish Dehlia Low as one of the most compelling and distinctive young groups on the acoustic music scene today. With their tasteful, sometimes moody, blending of different styles, the group has created a unique sound that already seems fully mature and established.

Dehlia Low formed in late 2007 as part of Asheville, North Carolina's roots music renaissance. Singers Anya Hinkle (from Blacksburg, VA on fiddle) and Stacy Claude (from Atlanta, GA on guitar) pulled together a group of talented pickers from the region: Aaron Ballance on Dobro (Winston-Salem, NC), Bryan Clendenin on mandolin (Hurricane, WV) and Greg Stiglets on bass (Jackson, MS).

IF YOU GO: November 2, 9, and 16 at 8 p.m. General admission is \$8. Three show bonus pack – get a signed poster and a live recording of one of the shows for \$24. Glen Rock Depot, 372 Depot Street, River Arts District in Asheville. Phone (828) 257-4003 or visit www.themagneticfield.com.

Smoky Mountain Brass Band Concerts

The thirty-member Smoky Mountain Brass Band (SMBB) and conductor John Entzi perform a wide variety of musical styles, from marches to classical and classic British brass band repertoire, to Jazz, Broadway, and hymns. All concerts are free to the public with a free will offering taken for the benefit of local charities and/or the non-profit SMBB.

Concert #1: Sunday, November 6 at 3 p.m.

Trinity United Methodist Church, West Asheville.
Performance to benefit Hall Fletcher Elementary School.

Concert #2: Sunday, December 4 at 5 p.m.

Hazelwood Baptist Church, Waynesville.
Performance to benefit the SMBB.

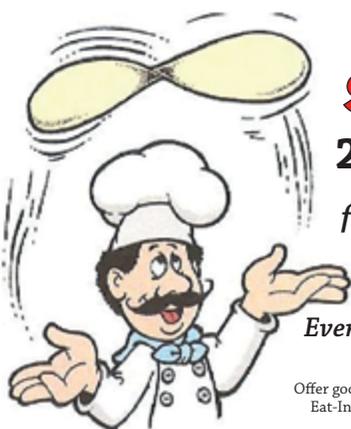
Concert #3: Tuesday, December 6 at 7 p.m.

Groce United Methodist Church, East Asheville.
Performance to benefit ABCCM and the SMBB

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IF YOU GO: Visit www.lazoomtours.com for specific times and dates, or call the ticket booth at (828) 225-6932.

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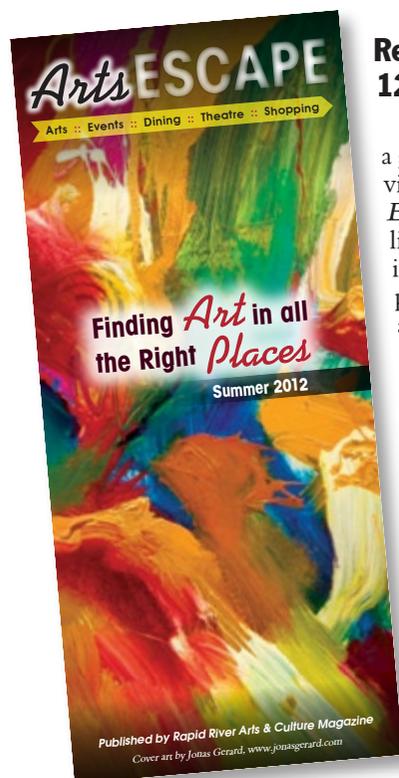
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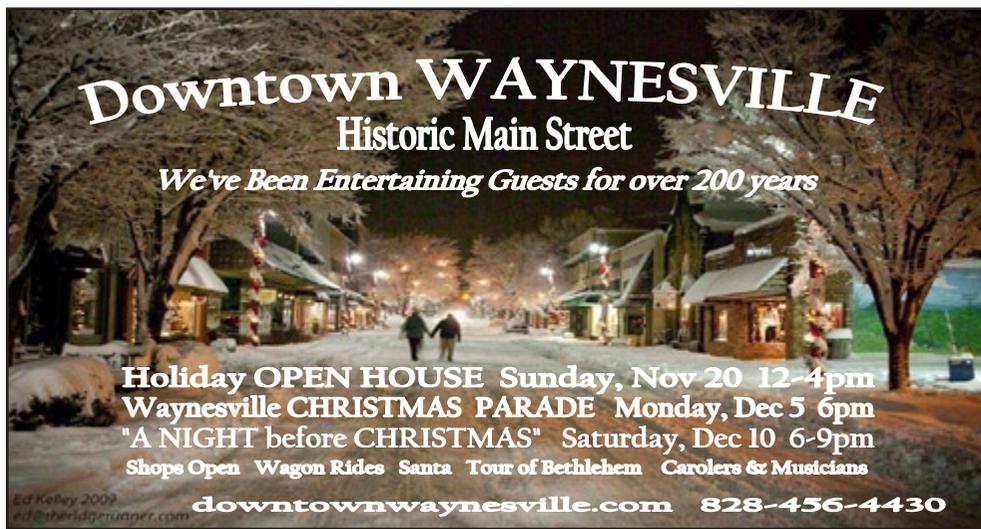
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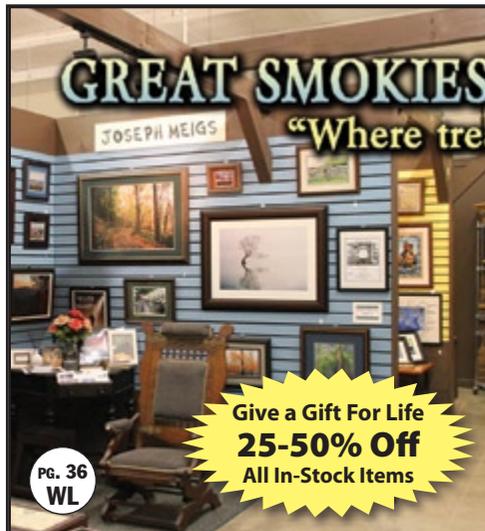
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