

# JASPER



2015-2016

# SEASON

## HARBISON THEATRE

at MIDLANDS TECHNICAL COLLEGE



**Caroline Rhea**

OCTOBER 2, 2015 | 7:30 PM

**The Magical Music  
of Harry Potter**

OCTOBER 11, 2015 | 3:30 PM

**NTL: Of Mice  
and Men**

OCTOBER 15, 2015 | 7:00 PM

**The Great American  
Songbook**

OCTOBER 18, 2015 | 3:30 PM

**Committed**

OCTOBER 23, 2015 | 7:30 PM

**NTL: Frankenstein**

OCTOBER 29, 2015 | 7:00 PM

**Fabien Cousteau:  
One Ocean, One People**

NOVEMBER 10, 2015 | 7:30 PM

**NTL: Hamlet**

NOVEMBER 12, 2015 | 6:00 PM

**MOMIX Botanica**

NOVEMBER 15, 2015 | 3:30 PM

**Scott Bradlee's  
Postmodern Jukebox**

NOVEMBER 21, 2015 | 7:30 PM

**Holiday Pops**

DECEMBER 13, 2015 | 3:30 PM

**NTL: Treasure Island**

JANUARY 17, 2016 | 2:00 PM

**Strings & Salsa**

JANUARY 22, 2016 | 7:30 PM

**Wiesenthal**

JANUARY 30, 2016  
2:00 PM AND 7:30 PM

**Glennon Doyle Melton**

FEBRUARY 4, 2016 | 7:30 PM

**Valentine's Cinema:  
Roman Holiday**

FEBRUARY 13, 2016  
7:00 PM DESSERT | 8:00 PM FILM

**Sing Along with  
The Muppet Movie**

FEBRUARY 21, 2016 | 3:30 PM

HT@MTC PERFORMANCE  
INCUBATOR PRESENTS:  
**Ruins**

FEBRUARY 27, 2016 | 7:30 PM

**Broadway Back  
Together**

MARCH 5, 2016 | 7:30 PM

**Cherish the Ladies**

MARCH 10, 2016 | 7:30 PM

**Negin Farsad**

MARCH 15, 2016 | 7:30 PM

**Sci-Fi in Hi-Fi**

APRIL 23, 2016 | 3:30 PM

Get your tickets at [HarbisonTheatre.org](http://HarbisonTheatre.org) or 803.407.5011

7300 College Street Irmo, SC 29063





# LESLIE PIERCE

DECEMBER 24, 1965 - JUNE 28, 2015

---

“

I live my life  
like the Karate Kid.

”



5 **A MESSAGE FROM JASPER**

8 **SPECIAL**

- Remembering Leslie Pierce

10 **GAZES**

- Photography of Todd Webb
- Independent Spirits
- Primer on Georgia O'Keeffe

22 **WATCHES**

- Wigs Will Roll

24 **LISTENS**

- Donald Portnoy
- Drink Small
- Lillian Quackenbush

28 **CENTERFOLD**

- Danny Joe Machado

36 **LISTENS**

- Local Record Reviews

52 **SCREENS**

- 2nd Act Film Festival Filmmakers

56 **READS**

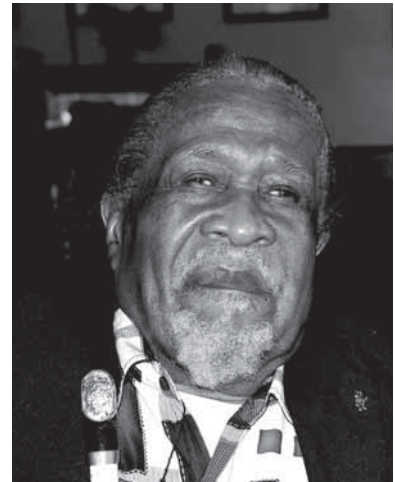
- Poems on The Comet 2015
- *The Lower Quarter*
- *The New and Improved Romie Futch*
- Essay - SIBA Poetry Award

63 **GUEST EDITORIAL**

- Jackie Adams, Goodall Gallery Director



CENTERFOLD / DANNY JOE MACHADO



08 **ON THE COVER**  
LESLIE PIERCE

26 **LISTENS**  
DRINK SMALL HITS WASHINGTON, D.C.

**JASPER IS**

Cynthia Boiter EDITOR-IN-CHIEF · Kyle Petersen ASSISTANT EDITOR  
 W. Heyward Sims ART DIRECTOR · Forrest Clonts PHOTOGRAPHY EDITOR  
 Ed Madden LITERARY ARTS EDITOR  
 Chris Robinson VISUAL ARTS EDITOR EMERITUS  
 Kara Gunter VISUAL ARTS EDITOR · Michael Spawn MUSIC EDITOR  
 Tom Dempster ASSISTANT MUSIC EDITOR  
 David Ligon DANCE EDITOR · Bonnie Boiter-Jolley CONTRIBUTING DANCE EDITOR  
 Perrin Hall Brunson NEW MEDIA EDITOR  
 Julia Elliott CONTRIBUTING EDITOR · Wade Sellers FILM EDITOR  
 Rachel Haynie STAFF WRITER · Jonathan Butler STAFF WRITER  
 Haley Sprankle STAFF WRITER · Kristine Hartvigsen STAFF WRITER  
 Kirby Knowlton STAFF WRITER · Elizabeth Breen STAFF WRITER  
 Thomas Hammond STAFF PHOTOGRAPHER  
 Alexis Schwallier STAFF PHOTOGRAPHER  
 Annie Boiter-Jolley OPERATIONS MANAGER  
 Robert B. Jolley, Jr., MD PUBLISHER

**CONTRIBUTORS**

Alejandro Garcia-Lemos · Russell Jeffcoat · Todd Webb · Jane Gari  
 Kadie Austen · Clair Delune · Woody Jones · David Travis Bland · Kendal Turner  
 David Stringer · Brian Slusher · Eric Barger · Jackie Adams · Greg Slattery · Michael Dantzler  
 Jessica Blahut · Maggie Olszewski · Genesis Moore · Ray McManus · James Quantz

**JASPER ONLINE**

jaspercolumbia.com jaspercolumbia.net/blog  
 facebook.com/jaspercolumbia twitter.com/jasperadvises

## Dear Friends,

There's an old saw among folks from Columbia that people may leave to seek fortunes and fame in grasses that seem perpetually greener everywhere but here, but they always, one way or another, eventually come back to Columbia. I did it. One of my children did it. Many of my friends have done it and some are doing it now. It's as if "return to sender" is written indelibly on our souls and no matter how long we're gone we finally find our way home.

It may have taken Georgia O'Keeffe, the mother of American modernism, a hundred years to make her way back here after teaching at Columbia College in the fall of 1915 where she completed a series of highly innovative sketches that resulted in her career skyrocketing in the hands of Alfred Stieglitz. But thanks to The Columbia Museum of Art and the Goodall Gallery at Columbia College, O'Keeffe is back this fall in many forms, most of which we've covered in this issue of Jasper.

Piggy-backing on the CMA's successful showing this summer of *From Marilyn to Mao: Andy Warhol's Famous Faces*, this centennial observation of O'Keeffe offers Columbia visual arts patrons another opportunity to spend some time and get cozy with some of the artists who have helped shape the landscape of the world's arts and culture. To that same end, The Jasper Project, a new non-profit arts facilitator

that is taking over many of the community programs Jasper Magazine has typically produced, is offering an additional opportunity to brush up on or learn more about the great artists who have gone before us. ARTS101 presented by The Jasper Project is a series of presentations in which local artists of stature share their expertise on the influence and idiosyncrasies of famous and influential artists with the community.

Mary Bentz Gilkerson will be kicking the series off later in September with her presentation on landscape artist John Constable, and Stephen Chesley will follow up in October when he speaks on realist painter Edward Hopper. Tish Lowe, Kirkland Smith, Mike Dwyer, and Cedric Umoja are all lined up to present throughout the 2015-2016 season. The series is free and offered in conjunction with our good friends at Tapp's Arts Center. For more information please see page 50.

The Jasper Project is similarly offering a series of book discussions—we call it Jasper's Nightstand—in which we've asked community leaders to choose a book to lead the community in reading and discussing. Shigeharu Kobayashi starts this series off by inviting us all to read *Napoleon of Notting Hill* by G. K. Chesterton, and then gather together at Tapp's Arts Center on Sunday, September 27<sup>th</sup> at 6 pm for discussion. Upcoming books include *Fun Home* by Alison Bechdel with discussion in October led by

Meeghan Kane and Roxy Lenzo, *Life After Life* by Kate Atkinson in December with discussion from Melanie Huggins, with other titles ranging from *Titus Andronicus* led by Will Green to James McTeer's *Minnow* lead by Jonathan Haupt and our own Kyle Petersen leading a discussion on *Celine Dion's Let's Talk About Love—A Journey to the End of Taste*. Also free, the public is invited to attend and, of course, there will be a cash bar.

Never to let grass grow under our feet, green or not, Jasper is also presenting a redux of 2013's Second Act Film Festival under the direction of Jasper's Emmy-winning film editor, Wade Sellers. Check out the story on page 52 and join us on October 9<sup>th</sup> for what is sure to be another sell-out audience at this fun and innovative film festival—the only one of its kind.

Finally, Jasper bids adieu to one of our contributors whose talent and dedication helped make us the success we've become as we head into our fifth year of publication. Our friend and most excellent photographer Jonathan Sharpe has left us for the big city of New York as he and his beloved start a new adventure in making the world a better place. We miss him terribly but wish them both the best with full confidence that, one way or another, they will find their way back to the Confederate-flagless lawn of our great statehouse. Or at least across the street to the sticky floors of The Whig and all of our loving arms.

Jasper// as in Johns, the abstract expressionist, neo-Dadaist artist  
as in Sergeant, the Revolutionary War hero  
as in Mineral, the spotted or speckled stone  
as in Magazine, the Word on Columbia Arts

Jasper Magazine - [www.jaspercolumbia.com](http://www.jaspercolumbia.com) - is dedicated to the promotion and support of Columbia, SC artists and arts lovers. Jasper Magazine is copyrighted and may not be reproduced in any manner without the publisher's written consent. Jasper Magazine is a division of Muddy Ford Press, 1009 Muddy Ford Road, Chapin, SC 29036.

# THE JASPER GUILD

---

## *M A S T E R*

CORALEE HARRIS · CINDY PATTERSON · FORBES PATTERSON  
HOWARD HUNT · WILLIAM SCHMIDT · SARA JUNE GOLDSTEIN  
SUSAN FELLEMAN & PETER CHAMETZKY · MIMS & RON RUST  
GALLERY WEST · SUSAN LENZ & STEVE DINGMAN  
KARL L. LARSEN · WILL BARNES & ERICKA SIZEMORE · BARRY WHEELER

## *J O U R N E Y M A N*

TONI ELKINS · LEE SIPE · KATIE FOX · DIANE HARE · WILLIAM FICK · LOCALHAPPINESS.NET · MARJORIE RUSS TRIFON  
CEILLE BAIRD WELCH · PHILIP MULLEN · KAY & JIM THIGPEN · KIRKLAND SMITH · AMY OVERSTREET · ALEX SMITH  
SUSAN CARTER · BILLY GUESS · EASTER ANTIQUES · ATTICUS FINCH · CRAIG BUTTERFIELD · SHANI GILCHRIST  
RANDY HANNA · BONNIE GOLDBERG · KAY REARDON · PILATES OF FOREST ACRES · NANCY MARINE  
LEMUEL & GERARD ERLEY-WATSON · NANCY MILLER CHAMBERS · KRISTINE HARTVIGSEN

## *A P P R E N T I C E*

ALVIN NEAL · CHARLES LESSER · RUSS & JEANNIE EIDSON · LAURIE & DUNCAN MCINTOSH · JOSEPH COUNTS  
TRACIE BROOM · WILLIAM STARRETT · JANNA MCMAHAN · DICK MOONS · MARGEY BOLEN · MELINDA COTTON  
ROBERT COFFEE · C. HOPE CLARK · WENTWORTH TRADD · WATERMARK HYPNOSIS · HEATHER GREEN · BOB WAITES  
CATHERINE J. PETERSEN · TODD MATHIS & CULLY SALEHI · HARRIET MCMASTER · THEODORE M. TSOLOVOS · ROBBIE PRUIT  
DOREEN TUOHY & LEE SNELGROVE · EILEEN BLYTH · LAUREN MICHALSKI · SHIRLEY SMITH · JEANNE FAITH D'ORLEANS  
NANCY BROCK · BOHUMILA AUGUSTINOVA · ROSALIND GRAVERSON · DAN COVELL · MARY ANN HURST · OSAMU KOBAYASHI

## *A R T I S T P E E R*

ERIN BOLSHAKOV · NANCY KAUFFMAN · GIGI WOODS ADDAHOUMI · WILD BLUE SKY · ROBIN GOTTLIEB  
LIZZIE GILLIAM WRENN · LADYBUG ART STUDIOS · RON HAGELL · HARRIET SHOWMAN · ANTHONY S. IMPERIAL, M.D.  
TRINESSA DUBAS · GLENDA KEYES · TRACE BALLOU · JONATHAN SHARPE · DEBRA A. DANIEL · ALEXIS STRATTON  
ANN HAGAN · ROBBIE PRUITT · NANCY WASHINGTON · ELENA MARTINEZ-VIDAL · DARIEN CAVANAUGH · RAIA JANE SULLIVAN HIRSCH



The Jasper Guild is a group of supporting artists and arts lovers who appreciate not only the vital Columbia, SC arts scene, but the magazine devoted to promoting it. Members of the Jasper Guild recognize the labor-of-love that is Jasper and work to do their parts to ensure that Jasper continues to publish a 100% LOCAL & artist-produced magazine. You're invited to join us in our mission to make Columbia, SC the Southeast arts capitol by becoming a member of the Jasper Guild. And the next time you open a copy of Jasper you'll be able to say,

"I helped make this happen and here's my name to prove it!"

ISN'T IT TIME THAT YOU JOIN THE

# JASPER GUILD

- **APPRENTICE**

1 year delivery of Jasper Magazine to your home & **your name listed in Jasper Magazine for 1 year - \$50**

- **JOURNEYMAN**

All the above + your name in print in **LARGE LETTERS - \$100**

- **MASTER**

All the above + a non-transferable **Econobar PASS** for 1 year - **\$250**

- **CENTERFOLD SPONSORSHIP**

All the above + your name/dedication **printed on the centerfold - \$500**

- **PUBLISHER**

All the above + your choice of **3 books from the Muddy Ford Press catalogue - \$1000**

*"But I'm just a starving artist myself," you say?*

- **ARTIST PEER**

Practicing artists in dance, theatre, music, visual arts, film, & literary arts are invited to join **The Jasper Guild** at a reduced rate & see your name in **Jasper Magazine for 1 year - \$25**

# Nothing is perfect, everything is

# beautiful

a poem for Leslie Pierce  
25 July 2015

What strikes me, when I look at his face—  
José Ribera's lanky Saint Sebastian—  
is the look of exasperation, impatience.  
He looks up at the sky, not at all  
like all those figures of religious ecstasy  
and pain, but as if to say *what now,*  
*God, what's next?* As if to say, the sky  
here is beautiful, but nothing's perfect,  
and I'm tired of this, really tired.  
This Sebastian is tired, and he is beautiful,  
one hand still hooked in rope, tied  
above his head, the other loose, held  
out, open—an offering, a gesture:

everything is beautiful, nothing is perfect.

On my desk I keep this small work  
left over from that fall project with Leslie,  
one of her collages, Ribera's Sebastian  
leaning back on an ad for cameras  
clipped from an old French magazine—  
one of those things Leslie would find  
and think useful, beautiful. Sebastian raises  
his eyes to the cursive headline written  
in the sky above him: *Ne perdez pas*  
*votre temps!* Don't waste your time.  
Nothing's perfect, but anything can be art,  
Leslie's expansive aesthetic, something found  
and kept, a scrap of print saved, remade:

nothing's perfect, anything is beautiful.

The cameras and their beautiful names circle him,  
surround him—*exacta*, retina, ikon, *lumière*,  
these machines of light and memory, black  
boxes that stay time, hold the moments  
we don't want to lose. That time  
Leslie got tickled as we talked about  
Ribera's *Immaculate Conception*—same  
artist as the Sebastian—and she pointed out  
the hands you barely see, the Virgin first  
painted with hands crossed on her breast,  
reverent, ready for a blessing, but then  
painted over, hands clasped in prayer,  
the old hands still there, like ghosts—

like the past not lost, still there, beautiful.

I can still hear her laugh, a chuckle  
like a clear ripple in the air, the dove  
descending on Mary. I wish that I had told her  
that Mary's ghost hands are making the sign  
for *bear* in sign language—she would've  
loved that, the irreverent juxtaposition  
like her own collages, and our laughter  
echoing down the gallery. For our show,  
Leslie took Alejandro's austere Sebastian,  
a brute in a blizzard of arrows, and Hello-  
Kitty-fied the prints with glitter and gaudy  
color—gloriously irreverent, the pain  
edged with humor and glue, relentless, pretty,

a life. Nothing's perfect, everything is beautiful.



ed



Title: "Leslie Pierce"  
The Printing Identity Collective  
Silkscreen on French Paper  
Size: 40"x 26"  
2015

Print Makers:  
Anna Velicky  
Kyle Alston  
Kaitlyn Shealy

Master Printers:  
Frol Boundin  
Mary Robinson

Concept:  
Alejandro García Lemos

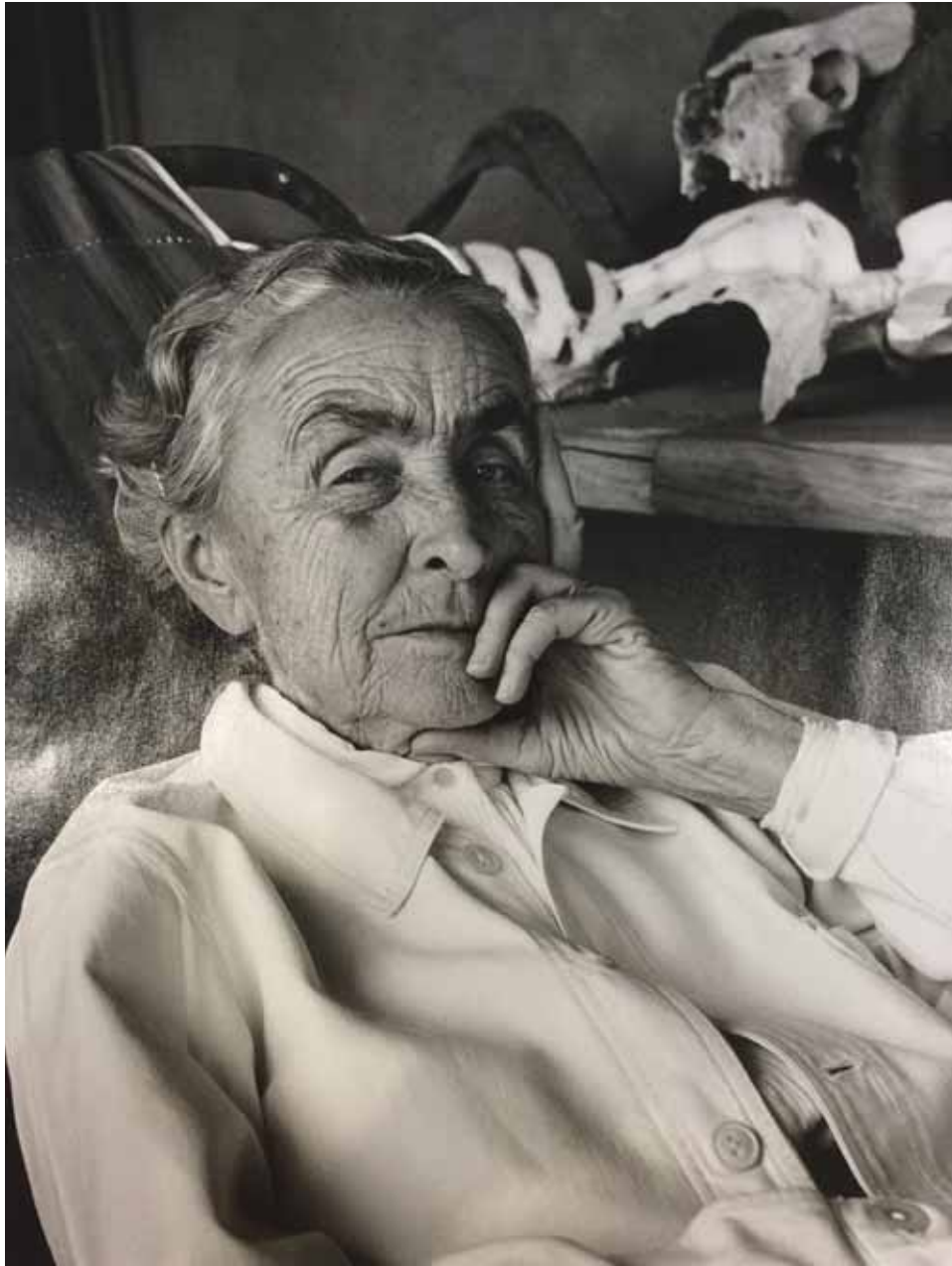
# RUSSELL JEFFCOAT ON TODD WEBB AT COLUMBIA COLLEGE

BY RACHEL HAYNIE WITH RUSSELL JEFFCOAT

**G**raphically underscoring Columbia College's incontrovertible linkage to the matriarch of American Modern Art is an exhibition of 25 Todd Webb photographs of the artist Georgia O'Keeffe. Near the beginning of her career, O'Keeffe taught drawing at the women's institution, beginning in fall semester 1915; both she and her biographers called her time in Columbia artistically transformative. Webb's iconic pieces also manifest transformation - of a friendship. At the dusk of O'Keeffe's life, Webb was a trusted friend; his introduction to O'Keeffe had begun 30 years earlier when he was still a fledgling photographer, hired to photograph her paintings for Alfred Stieglitz, the famous New York gallerist and O'Keeffe's husband.

This exhibition of work, on loan from the Evans Gallery in Portland, Maine, is one of many Columbia initiatives being carried out as a centennial tribute to O'Keeffe's artistic influences. *Sanctuary and Spirit: Images of O'Keeffe by Todd Webb* opens October 9 in Goodall Gallery, the same day Columbia Museum of Art (CMA) opens *Georgia O'Keeffe: Her Carolina Story*.

"The dual exhibition doubles the reasons for visitors to come to Columbia this fall," says Jackie Adams, gallery director of Columbia College's recently refurbished Goodall Gallery. Adams says the photography show at Columbia College will remain on view through December 27; Columbia Museum of Art's exhibition will be up through January 10, 2016.



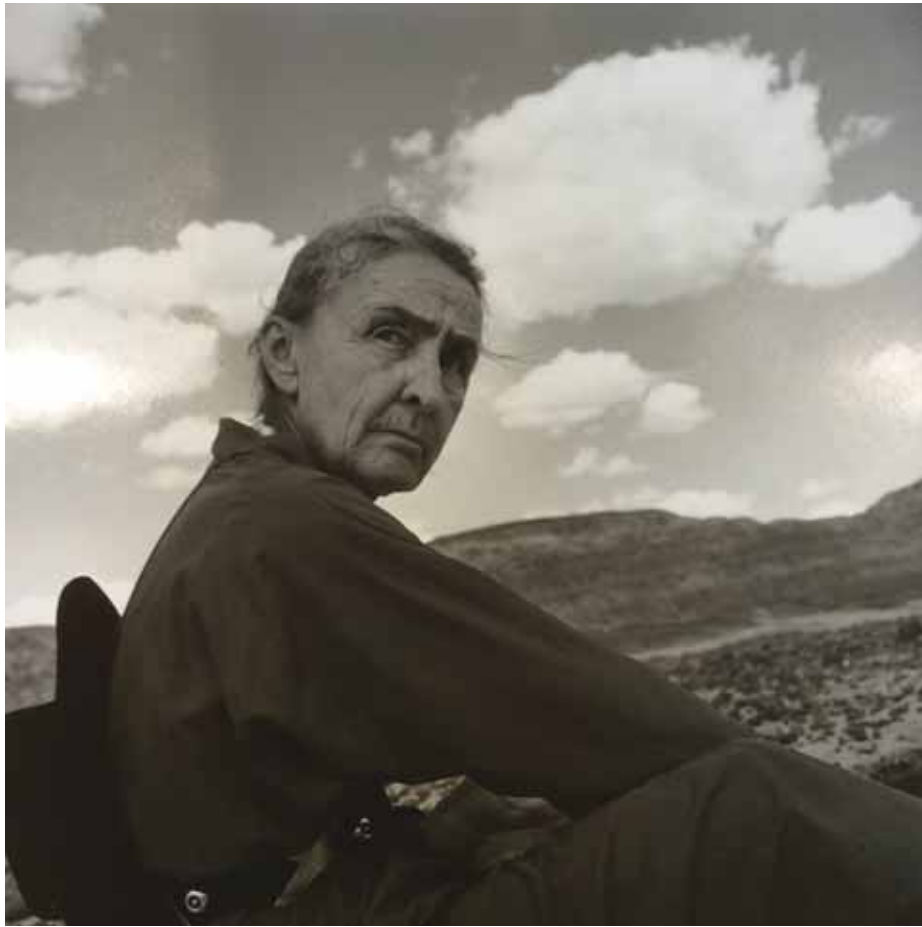
Todd Webb

Georgia O'Keeffe on the Portal at Ghost Ranch, 1963

Estate Print, 2/30

16 x 20 inches

440K 63-11



Todd Webb

Georgia O'Keeffe at the Black Place, 1963

Estate Print, 2/30

16 x 20

440K 63-51



“

Works in this show vouch for Webb's familiarity and access to O'Keeffe and reveal how comfortable, how at ease the artist was with him. When O'Keeffe settled in the Southwest, Webb and his wife ultimately followed and lived nearby for a number of years. His photographs of O'Keeffe, shot with exquisite simplicity in her beloved Southwest, breathe life into the artist and lay bare her creative process.

RUSSELL JEFFCOAT

”

Veteran landscape photographer Russell Jeffcoat notes the Columbia College show affords art patrons throughout the region - and beyond - an opportunity to learn more about O'Keeffe and also more about this venerable American photographer. Jeffcoat says Webb's works in the show allow patrons to see the cumulative effect of the photographer's development. "Early in his shooting life, he studied with Ansel Adams, and has been favorably compared with Berenice Abbott, Walter Evans, the French photographer Eugene Alget, and especially with Harry Callahan, a fellow Detroit native with whom he also studied - the two worked together at Chrysler Motors. But his style is his own. He achieved an almost Wagnerian scope and sense of his surroundings which resulted in the timeless quality for which he is revered."

Webb's technical skill, keen eye, and choice of cameras formed an aesthetic tripod that steadied his poignant capture of O'Keeffe, according to Jeffcoat, whose own awards include two top places in the Nude Figure in Landscape exhibition in Carmel, California. "Just as he was headed off on a trip to Panama - the trip that got him started as a photographer - his former employer, Chrysler, handed him a Kodak. As his proficiency developed, he used many others, including large-format cameras, such as a Speed Graphic, and later, precision-view Deardorffs."

Jeffcoat says, "Works in this show vouch for Webb's familiarity and access to O'Keeffe and reveal how comfortable, how at ease the artist was with him. When O'Keeffe settled in the Southwest, Webb and his wife ultimately followed and lived nearby for a number of years. His photographs of O'Keeffe, shot with exquisite simplicity in her beloved Southwest, breathe life into the artist and lay bare her creative process."



Todd Webb

Georgia O'Keeffe in Twilight Canyon, 1964

Vintage Gelatin Silver Print

11 x 14 inches

440K 64-60

# INDEPENDENT SPIRITS

## WOMEN ARTISTS OF SOUTH CAROLINA

BY JANE GARI

*Like Georgia O'Keeffe, independent spirits are women who work against the social grain to pursue modern and experimental means of artistic expression.*

From October 9, 2015 until January 10, 2016, the Columbia Museum of Art will host *Independent Spirits: Women Artists of South Carolina*. The exhibition, shown in conjunction with *Georgia O'Keeffe: Her Carolina Story*, showcases almost 30 works of art from contemporary South Carolina women artists including among others, Bri Kinard, Mary Bentz Gilkerson, Susan Lenz, Tonya Gregg, and Laura Spong, all of Columbia; Elizabeth Keller of Conway; Eva Carter of Wadmalaw Island; and Diana Farfan, Terry Jarrard-Diamond, Katie Walker, and Alice Ballard of Greenville. Ballard is the recipient of the SC Arts Commission's Individual Artist Fellowship in Craft for 2016, her work echoing O'Keeffe's aesthetic principles and love of line and organic shapes from micro and macro perspectives.

Although painting was her first love, Ballard has always been inspired by the clay work of artists like Don Wright, George Kokis, and Wayne Higby, in fact, identifying Higby's class at the renowned Penland School of Crafts in North Carolina as a "liberating experience" where she was free to experiment with the medium in unorthodox ways, even rolling clay out with her feet.

Never a strict vessel-maker in the traditional sense, Ballard approaches clay as a sculptor and describes her method of surface design on her pieces as "very painterly". She airbrushes directly on clay and forgoes glazes in favor of organic low-fire earthenware tones. The end results often suggests the colors and contours of familiar forms like trees and seed pods, with nature being the thread connecting all of her pieces.

Nestled amid the Blue Ridge Mountains, Penland provided ample inspiration for what would become one of Ballard's favorite installments: "A Walk to Remember." Before her classes every morning, she would go for a hike and bring back an artifact that struck her along the way—a stick, a leaf, a nut, a piece of mica. Then she assigned herself the task of creating a habitat for the artifact. Sometimes she incorporated other found objects into her pieces—she rolled violet leaves into the clay, transforming the pieces so they looked as if they'd sprouted from the ground. When she discovered a butterfly resting in one of the habitats she'd stored outside, she knew she'd accomplished her mission—her art had officially fused with the natural world she celebrated.

This fusion between art and life is where Ballard encourages us to live—a melding rather than a reflection. There is transcendence in this synthesis akin to religious experience, and it informs her art and process. Appreciation of nature and the act of storytelling are also overarching ideas that inspire Ballard, drawing upon the structure of bones, plants and trees, resulting in tree totems. Taking her cue from the native totems she'd seen in Alaska, Ballard's sculptures are bold, masculine and crafted from organic materials. They tell the story of grief and resolve. Again, she invites the observer to be present, engaged and appreciative of the finite world. Recently shown at the Greenville Museum, Ballard's Totem IX will be on display at the Columbia Museum of Art as part of the *Independent Spirits* exhibit.





Shown in conjunction with *Georgia O'Keeffe: Her Carolina Story, Independent Spirits* is a selection of approximately 30 works of art by women from across the state. Whether they work in painting, sculpture, assemblage, ceramics, or installation, these women represent the undeniable role that women play in shaping the future of arts in South Carolina.

# Your Primer on Georgia O'Keeffe

BY KARA GUNTER


## What you need to know about the iconic Georgia O'Keeffe, as two exhibitions featuring her work roll into Columbia.

● **1887** — The artist is born Georgia Totto O'Keeffe, November 15, near Sun Prairie, Wisconsin into a family of dairy farmers. By the age of 12 has decided to become an artist.

● **1905-1916** — O'Keeffe studies at the Art Institute of Chicago, the Art Students League of New York, the University of Virginia, and Columbia University's Teachers College in New York with influential teachers such as William Merritt Chase and Arthur Wesley Dow.

● **1915** — While teaching at Columbia College in Columbia, SC O'Keeffe completes a series of abstract charcoal drawings, which are shared with the photographer and gallery owner and dealer, Alfred Stieglitz. Stieglitz remarks that these are the “purest, finest, sincerest things” he's seen in quite some time. These pieces prove pivotal for the artist. These drawings are the first step in the development of the aesthetic O'Keeffe is so well-known for, and they land her a group exhibition in New York, which in turn leads to a solo exhibition in 1917—all organized by Stieglitz.

● **1918** — Stieglitz offers to financially support O'Keeffe if she would move to New York and spend that year painting. She accepts. Though Stieglitz is married, the two soon fall in love.



---

● **1924** — O’Keeffe and Stieglitz marry four months after his divorce is final, and move into a small New York Apartment. O’Keeffe paints New York skyscrapers, and by the mid-1920s, is recognized as an important American artist. While architectural modernity is her focus during this time, she also begins painting flowers. She has been dubbed the Mother of American Modernism, as during this time, she begins abstracting and simplifying form.

---

● **1929** — O’Keeffe makes her first trip west to New Mexico. This trip becomes a regular summer ritual for the artist, and she is inspired by the rolling starkness of the New Mexico landscape. She begins to paint the adobe, the desert, the churches. Even more so now, O’Keeffe begins isolating and enlarging shape, filling the composition with a focus on form and color.

---

● **1932** — The artist, having fallen behind on an important commission, a mural at Radio City Music Hall, suffers a mental breakdown and is hospitalized. For two years, she recuperates in Bermuda, not painting at all. Upon returning to the west after this stint away, she moves to Ghost Ranch in New Mexico, dividing her time between New Mexico and New York.

---

● **1946** — Alfred Stieglitz dies and O’Keeffe stays in New York for the next three years to settle his estate.

---

● **1949** — O’Keeffe moves to New Mexico permanently.

---

● **1950-1960s** — O’Keeffe travels internationally, painting the places she visits. She is taken in by the view from the airplane windows and in the 1960s focuses on a series of paintings of clouds and the landscapes below. In 1965, she completes her largest painting, an 8 x 24 foot painting, *Sky Above the Clouds IV*.

---

● **1972** — Suffering from macular degeneration, the artist paints her last unassisted painting, *The Beyond*.

---

● **1972-1984** — The artist is in her ‘80s and ‘90s, but with the help and encouragement of her friend and assistant, Juan Hamilton, continues to paint, draw, and work in clay. O’Keeffe remarks, “I can see what I want to paint. The thing that makes you want to create is still there.”

---

● **1985** — O’Keeffe receives the National Medal of the Arts from President Reagan.

---

● **1986** — O’Keeffe dies March 6<sup>th</sup> at the age of 98 in Santa Fe. Her ashes are scattered from the top of Cerro Pedernal in northern New Mexico, a beloved mesa which made many appearances in her paintings. She left a legacy of near 900 paintings. The New York Times, in an obituary from that year, recalls her personality and work-ethic:

---



“

Miss O’Keeffe was strong-willed, hard-working and whimsical. She would wrap herself in a blanket and wait, shivering, in the cold dark for a sunrise to paint; would climb a ladder to see the stars from a roof, and hop around in her stockings on an enormous canvas to add final touches before all the paint dried.

”

And on her influence:

“

As an artist, as a reclusive but overwhelming personality and as a woman in what was for a long time a man’s world, Georgia O’Keeffe was a key figure in the American 20th century. As much as anyone since Mary Cassatt, she raised the awareness of the American public to the fact that a woman could be the equal of any man in her chosen field.

”





# WIGS WILL ROLL

MARK ZIEGLER MAKES BIG HAIR FOR *MARIE ANTOINETTE*

BY HALEY SPRANKLE



Go big, or go home” isn’t typically the phrase associated with one of the most iconic queens of France, but it’s quite apropos for the artistic vision of Trustus Theatre’s production of David Adjmi’s play *Marie Antoinette*.

The play follows the journey of the titular Queen from her early, youthful fame and beauty all the way to her dark end in the revolution through anachronistic dialogue and larger-than-life scenarios. Local hair stylist and co-owner of Five Points Salon, Mark Ziegler takes on the wig design for this grand production.

“Chad Henderson, the artistic director at Trustus Theatre, came to me several months ago and asked if I would be interested in taking on wig and makeup design for this show. I told him I would be honored, but I would want to bring on my creative side kick and wig designing partner Abigail Smith Ludwig as well,” Ziegler humbly elaborates. “Abigail is a genius with makeup and wig design, so we make a dynamic team.”

When devising the overall look for the wigs in a theatrical production, Ziegler stresses that it is essential to come to an understanding with the director’s vision for the show as a whole. From there, they get to work, matching the world created by the text and the mind of the director.

“Robert Richmond has a unique vision for this show and I don’t want to give any spoilers, but it’s over the top and avant-garde. I want each wig to have a different look, yet still represent Marie Antoinette according to the style of the costumer, Jean Lomasto, and the vision of the director Robert,” Ziegler delineates.

This dynamic duo worked on wigs for varying productions such as *Shrek: The Musical* and *Oklahoma!* at Town Theatre.

For this particular show, Ziegler and Smith have been preparing since before the casting process, carefully planning each design element for the intricate pieces. “Each wig, depending on the intensity of the design, requires different amounts of time. The wig we designed for the photo shoot probably took about 13 to 15 hours total,” Ziegler explains. “Having a team mate helps a great deal especially because I spent two hours alone just hand gluing rhinestones on the birdcage. Luckily Abigail was there gluing rhinestones into the flowers at the same time, so that saved a great deal of time.”

In the midst of this very involved process, Ziegler continues to successfully run Five Points Salon. Cutting, dying, and styling hair day in and day out may seem similar, but the technique and mindset of designing and creating wigs greatly differs from his day job.

“Well there really is no comparison to be honest, even though both wig designing and hair designing requires creativity. Human hair and synthetic hair are two very different things that require different instruments to style. Synthetic hair is basically plastic, so no heat can be used to create looks—lots of hairspray and plastic rollers are your best friend when styling wigs,” Ziegler reveals.

At the end of the day, though, all the hard work pays off for Ziegler when seeing his work come to life onstage. “This project by far will be my most challenging, as well the most creative and fun for Abigail and me,” Ziegler remarks.

*Marie Antoinette* stars Jennifer Moody Sanchez and opens at Trustus on September 18th. No one wants to miss this epic show with its stellar cast and fancy curls.

# a Maestro

in the Midlands

B Y K I R B Y K N O W L T O N

**B**etween his Ira McKissick Koger Endowed Chair at the University of South Carolina and 2015 Elizabeth O'Neill Verner Award for the Arts, it's clear that Dr. Donald Portnoy is an integral part of the framework of Columbia's (and South Carolina's as a whole) music community. He is the director of the USC Symphony Orchestra, founder of the Conductors Institute of South Carolina, and the namesake of the maestro chicken dish at the popular Columbia restaurant chain Miyo's. With so many awards and acclaims, one would expect an exact, disciplined method to Portnoy's success. His answer? Simply, "I love music."

Dr. Portnoy began playing the violin in his hometown Philadelphia at seven years old, but it wasn't until junior high school that the interest really took root. He teaches violin at the university today, but his main focus has shifted to conducting, which he discovered was his passion while working in DC after graduating from the Juilliard School. The new direction led him back to his home state for a stint in Pittsburgh, where he directed the Pittsburgh Civic Symphony, Pittsburgh Opera Theater, and even the Pittsburgh Ballet.

Though he's possessed the Ira McKissick Koger Endowed Chair since 1986, Dr. Portnoy hasn't been anchored to South Carolina. Rather, travel is a key part of the deal. The USC Chamber Orchestra performs twice a year in Columbia and travels around the state the rest of the time. The maestro has also led Brevard's North Carolina Philharmonic for the past seven years. During the summer, he teaches at Queens College. This coming summer, he'll be en

route to Italy. Conducting has brought Dr. Portnoy to twenty-four countries, including Argentina, China, Russia, and Taiwan. A global mindset combined with a local dedication is what's gotten Dr. Portnoy so far.

A perfect example of that balance is the Conductors Institute of South Carolina, which he brought with him to the university in 1986. The Conductors Institute is a summer intensive program for young people interested in music performance and conducting — a necessary resource for students in a climate where undergraduate conducting programs are slim. Students come from all over the world to learn at the Conductors Institute and with many success stories, the students' journeys pay off. The program hires a full professional orchestra, allowing for students to get up front and conduct every single day, which is something some of them might not have experienced until graduate school otherwise. Dr. Portnoy also founded a branch of the program in Argentina.

Dr. Portnoy's commitment to American classical music was noticed by Columbia University when he was awarded the Ditson Conductor's Award in 2004. Honoring conductors who have an accomplished record of performing and endorsing contemporary American music, the award has been around since 1945, making it the oldest award specifically for appreciation of American music.

Dr. Portnoy's presence in both the music world and the classroom has made USC a global destination for aspiring musicians and his talents have not gone unrecognized. When he was awarded the Verner Award for the Arts, the South Carolina Arts Commission wrote that he

"has had a profound impact on the arts in South Carolina, regionally and nationally," and that he "has brought music to countless audience members and powered the dreams and aspirations of students to achieve their own individual goals."

Whether a student is from Beijing or Anderson, the maestro enjoys seeing young people grasp new ideas, especially when conducting for the first time. "It's a joy," Dr. Portnoy says, "to impart my experiences over the years to the young people."

Introducing young people to classical music is a big initiative of the USC Symphony Orchestra, which invites local middle and high schools to concerts at no cost. When classes come to visit, they get a tour of the Koger Center's backstage. Students love the performances and often ask the players for autographs, Dr. Portnoy says. Ticket prices are also significantly reduced for USC students (from \$30 to \$8) in an effort to encourage student attendance. Like a professional orchestra, season tickets can be purchased to the USC Symphony Orchestra for their six-concert season. A season subscription only costs \$45 for USC students.

This season, the USC Symphony Orchestra will bring a number of talented soloists to Columbia, beginning with renowned pianist Natasha Paremski in September. Soloists from all over the world come to the Koger Center to perform with the students of the USC Symphony Orchestra, all led by Dr. Portnoy. A truly pre-professional program, the USC Symphony Orchestra gives its performers countless opportunities to expand their horizons and push musical boundaries.

As for right now, Dr. Portnoy is planning the USC Symphony Orchestra's next season.

# ASO



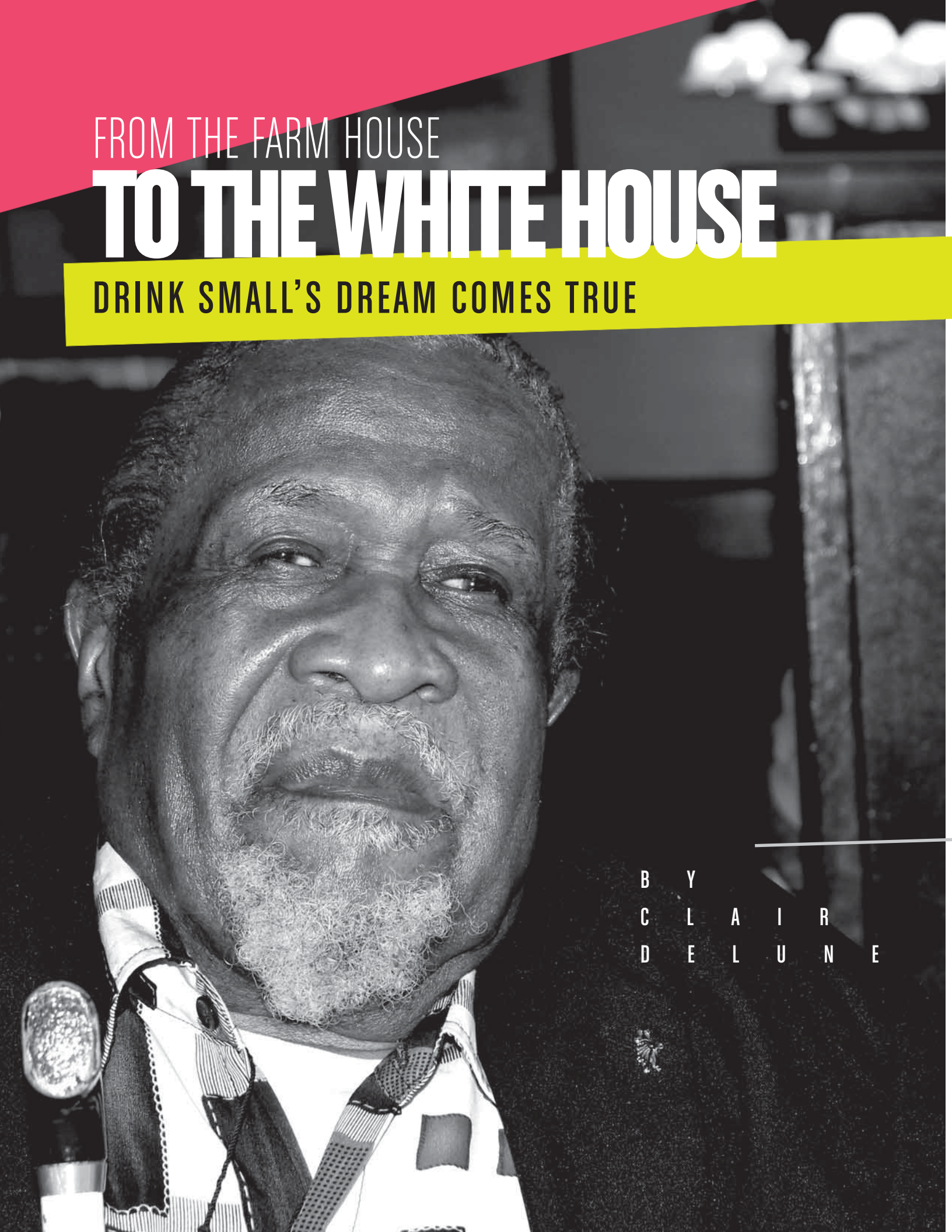


FROM THE FARM HOUSE

# TO THE WHITE HOUSE

DRINK SMALL'S DREAM COMES TRUE

B Y  
C L A I R  
D E L U N E



**M**ore than eight decades and over 500 miles from the time and place of his birth, “Drink Small, the Blues Doctor” will achieve his life’s goal of “going from the farm house to the White House” – or at least in the general vicinity – when he accepts the

National Endowment for the Arts’ Heritage Fellow Award in October at the Lisner Auditorium in Washington, D.C. Dignitaries as well as the public are welcomed to attend the performance.

Michael Orlove, NEA’s director of Multi-disciplinary Arts says, “Drink Small is highly regarded as a bluesman steeped in his community. Versatile in many blues styles, including Piedmont-style, rhythm and blues, and Delta blues, Small’s nomination was supported by musicians, scholars, and community members who consider his vitality, originality, artistry, and longstanding dedication to be inspirational.”

The Bishopville native, who lives in Columbia, dreams of playing for President Obama. “I wrote a song for him, called ‘The United States Will Never Be The Same’ about how happy I am that a black man can become president,” Small says. “I grew up on a farm in a small town and am proud to receive this honor while he is in the White

House. I hope he will hear my tribute and shake my hand.”

Small is the fifth South Carolinian to receive the Heritage Fellowship award, which comes with a generous grant that recipients may use as they wish. At 82, Small continues to make music daily. “I never stop thinking of songs,” he says.

Small’s nomination was coordinated by the South Carolina Arts Commission with help from a coterie of devoted supporters in the arts community who never lost faith that Small would achieve this lofty recognition.

“When one thinks of ‘stars’ in the world of South Carolina traditional artists, few burn brighter than Drink Small,” says Doug Peach, Folklife director for South Carolina Arts Commission and the University of South Carolina’s McKissick Museum. “He picks the guitar as if it were an accompanying voice and drum in the same moment, has a poet’s inventiveness with words, has played the most important blues festivals in the United States, and lives the songs he sings. Thus, there is never a question of authenticity with Drink. When thinking of someone to nominate from South Carolina for this prestigious national award, how could we not have thought of the ‘Blues Doctor?’”

Few traditional octogenarians are still performing. As Chief Curator of Folklife

and Fieldwork, Saddler Taylor of McKissick Museum takes every opportunity to include Small at events such as Folk Fabulous, which kicks off a year-long exhibit, “Heard at Every Turn,” featuring iconic memorabilia from musicians. “Drink is the rare musician that – while being steeped in his musical roots – excels at putting his own unique spin on those very roots, creating a wholly unique sound,” Taylor says. “Drink is passionate about his craft. He has a remarkable ability to relate to any audience, whether it be blues aficionados or college students with little knowledge of blues. He makes the topic accessible and downright fun. And you can’t present an exhibition on traditional music in South Carolina without mentioning Drink. He *is* the Piedmont blues.

“But Drink is so much more than his music,” Taylor continues. “He is a philosopher of sorts. His “Drinkisms” are not only pithy and fun – they communicate quite a bit of wisdom.”

Mayor Steve Benjamin, designated July 30<sup>th</sup> as “Drink Small Day” in Columbia. Small was thrilled to learn that he was following in the footsteps of fellow bluesmen B.B. King and John Lee Hooker. Regarding the coincidence of his status as the fifth South Carolinian to receive that recognition, Small boomed out a “Drinkism” in his deep baritone voice: “Drink Small is glad to be number five because honors like these keep me alive! God bless you!”

You can’t present an exhibition on traditional music in South Carolina without mentioning Drink. He *is* the Piedmont blues.

# LILLIAN QUACKENBUSH

## PREPARES FOR FINALE

BY KRISTINE HARTVIGSEN

Imagine if you will a spritely child dressed in a bright gingham jumper, bobby socks, and scuffed Mary Janes. She sings, dances, and curtseys before a tiny audience of neighbors who gather faithfully at her “stage” – a small patio in a suburban Jacksonville neighborhood – for near-daily performances under a warm Florida sun.

That angelic little girl would become Dr. Lillian Quackenbush.

From the very beginning, Lillian adored being on stage. And when her parents sent her to a summer music camp at Florida State University in Tallahassee, it changed her life. “That is when I decided that I wanted to do this forever,” she says.

With her husband, Dave, Lillian founded the prominent choral ensemble Sandlapper Singers in 1996. At the time, she was Professor and Chairman of the Department of Music at Columbia College as well as Director of Music Ministry at Shandon Presbyterian Church. She also often consulted and coached choral groups from area schools and churches.

Undoubtedly, Lillian already had plenty on her plate, but she was determined to carve out time for this project that was so dear to her heart. Lillian not only performs, but she serves as Artistic Director and Conductor of the Sandlapper Singers. The company performs a series of three concerts annually in Columbia. The group also tours around South Carolina and in other states on occasion. “And Dave has been an unofficial – and unpaid – business manager” the whole time, she adds.

Lillian’s colleagues at the Sandlapper Singers will adjust after her departure, but it won’t be easy; they will miss her talent and charismatic presence. “I have been singing under Lillian for the past 10-12 years,” says Rhoda Jane Bowers, Concert Manager for the ensemble. “She is such a delight to work with and to sing with. She is very hands-on but really appreciates the singers’ comments and opinions. I think everyone in the group feels the same way.”

Music education has been an important part of the Sandlapper Singers’ mission, and Lillian introduced multi-media concerts to help broaden the audience for musical performances in the Midlands. These concerts combine the vocal performers with artists of other genres, including dancers, actors, poets, and visual artists. Some shows may be accompanied by informative commentary.

One time, Lillian invited local visual artist Laurie Brownell McIntosh to participate in a patriotically themed concert at Dreher High School. Lillian had seen a Columbia exhibition of Laurie’s paintings – a series about the life of her late mother, Agnes Smith Brownell. Because Laurie’s parents were newlyweds during World War II, several paintings in the show depicted her father in 1940s military uniform as well as other war-era images, including the famous image of soldiers raising the flag at Iwo Jima. Lillian knew it would be fitting under the concert’s focus on American pride.

In addition to an exhibition of selected paintings in the theater lobby, McIntosh’s images also were projected on a screen behind the singers. It was great timing that Muddy Ford Press had published Laurie’s hardcover book titled “All the In Between: My Story of Agnes.” The book, which takes

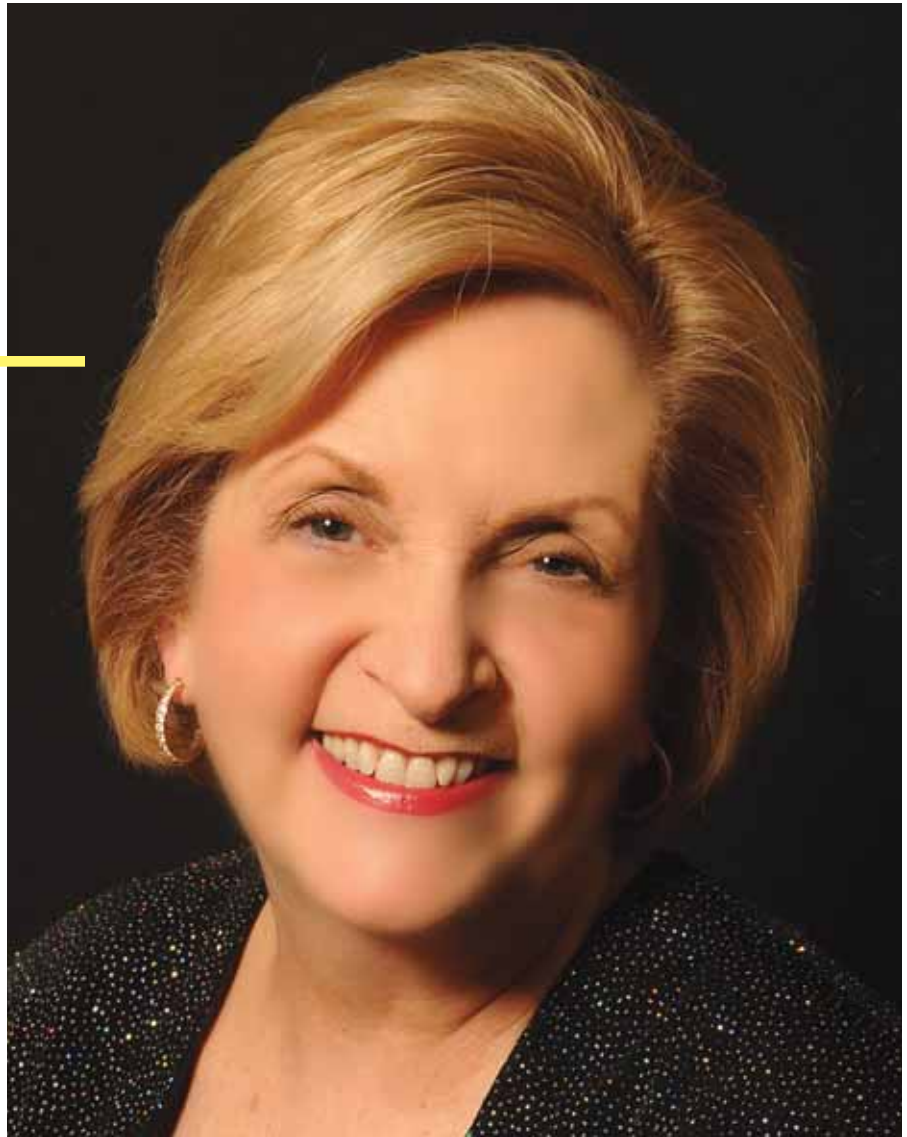
“  
I  
always  
*sing*  
in  
the  
car  
”



the reader through a compelling visual narrative of Agnes's life, also was made available for sale at the event. So not only did the Sandlapper Singers potentially expand their audience, so did McIntosh. "I have known Lillian for years. She is quite phenomenal," McIntosh says. "I think the show was a success. It's not really a new concept to use imagery in the background of performances. ... But it is interesting when you mix up the arts, and it certainly helps pull our audiences together. How wonderful it is to cross-pollinate the arts."

In 2011, the Young Sandlapper Singers was created as an outreach arm of its parent company. It gave area youth in grades 3-10 an opportunity to develop their vocal and musical education beyond what they receive in school. "My focus as an educator is to engage people at whatever level they are capable of doing," Lillian says. This year, the Young Sandlapper Singers are on hiatus. Tuition costs have posed a barrier to participation for some, and there simply were not enough scholarships available. "We want to make it a free service, without tuition," Lillian explains. "It will take financial backing to launch that." She is hoping to work with the national advocacy organization Chorus America to identify resources to jump-start the initiative.

Lillian does not see significant transitional issues in retirement; it has been an ongoing process. "Oh I have great experience in retiring!" she quips. "Six years ago, I retired from Columbia College. I kept going with my church job for 24 years, and I retired from there on May 31." After retirement, the Quackenbushes plan to travel and to spend time at their second home in North Carolina.



Lillian also has a voice in the search for her replacement as Artistic Director. Finalists were in place this summer, and the ultimate selection will be made after the Sandlapper Singers' first concert in October.

Twenty years comes with many fond memories for the Quackenbushes. Memories of touring in Ireland, enjoying the pubs and local music, as well as watching Irish singers of all ages together perform an inspired medley from "The Lion King."

When asked if she sings in the car, Lillian responded: "I always sing in the car, but it's usually to exercise my voice. I do lip drills where you sing but your lips are vibrating. If you're stopped at a light and someone looks over at you, you look like you are absolutely crazy!"

# INDECENT

# MAN

## THE IMAGINED LIFE OF DANNY JOE

BY MICHAEL SPAWN

*With a cowboy hat doffed above a pair of dark sunglasses, at least one Marlboro dangling from his lips, and a star-spangled, red white and blue button-down, he's impossible to miss in a crowd. He walks with a lazy swagger, knowing that the party won't start until he arrives and won't end until they carry him out. Once he takes the stage, get ready to have your mind blown straight out of your ears. Like what you hear? You're welcome. He's Danny Joe Machado, and if you think he's crushing it now, you should have seen him in 1973.*







**E'S AN ASSHOLE MUSICIAN** with delusions of grandeur," says Daniel Machado, 31, explaining the motivations behind his latest, most mercurial creation. "I've only ever played in a local music scene and it's amazing how many people are absolutely full of themselves, think they're great, think you should think they're great, and act accordingly kind of across the board. I just thought it might be kind of interesting to embody the character a little bit, to bring it into the actual identity of the project itself. And I think as creative people, this Danny Joe type of character is something we all need to be careful about."

As primary frontman and songwriter for local band the Restoration, Machado has no shortage of experience writing from fictional perspectives. On the band's 2010 conceptual watershed *Constance*, a multi-generational family drama set in the post-Civil War Deep South, he acted as the mouthpiece for a slew of personalities that could have just as easily been ripped from a Faulkner novel. Two years later, the band released *Honor the Father*, where Machado stepped into the role of religious zealot and certifiable sociopath Roman Bright. These albums had a near-literary goal in mind; dedicated to plot and chronology, they were stories most effectively told through the words and thoughts of the characters that inhabited them, all set to some of Machado's most accomplished songwriting.

But *Danascus*, his first release under the Danny Joe moniker, is something different. The record isn't so much a narrative as a character exercise, a vehicle for Machado's writing in the guise of his outsized alter ego. *Danascus* isn't some one-note joke, however. Danny Joe might appear to be just a comic parody of rock star douchebaggery, but the album that bears his name is just as complex and fully-realized as any of Machado's other, more serious-minded efforts.

Songs like "Nineteen Seventy Three," a high-spirited rock number ironically celebrating the singer's bygone glory days, and "Decent Man," an insistent defense of his in-





““f

(THIS) WERE A REAL  
SITUATION, IT WOULD  
BE A HORRIFYING

**NIGHTMARE.**”

DANIEL J. MACH





defensible behavior, are pure persona. But the *real* Daniel Machado—the one whose intellectual property careens and struts his stuff across *Danascus's* thirteen tracks—isn't entirely absent from the proceedings; the line between creator and creation is blurred all over the place, a point Machado readily concedes.

"The way it was put together was kind of a piggybacking, alternating thing," he says. "There are songs on the album that I know are way more where I'm coming from and songs that I know are way more where he's coming from. Songs like 'Hymn' and 'Nobody Cares' are pretty straightforwardly me."

As for the notion that the ostensible self-absorption so integral to Danny Joe's personality might be at odds with the occasional winking self-mockery in the lyrics, Machado isn't particularly bothered. "I like the idea that people who are, on the surface, the way he appears on the surface—he might not necessarily be self-aware the way the lyrics on the album might have him come off. So people, even if they're not that self-aware, they have that complexity. There are fears and insecurities that lead to them being, on the surface, the way a guy like Danny Joe might be."

If the Danny Joe character is to be viewed as cautionary for artists and musicians, as Machado claims he is, what exactly is he cautioning against?

Like the late Andy Kaufman's blowhard lounge singer alter ego Tony Clifton, Danny Joe is a glorious farce, a perfectly executed example of entertainment running intentionally afoul of normal likeability. But where Kaufman was out to entertain only himself and let his audience speculate for years on his association with Clifton, Machado would never be so devious; he lets us in on the game immediately. The Danny Joe act lasts only before, during, and sometimes a little while after a given musical performance because the costume and persona are only part of the equation. We have Danny Joe, elegantly wasted up on the stage, but we also have *Danascus*, an artifact we can take home and enjoy long after last call.

We're not supposed to root for the character the same way we appreciate his product. When we clap and cheer for the Tony Cliftons and the Danny Joes, we're really cheering for their creators' mastery over the dark art of shape-shifting; we're cheering for the public spectacle of a buffoonish heel pretending that he isn't one.

It's telling that early promotional material for *Damascus* billed it as "the solo project nobody asked for," and, later, "the biggest flop since 1973." This could be written off as humorous self-deprecation on Machado's part, but it speaks to a larger truth about this type of performance art. The record is excellent and deserves to be successful, but Danny Joe *has* to fail—we know it, Daniel knows it, and, for all of his puckish bluster, Danny Joe knows it, too. Though Machado would never claim any role as a moral arbiter, Danny Joe could well be the talented schmuck reminding other creatives—himself included—of the dangers of egotism, the takeaway being that old parabolic saw about unchecked pride giving way to a disastrous fall. Danny Joe has to fall. His other half's basic decency demands it.

But this incongruity between the high quality of the album and the obtusely inept character that claims it creates an interesting dilemma for Daniel Machado. As of now, he doesn't have any plans to make more records under the Danny Joe name because there isn't any real pressure to do so. *Danascus* is sure to do well in South Carolina, but what if—hypothetically—it went further, gaining real traction on a bigger scale? This is the sort of question most artists wouldn't consider a dilemma at all, but Daniel Machado isn't most artists. What if he suddenly found his chain-smoking, hard-drinking, satyriasis-afflicted alter ego in the sort of high demand no intelligent person hoping to make a living as a musician could realistically ignore? In short, what if he had to be Danny Joe *every night*?

Faced with this improbable—but not impossible—scenario, Machado takes a long pause. "If that were a real situation," he says finally, "it would be a horrifying nightmare."



# Local Record Reviews



## COLORBLIND

### *ColorBlind*

This collaboration between singer/songwriter Justin Smith and local rap chieftain Fat Rat da Czar might sound strange in theory, but turns out not to be a dramatic musical departure for either artist. In fact, the melding of their individual styles and strengths creates something singular within Columbia's musical arsenal. *ColorBlind* finds Fat Rat's easygoing but insistent flow in rock solid form and Smith remains a reliable presence on both the microphone and acoustic guitar—but, with their powers combined, they've produced a record that doesn't so much shuck the admittedly loose rules of hip-hop as pretend the rules never existed in the first place.

The single, "Live Like the Devil," is an introspective lament wherein Smith and da Czar confront their respective personal shortcomings, brought to us with a humility bereft of self-pity or put-upon kvetching. Save a lone, cavernous bass drum, light outro keys and percussion, the instrumentation is driven entirely by Smith's acoustic replication of the "House of the Rising Sun" chord progression and his mournful vocal delivery. Fat Rat gives the song his blessing by taking a quick verse for himself, but it mostly feels and sounds like a Justin Smith track that happens to feature Czar as a guest. This makes "Live Like the Devil" something of an anomaly among *ColorBlind*'s eleven beat-driven hip-hop- and occasionally—R&B-leaning tracks and a curious choice for a single. Despite its emotional gravitas and marketplace potential, it doesn't accurately represent the project as a whole, where styles are mashed together with confident abandon and the writing/performance workload appears to be more or less evenly distributed between the two artists.

As fate would have it, the short film announcing ColorBlind's formation was released the same day the SC House of Representatives voted to remove the Confederate Flag from the State House grounds. This coincidence wasn't planned by ColorBlind (and certainly not by the legislature, a crew not exactly known for its keen interest in the arts), but it provides a remarkably appropriate context for the group's aesthetic. Fat Rat da Czar is black and Justin Smith is white, and their teaming is, in its own small way, representative of the nationwide cru-

sade among the enlightened to demolish racial divisions in ways that go beyond the duo's moniker alone.

*ColorBlind*'s second track, "UndaGround RailRoad," embodies this spirit more than any other. It's a first-person narrative chronicling the hopes and fears of a slave embarking on the likely fatal pursuit of freedom in the North. The song's refrain, "I'm a runaway slave / If I was dead at least I'd be free / I'm on a runaway train / Underground railroad, set me free," is powerful enough on paper, but rendered through song takes on dimensions of sorrow more strongly felt when delivered by the human voice. It might at first seem incongruous that these lines are sang by Smith and not his partner, but given ColorBlind's commitment to equality at any cost, the song's figurative message is clear: The struggle of one is the struggle of all, and this can only be fully appreciated through honest-to-god empathy. "We're all human, can't you see," Smith sings in the closing moments. "The inside of you is the inside of me."

The notion of hope for a post-racial America is *ColorBlind*'s lifeblood, but Smith and Czar aren't above having a good time, a position made clear on "Good Time," a lighthearted folk/hop number in the West Coast tradition. The song—a celebration of smokin', ridin', and the pursuit of leisure, set to a mid-tempo beat and Sublime-inspired guitar licks—cruises with the top down, a Pacific breeze keeping the heat at bay. Likewise, "Hiding Under Covers," doesn't tiptoe around its subject matter—getting down hardcore in the boudoir (and the shower, briefly.) It's the group's most ba-

by-making, R&B-influenced track and its refrain boasts the best hook on the whole album.

In all, ColorBlind has made a record that succeeds on every level; not only does it make a righteous societal statement, but it works as both a genre-tweaking exercise and a slab of commercially viable hip-hop that represents a jump forward for both artists. Once all the votes are in, *ColorBlind* could easily emerge as the standout hip hop record of 2015. -MS



## CANCELLIERI

### 46 & Raleigh

Judging from the life he leads and the music he makes, Ryan Hutchens seems like a pretty lonely guy.

Since splitting from post-rockers Pan a few years back to devote all of his efforts towards his own music under the Cancellieri moniker, Hutchens has traveled the country, playing over a hundred dates as a solo artist. His music has followed suit, evolving from an insular, closed-off bedroom pop to an ethereal strain of folk-rock, matching the warm, soft-spoken introspection of Jeff Tweedy or Iron & Wine with the dramatic swells and starry-eyed reverb wonder of Band of Horses and Jim James of My Morning Jacket. Music that would seem to be a perfect reflection of staring down an endless highway all alone.

Last year's *Welcome to Mount Pleasant* hinted at the full-band possibilities for

Hutchens's new gravitational pull, and it was followed up with a leaner solo set of demos and cover, *Closet Songs*, which more accurately captured his traveling live show. Now we have *46 & Raleigh*, a newly released collection of tunes named for the location in Denver where they were recorded. In some ways this collection splits the difference between both of those 2014 releases, and in doing so becomes the single best document for capturing what makes Hutchens tick. The originals here are quite good—"Fences" soars on the strength of Hutchens overdubbed harmonizing with some sustained harmonica notes while "Education" shows off his skilled fingerpicking and ability to blend acoustic and electric instruments delicately and for maximum effect, and wordless oohs that ache with emotion are abundant throughout—but what feels most telling are the inventive readings he gives the cover material.

The song selections range from Interpol tunes to public domain material, and Hutchens takes the same patient, studied approach to each. The simple rhythmic thump of folk tunes like "If We Never Meet Again" or "Cabin in Caroline" never fully dissipates, but in Hutchens hands they become ruminative and spectral. The reverse happens on "Next Exit," a mid-tempo post-punk anthem that gets tempered into something more akin to a folk ballad. Even on tracks that he plays fairly straight, like John Prine's "Paradise" and the country standard "Long Black Veil," the Cancellieri imprint is indelible, lifting these tunes from their grounded location in the American songbook and sending them more ephemerally into the cloudy unknowns of modern America. There's a wonderfully democratic aspect to Hutchens's choice of cover material, as if he's bridging the chasm between the worlds of indie rock and traditional folk music by buying into the hollow purities of neither. At worst, such a lack of pretense would be refreshing; at best, which is the case for nearly all of Cancellieri's output, it's a magical re-awakening to the ever-evolving yet timeless appeal to song.

-KP



## THE DISTRIBUTORS

### The Distributors

I can't think of a more refreshing surprise for the recent Columbia music scene than the birth of the Distributors. Taking its cues from classic rock like Lynyrd Skynyrd and Bad Company, the group boasts a serious pedigree. The project is the brainchild of Murray Baroody, frontman of longtime local favorites Tootie and the Jones, who enlisted the help of Jam Room recording studio head honcho Jay Matheson to engineer the record and play bass, as well as the studio's longtime employee Steve Sancho to man the drums. (Dude, does he seriously have to play in every band in town? We're reaching that point.) Ben Irons rounds out the group on guitar.

This is not simply some throwback. Much in the same way that the Black Crowes brought a healthy mix of rock, blues, and folk to a grungy American musical landscape in the early '90s, the Distributors wear their influences on their sleeve but aren't bound by convention. These are full-bodied and feel-good tunes from a seasoned group of players. Baroody's nephew, Wallace Mullinax, may be the secret weapon on these recordings, laying down wicked slide guitar on songs like "Bad Love" and "Scars."

This is a promising debut and, with a handful of shows already under their belt, one can easily see the Distributors becoming a solid local live act. These are songs that are just begging to be cut loose on stage. And with upcoming gigs at the Music Farm and the fourth annual Jam Room Music Festival this October, the Distributors will soon get the chance to prove it. -Woody Jones



## BURNT BOOKS

*Where There's Smoke There's Fire*

Burnt Books makes a corrosive heavy music that eats through your ears even while neutralizing its own caustic sound with a vinegary tunefulness. Have you ever seen *Fight Club*, where Edward Norton is boiling his own skin with acid only to pour more acid on it for some relief? That chemical burning hiss you hear while flesh cooks could be Burnt Books' newest record, *Where There's Smoke There's Fire*, played very quietly.

The corrosiveness of this record comes from the torrent of diabolical guitars. They churn out angular riffs and progressions that bounce like a bottle rocket in your bedroom, all while displaying a distinctive ability to create mercurial soundscapes in the more brooding moments. Zoe Lofkins' desperate growl gives every song its heart-in-the-throat essence. She's inherited the voice of Black Flag, spewing against a world where it's hard not to go berserk. You can hear the blood spilled on the microphone throughout the record. But Lofkins might shine more when she releases her Nico-sounding coo. The growling bass anchors the treble with heavy octaves and gnawing overdrive, providing an example of what the low end should sound like in abrasive hardcore. This collection of songs does not wade in tired hardcore rhythm. Its frantic drumming interlaces schizophrenic blasts with punk rock chops tethering the unfolding chaos.

Some credit needs to go to producer Philip Cope of Kylea, who exploited the Jam Room studio to its fullest potential. Track after track of this record blasts by like a car wreck. You start to question how you can survive such devastation, particularly with battery acid pouring into your ear. In

the end, you'll want more of this beautiful destruction. Just start the record over.

—David Travis Bland



## KELVIN ARMSTRONG

*In Due Time*

It's tempting to characterize Kelvin Armstrong's music as falling purely into the (admittedly quite good) neo-soul revival of the late 1990s, where artists like Lauryn Hill and Indie.Arie successfully combined elements of contemporary R&B with traditional soul, folk, and pop, but really the Irmo singer/songwriter is a more able synthesizer than even that tag suggests. At times his delivery evokes Curtis Mayfield, while at other points contemporaries like John Legend and Maxwell or even Maroon 5's Adam Levine come to mind. What my endless name-dropping probably really suggests, then, is that Armstrong already has a finely developed sense of who he is a singer, comfortably traversing the arbitrary lines dividing soul, pop, and R&B.

Even more impressive is that the five songs on *In Due Time*, his debut EP, are all impeccable. Finely crafted yet loose enough to give Armstrong's voice and the light touches of the backing musicians to shine, each feels like it has the making of a future adult contemporary hit. The insistent acoustic strums that ground each track might remind listeners of Ed Sheeran or John Mayer, but each also becomes far more interesting immediately, swinging through funky, syncopated rhythms and gliding melodies with ease. Plus, Armstrong is arguably an even better vocalist than so many of his contemporaries.

The idea of a diamond in the rough in your own backyard is a fairly timeless (and grating) characterization of a local musi-

cian but, in this case, it just might be true. The music business is tough, to be sure, but you could do worse than placing your bets on Mr. Armstrong popping up on your television screens and radio sets in the next few years. —KP



## JACKSON SPELLS

*Jackson Spells*


In the commonsense tradition, the first track on Jackson Spells' self-titled debut sets the tone and pace for all that follows. "Watching the Bats" is a slightly haunted slice of pop paranoia, a creaky Bermuda sloop rolling atop troubled waters, sang in a voice that stayed up too late again. Like the rest of the record, this opener is an exercise in the subtle, erotically charged art of building just the right amount of tension coupled with an instinct for the proper moment of release, even if the moment is occasionally ignored.

It's tempting at this point to say something like, "Boy, these guys sure make a lot of noise for a three-piece," but a solo performer could be just as busy and loud if they really wanted to. The issue isn't how much noise the trio makes, but what they choose to do with it. Much of *Jackson Spells* gives the impression of controlled chaos. There is a showy sense of play in the stylistic shifts within individual songs ("Crittters"), the production contrasts between the drums and the electric piano sound like the instruments might have been recorded on separate planets ("Watching the Bats", "Cheap as Chum"), and sometimes the music simply self-demolishes ("Tricky Sarita.") But a closer listen reveals what initially appears to be a disarming sense of musical conservatism. Hidden beneath the unhinged vo-



## CMA Chamber Music on Main

Featuring Artistic Director Edward Arron

Music plus art equals a magical experience with this critically acclaimed chamber concert series featuring world-renowned artistic director Edward Arron. New, lower prices! Join us for the 14th season of CMA Chamber Music on Main. Presented by U.S. TRUST 

Bank of America Private Wealth Management

### Concert Dates:

Thursday, October 29, 2015

*Schubert, Schumann, David Ludwig, Otto Ketting, and Brahms*

Wednesday, December 9, 2015

*Mozart, Mahler, John Musto, and Fauré*

Friday, January 29, 2016

*Beethoven, Chopin, Bernstein, De Falla, Glinka, and Piazzolla*

Tuesday, March 8, 2016

*Bach, Arvo Pärt, Ravel, Christopher O'Riley, and Dvořák*

Tuesday, April 26, 2016

*Schubert, Giovanni Sollima, Beethoven, and Tchaikovsky*

### Season Pass:

\$140 or \$100 for members

### General Admission:

\$35 or \$28 for members

\$5 for students



## CMA Jazz on Main

Presented by Family Medicine Centers of South Carolina

Join us for the third season of this exciting and popular concert series. Enjoy hot jazz performances under the artistic direction of internationally renowned band leader Noel Freidline.

Freidline and his band have opened for legendary artists like Tony Bennett, David Sanborn, Rosemary Clooney, Dave Brubeck, and vocalist Jennifer Holliday.

### Concert Dates:

Friday, September 18, 2015

*Trumpeter and Vocalist Joe Gransden*

Friday, November 20, 2015

*Trombonist Ron Westray*

Friday, January 22, 2016

*Vocalist Maria Howell*

Friday, March 25, 2016

*Saxophonist Nelson Rangell*

Additional support provided by Baker and Baker Foundation

### Season Pass:

\$140 or \$100 for members

### General Admission:

\$35 or \$28 for members

\$5 for students

### Premier Table Seating:

\$300 for 6 guests & 2 bottles of wine

\$200 for 4 guests & 1 bottle of wine



# Tickets On-Sale Now!



## 2015-2016 Season

Box Office 803-276-6264  
www.newberryoperahouse.com



Enjoy Fine Dining and Great Shopping  
in Downtown Newberry, SC

**September**  
9/2 Tim Scott & Rick Santorum  
9/11 The Boxmasters  
9/13 John Wagner & Friends  
9/18 Kansas  
9/20 Doug and Bunny Williams  
9/22 Mike Huckabee  
9/26 Legendary Tributes  
9/27 Charlie Thomas' Drifters

1/12 *Magician* Ran'D Shine  
1/15 Edwin McCain  
1/22 Junior Brown  
1/23 Night Fever, *Bee Gees Tribute*  
1/24 The Glenn Miller Orchestra  
1/26 Madama Butterfly - *Opera*  
1/27 Arlo Guthrie

**October**  
10/1 Lisa Loeb  
10/2 Ambrosia & Orleans  
10/3 Oktoberfest, *Downtown Nby*  
10/4 Abbey Simon  
10/8 Guy Penrod, Gospel  
10/11 Steve Tyrell  
10/13 Rusted Root & Dirty Dozen Brass Band  
10/14 Ghost Hunters Live  
10/16 Vienna Boys Choir  
10/18 Don Williams  
10/19 No Fear for Freedom  
10/22 Josh Turner  
10/30 Krasnoyarsk Nat. Dance Company of Siberia

**November**  
11/1 NOH Guild Oyster Roast  
11/5 David Cullen  
11/6 Balsam Range  
11/7 The Vogues  
11/8 Sirena Huang, *Violinist*  
11/10 Hamlet, *Warehouse Theatre*  
11/11 Vets w/a Mission - *Movie*  
11/13 Flashdance, Musical  
11/15 The Four Freshmen  
11/18 Steve Watson  
11/20 Main Street Lights, *Downtown Nby*  
11/20 Carl Palmer  
11/21 Gene Watson

**December**  
12/1 Ozark Jubilee  
12/4 Palmetto Mastersingers  
12/5 Raleigh Ringers  
12/6 Charlie Daniels Band  
12/8 Three Irish Tenors  
12/9 The Embers  
12/12 Harley Toy Run  
12/12 208th Army Band  
12/13 The Lettermen  
12/17 A Christmas Carol  
12/19 Ronnie McDowell, *Country Christmas*  
12/31 New Year's Eve, *Masquerade*

**January**  
1/3 Dailey & Vincent

**February**  
2/4 The Stylistics  
2/6 Delbert McClinton  
2/6 Chili Cook Off, *Downtown Nby*  
2/8 Saturday Night Fever, *Musical*  
2/12 Tanya Tucker  
2/14 Boy Meets Girl  
2/16 Yamato, *Drummers*  
2/18 Driving Miss Daisy  
2/20 Travis Tritt  
2/21 Mountain Heart  
2/25 The Bellamy Brothers  
2/27 James Gregory  
2/28 Clint Black

**March**  
3/2 Carmen- Ballet  
3/6 Jerusalem Symphony  
3/7-8 Creole Carnival  
3/9 Los Lonely Boys  
3/10 The Hit Men  
3/11 Irish Fling - *D. Nby*  
3/12 Robert Osborne  
3/15 Boundary St. Elem.  
3/16 Young Irishlanders  
3/18-19 Always Patsy Cline, *NCP*

**April**  
4/1 Broadway: *The Big Band Years*  
4/2 Oak Ridge Boys  
4/5 Mars/Venus  
4/7 Pawel Checinski  
4/9 Del McCoury Band  
4/10 Doug and Bunny Williams  
4/14 Close To You, *The Carpenters*  
4/16 Pork in the Park, *Downtown Nby*  
4/19 Live From Nashville  
4/25 Opera Scenes

**May**  
5/3 The New Christy Minstrels  
5/5 Mother's Finest  
5/13 Caroline Stoessinger  
5/20 A Taste of Newberry - *Downtown Nby*  
5/21 Rick Alviti

**June**  
6/17-18 State Fair - *NCP*





cal delivery and isosceles rhythms, there's a real reverence for the melodies and movements that have kept pop and rock and roll music alive all this time. It's true that only so much can be done with the finite number of notes in Western music and to congratulate a band on simply accepting that reality might seem intellectually lazy and vaguely fascist, but the way Jackson Spells marries its more traditional influences with its own outsized personality is the very engine that fuels musical progress.

*Jackson Spells* doesn't represent anything completely unheard, but it feels distinctive and original. Singer John Watkins can *only* sound like John Watkins, and his voice is what drives the band's character. As with most everything, there are occasional moments of filler and repetition, but these exceptions don't do much to diminish the power of a record that is truly, unabashedly itself, dutifully weathering a storm of its own creation. -MS

lyrics of his songs find joy in their efficiency. More than any one song, the way the band bounces from insistent near-funk grooves to country-rock rambles to pretty, Wilco-esque balladry is what makes the group enticing. That's not to say that there's not highlights here—"Eyes Full of Hearts" and "Without You" both feature soaring choruses and lackadaisical backing vocals that are fairly irresistible, the ebullient riffing on "Usually" and "Putting in My Bid" can set anyone back, and White shines as a songwriter on stately tunes like "All Those Stars" and "Sinus of the Times," the latter of which drawls like Mick Jagger circa *Beggars Banquet*—but this is a band that, first and foremost, is pretty good at just being a band. Sometimes, or really almost all of the time, that's more than enough. These guys can play, and it's wonderful to hear a rock band with such an obvious sense of musical history and a refreshing lack of pretentious about how they borrow and pilfer through it. Sit back with a cold one and enjoy. -KP

Built with members of two of Columbia's most prominent heavy bands, Abacus and Sein Zum Tode, the four-piece recorded the twenty-three minutes of violence at Frinkhole in Cayce, South Carolina, this past March. The opening tracks set the stage with cymbals pinging through pounding guitars, but it's the latter half of the album where things get interesting, as the music builds quicker and climaxes in the seventh movement. Listen to the album in reverse order and it's like Strickland's yelps and screams are those of a woman giving birth to a monster that grows and slowly dies. A horror movie life in a nutshell, this anxiety-ridden album turns minutes into seconds; time speeds up as the album goes along. The chaotic closing seconds are like life on fire, pain and melting flesh, until it stops dead, lying in a pool of water dressed in a sterile room.

What does Ornothopsieism mean to you?

-David Stringer



## PHARAOHS IN SPACE

*Big Dumb Heart*

Music, by and large, isn't generally supposed to be such a serious endeavor. Sure, it's a ripe topic for saying things that sound terribly important, verbose, and pretentious, but most of the time it's really just about nodding your head and grooving along.

Pharaohs in Space never forgets that important lesson. This is meat-and-potatoes American rock and roll that isn't uninteresting, but also revels in the sheer joy of the variety of guitar riffs, simple grooves, and happy-go-lucky harmonies available to them. Frontman Zach White sings with a clear love of power-pop and alt-country, and the clear-eyed melodies and succinct



## BATHE

*Ornothopsieism in Seven Movements*

It's easy to get lost in the seven brutal tracks of Bathe's debut release *Ornothopsieism in Seven Movements*. Shifting rhythms, unnerving dissolving meltdowns, and guttural screams from frontman Alex Strickland serve as landmarks in a pitch-black album that is one song broken up into seven movements. Self-described as both creepy and upsetting, *Ornothopsieism* succeeds at both. The album art alone puts the feeling and the realism in the pit of your stomach with a dead bird in a pool of Aqua Velva-colored water in a sterile bathroom setting. The cover sets a sinister pallet as the album cleanses with abrasiveness.



## DREIBERG

*Here For Everything After*

Dreiberg follow their 2014 self-titled EP with *Here For Everything After*, an 8-song album of indie-rock tunes that float from casually catchy to angsty. Guitar riffs and deadlock drums can turn a corner quickly, moving from a '90s rock vibe to a more classic feel from track to track.

Structurally the songs are solid, with bridges and breakdowns in all the right places and well-placed harmonies inspiring sing-alongs for those relatable moments. They keep the songs interesting, lacing the tracks with quirks and twists. "Fall of Maria" and "Pound Away," the album's two standout tracks, are the best examples of this. But the album's weaknesses are, per-



# 2ND ACT FILM FESTIVAL

PRESENTED BY  
**JASPER**

## 10 FILMMAKERS 10 SHORT FILMS



## OCTOBER 9TH TAPP'S ARTS CENTER

**7PM • 10\$**

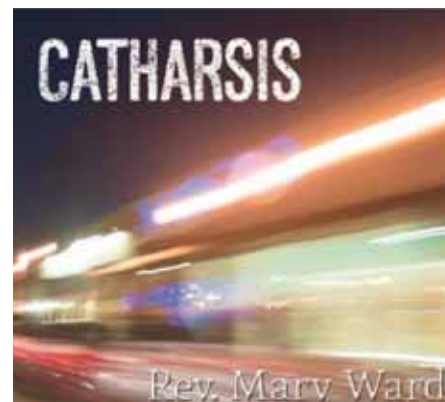
TICKETS AVAILABLE AT BROWN PAPER TICKETS  
OR  
[SECONDACTFILMFESTIVAL.COM](http://SECONDACTFILMFESTIVAL.COM)

haps, a bit too difficult to ignore. The mix feels dry and bland, while the generic lyrics strive for the universal and end up feeling empty, with little of the personal touch you-like to hear from a songwriter.

Although a step up from their self-recorded debut release in nearly every way, the lack of a big leap forward contradicts their self-proclaimed “big sound you won’t soon forget.” Insufficient production, especially considering the style, makes it harder to fall in love with. The lack of bass—a trend that doesn’t always work—in particular feels like the most glaring deficiency to this album, even with the “few trick to round out the low end” the band tries to use to fill out their sound.

Though littered with potential, this album is one for their established fans to pop in and cruise the town. The lack of bass, production and fidelity make for a record that’s easier to ignore than enjoy.

-Greg Slattery



## REV. MARV WARD

*Catharsis*

“I got a tank full of gas / I got a bug up my ass / and I’m feeling kind of rude” nearly shouts Rev. Marv Ward midway through his latest record, *Catharsis*.

If you couldn’t tell, the blues dynamo has lost little of his swagger and passion as a guitarist and songwriter here despite a long musical career well into its fifth decade. Like his last effort *I Should Have Known Better*, *Catharsis* is a record that doesn’t shy away from what Ward does best—scorching, fiery blues-rock that makes the most of his instrumental talents—but also isn’t afraid to try on different styles and modes. Both the lovely ballad “I Believe in You,” “Angels Call,” and easygoing sing-along “Daydreaming” seem Ward working in his intimate folk-rock mode,



while "Runnin' Free" rocks with a distinct British Invasion feel. But when Ward stays in the pocket of the blues, and it's clear he knows the music like the back of his hand. The opening instrumental "Bouncing Baby Boogie" revives an authentic Chicago electric blues feel, particularly with harmonica player Mike Fore's contributions, while "I'm Just Drivin'" and "Judgement Day" prove that Ward hasn't missed a step in defining his own particular mode of blues-rock.

As a songwriter, Ward performs ably, with traces of Bob Dylan, John Hiatt, and Richard Thompson comfortably echoed but never completely aped. Instead, Catharsis presents a veteran musician who keeps on keeping on, rolling on down to the crossroads. -KP



## GLITTORIS

*Sorry*

From its opening power chords to the closing wail of feedback, Glittoris has produced an album obsessed with sex on a level that would leave Gene Simmons' face bright rosy red. But this obsession isn't the cheesy or lascivious sort so common in rock music, even the hardcore punk Glittoris executes with untidy precision. Rather, *Sorry* is an angry, often ironic exploration of modern attitudes and the simultaneously complex and primitive psychology behind human sexual desire.

Considering this album contains six tracks and barely hits the eight-minute mark, *Sorry* covers a considerable amount of ground, ranging from indictments of lewd objectification to the non-mechanics of rough, powerhouse f\*cking to a detailed recounting of sexual abuse. Lead vocalist Katie Sheridan gives every subject its emotional due and there can be no doubting her conviction, even when her delivery morphs from punk's patented who-needs-

# Blonde Redhead



**FREE!** OCT. 3, 2015 NOON-10

## HISS GOLDEN MESSENGER

Cory Branan :: The Distributors

REV. MATTHEW MICKENS :: Junior :: Astronomers  
and the New Highway Travelers :: Astronomers

Patois Counselors : COLORBLIND : Stefanie Santana

Debbie and the Skanks : GRACE JOYNER : She Returns From War

### BEER GARDEN

by @weirdbeerguysc

Palmetto Brewing Company • Red Hook Brewery  
Widmer Brothers Brewing Kona Brewing Company  
The Czechvar Brewery • Goose Island Beer Company

**KIDS' STAGE**  
by Columbia Arts Academy

**CYCLING EVENTS**  
benefiting the  
American Diabetes Association

**KIDS' ACTIVITIES**

**PLUS FREE ADMISSION TO THE COLUMBIA MUSEUM OF ART!**

**MAIN ST. COLUMBIA, SC**

jamroommusicfestival.com



#jamroomfest2015



vocal-chords-anyway snarl into one of hyper-feminine mock innocence.

This is the punk rock of basement shows and dive bars, message-oriented and without any designs on mainstream acceptance. Glittoris is the sonic progeny of the Buzzcocks, Black Flag, and the Runaways, but its lyrical content is very much its own—brash and unafraid, bludgeoning the listener with ideas and occurrences many of us would prefer to avoid thinking about. But that's also *Sorry's* greatest strength and the crux of its impact. 'Take it or leave it,' it seems to say. 'Listen, don't listen—but here it is.' The album is so unapologetic, in fact, that the title itself is nothing less than an arch-joke whose punchline only becomes clear once the needle stops. -MS



## MARSHALL BROWN

### *Second Childhood*

Any new record from Marshall Brown is something of an event and, much to no one's surprise, the appropriately named *Second Childhood* is worth the wait. Within these fifteen tracks, we find Brown fully embracing and perfecting the anything-goes Neverland pop he began courting on 2013's *Through Vivaldian Colored Glasses*. Describing any song or album as 'Beatle-esque' runs the very real risk of embarrassing all parties concerned—the artist, the listener, Paul, Yoko, etc. (Ringo would likely remain ambivalent)—but sometimes it's just the most accurate possible description for a piece of artful pop music, so I'm using it now in what I hope is the best possible way. *Second Childhood* is the sound of Sergeant Pepper diving headlong into the toybox and treating every discovery like the treasure it is. It's Marshall Brown being himself completely, while making no bones about his influences and how he can twist them to suit his needs.

The record opens with "The Accident," a minute-thirty instrumental that sounds like Sonic Youth covering Soft Cell. This segues into "My Kite Dream," which, aided by a sweeping string section and acoustic guitar, indeed begins with dreamlike grandeur, but by the end has taken a jaunty stylistic turn into no-grown-ups-allowed territory, a spirit that will define everything to come. "Poison Berry Jam" is another quick instrumental set to waltz time, more ominous and militaristic than the opener, and then we're led into "Dreamer at the Doors," the album's first real example of just how easily Brown can channel the voice of John Lennon, plaintive and haunted without succumbing to exaggerated melancholy. "State of Grace," with its sitar-soaked eastern psychedelia, could easily be a lost cut from *Revolver*. The track fades out and becomes "Reality Tunnel," a fifty-second burst of British Invasion rock and roll that appears and then disappears so quickly that a listener barely has time to settle into the groove before it's gone—a fleeting teaser that plays like a flashback in a movie, a touchstone we're supposed to keep in the back of our minds as the record moves forward. "Rare Birds" is *Second Childhood's* sweet tooth, a calypso-tinged slice of island pop so unrelenting in its sunniness it makes Jimmy Buffett sound like an old grouch. "I Just Wanna Play" is the record's most straightforward rocker but, as its title would suggest, no more beholden to traditional forms than anything else here. On the penultimate track and last proper song, "I'm So Tired," Brown really does sound exhausted and no one can say he didn't come by it honestly. Between the lax tempo and crushing wall of vocal layers, this head-to-pillow lament feels well earned—not just for Marshall Brown, but any listener who took the whole ride with him.

As *Second Childhood* ends, one begins to understand how Charlie must have felt

shooting out of Wonka's chocolate factory in that crazy glass elevator. There's certainly something Wonka-esque about the way Marshall Brown leads us through his latest work, pointing out the sights and sounds in a place born of his own imagination. But in the end it's still only a dream: In the final track, "State of Alarm," we hear a snoring Marshall Brown being prodded awake by his girlfriend as the alarm buzzer drones on. "I'm up," he says finally. "Turn it off," she replies. And so it ends. If this is Marshall's way of telling us that he can write some of the region's most masterful pop music in his sleep, it's hard to fault him for it. When you're right, you're right. -MS

# DECKLE EDGE

## SOUTH CAROLINA'S LITERARY FESTIVAL

find out more at [deckleedgesc.org](http://deckleedgesc.org)  
or by following @deckleedgesc



## DEZ CORDAS

### *Pilgrimage*

Being tightly strung does not seem part of the vocabulary of Dez Cordas. The acoustic guitar and double bass duo, comprised of University of South Carolina bass professor Craig Butterfield and Pennsylvania-based guitarist Matthew Slotkin, have an easy charm and elegance on their re-



# RAMCO

•Framing & Designs•



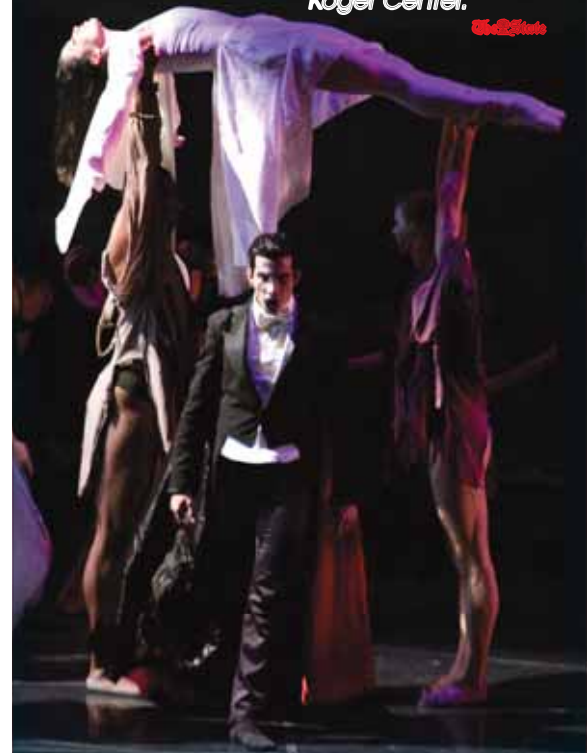
- Custom Framing•
- Large Selection of Gallery Art•
- Original Artwork•
- Signed & Numbered Prints•



7581 St. Andrews Road • Irmo, SC  
803-781-4439 • [Ramcoframing.com](http://Ramcoframing.com)

"The coolest dance show yet to play the Koger Center."

*5/2/14*



# DRACULA

BALLET WITH A BITE

7:30<sup>PM</sup> OCTOBER 29

7:30<sup>PM</sup> OCTOBER 30

8:30<sup>PM</sup> OCTOBER 31

KOGER CENTER

803-251-2222

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

SAVE MORE THAN 40%  
OVER BOX OFFICE PRICES

SEASON MEMBERSHIPS & INFO

803-799-7605

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

CELEBRATING OUR 55th SEASON



COLUMBIA City BALLET

WILLIAM STARRETT | ARTISTIC DIRECTOR

"... a regional ... orchestra that has taken its place among the finest."

- Free Times



Photo by Barry Brian Wheeler



COLUMBIA SC  
FAMOUSLY HOT



south carolina  
arts  
commission

2015/2016

# Masterworks Series

KOGER CENTER FOR THE ARTS  
Concerts, artists, programs, dates, and times subject to change.

*Northern Lights*

FRIDAY, OCTOBER 9, 2015 | 7:30 P.M.

BEETHOVEN  
AND BLUE JEANS  
*with 'Que and Brew*

SUNDAY, NOVEMBER 15, 2015 | 4 P.M.

All About the  
**BASS**  
*with Edgar Meyer*

SATURDAY, JANUARY 9, 2016 | 7:30 P.M.

*All That Jazz*

SATURDAY, FEBRUARY 6, 2016 | 7:30 P.M.

Sayaka in the  
**Spring**

SATURDAY, MARCH 12, 2016 | 7:30 P.M.



The Rite of  
**Spring**  
SPRING HAS A DARK SIDE.

SATURDAY, APRIL 16, 2016 | 7:30 P.M.

SUBSCRIBE  
FROM JUST  
**\$82**  
plus fees

**SCPHILHARMONIC.COM • 803.254.PHIL (7445)**

CONCERT TICKETS:  
**KOGERCENTERFORTHEARTS.COM**  
**803.251.2222 • KOGER CENTER BOX OFFICE**

 /scphilharmonic  
 @scphil



cent release *Pilgrimage*, released in May by Summit Records. The album includes contemporary classical works by six American composers and one Dutch composer, many of whom are also guitarists, though whatever uncertain thoughts about "contemporary classical" you might have should go out the window. The works are all highly accessible, successfully and carefully delivered, and breezily vigorous - not at all steeped in any crucible of harshness or curious experimentalism.

The album begins with the five-movement *Suite for String Bass and Guitar* by the unsung and prolific Alec Wilder, a composer probably most known for his chamber wind music. Dez Cordas fruitfully brings out what makes Wilder's music so attractive: highly melodic and at times greatly contrapuntal music, yet tonal and vibrant. The joy in Butterfield and Slotkin's performance is palpable, and the effortlessness the two have as an ensemble when performing belies the fact that the work is, despite toe-tapping and hummable melodies, quite technically demanding. Perhaps here more than any other work on the disc, we get to hear Butterfield's rich, forward, present tone, and Slotkin's warmth and clarity.

The eponymous work *Pilgrimage*, by James Crowley, is conceivably the most sonically exploratory work on the release, demonstrating the subtleties and extremes of timbre achievable by both guitar and bass. Beginning with a somewhat rapid-fire succession of bass harmonics, guitar *bisbigliando*, and a few extended techniques, *Pilgrimage* is a quietly daring, thirteen-minute transformation, ably demonstrating the duo's technical prowess and comfort. In a similar vein, Andrew Walters's work *Of Gossamer Webs*, a beautiful progression of shifting propulsions, testifies to the duo's stamina and precision. *Webs* is a driving, percussive work, with both instruments generating a robust palette of sounds beyond pitch, that while as transparent as the title suggests, is subtly aggressive and constantly energetic. Evoking flight, John Orfe's *Waxwing* picks up where *Of Gossamer Webs* leaves off, with a tumbling, triple-feel prelude, nervously lilting and always pressing forward. *Waxwing's* second movement is a remarkable out-of-time, suspended study in constancy: titled "Arioso," the movement features the Butterfield playing in the highest reaches of the bass's range, playing a straining, throaty pizzicato aria, deftly accompanied by Slotkin.

The final work on the disc, Annette Krusbrink's *Five Dances for Guitar and Double Bass*, might have been as advertised: five movements that echo dance forms from the late Renaissance and early Baroque. However, the piece features the best performance on the recording as the duo weaves together odd meters, bouncy rhythms,

Donald Portnoy, Music Director

# USC Symphony Orchestra

## 2015-2016 season

"...the USC Symphony continues to rise to the top of musical achievement in higher education." -Free Times



Sept. 15, 2015

### Paremski Plays Tchaikovsky

Sibelius - Symphony No. 2  
Tchaikovsky - Piano Concerto No. 1  
*Natasha Paremski, piano*

Oct. 20, 2015

### John Williams Extravaganza!

Signature Editions of the composer's most beloved film score classics  
*Michael Ludwig, violin*

Nov. 17, 2015

### Viva España!

Turina - La oración del torero  
Rodrigo - Concierto madrigal  
*Beijing Guitar Duo*  
De Falla - El amor brujo  
*Janet Hopkins, mezzo-soprano*

Feb. 23, 2016

### All-Beethoven Concert

Overture to Prometheus  
Symphony No. 7 in A Major  
Violin Concerto in D Major  
*Vadim Gluzman, violin*

March 22, 2016

### Poems And Songs

Mahler - Rückert-Lieder  
Vaughan Williams - Four Last Songs  
*Janet Hopkins, mezzo-soprano*

April 18, 2016

### Segev Plays Elgar

Tchaikovsky - Swan Lake Suite  
Elgar - Cello Concerto in E minor  
*Inbal Segev, cello*

**Koger Center for the Arts - 7:30**

**Save with a season subscription**

\$150 general public  
\$110 seniors, USC faculty & staff  
\$45 students

**Single concert tickets**

\$30 general public  
\$25 seniors, USC faculty & staff  
\$8 students

803-777-7500 or online at  
[kogercenterforthearts.com](http://kogercenterforthearts.com)



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

[sc.edu/music](http://sc.edu/music)

modal and jazz-inflected harmonies with those reflections of giges, allemandes, and passpepieds, and maybe even a pinch of tango, with great facility. The work is perhaps Dez Cordas at their best, with Slotkin's affinity for rhythm and Butterfield's richness of sonority at their finest. The work is accessible, rhythmically insistent yet agile, and I found it impossible not to toe-tap along as I listened. Carefree yet commanding, the work (and the disc) ends with a minor-mode gigue in a fast 6/8 that almost belongs more to a time-lapse film shot from Grandfather Mountain: color and light burst forth from the instruments, with Slotkin and Butterfield – never slackening, never too taut – allow this lovely journey, and unexpected chamber music charm, to evanesce. -TD



## PRAIRIE WILLOWS

### *White Lies*

Although it isn't the strongest song on the record, there's a certain value in "Dead, Drunk or in Jail," which comes near the midpoint of the Prairie Willow's debut LP *White Lies*. The trio of Kelley Douglas, Perrin Skinner, and Kristen Harris have been entrancing Columbia audiences for years with their downhome folk charm, gorgeous three-part harmonies, and raggedly elegant songwriting, but they rarely capture all of their personalities in a single song. On the aforementioned tune however, you get a bit of everything—the song begins with a plaintive a capella section which showcases their signature vocal blend before sliding into a jaunty country rhythm that is both a hard luck woman lament and a feisty tell-off, with the subsequent verses giving each

singer a chance to showcase the strong and unique character of their voices. Douglas's approach leans into the bluesy, gritty quality of her voice, and she loves to stretch out syllables and melodies in surprising ways; Skinner has the boldest and most elastic presence, with a quasi-powerhouse country style which feels both powerful and lived-in; and Harris, whose sly, chameleon-like presence is equally good at gracefully blending in or stepping out with a knowing self-possession, tends to round out the other two.

While sonically this record can be intentionally bare bones, the limited instrumentation (mostly acoustic guitar, fiddle, light percussion, occasional banjo and washtub bass) ends up giving each song the kind of light-but-thought-out arrangement that works well in both highlight the vocals and create the living room vibe that suits these tunes, which are exceptionally well-written. While the group works from familiar, time-worn archetypes both musically and lyrically, their comfort with old folk and classic country tropes allow them to subtly riff and re-invent in a way that carves out their own distinct identity. Take "Single Girls" again, which feels like a classic domestic lament in the folk tradition but also carries more than a whiff of modern-day feminine independence in its tale of unhappy coupling. "Whiskey," while a bleaker tune, makes similar moves. Elsewhere, more straightforward numbers like "Who Do You Want" and "Stones" fine their energy almost purely in their aching vocal delivery, elevating sad, plainspoken poetry to ecstatic heights.

Like the very best of classic country and folk music, there's an elemental fusion of melody, lyric and presentation that can be difficult to describe. If you've ever heard the Prairie Willows do their astoundingly good rendition of the Willie Nelson ballad "Can I Sleep In Your Arms," you'll begin to understand what lies at the heart of their appeal—these three women know how to grab on to the throbbing heartbeat of what makes a song work. -KP

WANT TO SNAG A REVIEW? SEND US YOUR RECORD.

[KPETERSEN@JASPERCOLUMBIA.COM](mailto:kpetersen@jaspercolumbia.com)

[Not all submissions will be considered. Selection for review is determined by quality, space, and relation to the Columbia area.]

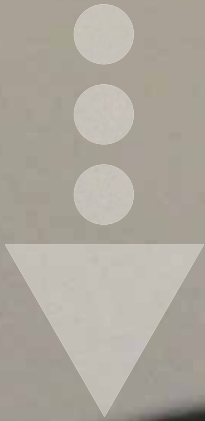


BECOME

A

MEMBER

OF



**TAPP'S**  
ARTS CENTER

[WWW.TAPPSARTSCENTER.COM/BECOME-A-MEMBER](http://WWW.TAPPSARTSCENTER.COM/BECOME-A-MEMBER)



**ARTS101**  
presented by  
The Jasper Project

# ARTS101

Ever wanted to take that art history class you neglected in college or revisit some of the stories of arts greats you may have snoozed through way back when? The Jasper Project is making it easy to brush up on your cultural literacy and we're doing it in intimate settings with folks you already know and admire.

The Jasper Project presents ARTS101, a series of presentations by Columbia artists of stature about the great artists who have gone before us and influenced the world of art. All events are informal, free and open to the public and all start at 7 pm at Tapp's Arts Center. Please join us.



**September 23, 2015** // Mary Bentz Gilkerson talks about John Constable

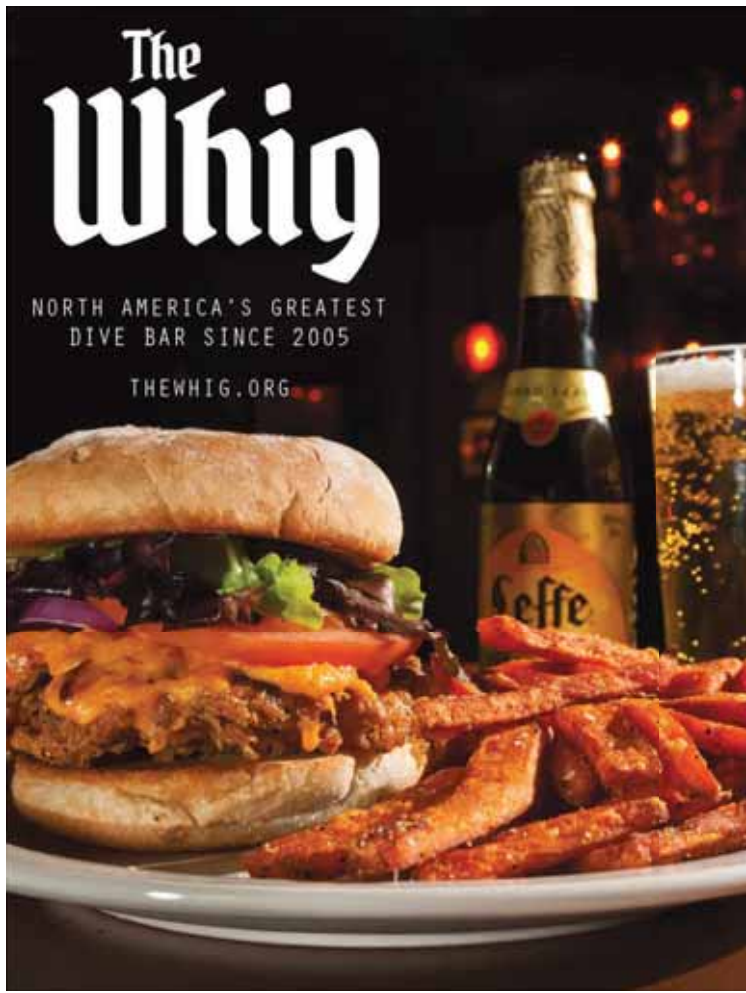
**October 28, 2015** // Stephen Chesley talks about Edward Hopper

**November 18, 2015** // Tish Lowe talks about Antony Van Dyck

**January 27, 2016** // Kirkland Smith talks about John Singer Sargent

**February 24, 2016** // Mike Dwyer talks about Richard Diebenkorn

**March 23, 2015** // Cedric Umoja talks about Dondi White



## ED'S EDITIONS

### RARE AND OUT OF PRINT BOOKS

Tuesday thru Saturday  
11:00am to 5:30pm

Closed

Mondays & Sundays

406 Meeting St  
West Columbia, SC 29169

[www.edseditions.com](http://www.edseditions.com)  
(803) 791-8002



## The scarecrows are coming...

...to take over Historic Columbia's  
gardens this October! Make your own,  
and be a part of the invasion.

### Scarecrows in the Garden

Workshop: **Sept. 27** | 1 pm | \$15  
Get a lesson and a kit for successful  
scarecrow construction!

Entry deadline: **Sept. 29**  
Businesses: \$20 | Families & Classes: \$10  
Entry forms available at [historiccolumbia.org](http://historiccolumbia.org).

Exhibit on display: **Oct. 1 - 31**  
Robert Mills House & Gardens  
1616 Blanding Street in downtown Columbia



HISTORIC  
COLUMBIA

Learn more at [historiccolumbia.org](http://historiccolumbia.org)!





J A S P E R P R E S E N T S

# The Second Act Film Festival – A Second Time

While much of great art is made through time-intensive, painstaking processes where artists edit and revise in an effort to actualize their vision, a lot of great art is also made under duress, in a pinch, or by a flight of fancy.

The 2<sup>nd</sup> Act Film Festival is interested in creating the conditions for the latter. When Jasper founded the festival back in 2013, we were simply looking for a way to bring the local independent filmmaking community together and spike some creativity, much like similar 48-hour film projects and the like, but with our own spin on things. What we decided on goes like this: After putting out a call for entrants, a group of judges selected ten filmmakers from diverse backgrounds throughout the state of South Carolina to participate. They were given the first and last page of a script (the first and third acts of a short film, if you will), but everything else was up to them. They have one week to complete their script, and then one month to shoot their film, with as many collaborators as they need. Jasper, meanwhile, provides access to professionals in a variety of disciplines to help guide and assist the teams throughout production.

Much of the joy in our festival comes through watching the frenzied activity

of creative individuals put to task, but it doesn't really become clear what's happened until our screening, which this year will take place on Friday, October 9<sup>th</sup> at Tapp's Art Center here in Columbia. The evening celebrates the collaborative work each team did and gives the community a chance to enjoy the projects and revel in some of the filmmaking talent that our state has to offer. The festival presents only one award, and that is selected by the audience in attendance. This is not a festival about competing against each other so much as it cultivating opportunities for creating.

The independent film community in Columbia has existed in many forms over the last two decades. While there are some built-in advantages for indie filmmakers here, including access to the faculty in the Media Arts department at USC and the growth of the Nickelodeon Theatre (and their support for indie filmmaking), but sustaining a community has been challenging, particularly if you want to extend your passion into further professional pursuits. It is our earnest hope that, in some small way, the 2<sup>nd</sup> Act Film Festival can be a small part in establishing indie filmmaking as a critical force in both our arts community here and the larger world beyond.

## *Introducing the 2015 2nd Act Filmmakers* -----

-----  
-----  
-----  
----->





**Phyllis Jackson** is a filmmaker from Lexington currently living in Charleston. She received her BA in Theatre from Anderson University in 2009 and has written and produced two seasons of a web series, *The First Five Years*, as well as two music videos, a few short films, and an experimental multi-media film project. "As a producer I'm really inspired by hard-working independent producers like Robert Rodriguez and more recently by female writer/producer/show-runner types like Tina Fey and Mindy Kaling," Jackson says. "Stylistically I really love Wes Anderson, the Coen brothers, and Paul Thomas Anderson. I also really love Charlie Kaufman as a screen writer." Jackson is working with two other producers, Chris and Emily Reach White, and her husband Joshua Jackson is her director of photography.



**Jordan Young** is a 25-year-old filmmaker from Atlanta who lives in Columbia. He received an MA in Media Arts from USC and a BA in Production Studies from Clemson. Young's influences include Edgar Wright and Paul Thomas Anderson, and his team members are Joe Pennebaker, Rebecca Shrom, Ryan Stevens, and Chris Tollack.



**Bradley Wagster** is a 20-year-old self-taught filmmaker from West Columbia who has made more than two dozen short films. Among his influences are Paul Thomas Anderson and the Coen Brothers, as well as Stanley Kubrick, Sam Raimi, Akira Kurosawa, and Billy Wilder. His team is comprised of Scott Means, Tony Szupka, Cooper Wood, and Jonathan Millsap.



**Dustin Weible** is a 2015 graduate of the University of South Carolina with a BA in Media Arts who interned at Coal Powered Filmworks and Dust of the Ground and is currently working with Northface Studios. His influences include Steven Spielberg, Alfred Hitchcock, and most importantly, David Fincher. "I like his ominous but precise tone and images," Weible says. "I also love his use of location as a character, which I try to utilize in my films with Southern settings." Joe Pennebaker is his director of photography and Jeff Johnson is composing his score.



**Bessy Adut** is originally from Istanbul but calls Greenville home now. She has a BA from Bilgi University and an MFA degree from the California Institute of the Arts in film directing. A Fulbright scholar, Adut has worked as a freelance filmmaker for the past 15 years, creating several feature films and shorts. Her influences are Alfred Hitchcock, Stanley Kubrick, and Jean Pierre Jeunet. Her art director is Chris White and her co-writers are Kelly Caldwell and Deven Lewis.



**Lucas Sams** is a self-taught filmmaker who graduated from USC and the SC Governor's School for the Arts and Humanities where he studied visual arts. He lists his influences as, "Stanley Kubrick, David Lynch, MTV, anime, and *Bonanza*." Sams' team is made up of close friends and Second Act Film Festival alums Drew Baron and O'Neal Patterson as well as Steven Posey and Alan Woodall.



**Tamara Finkbeiner** is a self-taught filmmaker originally from Barbados who received a BA degree in music from Columbia College and now lives in Columbia. Her team includes Tangie Beaty, Josetra Robinson, Arischa Frierson, and Dana Bufford.

**Brian Harmon** is a PhD candidate in Rhetoric and Composition at USC whose dissertation project “injects elements of performance ethnography, rhetorical theory, and film production into ongoing conversations in multimodal business communications.” With two films previously selected for Columbia’s Indie Grits Film Festival, Harmon’s team includes Barry Wheeler, Gordon Humphries, Sam Suaudom, Porter Barron, Scott Hall, and Tommy Sims.



**Caletta Harris-Bailey**, originally from Maryland, now lives in Columbia and graduated with a BA in Broadcast Journalism from USC. Her influences are John Singleton, Gina Prince-Bythewood, and John Carpenter, and her team includes J. A. Isgett, Benjamin Bowman, Ryan Brower, and Preach Jacobs.



**Jason Stokes** is an actor and filmmaker from Columbia with experience on the small and large screen, both behind and in front of the camera. His influences include Christopher Nolan, Alfred Hitchcock, Richard Donner, and Alan Ball. His team includes Marcia Leigh Stokes, Kevin Bush, Amy Lown, and Libby Campbell.







# THE STORY OF THE CITY

P O E M S O N T H E C O M E T 2 0 1 5

Riding public transportation in almost any major city—the bus, the subway, the commuter train—you can look up and see, there among the advertising placards and public service announcement, poems. I remember seeing great poems on the DART train in Dublin, on the subway in London. Poetry in motion. As the city's poet laureate, I wanted to bring that kind of project to Columbia.

In September, poems by Midlands writers will start to appear on the Comet buses!

One of my goals in as the city's laureate is to get poems in public places and into our daily lives. Poems on the Comet does that—it makes poetry a public art, part of the life

of the city. The project also creates a forum for good writing from Columbia-area writers, and I'm delighted that we have been very intentional about including a number of young writers as well.

The project is sponsored by the Central Midlands Transit Authority and One Columbia Arts and History. Poems will also appear in CMTA printed bus schedules, and One Columbia will produce a small book of poems, which will be available at public events and a launch this fall.

The original theme was "The Story of the City," though the scope evolved a little as submissions started coming in. About 90 writers submitted more than 200 poems

for consideration. There were poems about riding the bus, about historical events and significant places in the city, and also poems just about daily life here in the Midlands. After lots of reading and rereading, we narrowed it down to 51 poems from 45 writers, 7 of them students in Richland and Lexington County middle schools. I chose a range of voices—established writers, emerging writers, writers active in the local spoken word and/or arts community, musicians, and young writers.

I hope this project will continue next year—so watch for another call for entries in 2016. Catch the Comet—read a poem!

//E.M.





## Riverbanks

MAGGIE OLSZEWSKI (AGE 14)

I'm small and I stick an arm  
between the bars, giggle  
and ask, *what if it eats me*;  
the keeper laughs, says,  
*it won't*, and it doesn't.

## Japanese restaurant

GENESIS WILLIAMS (AGE 14)

Notice the sign, the large blades  
in the cook's hands.

Smell the meat sizzling on the grill.  
Your heart quickly skips a beat  
to the pounding drums,  
swift feet on the floor.

The wines are organized by color.

## Midlands in May

PORCHIA MOORE

Skin tingling magic moment: Entire backyard glittering  
with the light of fireflies. I yell for Peas to come out; join  
me. The three of us standing in wet grass holding hands.  
We watch the dancing and the flirting—the swooning and  
the loving. Dark sky. Two big, big bright stars. Shalom  
says one is God. Ola insists the other is Jesus. All is well.

## Why You Can Sleep On the Bus

RAY MCMANUS

There's not a single place in this city  
where you can't go farther than here.  
There's not a single place in the city  
where you can't dream. Go further.

Plan an evacuation; read to the blind.  
Teach history & his story & her story.  
Teach their story. There's not a single  
place in this city where you can't go

farther than here. Push back to front,  
knees bent in prayer. A part of you wants  
to look up and sit. Go further. Here.  
There's not a single place in this city.

## How to Speak

KENDAL TURNER

Sometimes, people say nothing in fear of saying the wrong thing.  
To help, I've made a list of things most people won't ever mind hearing:

1. Your conversations are fluid and sexy.
2. The way you sip your beverage lets me know you mean business.
3. Here, have a snack.
4. I'd like to make out with your politics.
5. Tonight we shall watch a movie of your choice followed by a snuggle.  
You're welcome.

## Past Calhoun

BRIAN SLUSHER

I like to stand in the Rotunda  
before the statue of Calhoun  
with his superior hair  
and axe murderer's face and  
stare him down, but he won't  
condescend to look me in the eye.  
He keeps his gaze aloof so he  
won't have to see free people  
of every race, smiling at me,  
passing him by without a glance.

# The Damage & the Restoration

## Elise Blackwell's *The Lower Quarter*

BY ERIC BARGERON



Elise Blackwell's new novel takes place in New Orleans, in the dreary months after the disaster of Hurricane Katrina. The narrative proceeds in brief chapters told from the perspectives of the book's four central characters. Eli is a principled art thief turned private eye; he once stole art to restore it to its rightful owners, but after being jailed for the theft of his own painting, he now works as a consultant for a firm that recovers stolen art. Marion, a recent transplant from Biloxi, is a massage therapist who aspires to be an artist. She pays the bills by tending bar and moonlighting as a dominatrix. One of her customers is Clay, the scion of a wealthy uptown family who passes the time of waiting for his inheritance by writing graphic novels about damsels in distress and feeding his need for justice by engaging in high-level internet trolling. These three are all drawn in one way or another to Johanna, a beautiful art restorer who lives above her modest shop in the lower quarter. A victim of sexual trafficking in Brussels, she has remade herself under a new identity in New Orleans with the help of Clay, who is consumed by feelings of guilt for something from which he failed to save her.

As the novel opens, residents are returning to assess the damage to their property. Johanna finds ample work and the comforts of routine, but a news item about the murder of an apparent tourist shocks her. The murdered man is not a tourist but an underworld figure from her former life. He was found with two stolen paintings; a third remains missing and

its owner has hired Eli's firm to recover it. Johanna, who possesses the missing painting, is in distress but far from helpless. Still, she needs the aid of Eli, Marion, and Clay to put her past finally to rest.

As the story unfolds, the reader is taken on a tour of New Orleans, which Blackwell lovingly and unflinchingly portrays. The smell of the lower quarter is "an experience like standing outside a dryer vent except dirty instead of clean," pigeons on Jackson Square are loathed, but also "beautiful animals in their dozens of gray." Second-line marchers move "sideways and back almost but not quite as much as forward" in a boozy and colorful parade. The owner of an auction house considers the plight of the displaced poor: "Can you imagine having to live in Houston? All the heat and none of the *joie de vivre*."

The novel's characters are carefully drawn, as the layered chapters slowly reveal the ways in which the nightmares of the past haunt their present. In one scene Marion accepts a massage gig at the Ritz Carlton. Her client, a wealthy African man, is covered in terrible scars, the work of government torturers in his home country. He tells her not to worry, they are "old and long-healed." This is a novel about damage and restoration. The characters who populate *The Lower Quarter*--like the city of New Orleans--carry past and present wounds. Blackwell's dark, engaging novel suggests that some of them might heal.

---

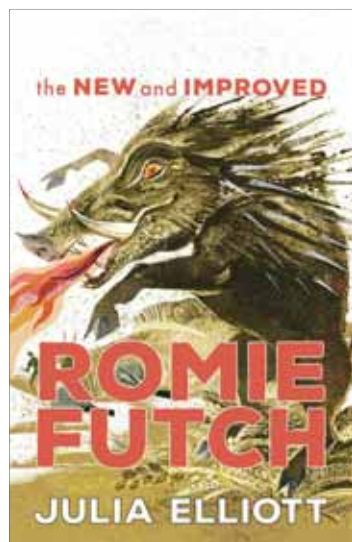
*Eric Bargerone is an editor at Layman Poupard Publishing.*



# The Taxidermist & the Feral Hog

*The New and Improved Romie Futch* by Julia Elliott

BY KYLE PETERSEN



intact. As the title suggests, Romie Futch, a down-and-out taxidermist in rural South Carolina who recently split with his wife, is the story's protagonist, and it's not hard to imagine him having stumbled out of a George Singleton novel. Middle-aged, overweight, and balding, most of his day-to-day life seems to consist of shirking his crumbling business while burying his sadness and dissatisfaction in a haze of booze, pills, and weed. A chance to turn his life around, though, comes when Futch replies to become a research subject for a cybernetic neuroscience experiment that is tinkering with "downloading" massive amounts of education into people's brains.

What follows in the novel's clearly-marked first half is an intellectual rollercoaster rife with verbosity and theoretical fireworks as Elliott's academic prowess is matched to the pockmarked dialogue of the other blue-collar screw-ups who signed up for the experiment. The casually intense way Futch and others begin making trenchant remarks on what they're absorbing in a half-elevated, half-streetwise patois dotted with a dizzying amount of name-checking is as exhilarating as it can be overwhelming. Unsurprisingly, there are some side effects to their science-aided mental upgrades, as well as some nefarious clauses in the lengthy contracts and non-disclosure agreements each signed, and things begin to go south even as the men become intellectual heavyweights.

Each of the "new and improved" test subjects, including Futch, sets out to lead better, more fulfilling lives after the experiment ends, though Futch, at least, only partly succeeds. Just as soon as he has become aware of how systemic forces work and the Foucauldian levels of subjugation that are all around them, it becomes clear that awareness and knowledge are insufficient tools to combat the ennui and frustration that dogged him at the novel's open. If the first half of the

novel trips on its own high, both in terms of its character's exulting in his new knowledge and the tightly-wound literary fireworks that Elliott is so adept at shooting off, the longer, darker second half of the novel revels in the anxiety-ridden descent and hangover. While the taxidermist makes some modest steps towards rehabbing his business and becoming the grand visual artist he aspired to be as a teenager, he also finds his appetite for alcohol, drugs, and heartbreak continue unabated. What's more, he develops a consuming and quite dangerous obsession with a lab-created mutant feral hog, Hogzilla, with peculiar traits and a penchant for extreme violence. This consuming interest sweeps him in a Thomas Pynchon-like clouded web of business and governmental identities, with a strong pinch of Elliott's trademark satirical insight into biomedical and technological advances paired with good old fashion Southern grotesque.

The second half stretches out quite a bit, with plenty of moments which offer themselves up as possible climactic moments (a confrontation with his ex-wife, the epic struggle of a three-day face-off with Hogzilla, and a big opening for his new artwork in Columbia), all of which are thwarted. While much of these diverging tangents lack the easy satisfaction of the novel's first half, that's partly the point. It's hard not to feel at the end of this novel that knowledge, in the end, will not save us. The world is too fraught, too emotional, too complex, and a little too fucked up to think otherwise. It's not clear whether Elliott is totally convinced—the novel ends with a tiny bit of David vs. Goliath hope—but that doesn't diminish the emotional and intellectual impact of the novel.

And it's ultimately Elliott's attention to both the head and heart of her protagonist which will resound with readers. That is, if they don't get too swept away in how much fun she is to read.

As last year's excellent and eclectic short story collection *The Wilds* proved, Julia Elliott has a masterful, pyrotechnic facility not only with words and lines that ripple off the page, but also an uncanny ability to match and blend dystopian satire, Southern gothic, sci-fi, and highbrow postmodern fiction with such deftness that it fairly baffles the imagination. The range of those stories, which generally tackled deeply human topics like adolescence, family, love, the impact of technology, and the degradation of the environment while also managing to include a fantastical spoof on New Age medical spas, sentient robots looking for love, religious miracles, and wild packs of dogs taking over suburbia, left readers a bit awestruck by Elliott's wide-wandering muse.

With *The New and Improved Romie Futch*, Elliott's first novel, most everything that readers loved about her short story collection remains





# Essay

## SIBA Discontinues Poetry Award

B Y R A Y M C M A N U S

---

When a book of poetry receives an award, it doesn't just show appreciation. An award brings public recognition to the art. It expands the conversation on contemporary poetry; it propels it. Poetry, like anything else, thrives when it is recognized for its achievements. And when those opportunities for such recognition are discontinued, we do a disservice to both the art and the community. Such is the case with the Southern Independent Booksellers' Alliance (SIBA) Book Award in Poetry. Last year, the nomination form did not include a poetry category. This year, no award was given to a book of poetry by a Southern poet. SIBA explained that there just weren't enough nominations to support the category. This seems odd given the amazing amount of work published just by Southern poets last year alone.

Perhaps a large reason why there are not enough finalists to support the category is a more troubling fact about the SIBA poetry award: in order to be a finalist for a SIBA book award, the poet or the publisher has to pay \$500. Given that the market for poetry (as a poet, I hate to even utter those words) is small and inconsistent at best, especially in independent markets, \$500 might as well be \$5000, especially for small publishers. For comparison, the National Book Award asks for a fraction of that.

Publishers of poetry understand the value of the art, and often have to be creative in order to market their books. They depend partly on the poets scratching for any opportunity they can find to present the work. They also depend on booksellers, indie and national, to display their writers, to give space for launches and signings. Many of the independent bookstores (in towns lucky to have them) make great strides in promoting poetry. Hub City Bookshop in Spartanburg and Malaprop's in Asheville, for instance. And all booksellers are faced with a daunting challenge these days to get folks to love books, and of course to buy them. Perhaps that is why booksellers are not asked to pay the nomination fee. The cost falls on the writers and the publishers – those who can pay have a chance to win, and those who can't, don't.

The response from SIBA about the \$500 fee is that writers see the money back in book sales. For the record, to see \$500 back in book sales for poetry would mean selling hundreds of books. The SIBA website (<http://www.sibaweb.com>) states, "The winning books are promoted to the media, included in the SIBA-produced holiday gift catalog, and featured on SIBA's websites and blogs. SIBA also produces in-store signage for its booksellers to use in displays." However, it lacks any testimony or research to support the claim that the money comes back somehow. Some publishers asked if SIBA would be willing to tier the fees,

a common practice in other national book awards. However, rather than grant that request, SIBA's response was to do away with the poetry award. SIBA's director, Wanda Jewell, has stated that the poetry category has often struggled to make, adding that she would welcome any ideas anyone had.

Having a tiered fee system is a great idea, and one SIBA should consider.

The decision to do away with the poetry award won't hurt SIBA, but it certainly doesn't help Southern writing and it certainly doesn't help poetry. Perhaps that is what hurts the most about SIBA's decision.

Because it *could* help. It could be a huge help in showcasing what so many of us have known – that Southern literature is richer for having poetry in it. SIBA, according to their website, is "one of the most well-known awards for Southern literature." Not including poetry as an award category sends a message to Southern booksellers, perhaps the worst message they could send, that poetry has no value in this contest. If SIBA is going to maintain its mission to "recognize great books of Southern origin," then it *must* include poetry. Otherwise, they need to revise their mission to state that they recognize certain Southern prose writers who can afford to pay to be considered. That way, they can continue to perpetuate a selective market and be honest about it.

On September 22, 1915, at the age of 27,  
Georgia O'Keeffe arrived in Columbia,  
South Carolina, to begin teaching art  
at Columbia College.

The College's O'Keeffe Centennial Celebration  
launches a yearlong calendar of events shining light  
on this break-through period in the artist's life.

Highlights include:

*Envisioning O'Keeffe*, Columbia artist Judy Hubbard's  
site-specific installation, August 14-September 27

Todd Webb photography exhibition featuring iconic  
portraits of Georgia O'Keeffe, October 9-December 27

Screening of the new SCETV documentary,  
*A Woman on Paper*, with a guest panel featuring art  
historians, scholars and film producers, October 11, 2 p.m.

*Georgia O'Keeffe: Her Carolina Story*, an exhibition of  
the artist's work at the Columbia Museum of Art,  
October 9-January 10

Screening of the award-winning  
documentary, *Georgia O'Keeffe*,  
from the PBS American  
Masters series, by  
award-winning filmmaker,  
Perry Miller Adato,  
November 15, 2 p.m.

Juried Art Education  
Competition-Exhibition  
featuring work by  
South Carolina K-12 students,  
January 8-February 7

Exhibit: *South Carolina Creative Couples*,  
February 14-March 27

*Hanging Georgia*, a theater production by playwright  
Sharmon Hilfinger explores the dynamic relationship  
between O'Keeffe and Stieglitz, starting with her time  
at Columbia College, February 26, 7 p.m.



For a full event listing:  
[www.ideasofmyown.com](http://www.ideasofmyown.com)

All Centennial events hosted by Columbia College  
are free and open to the public.  
Visit [www.columbiamuseum.org](http://www.columbiamuseum.org) for more  
information on events hosted by the  
Columbia Museum of Art.

# Ideas of My Own

*Georgia O'Keeffe at Columbia College*

1915 THE CENTENNIAL 2015

# Marie Antoinette

A PLAY BY  
**DAVID ADJMI**  
DIRECTED BY  
ROBERT RICHMOND



**TRUSTUS**  
THEATRE

SEPTEMBER 18 THROUGH OCTOBER 3, 2015

**PURCHASE TICKETS AND SEASON 31  
FLEX PASSES NOW**

**WWW.TRUSTUS.ORG**

520 LADY STREET (IN THE VISTA)  
BOX OFFICE/INFO (803) 254-9732



PHOTO BY JAMES QUANTZ JR. PHOTOGRAPHY



# Ideas of My Own

B Y J A C K I E A D A M S



Woven into Columbia's historical and cultural fabric sits a women's college that holds a distinct place in the history of art; Columbia College in Columbia, South Carolina was home to one of America's most iconic artists—Georgia O'Keeffe. 2015 marks a century since "the doyenne of painting" spent formative time on the campus and around the city, a period that O'Keeffe would later in life acknowledge, "started me on my way." The historical story is being celebrated in the year-long centennial, *Ideas of My Own*, at Columbia College and includes major collaborations with the Columbia Museum of Art and SC ETV.

Still unknown to the art world, O'Keeffe arrived in Columbia on September 22, 1915 at the age of 27. By this point O'Keeffe had realized her ability and passion to be an

artist, and making a move to the South was justified for the artist in two ways: O'Keeffe was self-supporting and needed to work; additionally, the position at Columbia College offered considerable free time to focus on her own creative development. Fueled by a solitude to explore South Carolina's natural resources, with her love of music that intermixed with profound readings that included Wassily Kandinsky's *On the Spiritual in Art* and Alfred Steiglitz's *Camera Work*, O'Keeffe began re-examining her own ideas and responses toward art, nature, and music. As a result, O'Keeffe engaged intense creative periods that brought to fruition new, abstracted imagery through a series of charcoal drawings called *Specials*. These charcoal works, influenced by the composition theories O'Keeffe learned under Arthur Wesley Dow, are palpable compositions where swirls and waves of shapes and lines are emboldened with a range of emotive qualities that are as pure today as they were a century ago. In December 1915, at a pinnacle of her experiences, O'Keeffe recalls a moment where she is grappling with getting her ideas onto paper, and writes to Pollitzer: "Did you ever have something to say and feel as if the whole side of the wall wouldn't be big enough...and then sit down on the floor and try to get it on to a sheet of charcoal paper...I've been crawling around on the floor till I have cramps in my feet...I wonder if I am a raving lunatic for trying to make these things..."

Not fully comprehending the validity of these new works, O'Keeffe mailed a batch of her drawings to Anita Pollitzer in New York City, who received the works on Janu-

ary 1, 1916. Pollitzer was deeply moved by her friend's images, and against O'Keeffe's wishes, immediately took the drawings to famed American photographer and New York gallery owner and promoter of modern art, Alfred Steiglitz. Upon seeing the drawings Steiglitz stated, "At last. A woman on paper." Without O'Keeffe's knowledge, in May 1916, Steiglitz exhibited the drawings in his gallery, 291 where the works were emphatically received by the New York public and established a major turning point in the artist's life. On February 25 1916, on O'Keeffe made the decision to leave Columbia College after accepting a position to teach at West Texas Normal College.

O'Keeffe's time at Columbia College marks the historical beginnings in the development of the artist's mature style. Through her letters to Anita Pollitzer and the early drawings she created, it is clear O'Keeffe engaged a major transformation within a space in time that cultivated a deeper understanding and expression of abstraction. During her brief tenure in the south, Georgia O'Keeffe's senses were heightened for her own pleasure, her own purpose, her own reflection and her own creative practice that endured through her entire life.

JACKIE ADAMS  
GOODALL GALLERY DIRECTOR  
O'KEEFFE CENTENNIAL CREATIVE DIRECTOR

# ROSEWOOD ARTS FESTIVAL

JOIN US, SATURDAY  
**OCTOBER 3**  
**10 AM TO 6 PM**  
**@ ROCKAWAYS**

**2719 Rosewood Drive**

Find us on Facebook & [RosewoodArtsFestival.com](http://RosewoodArtsFestival.com)



**100+ Artists | 2 Entertainment Stages | Family-Friendly | Children's Activities**



**FREE ADMISSION!**



#### ENTERTAINMENT:

**SC Philharmonic Orchestra Musicians**  
**Tom Hall & the Plowboys**  
**Columbia Children's Theatre | Flat-Out Strangers**  
**Chase Asmer | The Dawn Key Shotguns**  
**Dreher High School Chorale**  
**Columbia College Hi-Cs Chorale & String Quartet**  
**Practically Perfect Princesses**

#### THANK YOU TO OUR SPONSORS:



COLUMBIA SC

