



THE MIX

THEY SAID IT
ARISTOTLE: "Education is an ornament in prosperity and a refuge in adversity."

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Walking the line between

Heaven & Hell

Local author develops a Faulkner-esque portrait of a small South Carolina town

"ONE FOOT IN EDEN"

 Ron Rash
 ★★★★★ out of ★★★★★

 BY BRIAN RAY
 THE GAMECOCK

Ron Rash has written a powerful and haunting book that explores everything fantastic and heartbreaking about Appalachian culture. His first novel, "One Foot in Eden," illuminates the leftovers of a bygone era, doomed to drown in the flood of modern civilization.

The story begins in Jocassee circa 1950 and gallops through the next 20 years. The reader is introduced to five narrators, who each give us a different story concerning the murder of Holland Winchester — a half-insane Korean War veteran who's crazy enough to keep his combat victims' ears as trophies.

The first narrator, Sheriff Will Alexander, investigates Winchester's disappearance after a late-night bar fight. Alexander fingers Winchester's neighbor,



Billy Holcombe, as the killer. But a thorough search of Holcombe's farm only turns up a putrid dead horse. Still, all the facts point to Holcombe — the only one with the motivation, considering that Winchester had been dressing up in his military uniform to give flowers and a little something else to Billy's wife, Amy.

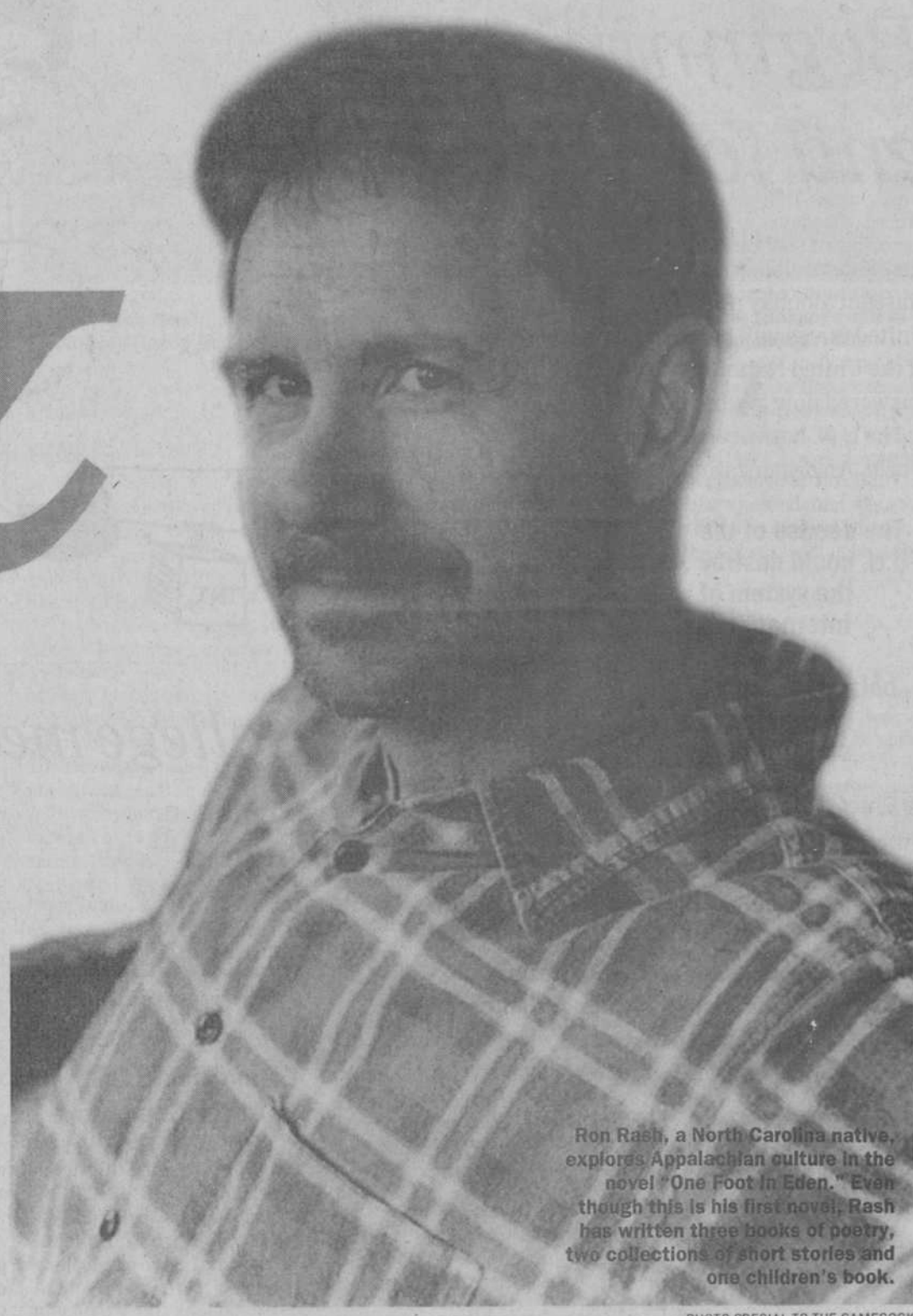
But no one wants to rock a sinking boat. And everyone, including Alexander, would rather focus on a bigger problem. Power company Carolina Power is taking over their town, waking the dead with dynamite blasts as they prepare to flood a valley that has been home to Alexander and his neighbors for generations.

The first part of the novel ends in a stalemate. Alexander is unable to turn up a shred of evidence and becomes embroiled in his own family drama. His father's death by heart attack, combined with the intrusion of Carolina Power, complicates the investigation.

The novel takes a turn for the truly bizarre as the story abandons Alexander mid-quest to join Amy. The reader discovers the killer's identity and much more as Amy narrates her struggle to deal with her husband's infertility. Amy does whatever it takes to start a family, flirting with witchcraft, witches and her own destruction.

Billy is the third narrator.

♦ RASH, SEE PAGE 9



Ron Rash, a North Carolina native, explores Appalachian culture in the novel "One Foot in Eden." Even though this is his first novel, Rash has written three books of poetry, two collections of short stories and one children's book.

PHOTO SPECIAL TO THE GAMECOCK

SHOW PREVIEW

Eagles to take it to the limit at Columbia's Carolina Center

 BY MEG MOORE
 THE GAMECOCK

They've given listeners that peaceful, easy feeling and taken it to the limit with their genre-bending style. They started out as the new kids in town with the release of their debut album in 1972 and wound up staying in it for the long run.

On May 11, The Eagles, card-carrying members of the Rock 'n' Roll Hall of Fame, will play the Carolina Center as the second stop on their 2003 tour, celebrating 30-plus years of radio-staple rock.

Founded in 1971 by musicians touring with Linda Ronstadt, The Eagles began as the banding together of Glenn Frye, Don Henley, Randy Meisner and Bernie Leadon. Don Felder joined the group in 1974, and Joe Walsh replaced Leadon in 1976. In 1979, Timothy B. Schmit took the place of Randy Meisner, finalizing the band's lineup.

Although their lineup was less than solid during the '70s, their ability to produce radio hits was indisputable: The Eagles scored massive airplay with songs such as "Take it Easy," "Desperado," "Lyn' Eyes" and "Already Gone" during the decade. "Hotel California," released in 1976, also made its debut, and "The Long Run" hit airwaves in 1979. They were defined by and, arguably, helped to define, the '70s, releasing six albums between '71 and '79.

The group separated in 1980, the band members' solo careers taking flight and precedence. All five members of The Eagles released albums — Walsh had already produced several solo records — which were met with varying success.

The Flashdance era also marked the release of both a live album and a "best of" compilation for the band, earmarking the enduring appeal of its songs despite its breakup.

In 1994 the band reunited, responding to public demand and released a new album, "Hell Freezes Over," which included live favorites alongside four new tracks.

Stylistically, The Eagles' sound references a variety of genres, blending a medley of styles into their own brand of honest, folk-tinged rock. Their early hits evidenced a decidedly country-rock sound, while the addition of Joe

Walsh in 1976 infused their music with a harder edge. Although they often tackled darker aspects of American life in their songs, their music secured them a steady spot on mainstream play lists, gaining listeners with their unique sound and evocative messages.

The band's mass appeal and continuing popularity has been boldly emphasized by its record sales over the years.

Their fourth, fifth and sixth releases — titled "One of These Nights," "Hotel California" and "The Long Run," respectively — all spent time in the No. 1 spot on the charts.

During their heyday in the '70s, The Eagles sold more records than any other band, and they have continued to rule the charts in total sales.

The Eagles' first greatest-hits compilation, "Their Greatest Hits, 1971-1975," has sold more copies than any other release — an astounding 26 million copies. It was also the first record to be certified platinum by the Recording Industry Association of America.

Over the course of their career, they have scored five No. 1 hits and have produced an additional five top-10 singles.

Their reunion in 1994 not only sparked a series of high-priced, highly lucrative concert tours, but also resulted in yet another number one release with "Hell Freezes Over." Their latest outing, deemed their Farewell 1 Tour, takes to stages across America this spring and summer. They are also slated to release an album of new material sometime this year.

Adding to the series of legendary acts that have already played at the Carolina Center, The Eagles' May 11 concert will undoubtedly showcase the radio-friendly songs that have made them one of the music world's most celebrated bands. For Eagles' fan club members, tickets are currently being pre-sold on www.ticketmaster.com.

Tickets will be available to the general public starting at 10 a.m. Monday — prices range from \$175 for floor-level general-admission tickets to \$45 for upper-level seating.

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Notable albums by The Eagles:


"Desperado" 1973



"Hotel California" 1976



"Eagles Live" 1980



"Greatest Hits 1971-1975" 1993



"Hell Freezes Over" 1994

MOVIE REVIEW

'Chicago' women chase after stardom in musical masterpiece

"CHICAGO"

 Starring Renee Zellweger, Richard Gere, Catherine Zeta-Jones and Queen Latifah
 ★★★★★ out of ★★★★★

 BY COREY GARRIOTT
 THE GAMECOCK

This is the stuff that yearning for a golden lost era is made of. Well, not the golden past; "Chicago" makes you want the gloriously corrupt, gaudily brilliant, did-I-mention-corrupt past when every show was a musical, every dame was as likeably murderous as Roxie Hart (Renee Zellweger) and every lawyer had the illegal panache of Billy Flynn (Richard Gere).

Roxie dreams of the stage but lacks the means. So she plays her unclever husband for a fool, having an affair with a scalawag who promises her fame. The bum, of course, doesn't deliver and she kills him in passion.

Throughout the rest of the movie, she sprawls in and out of trouble in the jailhouse and imagines big-band show tunes to narrate. They're witty and urbane — each a study in poetic justice.

She arrives in prison and learns that she'll need to employ a back-scratch ethic to survive. Jailhouse matron Mama, portrayed by a classy Queen Latifah, switches out of prison gear and into a golden dress, taking the stage to vocalize this compulsory way of life.

"You put in for Mama," her voice growls as she paces the stage, "she'll put out for you."

What makes this movie worth 12 Oscars?

The sheer number of new ideas, the innovative scenes and the way the music is incorporated into the screenplay. Roxie's fantasies transition into musical stage numbers, complete with an announcer's voice — an engaging cinematic move by director Rob Marshall.

Catherine Zeta-Jones is nominated for an Academy Award for her role in "Chicago."

PHOTO COURTESY OF KRT CAMPUS

She hears of showman-come-lawyer Billy Flynn, who she hopes will be her acquitter in shining armor.

"Ladies and gentlemen," Roxie's dream announcer begins, "let me present: the silver-tongued prince of the courtroom!" — and out marches a dapper Richard Gere swearing he cares not for silk and rings. All he cares about is love.

"Show me long, raven hair," Gere serenades, "flowing down, about to there/ when I see her running free — keep your money! That's enough for me!"

In reality, Gere won't work for less than \$5,000.

Notable also is the tragic comedy of Roxie's poor husband, Amos, who performs a soliloquy in Billy's office. He soft-shoes in proletarian gear across the floor with hat in hands, suggesting he ought to be named Mr. Cellophane: "Cause you can look right through me/ walk right by me/ and never know I'm there."

But the best-cut scene, and this is a bit of a giveaway, is sure to go down in history. Roxie holds a news conference in preparation for her trial — and, you guessed it, the announcer mutters, "Mr. Billy Flynn, in the press conference rag" — Billy sits on stage with Roxie in his lap as a ventriloquist's dummy — "notice how his mouth never moves."

The reporters hang on puppet strings as Billy manipulates

the whole corrupt affair, setting public opinion to an authoritarian sing-and-dance skit. Eventually, the whole media chorus sings in unison of the murder: "It's understandable, understandable/ yes, it's perfectly understandable/ comprehensible, comprehensible — not a bit a reprehensible; it's so defensible."

Gere stays slick throughout the whole movie.

During a courtroom scene, the prosecution impromptus some inventive evidence against Roxie, forcing Billy to improvise as well — so he puts on tap shoes as he weasels his way out.

One of the best scenes in the movie, however, is a duet between Zellweger's fellow jailbird Catherine Zeta-Jones and Queen Latifah, who come out on the bottom, lamenting the loss of old values and dignity.

"Holy shit," they sing, "what a shame. What became of class?"

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