

AMERICAN WAY

February 2015

STILL GENIUS

*Julianne Moore's
quiet, powerful
presence has
made her a legend*

Caribbean Secrets

*Go beyond the beach
to find the essence
of five tropical islands*

The Return of Small Bookstores

*Grab a good read, a cup of
Joe and get comfortable*

**WIN
100,000**

*AAdvantage
miles - Pg. 16*



DANCING TO A DIFFERENT TUNE

SEVENTEEN STUDIO ALBUMS INTO her career, Joni Mitchell is still in love with the idea of creating. These days — inspired by her 2007 collaboration with Alberta Ballet company artistic director Jean Grand-Maitre on a ballet called *Joni Mitchell's The Fiddle and the Drum* that was choreographed to then-new and old Mitchell songs alike — it's dance that's at the heart of Mitchell's storytelling-inclined ambitions. Her recently released *Love Has Many Faces: A Quartet, A Ballet, Waiting To Be Danced* specifically follows this direction: The four-disc box set isn't just a collection of 53 remastered Mitchell tracks from across the iconic folk artist's

career. To hear Mitchell tell it, the entire compilation was sequenced for use in an as-yet-imaginary, four-part ballet series.

American Way: How would you describe the theme of this imagined show?

Joni Mitchell: Well, it's that love has many faces! It's like a documentary film. Is there a plot in a documentary film? No. This is about love, and a lack of it, and my generation, which has a bunch of people who, for whatever reason, don't have the ability to love. What

this does is tell you what you need to do to love. You have to be selfless, and you have to have blind faith.



AW: Did you ever consider this as a musical instead of a ballet?

JM: I don't want a musical. I don't want other people singing these songs. I'd rather have it with canned music, just the way it is, than

AW: Do you think you'll see your interpretation come to pass as a formal production?

JM: It's all up in the air. Of course, no ballets last four hours. If it were going to be a ballet now, it would have to be danced as a series with an enormous troupe — as, like, an eight-hour show! It's a dream I hope will be realized.

—PETE FREEDMAN



American Blues

Handmade jeans are the latest craft craze.

It was bound to happen. In our world of everyday-things-gone-precious, where there are craft cocktails, craft beer and even craft coffee, enter the newest, drilled-down-to-the-most-minute-detail product: the craft blue jean.

A natural evolution of the handmade, buy-it-local zeitgeist that's been growing like hipsters' untrimmed beards, these jeans are made in the U.S.A. from start to finish. They're sold in their stiff, unwashed state, so each pair can naturally whisker and wear with each individual's body. They are rarely, if ever, washed.

Portland, Oregon-based Bluer (www.bluerdenim.com) sources their cotton and zippers from Georgia and rivets from Kentucky. Tellason (www.tellason.com), in San Francisco, uses Cone Mills denim from North Carolina, as does Kansas City, Missouri's Baldwin (www.baldwindenim.com). There are others, too —

Roy Denim out of Oakland, California (www.roydenim.com), Nobel Denim in Cincinnati (www.nobledenim.com) and Raleigh Denim Workshop (www.raleighworkshop.com), based in Raleigh, North Carolina.

Made with ultra-premium selvage denim and made in small batches on heritage looms (it takes an hour to make five yards of Cone Mills denim), the jeans' higher cost reflects the labor involved. Traveller Denim out of Austin, Texas, takes 25 measurements for its custom-fit jeans, which take a minimum of four weeks to make. The price: \$350 to \$450 a pair. "Yes, it costs more to make things here," says Tony Patella, who started Tellason in a garage with a friend six years ago. "Cutting and sewing jeans in San Francisco is more expensive, but we're creating and supporting jobs in our city."

—ELLISE PIERCE

