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OCTOBER 28th - OCTOBER 31st

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TOPICS DISCUSSED LAST YEAR INCLUDED: THE IMPETUS BEHIND MYSTERY WRITING; THE RISE OF THE FEMALE DETECTIVE IN POPULAR FICTION; DIFFERENT FORMS SUSPENSE CAN LEGITIMATELY TAKE; THE PUBLISHING INDUSTRY'S ATTITUDE TOWARD THE MYSTERY NOVEL.

FOR INQUIRIES AND RESERVATIONS WRITE TO: MOBY DICK MYSTERY WRITER'S WEEKEND P.O. Box 82 NAHCOTTA, WA 98637 OR CALL: (206) 665-4543

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Take Heart with Remains of the Day

By Phyllis Moore

In the Eighties it was "intimacy." That word kept cropping up in nonfiction book titles, as in *Escape From Intimacy*, *Art of Intimacy*. In the Nineties the word is "heart," as in *Visions from the Heart*, *A Path with Heart*. Can it be that the literary world has exhausted the subject of intimacy and moved on to larger affairs of the heart?

Certainly *Remains of the Day*. Kazuo Ishiguro's award-winning novel and one of the year's outstanding movies, argues against this notion. It takes the reader (and viewer) on a tour of intimacy avoidance while also exploring the depths of the human heart. Stevens (Anthony Hopkins), choked by his own crippling lack of connection to heart, goes through the motions of life as a butler with all the dignity he can muster, but sadly, without Miss Kenton (Emma Thompson), his heart's desire.

Doomed to isolation because he cannot fathom what his heart desires, he goes through life caught up in the form and function, manners and mannerisms of the butler in his esteemed role in the British household of yesteryear. Having reached nearly the pinnacle of success in his chosen profession, he somehow senses that something is missing. Mistakes are taking place around the household: it must be a staffing problem.

Finally, he must take his journey, late in life but nevertheless at long last (another Nineties trend: see *Awakening the Archetypes Within*). Having led a remarkably virtuous life aspiring to reach the very top of his profession, to have dignity and a high sense of duty and loyalty, he must now leave the womb, the village, the country represented by his lordship's estate and go out into the world.

As he takes the hero's journey, he looks back over the course of his career, still fearing to question the infallibility of the man he chose to serve for 30 years. His devotion has been almost priestly. His allegiance to the all too human Lord Darlington threatens to make a mockery of his life of

devotion. In the end, like the Apostle Peter, Stevens denies the very master he has spent his days serving.

But his ultimate sin of pride, his hubris, has been the failure to let down his guard, to let anyone see beneath his wall of dignity, the feelings at the heart of his life. Imprisoned by his role, he can only judge himself by his performance (Terry Kellogg's human doing rather than a human being), and by the occasional crumbs of praise tossed his way by the upper-class men and women of importance. Unable to acknowledge a higher order, he goes through life adhering to the elitist views of the ruling gentry that mere ordinary people are not fit to rule, to judge, to vote, but only to serve. The ruling gentry becomes his Higher Power.

In serving, he is a kind of Christ-like figure. Yet he is so estranged from matters of the heart, that he cannot manage what his heart no doubt yearns for: intimacy. Miss Kenton is not allowed to bring flowers into his private quarters, to see what book he is reading. In fact, he is reading a romance, but he fails to see this as anything but an exercise to improve his vocabulary. He cannot see what her eyes and heart tell her: that he is a romantic caught up in the trappings of his profession, unable to deal with the foibles and follies of the real world.

On his journey, he gets an inkling of what has been missing. It has to do with "bantering." Ishiguro weaves the thread of bantering skillfully throughout the narrative. In the beginning, Stevens strives to learn to banter solely to improve the quality of his service to his new American master. At the end, he begins to see that the informality and spontaneity of bantering, which he has missed out on most of his life, may hold the keys to happiness. This stuffy British word sums up in butlerese the message behind *The Art of Intimacy*, *Visions from the Heart*, and *The Path With Heart*. Having spent most of his life in a persistent *Escape from Intimacy*, Stevens resolves to find its true meaning through bantering, for whatever remains of the days before him.

As a son, Stevens' respect for his father knows no bounds, yet even this relationship must play second fiddle to his own workaholic path. His sad repetition of his father's life, even to the point of allowing small errors to creep in after years of otherwise perfect service, makes this story a kind of codependent tragedy. Doomed to repeat his family of origin history, riddled with perfectionism, unable to form intimate attachments, Stevens the butler is the modern anti-hero, symbolizing all that is noble yet tragic about the unrecovered human condition.

As for Miss Kenton, she serves for longer than could be expected in this dysfunctional household, seeing in Stevens what he unfortunately can never see in himself: an all too human side that is the reason for her endearment. If intimacy is "knowing yourself in the presence of others," as defined in *The Art of Intimacy*, then Stevens fails to achieve this, though the meetings for tea at the end of each day with Miss Kenton bring him closest to fulfilling this unconscious longing. Deceiving himself into thinking he is merely extending his duties, he remains blind to the meaning behind these informal sessions, the meaning behind Miss Kenton's willingness to prolong the work day to be with him, and the inner yearnings of his own heart.

Without revealing the end of the book and movie, one can only say that Stevens' journey through the English countryside driving his master's Ford ends with the discovery of *A Path with Heart*, to be traveled by way of bantering. Like *Driving Miss Daisy*, that other journey of the heart, *The Remains of the Day* explores the common bonds between master and servant in former times, and the ultimate triumph of intimacy over class distinctions. As for the love affair between butler and housekeeper, you may have to wait for *Shadowlands* to see Anthony Hopkins lower his British guard.

Phyllis Moore recently took a box of tissues to the movie *Shadowlands* where Anthony Hopkins at last is permitted to display his full range of emotions.

The Spoon River Anthology opened Friday Sep. 30th and will be performed at the Nehalem Community Center, (in Nehalem) again on Oct. 7th & 8th. Though we are not sure of times, we do know a lot of folks in the play as well as the director, who said she would give us free tickets; but we can't go cause we have to pack so we can move, though we don't have a house to move into yet. Dr. Karkeys is playing music for it and our friend and revered bartender Jessica is in it, so find out where it is and when it is and go see it. Okay?

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5:00 a.m.	Morning Edition						
6:00 a.m.	Morning Classical Music						
7:00 a.m.	Classical Music						
8:00 a.m.	Variety / Spoken / Public Affairs						News
9:00 a.m.	Folk Music						Opera
10:00 a.m.	Public Affairs						
11:00 a.m.	Country Swing						
1:00 p.m.	Cajon	Blues	Classical	40's Music	Stones	Folk	Classical
2:00 p.m.	Blues	Swing	Classical	40's Music	Stones	Folk	Classical
3:00 p.m.	Blues	Swing	Classical	40's Music	Stones	Folk	Classical
4:00 p.m.	Blues	Swing	Classical	40's Music	Stones	Folk	Classical
5:00 p.m.	News and Information						
6:00 p.m.	Jazz						
7:00 p.m.	World Music						
8:00 p.m.	Teen Show						
9:00 p.m.	Jazz						
10:00 p.m.	Rock & Roll						
11:00 p.m.	Rock						
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