

Monday, September 9, 1991 O&E

IN CONCERT

● **CHUTES AND LADDERS**
Monday, Sept. 9 — Chutes and Ladders will perform at Cross Street Station, 511 W. Cross St., Ypsilanti. For information, call 485-5050.

● **PARADISE VALLEY JAZZ JAM**
Monday, Sept. 9 — Paradise Valley Jazz Jam, featuring Shirley Hayden, will take place at Alvin's, 5756 Cass, across Wayne State University, Detroit. For information, call 832-2355.

● **HYPERPERFORMANCE**
Monday, Sept. 9 — Hyperperformance will perform at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

● **CHISEL BROS.**
Tuesday, Sept. 10 — Chisel Bros. will perform at Alvin's, 5756 Cass, across Wayne State University, Detroit. For information, call 832-2355.

● **C.J. CHENIER**
Wednesday, Sept. 11 — C.J. Chenier and the Red Hot Louisiana Band will perform at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8353.

● **SAMARITANS**
Thursday, Sept. 12 — Samaritans will perform at Cross Street Station, 511 W. Cross St., Ypsilanti. For information, call 485-5050.

● **FIRST LIGHT**
Friday and Saturday, Sept. 13-14 — First Light will perform at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

● **LIBERTINES**
Friday and Saturday, Sept. 13-14 — Libertines will perform at 20th Century Bar, 2250 Van Dyke, Warren. For information, call 757-9647.

● **LUCKY DOGS**
Friday, Sept. 13 — Lucky Dogs will perform at Lili's 21, 2930 Jacob, off Jos. Campau, Hamtramck. For information, call 873-6555.

● **MINI HARRIS AND THE SHAKES**
Friday, Sept. 13 — Mini Harris and the Shakes will perform at Alvin's, 5756 Cass, across Wayne State University, Detroit. For information, call 832-2355.

● **ACOUSTIC MUSIC**
The Michigan Acoustic Music Alliance will present the second "Mama's Coffee" at the Birmingham Unitarian Church, Lone Pine and Woodward. Mark David Gottlieb, Barb Barton, Mary McGuire, David Folks and Hideo Mills are scheduled to perform. Admission is \$5. For information, call 795-1417.

● **CROWBAR HOTEL**
Friday, Sept. 13 — Crowbar Hotel will perform at Cross Street Station, 511 W. Cross St., Ypsilanti. For information, call 485-5050.

● **CHAOS CABARET NITE 2**
Friday, Sept. 13 — Swingin' Richards, Mutant Press and Allen in the Land of Our Birch will perform as part of Chaos Cabaret Nite 2 at Finney's Pub, 3955 Woodward Ave., Detroit. For information, call 831-8070.

● **DETROIT BLUES BAND**
Friday, Sept. 13 — The Detroit Blues Band will perform at Ted's Pub, 38 S. Main, Clawson. For information, call 435-4753.

● **SUN MESSENGERS**
Friday, Sept. 13 — Sun Messengers will perform at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8353.

● **BLIND DOG BLUES BAND**
Friday, Sept. 13 — The Blind Dog Blues Band will perform at Moby Dick's, 5455 Schaefer, Dearborn. For information, call 581-3650.

● **HAPPY AS CLAMS**
Friday, Sept. 13 — Happy as Clams will appear with Hope Orchestra at the Hamtramck Pub, Canfield, one block east of I-75. For information, call 365-3829.

● **PAUL VORNIHAGEN QUARTET**
Friday and Saturday, Sept. 13-14 — Paul Vornhagen Quartet will perform at Bird of Paradise, 207 S. Ashley, Ann Arbor. For information, call 662-8310.

● **MOTOR CITY SHAKERS**
Friday and Saturday, Sept. 13-14 — The Motor City Shakers will perform at the Other End Lounge, 5855 Monroe, Taylor. For information, call 278-5340.

● **BIG DAVE AND THE ULTRASONICS**
Saturday, Sept. 14 — Big Dave and the Ultrasonics will perform at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8353.

● **CRACKER BOX**
Saturday, Sept. 14 — Cracker Box will perform at Cross Street Station, 511 W. Cross St., Ypsilanti. For information, call 485-5050.

● **KILL CITY**
Saturday, Sept. 14 — Kill City will perform with The Skunkworks at Finney's Pub, 3943 Woodward Ave., Detroit. For information, call 831-8070.

● **ALLAN HOLSOWORTH**
Saturday, Sept. 14 — Allan Holsoworth will perform two shows at 11 p.m. at Alvin's, 5756 Cass, across from Wayne State University, Detroit. Tickets are \$12.50 in advance. For information, call 90-MUSIC.



Texas songwriter David Halley has attached "Dog Talk," his debut release on Demon Records.

Success comes slowly to Halley

By Larry O'Connor
staff writer

David Halley carries all the proper credentials of Texas songwriter. The Lubbock, Texas, native won the 1979 New Folk award at the Kerrville Folk Festival, watched Keith Whitley turn his ode to life "Hard Livin'" into a Top-10 country hit. He's more than held his own working with the West Texas songwriting brethren of Jimmie Dale Gilmore and Butch Hancock.

Perhaps this seems so superfluous when it actually comes to an artist attaching his name and his soul to his songs, presenting them in his own voice for public inspection. Halley finally has on "Stray Dog Talk," his debut release on Demon Records.

The irony is this: The album is only readily accessible in England. Halley has never even performed there.

"I still feel I haven't done it in the United States," said Halley, in a laid back tone that belies the angst of non-accomplishment. "In the United States where I play a lot, it's hard to get. I can't even get it."

A journalist took some of Halley's demos to England and played them for Andy Childs of Brentford-based Demon Records.

Childs liked Halley's music so much he wanted to release the tapes immediately as an EP. By then, Halley had a few more songs to add to make "Stray Dog Talk" an LP.

THOSE WHO are holding Halley's first release in their hands have found something of a Texas treasure, some of both the seemingly incongruent mix of passion and understatement.

His songs bear a rich, sort of timeless melancholy that aches but never spirals downward into mindless cynicism or vapid anger. He writes good songs.

More importantly, one gets the impression Halley believes in a good song — no matter where the source.

The album offers a breadth of folk and country stylings. Most stay within the Texas tradition with a few notable exceptions such as "Dream Life" whose smoky saxophone gives the number a surreal jazz feel.

Sure, Halley is the type who would just as soon spend a night in an Austin bar, watching a young rock'n'roll band mangle the craft if it produces the seed of a decent number.

In fact, Halley mentions he'll be producing tracks for an upstart rock outfit in Austin, the Picket Line Coyotes.

"It (a good song) can be all kinds of things. Sometimes it can be just the music. Usually, it's got to stir some type of emotion and it has to

have stirred some emotion in those who have written it."

HALLEY'S willingness to look beyond the boundaries of folk and country may be the only thing to separate him from his Lone Star songwriting compatriots. Otherwise, his roots are similar.

Halley used to sit in with Ely and Hancock, performing in their bands and whittling songs. One day, Hancock stopped the session and told Halley to listen intently to the words he was singing, feel them and understand them.

He wrote a series of acoustical-inspired numbers — most notably "Rain Just Falls." The song reveals the emotional detachment that has become hallmark of Texas songwriters. "But it ain't on your account I'm leaving if I'm leaving/Rain don't fall for the flower if it's falling/Rain just falls."

In those times, Halley spent his time as an on-call session player. The royalties from Keith Whitley doing "Hard Livin'" allowed him to explore other possibilities.

He was a band leader for Jimmie Dale Gilmore and fronted a progressive country-rock outfit called Rodeo Active in the early '80s. The band lasted two years, his "country-wise attitude" stance well before its time.

"WE HAD a lot of fun with it. No one in the band besides me could really believe in the feasibility of it."

Eventually, the experience led to the formation of the David Halley Band.

Through his collaborations with ex-Dwight Yoakam bassist J.D. Foster has also helped Halley mold his country-folk-rock sensibilities into a balanced form. Foster produced "Stray Dog Talk," in which he performs on bass, guitar, mandolin and percussion and does back-up vocals.

The jump start swaggers of the Rodeo Active days can be seen in buoyant numbers such as "Live and Let Me" and "Opportunity Knocking" to a lesser degree. "Tonight," if anything, they seem to symbolize Halley's autonomy from traditional sparse songwriting style espoused by the West Texas crowd.

"I had written a couple of songs. Jimmie and Butch's sensibilities really formed a lot of that early stuff. These days, it's less that way. I have more confidence in my sensibilities."

David Halley performs as part of the La Casa Folk Music Series 8 p.m. Friday, Sept. 20, at Birmingham Unitarian Church, 651 N. Woodward Ave., Bloomfield Hills. Tickets are \$10. Also performing will be Tom Pacheco, Richard Dobson and State of Heart and Katy Moffatt. For information, call 540-9031.

'Crazy:' A film noir classic

A rainy night. A boy stands before a gun shop window, admiring the gleaming weapons just beyond reach. Heaving a rock through the glass, he snatches four or five pistols and runs down the street. He trips and a gun goes sliding across the wet pavement in front of a policeman.

The opening shots of "Gun Crazy," playing Tuesday at the Magic Bag Theatre Cafe in Ferndale, only hint at the trouble young Bart will get into as an adult. When he meets up with a female counterpart, the lovers take to the road "Bonnie and Clyde" style in search of big money.

"Gun Crazy," made on a shoestring budget by Joseph H. Lewis in 1949, is a rarely screened classic of the "film noir" cycle. The series of stylized postwar crime and mystery films reached its zenith with B-movie like "Gun Crazy."

When Bart (John Dall) meets Laurie (Peggy Cummins) at a carnival sideshow, it's love at first sight. She's an English-born sharpshooter, whose Barker boyfriend invites anyone in the audience to test her marksmanship.

Bart, fresh from four years of reform school and a stint in the Army, takes the challenge.

BART WOULD settle for a job demonstrating guns for Winchester, but Laurie laughs at the \$40 a week he'll make. She wants big money, lots of it, and talks Bart into a crime spree that takes them across several states.

Two things make their story so fascinating. First, the love angle. From that first meeting at the carnival, you know they're mad about each other.

"I see the way you look at him," says the jittery boyfriend. "It scares me. It's like you're a couple of wild animals or something."

As lovers on the run, they can never look to others for help. All they have is each other, and throughout the twists and turns — and even murder — they stay together, "like guns and ammunition," according to Bart.

Add to that the amazing visual style, Lewis packs the film with unusual shots, such as a bank robbery filmed in one continuous take with the camera mounted in the backseat of a getaway car. In an inspired bit of improvisation, the director insisted that the actors simply drive toward the bank, not even knowing if a parking spot would be open.

We watch Bart, dressed in cowboy outfit, leave the car while she waits behind the wheel. A policeman rounds the corner and pauses in



tickets please
John Monaghan

front of the bank. What will Laurie do or say? She's as surprised by the outcome as we are.

IT'S THIS type of identification with the characters that makes "Gun Crazy" more powerful than most crime films. The binding of two misfits, perhaps the two straightest shooters in the country, offers considerably more than "Bonnie and Clyde," who are joined solely by their boredom with life.

Bart abhors killing. He likes being the best at something and that happens to be shooting guns.

You can even understand Laurie, a manipulative femme fatale, who brings poignancy to her lines about being kicked around so much that now she wants to kick back.

In recent months, the film has played to packed houses in major cities, spurred by the discovery of an original release print and by director Martin Scorsese, whose glowing appreciation piece in the New York Times aptly hails "Gun Crazy" as "a masterpiece."

Liberty, Ann Arbor. Call 963-8690 for information. (\$5, \$3.50 students and senior citizens.)

"Paris Is Burning" (USA — 1991), through Sept. 20 (call for show times). A documentary look at gay black and hispanic men who compete in Harlem drag ball. First-time director Jenni Livingston spent three years filming the often grueling competition of "voguing," which combines dance with gymnastics and fashion poses.

"The Cabinet of Dr. Caligari" (Germany — 1919), 7 p.m. Sept. 10-11. Robert Weine directed this influential German Expressionist silent about the evil Dr. Caligari who instructs his sleepwalking slave (Conrad Veidt) to commit murder.

"Cyrano de Bergerac" (France — 1990), 8:50 p.m. Sept. 12 and 6:50 p.m. Sept. 13. Gerard Depardieu wonderfully plays the 17th-century poet and swordsman who can face any man armed with only his rapier but turns to mush around the woman he loves. Depardieu barely needed makeup to portray the large-scooped hero.

— John Monaghan

SCREEN SCENE

DETROIT FILM SOCIETY, Detroit Public Library, 5201 Woodward Ave., Detroit. Call 833-2323 for information. (\$4 individual admission; \$25 series membership).

"Of Mice and Men" (USA — 1939) and "State Fair" (USA — 1933) share a double bill starting at 7 p.m. Sept. 13-14. "Mice" is a superb adaptation of the John Steinbeck classic, with Burgess Meredith as George and Lon Chaney Jr. as the mentally retarded Lennie, whose confusion and uncontrollable strength get them both into trouble. Lewis Milestone directed. Followed by "State Fair," the original version of the Philip Strong novel, starring Will Rogers and Janet Gaynor. No Pat Boone.

DETROIT FILM THEATRE, Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call 833-2730 for more information. (\$5).

"Love Without Pity" (France — 1950), 7 and 9 p.m. Sept. 13-14 and 5 and 7 p.m. Sept. 15. Director Eric Rohan has absorbed the free-wheeling visions of French New Wave classics into his own story of a perpetual dropout named "Hippo."

MAGIC BAG THEATRE CAFE, 22918 Woodward Ave., Ferndale. Call 540-0669 for information. (\$4).

"Gun Crazy" (USA — 1949), 8 p.m. Sept. 10. Carnival sharpshooters turn Bonnie and Clyde in this rarely seen "film noir" entry from Joseph H. Lewis. As part of an eight-week "Twisted Film Series."

MICHIGAN THEATRE, 16301 E.

LIVONIA MALL, Seven Mile and Middlebelt roads, Livonia. Call 476-1166 for information. (free)

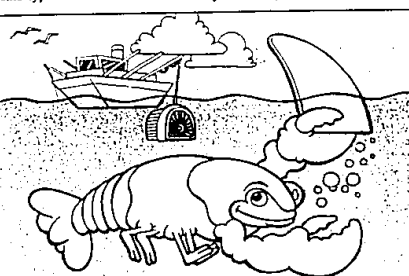
"Whatever Happened to Baby Jane?" (USA — 1962), 10 a.m. Sept. 10. Bette Davis lends a chilling performance as a former child star who lives in a old Hollywood mansion where she torments her crippled sister (Joan Crawford). This great Grand Guignol horror story plays even better when you know about the behind-the-scenes conflict between the two stars. Robert Aldrich directed.

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There are some who would prefer to miss our Fall Lobster Feast.

\$12.95

For this low price, you can treat yourself to 20 oz. of whole fresh North Atlantic lobster along with vegetable, potato and bread.

We've also got great prices on California wines to complement your lobster meal.

This offer is available from September 1 to December 30 only. So come in and enjoy a meal where, unlike the entree, you won't go into the red.

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