

MONDAY, MARCH 7, 1994

## ART ON THE EDGE

In Seattle:  
Richard  
Lillis has "no  
hope" of  
finding his  
former life.



## Photography relates story of homeless

BY LINDA ANN CHOMIN  
STAFF WRITER

Where words fail, art communicates. Photojournalist Guy M. Warren documents the homeless with hopes that furthering awareness of their pains and struggles will trigger the concern to find long-term solutions.

For those brave enough to look, Warren puts the world homeless into human terms. Using the stark, stripped-down elements of black and white photography, he graphically illustrates what it means to tough it out on the streets of Seattle, San Francisco, San Diego, Boston, Washington, D.C., New York City and Detroit.

Urban Park-Detroit Art Center will exhibit this powerful 45-piece series, "Living on the Edge: Homeless in America," March 11 through April 4 at the Greentown gallery, 508 Monroe in Trapper's Alley.

At an opening reception 6-9 p.m. Friday, March 11, Warren will talk about the stories behind these images that haunt. He asks all who plan to view the exhibition during its run to bring a can or two of food, a blanket or a few dollars to benefit the homeless in a Detroit area shelter.

"I began the project because I recognized a need to bring a greater awareness to the problem of homelessness in the U.S.," he said. "I also felt a need to contribute whatever I could to help. In this case it is through my craft."

"Granted the problem of homelessness is of enormous proportions all across the United States. It's obvious that I can't even begin to scratch the surface of the problem, but I can help."

Through the lenses of 35mm Nikon and Leica cameras, Warren focuses on a kaleidoscope of people in order to straighten out misconceptions: disabled Vietnam veterans, the unemployed, mentally ill, young as well as old, and those who've simply fallen through the cracks after suffering a series of bad breaks.

See PHOTOGRAPHY, 7A

## And the winners . . .

Just six could win, but thanks to all those who sent in past cards in hopes of getting the Meat Puppets' new CD "Too High To Die." The winners are Sue Tate of Farmington Hills, Jeff Swagman of Plymouth, David Ostafinski of Livonia, Laurie Griffith of Southfield, Pat Terry of Garden City and John Harjo of Canton.

Now, watch your mailboxes. The Meat Puppets are coming . . .

## Hersh goes solo for 'Makers'

■ Throwing Muses has always been Kristin Hersh's band. Last week, however, she stepped out to promote her solo record "Hips and Makers."

BY CHRISTINA FUOCO  
STAFF WRITER

Kristin Hersh fights other people's notions that being a housewife is a bad thing. For her, a family life and music career go hand in hand.

"I think working makes me a good mother and being a good mother makes me a good musician," said the diminutive Hersh. "I also think being a housewife is a job everyone should do, at least for a little while — it gives you a great big dose of humility. You have to work hard in your life. I don't trust people who don't know that."

Hersh, in town last week for a pre-tour performance at Record Time in Rochester, has worked hard. For the last decade, she has been the catalyst behind Throwing Muses, which formerly included step-sister Tanya Donnelly. Her new project is a recently released 15-song acoustic solo album "Hips and Makers." Although she thought at the time that acoustic music was "wimpy," Hersh is pleased with the project and had a simple reason for doing it.

"My husband (manager Billy O'Connell), he made me do it," she said with a chuckle during breakfast at the Omni Hotel in Detroit.

The album, which includes a guest appearance by R.E.M.'s Michael Stipe, hasn't found its way to too many radio stations' playlists. Locally, CIMX and WDET have played cuts off her album, but program directors in other areas have chosen not to play it because they were already "playing too many women," she said.

"They can't play too many men, though. . . I never had to worry about it (with Throwing Muses) because I always sounded too much like a guy," said Hersh, who sounds nothing like a man. "Good music is all the same and bad music is all



STAFF PHOTOGRAPHER

Mover and shaker: Throwing Muses' Kristin Hersh performs songs from her solo acoustic album "Hips and Makers" at Record Time in Rochester.

different — like good and bad families.

"I think bad music should be killed. So I guess that means I'm competitive."

If that wish were to come true, there would be plenty of artists wiped off the map.

"We're in Throwing Muses; we hate everyone," she said, mocking a common belief in the music industry. The problem with modern mu-

sic, the 27-year-old Hersh said, is that it misrepresents her generation. She cringes at the title "Generation X."

"Before people started talking about Generation X, our generation was a quiet generation that didn't want to get married if we were going to get divorced. We didn't want money or fame. Now it's all 'Reality Bites' and the Pearl Jams of the world that they call Generation X."

The music industry, she added, is "just selling this horrible candy and it's just bad for you."

She does like a few bands — namely Sugar, Pond and the Meat Puppets.

"Whenever I'm pregnant, all I want to hear is the Meat Puppets," said the mother of Dylan, 7, and Ryder, 2. "I even went into labor during one of their shows but I never told them that."

Her strong sentiments about music is what caused her to temporarily break up the Throwing Muses in June 1992.

"I cared so much about music. I was so sick of it being trashed."

She wasn't about to change Throwing Muses' direction in order to win her audience, she said.

"I didn't want us to turn into a trendy band. Tanya really had ambitions. The songs she was doing weren't really Throwing Muses songs."

Hersh pursued a solo career. Donnelly, also a former member of the Breeders, formed Belly, last summer's darlings of the music scene.

Soon afterward Hersh, the self-described "nicest person in the world," drummer David Narzelo, bassist Bernard Georges reformed the band without Donnelly. Having been in Throwing Muses since she was 14, Hersh realized how therapeutic her band was for her.

"If I couldn't write songs, I would get really sick. They would just get stuck inside of me," the Rhode Island resident said.

Later this year, the band will release its next album "University." The title is a play on the fact that most Throwing Muses fans are college students but it also works well in the marketing area. Her record label has already made up sweatshirts that read "Throwing Muses University."

"University" was an album that Throwing Muses almost didn't record. Due to financial problems, the band was going to break up again. Fortunately, she said, she was able to work out the band's problems and continue her career that she desperately loves.

"I'm in my favorite band. I love it. I really, really love it."

## Sweaterfish: Melodic as well as surreal

Full of hooks:

Sweaterfish:

— Tim

March (from

left), Paul

Valente,

John Hobbs

and Eric Liv-

ingston —

play 3-D in

Royal Oak

Thursday,

March 10.



BY CHRISTINA FUOCO  
STAFF WRITER

In his teens, Tim March was inadvertently prepared for the attention he would receive as Sweaterfish's flamboyant lead vocalist.

Living in Northridge, Mass., the self-described "local freak" turned heads with his erring and long black hair, shaven on the sides.

"The first time I wore all black, my teachers asked me if somebody died," the 24-year-old said.

As March grew older, his anger festered. Meanwhile junior high school kids admired him for his individuality and began to mimic his clothing style.

"It was cool but . . . a lot of kids were really obsessed with it. This little girl, she was the sister of a friend,

I went into her room and there was a shrine. People took pictures of me at school in the hallway. I wore this trench coat with all kinds of pins all over it so they called me the 'Button Man.' There were pictures of me on her mirror. She had papers I had thrown away, a rock I had kicked. It became the 'Cult of Tim,'" he said.

Although he feels uncomfortable about the situation, it taught him a valuable lesson in human relations.

"It's so hard when things like that happen. You have to make sure that your ego doesn't go 'bump, lump, bump,'" the soft-spoken March said, extending his hands from his head.

See SWEATERFISH, 7A

## IN CONCERT

Wednesday, March 9

BLIND MELON  
With Alice Donut at State Theatre, 2115 Woodward Ave., Detroit. (hippy rock)  
(313) 961-5421

HOMAGE TO VIOLETTA PARRA & ATUAL-  
pa Yapanqui  
The Ark, 637½ S. Main St., Ann Arbor.  
(313) 761-1451

DIO  
The local band plays Blind Pig, 206-208  
S. First St., Ann Arbor.  
(313) 996-8555

Thursday, March 10

BRIGHT BLACK  
With Sweaterfish and Fiction at 3-D,  
1815 N. Main St., Royal Oak. (rock)  
(810) 589-3344

HECKLE 'N' JIVE  
With Jason McCauley Berry at Blind Pig,  
206-208 S. First St., Ann Arbor. (rock)  
(313) 996-8555

"BLUES SUPPRESSION"  
Featuring Eddie Hirsch of the Black  
Crowes, Mark Posman, "Showtime"  
Johnny of the Howling Dudes, Paul Ran-  
cloth and Sireto at the Botsford Inn's  
Blues Bar, 28000 Grand River (at Eight  
Mile Road), Farmington Hills.  
(313) 459-6665

SWEET ALICE  
The Ritz, 17580 Frazer, Roseville. (rock)  
(810) 776-6404

13 ENGINES  
Performs a free concert with Wig at the  
Magical, 4140 Woodward Ave., Detroit.  
(alternative rock)  
(313) 963-7680

BUGS BEDDOVE BRIGADE  
Now Place Lounge, 22327 Michigan Ave.,  
(between Military and Outer Drive) Dear-  
born. (blues)  
(313) 277-3035

Friday, March 11

TRIPPING DAISY  
With Eve's Run at the Blind Pig, 206-  
208 S. First St., Ann Arbor. (rock)  
(313) 996-8555

ROBERT NOLL  
Slike's, 5855 Monroe at Van Born, Tay-  
lor. (blues)  
(313) 278-5340

RENT LUGGY  
With HAL and Sweaterfish at Magic Bag  
Theatre Cafe, 22918 Woodward Ave.,  
north of Nine Mile Road, Ferndale. (rock/  
industrial rock)  
(810) 544-3030

DAVE ALVIN  
Alvin's, 5756 Cass, Detroit. (folk)  
(313) 852-2355

a.k.a. KING  
With Gerald Austin and the Manhattans  
and the Bobby Blue Band at Fox Theatre  
2211 Woodward, Detroit.  
(313) 396-7600

See IN CONCERT, 7A

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