

Photography from page 6A

Warren shows great compassion for the less fortunate, hiding their faces whenever possible to preserve their dignity.

"One guy is totally unhoused; you can't see who he is. It could be anybody," Warren said. "If I were digging in the trash cans, I wouldn't want the world to see me. There's people walking by, but nobody says here's a couple dollars for a hamburger. Another guy is sleeping in a shopping cart. I watched people walk by. They ignored him like it was commonplace."

Warren began the series in earnest the spring of 1991 as a book project, but the stimulus dates back to 1984. A focal point in the exhibition, the photograph is one of two color blow-ups. Warren took it in New York City while touring with ZZ Top and Detroit's own Iggy Pop as a photographer's assistant.

Large concrete columns loom above a small heap of a man asleep on the steps. It is daylight. "There's a lot of violence in the shelters so they spend the nights wandering the streets and sleep during the day," he said. "Living in groups, the younger stronger ones take care of the weak."

Warren's wife Elaine, who has

provided support throughout the project, points out that the problem of Phoenix's homeless differs greatly from those in Anchorage. However, they all share a common need, the need for human companionship, a little kindness, a nod to their existence.

"Many migrate with the seasons; many in southern California had come from up north," she said. "It's so easy to be homeless. Most people are scared of them because in the backs of their minds they realize that could be them. Who doesn't live from paycheck to paycheck?"

"The photographs show they're touchable, that they're brothers, they're sisters. We all go through life seedling, planting and watering seeds. If you realize it will come back to you, it's easy to give."

Warren's inspiration for the series came from photographers who recorded the plight of Americans during the Great Depression. Dorothea Lange, Margaret Bourke-White and Walker Evans serve as heroes. In spite of the fact he suffers periodic bouts with depression, Warren plans to continue his social documentary until the homeless cease to exist in this country.

"Why does anyone go out and document this horror? Because they're living less than dogs. Stop world, look," he said.

Two years of searching for a space finally brought Warren's exhibition to light. Gallery owners balked, fearing it would be unprofitable. Arts commissioners declined; the subject matter was too depressing.

Urban Park gallery director Dave Roberts makes it his policy to show work on the cutting edge. But his reason for exhibiting Warren's documentary series on the homeless came straight from the heart. The images moved him.

"I was compelled to exhibit the work of Guy Warren because not only are the images compositionally strong but also because Warren is attempting to educate and motivate his audience," said Roberts. "The black and white photographs in this exhibit are on one hand technically superb and on the other hand urge an audience response."

"Here we have an example of the inherent literal interpretation of the photographic image being used in a manner that transcends the traditional art exhibit."

Sweaterfish from page 6A

He carried his image into his 20s and his band Sweaterfish. Musically, Sweaterfish — which also includes guitarist Eric Livingston, bassist John Hobbs and drummer Paul Valente — reflects all of their styles. The band has been compared to a string of groups ranging from Bauhaus to, strangely enough, the Kinks.

Sweaterfish fan Mark Chownyk describes the band as "refreshingly melodic and disturbingly surreal." It's the classification of "Goth pop" that annoys March.

"Since I have a slim vocal range... there's not many famous people out there [with voices like that]," explained March, who has band covers Bauhaus' "Bela Lugosi's Dead." He describes his band's moody feeling as "brooding with dark overtones."

Although their blend of gothic rock and shoegazer pop is many times considered "retro," March believes that their music is valid today.

"I think it's kind of timeless," said March, while seated in Hobbs' lavish black and white Royal Oak apartment which ironically blends modern and classic art. Hobbs added that Sweater-

fish is representative of the music each member enjoys.

"We're just attracted to music that's just kind of timeless. I'm still a big Bauhaus fan and I'm still a big Cure fan... Hopefully that influences our music, too," said Hobbs who personally is flattered by comparisons to Bauhaus.

An unexpected fan of the band turned out to be the legendary New York club CBGB. Sweaterfish was asked to play CBGB only a month after Hobbs submitted materials about the band. That's amazingly quick for any club.

Their Septem. 1993 show was taped by video director Peter Wallach of Peter Gabriel's "Big Time" fame and son of actor Eli Wallach. Hobbs met Wallach while the two were working on a TV commercial in New York. Sweaterfish was flattered but slightly uneasy that someone of that stature was at their gig.

"I was nervous because I know he's worked with some big people... with huge budgets. We were all nervous being in the club in the first place," Hobbs said. Although Hobbs used his connections to get Wallach to film their

show, they got the CBGB show based on their talent alone, he said.

Part of Sweaterfish's attraction is their down-to-earth attitude and realistic lyrics — two traits that many people can relate to.

"Our shows are pretty angst-filled. There's real power behind them. A lot of people can associate with it," March said.

Sweaterfish performs Thursday, March 10, with Fiction and Bright Black at 3-D, 1815 N. Main St., Royal Oak. For more information, call (810) 589-3244. Other upcoming performances include Friday, March 11 at the Magic Bag Theatre Cafe, Woodward Avenue north of Nine Mile Road, Ferndale, with Bent Lucy and HAL (810) 544-3030; Saturday, March 12, at the Majestic, 4140 Woodward Ave., Detroit, with Borgia Popes and Catulm Bliss, (313) 963-7680; Friday, April 1, at Lili's, 2530 Jacob, Hamtramck, with the Trash Brats, (313) 875-6685; Friday, April 8, at Alvin's, 5765 Cass, Detroit, with Bent Lucy, (313) 832-2355.

At 40, 'Streetcar' still sizzles

By JOHN MONAGHAN

SPECIAL WRITER

Few films of the 1950s have aged as well as "A Streetcar Named Desire." Its depiction of a woman on the verge of a nervous breakdown and her brutish brother-in-law ushered in a new era of screen acting and frankness.

McCarthy-era censors didn't want to see it that way. Calling portions of the film "objectionable" and filled with "nervosity," they especially wanted the climactic scene between Stanley and Blanche burned down. Warner Brothers, which invested a lot of time and money in the project, agreed to cuts to get the censors off their backs.

Those snipped four minutes, comprised mostly of reaction shots and snippets of dialogue, have been restored to the version of "Streetcar" currently at the Main Art Theater in Royal Oak. And while they don't alter greatly the overall impact of the film, it comes off closer to the way director Elia Kazan originally intended.

Indeed, "Streetcar" is arguably the finest hour for both Kazan (who also made "East of Eden" and "On the Waterfront") and playwright Tennessee Williams, who penned his own screenplay. It was a labor of love that brought together the best talent in the in-

MOVIES

dustry and solidified emerging leading man Marlon Brando's place in movie history.

Although she wasn't the first choice for the role, it's hard to picture anyone but Vivien Leigh as Blanche DuBois. The faded Southern belle with a bizarre romantic history was almost the flip side of her strong-willed Scarlett O'Hara in "Gone with the Wind."

The scenes with Brando sizzle. His grunting, mumbling Stanley Kowalski contrasts so completely with her fragile personality. Brando wasn't afraid to make his character unlikable and horribly real. Still, as much as you despise him, you can't help but watch.

Not surprisingly, there's a picture of Brando's Stanley in the cramped apartment where much of "Naked" takes place. The new film from British writer/director Mike Leigh will hopefully move to the suburbs soon after screening this weekend at the Detroit Film Theatre downtown.

The focus here is on Johnny (David Thewlis), a bedraggled, acid-tongued hitchhiker who shows up one day on his old girlfriend's doorstep. After an intense but brief fling with the woman's unemployed roommate, Sophie (Katrin Cartlidge), he hits the

streets of London in search of other companionship.

What makes Johnny such a fascinating character is his lighting-fast wit, which no one around him seems to understand. The old flame, Louise (Lesley Sharp), an extremely nice woman offers much-needed stability, but she bores him within minutes.

The people he encounters beneath various rocks in downtown London don't look much better. He meets a loud young Scot with a nervous disorder, a night watchman who prowls an empty office building and an aging alcoholic who looks much more appealing from far away when Johnny spots her swaying boozily in an apartment window.

Leigh, who made the comparatively gentle comedies "High Hopes" and "Life Is Sweet," creates an incredibly dark portrait of self-destruction, maybe even the end of the world. You'll want to slice your wrists after this bleak view of existence, but you'll bleed to death having seen what may be the year's most intelligent and uncompromising film.

If you have a comment for John Monaghan, call him at 853-2047, mailbox 1868, on a Touch-Tone phone, or write to him care of Street Scene, Observer & Eccentric Newspapers, 36251 Schoolcraft, Livonia, MI 48150.

SCREEN SCENE

A sampling of what's playing at alternative movie theaters across metro Detroit as reviewed by John Monaghan:

■ **DETROIT FILM THEATRE**
Detroit Institute of Arts, 5200 Woodward, Detroit. Call 853-2323 for information. (\$5)

"The 24th International Tournee of Animation," 7 and 9:30 p.m. March 11-12; 1, 4 and 7 p.m. March 13. A carefully selected program of short animated films from around the world. Among the highlights this year: "The Man Who Yelled," "Mr. Resistor," the musical "Ride to the Abyss" and a tribute to claymation pioneer Will Vinton.

■ **KINOTHEATRE**
Capital Theatre and Arts Centre, 121 University, Windsor. Call 519-971-5160 for information. (\$4.50)

"Persons" (Sweden — 1965), 9 p.m. March 12-14. One of director Ingmar Bergman's finest hours, about a famous actress (Liv Ull-

man) cared for by a young nurse (Bibi Andersson). Soon, as they grow more isolated from the outside world, their personalities begin to merge.

■ **MAGIC BAG THEATRE**
22918 Woodward, Ferndale. Call 544-3030 for information. (\$4)
"Dazed and Confused" (USA — 1993), 8 p.m. March 10. It's the last day of school in 1976 as teenagers ponder the bigger issues in life, such as who will drive to get the Aerosmith tickets. Richard "Slacker" Linklater directs this subversive and entertaining comedy.

■ **MAIN ART THEATRE**
118 N. Main at 11 Mile, Royal Oak. Films play through at least Thursday. Call 542-0180 for information and show times. (\$6.50; \$4 students; \$3 twilight/matinees)
"Schindler's List" (USA — 1993). Stephen Spielberg may finally get his Academy Award for this story of Oskar Schindler (Liam Neeson), a war profiteer

and Nazi crony who saved the lives of more than 1,000 Jews during the Holocaust.

"Six Degrees of Separation" (USA — 1994). Based on John Guare's award-winning play, a savvy young man (Will Smith) poses as Sidney Poitier's son to cajole his way into the home of a Fifth Avenue couple (Donald Sutherland and Stockard Channing).

"A Streetcar Named Desire" (USA — 1954). Elia Kazan's still-stunning version of Tennessee Williams' most famous play arrives with four additional minutes intact. Although the changes aren't as earth-shattering as the McCarthy-era censors would have liked you to believe, it's still a treat to see the young Marlon Brando on the big screen.

■ **MAPLE THEATRE**
4135 W. Maple, Bloomfield Township. Call 855-9090 for information. (\$5.75; \$3.95 matinee; \$2.95 twilight)

In concert from page 6A

SHARON SHANNON BAND
The Ark, 6374 S. Main St., Ann Arbor. (Cellulite accordions) (313) 761-1451
PAUL VORHAGEN QUARTET
Bird of Paradise, 207 S. Ashley, Ann Arbor. (gtr) (313) 662-8310
CRY OF LOVE
Harpo's, 14238 Harper, Detroit. (rock) (313) 824-1700

THE CHISEL BROS. WITH THORNKETTA
Daria Moby Dicks, 5452 Schaefer Road, Dearborn. (blues) (313) 581-3650
REGULAR BOYS
Speakeasy, 31410 Ford Road, Garden City. (blues) (313) 425-7373
BLUES ACTION COUNCIL
Ston's Dugout, 3350 Auburn Road, Auburn Hills. (blues) (313) 277-3035

PAUL MARVIN BLUES BAND
Ston's Dugout, 3350 Auburn Road, Auburn Hills. (blues) (313) 277-3035
CRABBY JACKS
With Mod Dog at Grit's Grill, 49 N. Saginaw, Pontiac. (rock) (313) 334-9292
BILLY SUNDAY
With Y.O.U. at Finney's Pub, 3965 Woodward Ave., Detroit. (rock) (313) 831-8070
BLUES SUIT BLUES BAND
Doc Fook's, 7635 W. Maple, West Bloomfield. (blues) (810) 624-7200

GENERAL CLUSTERFUNK
The Ritz, 17580 Farmington, Roseville. (rock) (810) 286-7266
UNCLE JESSIE WHITE & BOBBY EAST
The New 560, 41270 Hayes, Clinton Township. (blues) (313) 831-8070
RUGS REDWOOD BRIGADE
New Place Lounge, 23227 Michigan Ave., Dearborn. (blues) (313) 277-3035

PAUL VORHAGEN QUARTET
Bird of Paradise, 207 S. Ashley, Ann Arbor. (gtr) (313) 662-8310
THE CHISEL BROS. WITH THORNKETTA
Daria Moby Dicks, 5452 Schaefer Road, Dearborn. (blues) (313) 581-3650
REGULAR BOYS
Speakeasy, 31410 Ford Road, Garden City. (blues) (313) 425-7373
THE ALLIGATORS
Mr. Lou's, 16117 Mark Ave., Detroit. (blues) (313) 682-1700
THE MOTOR CITY
Shakers Sports-A 50's Bar & Grill, 166 Maple, Wyandotte. (blues) (313) 285-5060
BLIND GUY DRIVING
With Frost at Grit's Grill, 49 N. Saginaw, Pontiac. (313) 334-9292

JASON MCCAULEY BERRY
With Mean Red at Ahn's, 5756 Cass Ave., Detroit. (rock) (313) 832-2355
BLACK HALL
With Vamco Marble Eye at Finney's Pub, 3965 Woodward Ave., Detroit. (rock) (313) 831-8070
BLUES SUIT BLUES BAND
Doc Fook's, 7635 W. Maple, West Bloomfield. (blues) (810) 624-7200
GENERAL CLUSTERFUNK
The Ritz, 17580 Farmington, Roseville. (rock) (810) 286-7266
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