ington resi-dent Paul K returns to Detroit to play Alvin's

in support of his latest album "A Wilderness of Mirrors."

Paul K not happy with promotion on new rock opera Playing Alvin's: For-mer Farm

Paul Kopasz is not a happy man. Hos about to do something hellfreads - touring. And hos not think the hell with the job his record company is doing promoting his latest album "A Wildonessio Mirrors." The ally hat going on the rodd, said Kopasz, who performs as 2 pul K and the Weatherman. "I like being at home. It's this thing, about this job that it's just not conductive to any sort of stable relations with girlfriends or families," added Kopasz while sugmining to an evil smoker's cough.

submining to an evil smoker's coeps.

While we're on things that make Kopaz unhappy, He explained that he is let down by the lack of promotion of "A Wilderness of Mirrors," a beautiful rock speen about a farmer whose life is turned upside down after the government cover up of it.

"The showell UFO crash and the government cover up of it.
"The hence the created company is doing an absolutely miserable be far any sort of marketing."They're a small label, and foot expect mirroles, but it's a bad situation," said Kepasz of his 11th album, released June 23.
"I feel like my musicians and myself we do our part of the job

on the writing and recording, we do everything the way we're supposed to with good results. They don't handle their part of the job the way I see it."

The Kentucky resident grew up in the Eight Mile and Farmington roads area of Farmington. Kopasz's music career bloomed late as he concentrated on hockey and debate as a student at Catholic Central High School's former campus in Dotroit. He graduated in 1980 from the school's Redford location on West Outer Drive.

"I had almost no spare time, but I guess when I was a senior in high school I might have had two bands in Michigan, Not a lot. Maybe the first two groups I was ever in were with guys I played hockey with."

"When I was living at home, my mother wasn't too crazy about me going downtown to Bookies or those clubs. The best I could do is The Clash at a place in Warren. I saw a couple good groups at the Royal Oak Music. Theatre. As far as being in a beer-saded club seeing smaller-time punk rock groups or even a local one, it never happened until I moved out of the house."

After graduating, he lived in New York for "a long time" before returning to Kentucky. In 1938 he formed Paul K and the Weatherman which beasts an alumni of indie rock superstars - Will Oldham of Palace Music, Robert Pollard of Guided by Voices, Sam Wommelsdorf of Throneberry, Greg Dulli, singer of Afghan Whigs, Luke Wurmli, former harmonica playor for Townes Van Zandt, Stove Earle, Paul Robertson brother of Michelle Shocked, and Ken Kurson, associate editor of Esquire magazine.

He visits his parents in the Brighten area and rarely plays Detroit. However, Friday he will per-form songs of "A Wilderness of Mirrors" at Alvin's in Detroit. "Lately it seems like the city's

With a debate scholarship, he attended the University of Kentucky. It was there that music "I didn't decide (to get into husic business). It kind of just overwhelmed me. It was the punk rock years. We were just taken by it."

"I write so many songs and a lot of times in the past it was you just go through and and pick best ones and that's the record. I thought, well let's try something that's going to be more difficult. I'll make them all tell a sequential story, Kopasz said.

"I probably wrote 40 songs for it. I was whitting down the list and combining songs together and getting rid of other ones."

The results may be heard on Friday, He promises to pick up his mood.

"It's a lot of fun traveling around and playing but once you've been to all the cities gets to be a grind. That even goes for Europe too. You don't get any time to talk to enybody and really see anything. You get there, do a sound cheek play the show, get up at 9 or 10 and do it



Paul K performs Friday, Aug. 7, at Alvin's, 5756 Cass Avc.,

it, Doors open at 9:30 p.m. • 18 and older show. Tickets for the 18 and older show. Tickets are \$5. For more information, call (313) 832-2355.

CLARIFICATION

■ Hugh Gallagher's byline was inadvertently left off his review pers. He can be reached at (734) of Tamar Jacoby's "Someone Else's House" in Sunday's lagher@oe.homecomm.net

Sculptures take a new look at the book



We're in the thick of the big summer season on Backstage Pass, as I've been using this space to get previews of the busy fall arts season from our storling mater of on-camera contributors. Now, I still get excited when I hear about their work. So when I saw that Gerry Craig was in an exhibit called "The Sculptural Book," running through Aug. 23 at the Cranbrook Art Museum, I immediately called.

I asked Gerry about the concept.behind the exhibit, in which all the works refer to or incorparate books. "Books have so much inherent meaning, and we're taught that they're to be treated with care and respect. Artiste that alter them try to give them greater respect, renewed respect, because they're saying they still have cultural significance. They're viewing them with a different kind of life than they started with, one that's very personal."

With a little prodding, Gerry told me about her works in the show. Two pieces are from what I call Tho Detroit Saints Series, works that sort of feel like heroicscale Rosaries. In one, I've taken a Bible and cut the middle out and burned part of it, and hung it from a rusty chain. In altering the Bible I'm suggesting that what's holy isn't the object itself but the spirit of what's in the ideas. I'm also talking about people who burn books and think they're squelching the ideas those books contain. They're wrong.

Another piece is called Gifts of the Magi. The magi were the Three Wise Men, so of course it contains gold, frankinense and myrth. It also has a science text, a ruler, a steel hook with roses inside of it that holds a collar from a fire hydrant, which I uso as the sort of flat disc hale you see in medieval paintings. So I'm transferring found materials which then take on another reference.

which then the of kilother re-erence.
"A newer piece is called 'Cut Navel.' It's a low steel table with objects inside and text on the glass. It's long and thin, and I think of the whole thing as a scroll. It has an old book inside

of it, as well as fish bones and pieces of steel and bark. It's a sort of a culogy for a friend who died."

pieces of steel and bark. It's a sort of a eulogy for a friend who died." Maybe I have an ulterior motive, but this is a can't-miss show for me this aummer. I sked Gerry for some post-Labor Day highlights. 'In September there's a great show by Chicago artist Anne Wilson at Revolution and the School of the Chicago Art Institute. She gathers old, second-hand tablecloths to create textile pieces that incorporate tembroidery. The process is a lot like darning, except she's using human hair. She places importance on negative space, the shapes created by the edge of the hole outlined by the embroidery. The pieces are usually framed, and are really gorgeous."

Gerry confirmed my hunch that there's a message in the councitations. We have it all over our bodies, but the hair on our heads is what we spend all this money on. Animal hair is really valued from some animals, but not from others, like minks hair versus cows' hair. It's question-

ing why we value some kinds of hair more than others.

"And in this case, the work takes a nutruring role, because the act of durning is an act of care, when you're durning you're lovingly putting something back together. When you're durning sacks, they can be worn again, but these objects can't be used, they can only be contemplated. The context was a string the never-ending mutter of housework, the repetition of 'women's work,' and glorifying it by putting it on the wall and moving it into a fine arts context, giving it a kind of honor that it hasn't had. So in that way it's a sort of feminist statement."

Gerry had more picks than I could fit in this space. Tune in tonight when Marsha Miro gives us a tour of the new wing of the Cranbrook Science Museum. We'll got a performance from members of the recent South African residency program at Ann Arbor's Walk & Squawk Performance Project. And we'll haar music from Swiss jazzman Moncef Genoud and pop act William Topley. That's on Backstage Pass tonight at midnight, repeated tomorrow at 7:30 p.m. on Detroit Public Television.







