

Austin from page 5B

done with three equally gifted songwriters. Pierce's Dejadica compilation, "Across the Great Divide," is a collection of her compositions performed by the likes of ex-husband Jimmy Dale Gilmore, the great Joe Ely, new-comer Darden Smith and David Halliday. Voted the 1993 Album of the Year for the Austin Music Awards, it serves as a citywide love letter to the performance artist/playwright. Considered by those in the know to be one of the essential songwriters in Texas, the 19 songs encompassed in the collection offer a glimpse of what surely is a widely diversified performer.

Halley, like Fracasso at times, has a musical quality both in performance and writing, reminiscent of early Bob Dylan, with a bit of a Warren Zevon edge. Possessor of the strongest national reputation of the assembled cast, he deals with a reality that knows nothing of reserved parking spots or IRAs.

His "Hometown" deals with the streets with more insight than most songs on the subject. "Bill W" is the strongest coming-to-terms-with-drug-addiction song ever recorded.

He's no morose doomsayer, though. He knows how to rock it up a little. To do so, John Hint and Bonnie Raitt have shown us over the past few years, it isn't written in stone that intelligent songwriting can't have a kick.

LaFave knows how to rock, too.

though as his Bohemia-beat disc, "Austin Skyline," attests, he's more likely to work out of a Van Morrison-style. He's also one of the very few people on the planet who can get away with recording four Bob Dylan songs, not to mention an absolutely killer version of the Left Bank's "Walk Away Renee."

As for the original material that fills up the bulk of his new 75-minute-long disc, all of which was recorded at various sites around Austin last year, he's in comfortable company.

"The sadness in your eyes is fading far from view," he sings in "Darkest Side of Midnight." "The happiness inside your heart is starting to shine thru/And it's no fault of your own/It's nothing that's been said/It's a thin line walk between the living and the dead."

Speculation is that if anyone makes it big, LaFave might be the one.

It's not real likely you can get away with calling a sick to work in Austin, so it's fortunate for those with an interest in music outside the cliché that Dave Brogan and his La Casa music series are bringing this taste of Austin here.

For more information, call La Casa at 660-6550. Tickets are \$10 in advance and available through *It's The Ritz*, 193 W. Maple. Tickets are \$12 at the door. The Birmingham Unitarian Church is at Long Lake and Woodward, Birmingham.

Shannon from page 5B

"They're an impersonable representation of a factory. If you drive down the street past it, you don't see the people. The modern ones with their slickness and high technology are probably more impersonable."

On the other hand, his figures also are nondescript.

"It's an archetypal human instead of being a specific person. It's you; it's me," said the diversified young artist. "Sometimes they represent people. Sometimes they don't. They represent gods of wind or rain."

Weighing evil and good, Shannon sees industry nonetheless as something that has become part of our daily lives.

"I think our society should be a balance between industry and nature. We have both. We need both," he said. "I'm not trying to do an ecology pitch. We need all this stuff we learned how to make."

An exception to the social concerns is the diptych, "Adam and Eve." The work kindles the imagination. One wonders the meaning of the sea of blue faces in the background peering mysteriously

through sword shaped leaves at the nude male and female figures with red lips and eyes.

By day, Shannon works at the Westland Convalescent Center as a (wall) painter in order to pay his bills and buy pigments. He literally works to create his art at night and on his days off.

Shannon has exhibited work at Industry in Pontiac, Urban Park-Detroit Art Center, Detroit Artists Market, Willis Gallery, Michigan Gallery, Detroit Focus and the new defunct, 85 Peterboro Gallery. Nationally, he has shown in New York City and San Francisco and internationally, in France, Germany, Finland and Brazil.

In August 1992, his painting, "Memory of a Day," appeared on the cover of Metro Times.

An exhibition reception open to the public will take place 6-9 p.m. Friday, Oct. 15, at the Scarab Club. The Allusion Ball follows from 9 p.m. to midnight at CCS. For more information call CCS at 872-3118, Ext. 221. Scarab Club hours are noon to 5 p.m. Wednesday to Sunday.

Films show an idiosyncratic Welles

BY JOHN MONAGHAN
SPECIAL WRITER

Orson Welles would be first to admit that he wasn't your model studio employee. With budgetary and time considerations usually thrown to the wind, Welles practiced provoked the moguls to tamper with his footage, leading to crises of outrage from the director.

No doubt Welles got the shaft with "The Magnificent Ambersons," his 1942 followup feature to the legendary "Citizen Kane." Behind his back, an entire third of the film was excised and a more upbeat ending tacked on, souring forever his brief love affair with Hollywood.

The subsequent dozen or so films he directed comprise some of the movies' richest and most frustrating experiences. Four of his more idiosyncratic works on both sides of the camera appear over the next week on Detroit-area screens.

"The Lady from Shanghai" was released in 1948, though it was actually finished some 18 months earlier. Columbia studio boss Harry Cohn couldn't understand how this "genius" went some

MOVIES

\$500,000 over budget and still couldn't deliver a movie that made any sense.

The visually stunning thriller (screening at the Magic Bag Theatre on Oct. 14) features Welles as an Irish sailor involved in a series of murders even the scriptwriter couldn't solve. Rita Hayworth, Welles' real-life wife at the time, plays a deliciously cold-blooded femme fatale.

The real star remains the camera, especially in the justly famous "hall of mirrors" sequence that climaxes the film. The disorienting gangbust between Hayworth and husband Everett Sloane was spoofed recently by Woody Allen at the end of his own "Manhattan Murder Mystery."

Financial failures like "The Lady from Shanghai" sent Welles out of the country in search of money to fund his films. These projects often stopped or started over several years, leading to a certain disjointedness in the final product but for Welles a purer vision.

"The Trial," a 1963 version of

the Franz Kafka novel, screens on Oct. 11-12 at Ann Arbor's Michigan Theater as part of a Welles retrospective. Anthony Perkins logs one of his best performances as K, on trial for a crime that no one will explain to him.

The film was made on an extremely low budget, much of it provided by French, German and Italian backers as well as Welles himself. The movie has an incredible paranoid power visually (lots of strange angles and claustrophobic compositions), though the dialogue is often unintelligible due to horrible dubbing on the soundtrack.

Welles the actor often lent his services to other filmmakers in order to keep his own projects afloat. While he made memorable appearances in "Moby Dick" and "Compulsion," his best-remembered role remains that of Harry Lime, the black-market racketeer in 1949's "The Third Man." It screens at the Michigan on Oct. 15-16.

There has been plenty of speculation in the years since about whether or not Welles helped director Carol Reed behind the camera. While some of the indi-

vidual shots may have been plotted by Welles, "The Third Man" is tighter than his own films and faithful to its source — the novel by Graham Greene.

He did contribute heavily that same year to "Black Magic," a rarely screened oddity playing at Rabble's Coffeehouse on Oct. 11. He and friend Gregory Ratoff created the lushly told story of Count Cagliostro, an 18th-century charlatan who rises to fame and power through his manipulation of magic and superstition.

Welles watchers will be pleased to know that footage from "It's All True," the director's unfinished 1943 documentary about South America, recently played in Chicago. Hopefully the Detroit Film Theatre, which has paid its respects to Welles in the past, will snag this for the 20th anniversary season next year.

If you have a comment for John Monaghan, call him at 553-2047, mailbox number 1866, on a touch-tone phone, or write him care of Street Scene, Observer & Eccentric Newspapers, 36251 Schoolcraft, Livonia 48150.

SCREEN SCENE

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

DETROIT FILM THEATRE
Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call 833-2323 for information. (\$5; \$4 students)

"American Heart" (USA — 1991), 7 and 9:30 p.m. Oct. 15-16; 4 and 7 p.m. Oct. 17. Newly released from prison, ex-con Jeff Bridges is forced to confront not only a hostile, seemingly hopeless new way of life, but also a teenage



The diva: John Lone is Song Liling, the mysterious diva of "M Butterfly," now playing at the Maple Theater.

son he had hoped would go away.

1516 BROADWAY
1516 Broadway, Detroit. Call 965-1515 or 778-3760 for information. (\$5)

"Forgotten Voices" (USA — 1993), 3 p.m. Oct. 16. Filmed entirely on location at Western Wayne Correctional Facility in Pontiac, this documentary focuses on three poets and visual artists who have discovered their creative talents only after incarceration. Produced by Gus Calderino and directed by Gary Glasser, this rough-cut screening will benefit Arts Growth.

MAGIC BAG THEATRE CAFE
22918 Woodward, Ferndale. Call 544-3030 for information.

"The Lady from Shanghai" (USA — 1948), 8 p.m. Oct. 14. Orson Welles' classic thriller costars real-life wife Rita Hayworth but is still best known for its climactic "hall of mirrors" sequence. (Admission \$3)

"Dead Alive" (New Zealand — 1992), 9 p.m. midnight Oct. 15. Rightly labeled "the goriest film ever made," this zombie comedy was actually bankrolled by the New Zealand government. Horror fans with strong stomachs will

love the story of a mama's boy who tries to control a zombie epidemic. (Admission \$5)

MAPLE THEATRE
4135 W. Maple, Bloomfield. Call 855-9090 for show times. (\$5.75; \$2.95 twilight)

"M Butterfly" (USA — 1993). Jeremy Irons plays a French diplomat in China who falls in love with a beautiful, mysterious diva from the Beijing Opera and fashions for himself a bizarre and deadly fantasy. David Cronenberg directs this sure-to-be wild version of the stage play.

MICHIGAN THEATRE
603 E. Liberty, Ann Arbor. Call 668-8397 for information. (\$5; \$4 students and senior citizens)

"The Trial" (France/Italy/Germany — 1963), 7 p.m. Oct. 12; 5 p.m. Oct. 13. Orson Welles directed this stunning (but sometimes muddled) version of the Franz Kafka novel about a man (Anthony Perkins) on trial for a crime that's never explained to him. "The Ballad of Little Jo" (USA — 1993), through Oct. 15 (call for show times.) Maggie Greenwald directs this unique drama about life on the American frontier as seen from the point of view of a

woman who discards her identity to disguise herself as a man.

RABBIT'S COFFEEHOUSE
22010 Harper, St. Clair Shores. Call 779-0707 for information. (Free)

"Black Magic" (USA — 1949), 10 p.m. Oct. 11. Orson Welles stars in (and many say co-directed) the story of an 18th-century charlatan who rose to fame with his talent for magic and superstition.

STATE THEATRE
2115 Woodward, Detroit. Call 961-6450 for information. (\$1)

"Cape Fear" (USA — 1992), 9 p.m. Oct. 11. Martin Scorsese's remake of a 1957 '60s film noir stars Robert DeNiro and Nick Nolte. Great wide screen visuals give it a different look while homage is paid by using the earlier film's Bernard Herrmann score.

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