Austin from page 5B

done with three equally gifted songwriters. Pierce's Dejadisc 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 Halley, Voted the 1993 Album of the Year for the 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 perform.

surely is a widely diversified per-former. Halley, like Fracasso at times, has a musical quality both in per-formance and writing, remini-scent of early BoDeans, with a bit of a Warren Zevon edge. Posses-sor of the atrongest national repu-tation of the assembled cast, he closels with a reality that knows 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-terme-with-drug-addiction songs ever recorded.

He's no morose doomsayer, though. He knows how to rock it up a little, too. As John Haitt 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,

Shannon from page 5B

"They're an impersonable representation of a factory. If you drive down the street past it, you drive down the street past it, you don't see the people. The modern ones with their sleckness and high technology are probably more impersonable."
On the other hand, his figures also are nondescript. "It's an archetypical human instead of being a specific person. It's you; it's me," said the diversified young artist. "Sometimes they ropressent people. Sometimes they don't. They represent gods of wind or rain."

they trypress in people, Solutentals, 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 Evo." The work kindles the imagination. One wonders the meaning of the sea of blue faces in the background peeking mysteriously

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 Banke's "Walk
Away Rence."
As for the original material that

suon of the Lett Banke's "Walk Away Rence."

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 "Darkeat Sido 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 we walk between the living and the dead."

Speculation is that if anyone.

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

makes it big. LaFave might be the one.

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

For more information, call La

orniging this tase to Austin deep.

For more information, call La
Casa at 646-4950. Tickets are \$10
in advance and available through
It's The Rits, 193 W. Maple. Tickets are \$12 at the door. The Birmingham Unitarian Church is at
Long Lake and Woodward, Birmingham.

through sword shaped lerves at the nude male and female Tigures 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 liter-ally works to create his art at night and on his days off.

night and on his days off.

Shannon has exhibited work at
Industry in Pontlae, Urban ParkDetroit Art Center, Detroit Artiests Market, Willis Gallery, Michigan Gallery, Detroit Focus and
the now defunct, 55 Peterboro
Gallery, Nationally, he has shown
in New York City and San Francisco and internationally, in
France, Germany, Finland and
Brazil.

In Alwant 1982, his nainting.

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 Searab Club. The Allusion Ball follows from 9 p.m. to midnight at CCS. For more information call CCS at 872-3118, Ext. 221. Searab Club hours are noon to 5 p.m. Wednes-day to Sunday.

Films show an idiosyncratic Welles

By JOHN MONAGHAN Special Writer

SPECIAL WAFFER

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 practically provoked the mogula to
tamper with his footage, leading
to cries of outrage from the director.

to cries of outrage from the direction of the second of th

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

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

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

The visuelly stunning thriller
(screening at the Magic Beg Thearte on Oct. 14) features Welles as
an Irish sallor involved in a series
of murders even the scriptwiter
couldn't solve. Rita Hayworth,
Welles' real-life wife at the time,
plays a deliciously cold-blooded
forme fatale.

The real star remains the camrea, especially in the justify famous "hall of mirrors" sequence
that climaxes the film. The disorienting gunfight between Hayworth and husband Everett
Sloane was spoofed accently by
Woody Allen at the end of his own
"Manhattan Murder Mystery."
The Lady from Shansphal" sent Welles
out of the country in search of
money to fund his films. These
projects often stopped and 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

sion.
"The Trial," a 1963 version of

MOVIES

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

The film was made on an extremely low budget, much of 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 or-

services to other filmmakers in order to keep his own projects
afloat. While he made memorable
appearances in "Moby Dick" and
"Compulsion," his best-emembered role remains that of Harry
Lime, the black-market racketeer
in 1849's "The Third Man." it
screens at the Michigan on Oct.
18-19.

There has been plenty of spectutation in the years since about
whether or not Welles helped director Carol Reed behind the
camera. While some of the indirvices to other filmmakers in or-

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

by Graham Greene.

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

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 953-2047, mailbox number 1806, on a touch-tone phone, or write him care of Street Scene, Observer & Eccen-tric Newspapers, 36251 School-craft, Livonia 48150.

SCREEN SCENE

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

E DETROIT FILM THEATRE

Detroit Institute of Arts, 5200 Woodward Ave., Detroit. Call 833-2323 for information. (\$5; \$4 stu-

denta)
"American Heart" (USA —
1991), 7 and 9:30 p.m. Oct. 15-16;
4 and 7 p.m. Oct. 17. Newly re-leased 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 son he had hoped would go away.

E 1515 BROADWAY1515 Broadway, Detroit. Call 965-1515 or 778-3760 for information.
(\$5)

(85)
"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 Gary
Glaser, this rough-cut screening
will benefit Arts Growth. /

MAGIC BAG THEATBE CAFE
22918 Woodward, Ferridale. Call
544-3030 for information.

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

stars real-life wife Rita Hayworth but is still best known for its climactic "hall of mirrors" sequence. (Admission S3)
"Dead Alive" (New Zealand—1992), 9 p.m., midnight Oct. 15.
Rightly labeled "the goriest film ever made," this zomble comedy was actually bankrolled by the New Zealand government. Horror fans with strong stomachs will

. 2003 2003

DINNER

WHERE STEAKS ARE SO TENDER,
YOU CAN CUT THEM WITH A STICK.
Bridg your bithday party of low or more and this coupon to KYOTO during the month of
Combor and well treat you to the leave priced enter REEL in with be sideed, doed and
sizeded right before your eyes, and if you really need a knile, that's on us too.

3747 no -

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love the story of a mama's boy who tries to control a zomble epi-demic. (Admission \$5)

MAPLE THEATER

■ MAPLE THEATER
4135 W. Maple, Bloomfield. Call
855-9995 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 Beljing Opera and fashions for himself a bizarre and
deadly fantasy. David Cronenberg
directs this aure-to-be wild version of the stage play.

MICHIGAN THEATER

MICHIOAN THEAYER
603 E. Liberty, Ann Arbor. Call
668-8393 for information. (\$6; \$4
students and senior, citizens)
"The Tria" (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
Kafke novel about a man (Anthony Ferkins) on trial for a crime that's never explained to him.
"The Ballad of Little 30." (USA — 1993), through Oct. 15 (call for show times.) Maggio Greenwald directs this unique drama about life on the American frontier as seen from the point of view of a

BIRTHDAY

FREE

woman who discards her identity to disguise herself as a man. HI PARRLES COFFEEHOUSE • MAUBLES COFFEEHOUSE • 22010 Harper, St. Clair Shores Call 779-0707 for information. (Free)

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

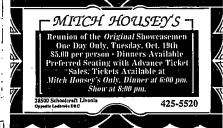
tion.

STATE THEATER

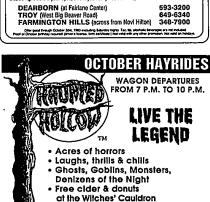
2115 Woodward, Detroit. Call
961-5450 for information. (\$1)
"Cape Fear" (USA — 1992, 9
p.m. Oct. 11. Martin Scoresse's
rmake of a nesty 60s film noir
stars Robert DeNiro and Nick
Nolte. Great wide screen visuals
give it a different look while
homage is paid by using the earlier film's Bernard Herrmann
score.



Then recycle.









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