

THE METROPOLITAN *dÉtroit*



Dovima with Sacha, cloche and suit by Balenciaga, Café des D

“And if a day goes by without my doing something related to photography, it’s as though I’ve neglected something essential to my existence...”

AVEDON

FASHION PHOTOGRAPHS 1944-2000

By Anthony Brancalone

Richard Avedon was born in New York City in 1923 and spent nearly every day of his life operating a camera until the day he died, October 1, 2004, while on assignment for *New Yorker Magazine*, in San Antonio, Texas. In that time, he made over 500,000 prints, which roughly comes to 17 per day, and shot who knows how many frames of film in doing so. If a picture is worth a thousand words Avedon has spoken 500 million of them, and they have each been words of poetry.

Avedon attended Clinton High School and was co-editor, with James Baldwin, of the *Magpie* literary magazine, he was named Poet Laureate of New York City High Schools by the *New York Times* in 1941, served in the U.S. Merchant Marines between 1942-44, and at the age of twenty-one received what may have been his most difficult assignment from *Harper's Bazaar* magazine, then Edited by Carmel Snow, Diana Vreeland and Alexey Brodovitch.

During WWII American fashion was it. While the Nazis occupied France there was literally no French fashion to speak of. At the time, the images in

Harper's illustrated to the world just how beautiful life could be, and the Editors told Avedon that he was to visualize French glamour prior to the war - a vision that did not exist - and bring it to life on the page. This from a city (Paris) that, one writer of the day observed, looked like “it had fainted”, and from a young photographer whom had only recently published his first photograph. And, so Avedon set out in search of romance and soon discovered he would have to create it himself.

Every bit an American photographer, Avedon translated fashion photographs into intensely stylized images of women. He collaborated with his models to create visions together and chose to ignore the typical trappings of his time. His muse, Dovima, dreamed of being a dancer and would use strong, elegant poses, wearing gowns against neutral backgrounds Avedon designed to set off the model. He appreciated theatre and dance, and channeled the culture of his day into his idea of fashion.

Always conscious of working with clothes that needed to be seen, Avedon would frame fabulous pictures that at



Carmen, Homage to Munkacsi, coat by Cardin, Place Francois-P

Continued on Page 5

Letter from the Editor

Mom, Country, Apple Pie . . . and high-heeled boots.



Hello, and thank you for picking up our second issue of *The Metropolitan d'etroit*. I just love this time of year. The leaves are beautiful, the air is crisp and everyone looks fabulous in fall fashion (I have a thing for a women in high heeled leather boots), plus Thanksgiving is on its way.

Remember those lunch menus in elementary school? I was fixated on the turkey that was prominently stamped on the third Thursday of the month and would count the days to the long weekend. As a kid, Thanksgiving meant playing football with friends and eating lots of turkey and pie, and, of course, there was something about Indians and pilgrims.

Our family didn't have a lot of money but they made up for it with love served straight from the kitchen. My grandma - whom we called 'Nan' - spent all morning preparing the meal, and the aroma of her cooking would greet us as we headed up the walk and entered her modest home. Nan came from an era when women proudly ruled the kitchen and men were not 'allowed' to help, though she didn't mind if I stole a bite here and there.

Nothing quite equaled the feeling of excitement and . . . security - I think is the word - I felt sitting round the table with family, as we told stories, laughed out loud, and gave thanks to our creator for all the gifts we shared together. We're of Italian and Polish, Greek and Scottish decent - American - and each of those ethnicities was reflected in the food that surrounded our majestic stuffed turkey; homemade chicken soup, Polish sausage, pasta, grape leaves, pastry, wine, pumpkin, custard and apple pies.

On one or two occasions, Nan would introduce a guest that she brought to dinner from church or a shelter, or a neighbor who had no one to celebrate with. My grandpa enjoyed making us kids laugh by taking his false teeth out and quietly dropping them in my aunt's water glass - very strange but extremely funny. We'd clap when Nan brought out the food, and our entire family talked at the same time, about everything, throughout dinner.

Of course, we always had the game on in the background.

Often, the adults would speak of their childhood, their parents and grandparents, and I would listen to their stories and try as hard as I could to imagine who those people were, until I transported myself into a world of black and white images. A lineage of poor immigrants passing through Ellis Island, living in Brooklyn, NY, before finding their way to Detroit.

Much of my family is gone now. Grandpa passed away, then my aunt, my mother's father, and then Nan. Such is life. But, they live on in memory, and conversation, whenever I have the need to recall them, and always throughout the holiday season. I believe it's our duty, in that way, to keep our ancestors spirit alive.

This year, once again, gives all of us an opportunity to remember those who are no longer with us and, perhaps, even more importantly - due to our poor economy - a reason to give thanks to those who are

still very much with us, enriching our lives with good humour, friendship, wisdom and love.

Fortunately, my mother, Pamela Brancaleone (I use her name so she may read it in print) and father are healthy, and I enjoy spending as much time with them as I am able. My mom gave me a wonderful childhood and I am thankful for all of her efforts. She represents, for me, all mothers who have done the best job they could in raising their families. As we all know, a mother's work is never done -

I'm thankful for my brother and sister, my gorgeous girlfriend (and, her leather boots), my 85-year young grandma and grandpa - who are currently tearing them up on the bowling lanes - the rest of my family and good friends, and to the co-publisher and staff of the Metropolitan, for the opportunity to provide information and, hopefully, a little entertainment, to those readers who are interested in discovering more about

this city.

Whether you're traveling on business, or en route visiting loved ones, take time to consider how fortunate we all are to be living in a country that offers so much to so many. Sit at the counter and strike up a conversation with the bartender. Say 'hello' to people you don't know. Give a quarter to a street musician. Hold the door open for others and say 'thank you' if someone holds it open for you. Have a sense of humour and don't take everything so personally. Be patient, we're all in these tough times together and we'll all get through em' together.

Then we can finally get back to properly pissing one another off - Happy Thanksgiving.

– Anthony Brancaleone

send letters to the editor at:

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Emails to the Editor

Just wrote to say I saw the first issue and it looks great!!

Scott Wintner
Public Affairs | Wayne County
Airport Authority

Just wanted to tell you read the paper and the story
you did with Bobby Detroit was great. Look forward
to more issues.

All my best
Anna

I read your Letter from the Editor Oct. '09
regarding Anthony Bourdain and *No Reservations*
visit to Detroit and thoroughly enjoyed it. Well done!
No one could have said it better and I applaud you
for doing so. You have a gift.

Respectfully,
Nancy Harvey
DTW DL Sky Club Supervisor

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ADVERTISE WITH THE METROPOLITAN

DTW estimates over 35 million people travel through Detroit Metropolitan Airport every year, with approximately 18,000 employees working with the airport at any given time -
Each month, over 2.9 million people have occasion to read an issue of The Metropolitan -
Our audience is a highly concentrated network of cosmopolitan business travelers - domestic, international, and native to Michigan - who frequently visit airport vendors and are consistently seeking culture and entertainment in Detroit and throughout the state -

The Metropolitan d'Etroit wants to share its audience with you -

The Breeders Cup

... And the flying horse barn

By: Thomas Brank

On the 6th and 7th of November, a most highly prized competition takes place in horse racing. To be sure many of us are quite aware of the Kentucky Derby, Preakness Stakes in Maryland and the Belmont Stakes on Long Island, N.Y., which make up the fabled triple crown in racing. But, more and more are becoming aware of The Breeder's Cup World Thoroughbred Championship; a culmination of great animal athletes drawn together for a season ending showdown.

The event distinguishes itself from other races in a number of ways. First, it changes venue year to year. Breeder's Cup selection committees work in conjunction with sponsoring racetracks, cool or warm locations, drawing on sufficient population and financial demographics to support an event of this magnitude. And, huge it is. This year it's Santa Anita, near Los Angeles.



Second, the Breeder's Cup is not just one race and now no longer one day. Friday will have a full day of racing featuring six Breeder's Cup races, mostly fillies, then capped with a 1 3/4 mi. marathon with a very large \$500,000 purse.

On Saturday, the balance of the Breeder's Cup card begins with sprinters competing at six furlongs and more, and distance runners up to a mile and a half on both dirt and turf. Of the eight cup races featured, purses begin at \$1,000,000 each, graduating to the 1 1/4 mile classic with a hefty \$5,000,000 payoff.

Breeder's Cup entrants are nominated, beginning with breeding, through a highly competitive point and earnings system, to qualify in the event. Subsequently, with

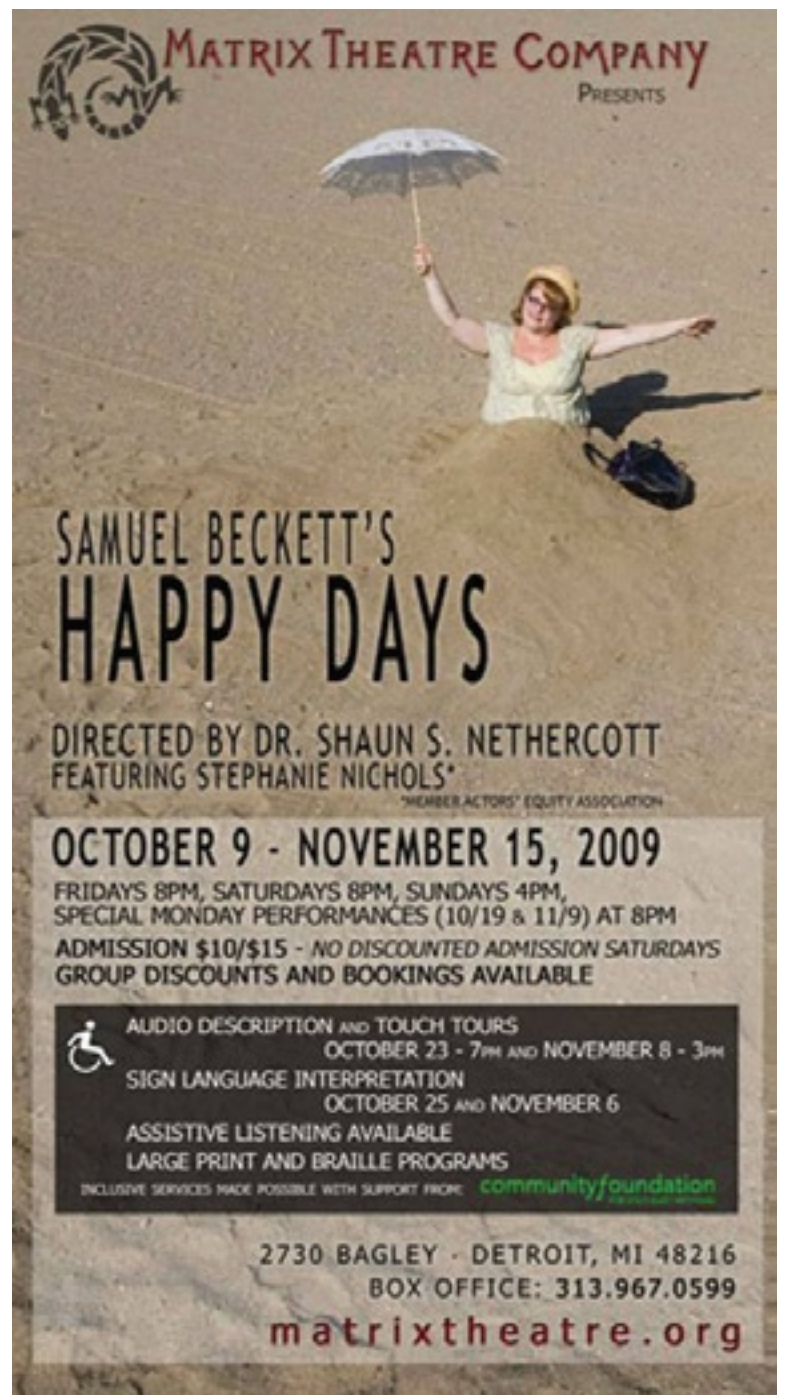
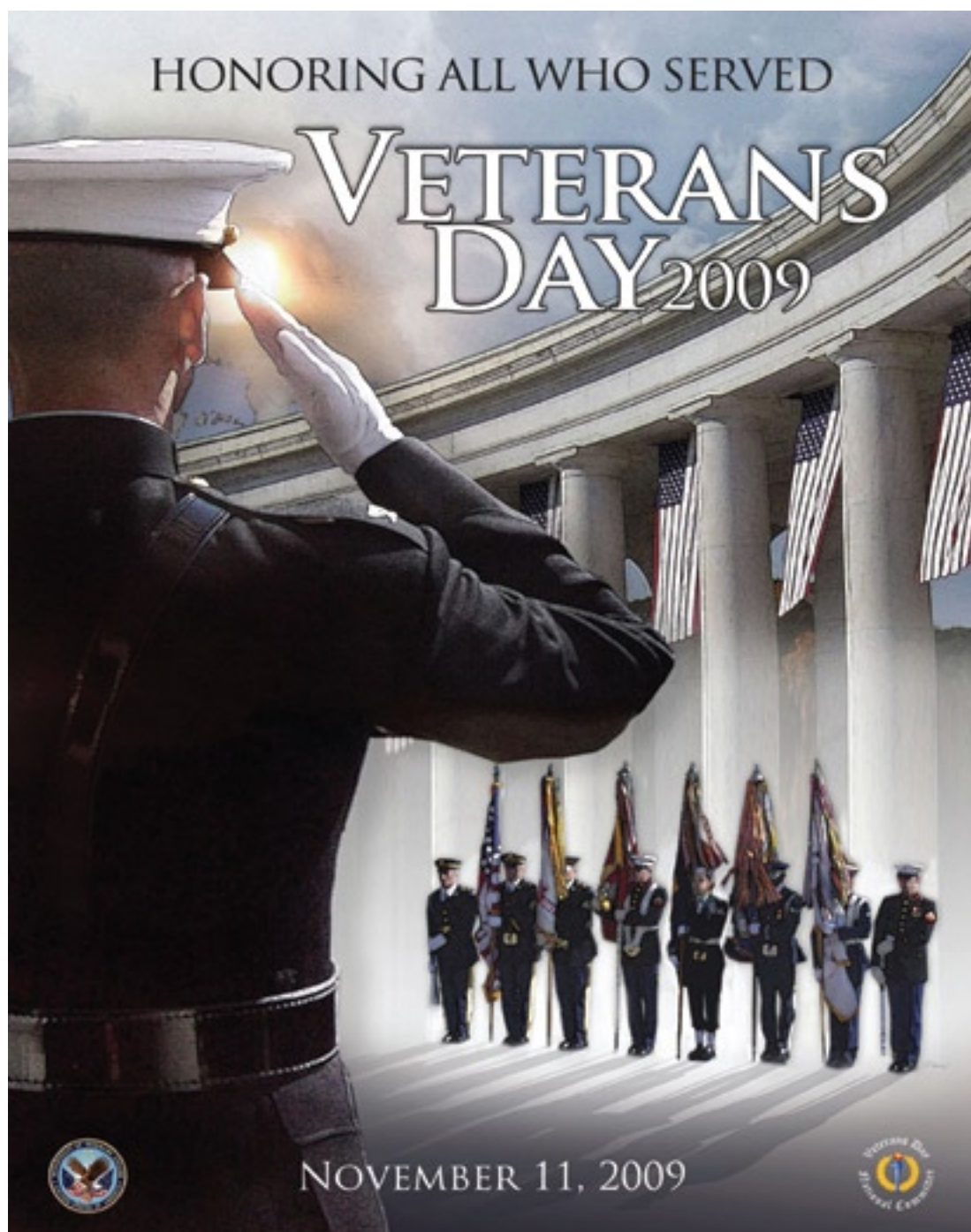
purses so high, horsemen, owners, and trainers from England, Ireland, Saudi Arabia, Canada and the United States will represent with the finest of their class giving the program a strong international flair. The best of the best from around the world sets the stage for great racing drama.

Having a thoroughbred qualify for this competition is a major event in itself. So is shipping so valuable a horse. It's not a simple case of "what can Brown do for you." What are required is knowledge, care and experience. In year's past, rail was used a good deal. Now, trainers either 'van', if the track is close enough, or fly - 1st class. A real pioneer in air equine travel is Lexington, Ky. Based *H.E. (Tex) Sutton Forwarding Co.*

Tex, born Halford Ewel Sutton on a west Texas farm, was dirt poor. He died in 2000 at age 78, quite successful and revered for his generosity and his word. He was a "handshake is a deal" man. When rail fares went up \$1,000 a car Tex said to a co-worker "could we fly them?" He worked on configuring a Boeing 727 with special stalls, loading ramps, even room for pets to calm horses.

Since then, *Sutton Forwarding* has flown Kentucky Derby contenders and winners. The reputation becomes even more solid when pilots and workers call Sutton's crew 'real cowboys' who know and love horses. After Sutton's death, longtime business associate and close friend, Dave Clark, bought the company. His son Rob Clark - born in Michigan - joined later. It was a gutsy move, with Sutton's reputation looming large, but Rob Clark has begun the daunting task of building his own reputation through lessons he acquired from both Tex and his father. He runs the company now and those who know him say Rob's another ace in the air.

Security and the comfort of the horses are most important when transporting these beautiful animals. Pilots are much more delicate when flying horses than humans, using shallower banked turns and steering clear of weather and turbulence. Having a solid understanding and a genuine respect for these majestic thoroughbreds are a large part of ensuring their safe arrival for post time, and *Sutton Forwarding* continues the tradition of doing so just the way Tex himself would have wanted it - with a good deal of care and a 'handshake' that means everything.



Avedon

Continued from Front Page

the same time performed function. He worked for the layout in order to animate the page, and fully understood sequence, whether he chose to use it or not.

In 1947, Avedon began photographing the French Collections in Paris for *Harper's Bazaar* and *Vogue*. With directorial skill he created romantic night escapades as complicated as any film location, using huge generator trucks to illuminate whole city blocks, while French police held back crowds of people behind wooden barriers. Images of women smoking, drinking wine and gambling were controversial themes in their day, yet Avedon masterfully handled his subjects with the aesthetic of 1930's cinema, giving these motifs depth and adventure.

Paramount Studios decided to do a movie based on the life of Richard Avedon and in 1957 they hired him as visual consultant for the film *Funny Face*, directed by Stanley Donen that starred Fred Astaire and Audrey Hepburn. The following year, *Popular Photography* magazine named him One of the World's Ten Greatest Photographers.

Again, Avedon did not flinch from controversy as the Youth Culture of the 60's found him shooting the Mod Look for *Vogue*. Confident, independent women were the order of the day and Avedon found his element with models Veruschka, Delores Guinness and Lauren Hutton. Less clothing and more skin began filling the pages of fashion magazines and Avedon pushed the boundaries of acceptability, while always adhering to his personal good taste.

Though fashion was never Avedon's favourite aspect of photography - he preferred himself a Portrait Photographer - he took pleasure in making his living that way. The exhibit, which shows his work of nearly six decades, is a testament to that. He is dramatic, unconventional and whimsical and he revolutionized editorial fashion photography throughout his career.

By the 1980's, Avedon shot almost every cover of *Vogue* and worked with every fashion icon imaginable. He developed an early prototype for the "cult of celebrity" with Suzy Parker, paving the way for supermodels Twiggy, and Penelope Tree, shot

playful images of Audrey Hepburn, sensual portraits of Bridgette Bardot, and was instrumental in bringing ethnic women into the pages of fashion. He's done ad campaigns for designer Gianni Versace, shot Naomi Campbell, Kate Moss and Stephanie Seymour, and in 1992 became the first staff photographer for *The New Yorker*.

On his last day, Richard Avedon had a camera in his hand, and I would love to know how many frames he shot, and what images were on those frames. Would they tell us anything more about a man devoted to capturing moments? Avedon is a creator; an attempt to define his work seems to me almost a silly pursuit. It implies I am qualified to do so, and I am not. But, I am capable of calling something beautiful when I see it, and I can certainly acknowledge the beauty and importance of Avedon's fashion photographs, 1944-2000, even if the artist himself doesn't consider it his "deepest" work. "My photographs don't go below the surface. They don't go below anything. They're reading of the surface. I have great faith in surfaces. A good one is full of clues..."

"My photographs don't go below the surface. They don't go below anything. They're reading of the surface. I have great faith in surfaces.

A good one is full of clues..."

Avedon: Fashion Photographs 1944-2000

October 18, 2009 to
January 17, 2010

Detroit Institute of Arts,
5200 Woodward Avenue, Detroit

"I've worked out of a series of no's. No to exquisite light, no to apparent compositions, no to the seduction of poses or narrative."



Suzy Parker with Robin Tattersall, dress by Dior, Place de l

Interview Brooklyn Heights, NY

Designer Paul Carroll



By Anthony Brancaleone

With a studio in Manhattan, and a corner apartment in Brooklyn Heights, designer Paul Carroll has been creating fashion for women since 1979. What was once a fantasy has become a career that keeps Paul and his partner, John Liguori, continuously developing new methods of competing against the money and advertising of today's megaconglomerates.

"You need to know the ins and outs of your chosen field", Carroll explained on a recent photo shoot for his Fall collection. "When you are first inspired about a potential career, you only see the final results, you don't yet know what goes into getting those results"

Up by 7, at work by 8:30, Carroll designs until 4 pm before taking some time to exercise, then he'll get back to the needles and thread until dinner, usually around 8, and finish with the day's assignments by 11.

Paul's work ethic and talent, combined with John's PR and strong business sense, have landed *Paul Carroll* in high-end boutiques like *Massimo Bizzocchi*, located in the Meatpacking District, and has placed his garments in what is regarded as the temple of unique merchandise, *Takashimaya*, on Fifth Avenue.

While in search of the '3 am girl', during a shoot in his living room, Paul seems relaxed in dark denim and a black T, smokes from time to time, and has developed the habit of drinking tall glasses of ice-water. He's confident, carries the right amount of New York cynicism, but manages to be genuinely welcoming and friendly to each member of the crew. During breaks we discussed fashion, and followed up with more conversation over fish and chips at the *Atlantic Chip Shop*, Brooklyn Heights.

Anthony: I love your neighborhood, Brooklyn Heights...

Paul: I've lived here for 16 years. When I first moved here the neighborhood was great but a little gritty. Now it's a very posh place to live. I miss the grit.

A: What does it offer in the way of inspiration?

P: Not too much, but I love it. I'm a movie guy. I love film so I find most of my inspiration there.

A: Anything particular?

P: Take Alfred Hitchcock. I know many designers find inspiration in his films because they are just so visually amazing.

A: At this point, does fashion imitate film or does film imitate fashion?

P: Both, it's a symbiotic relationship. One feeds off the other and vice versa.

A: For you, how does a 'look' (concept?) become a collection?

P: It's an evolution but it does always start for me with a silhouette or a fabric, then it evolves into one thing then another and so on.

A: So, it's a secret...

P: No, not really, you just try everything! Sometimes things work out, sometimes not so well, but you always have to try things.

A: When do you know your line is complete?

P: You set a completion date.

A: Is there a point when John says "enough" and has to take over?

P: No, he would never say that.

A: How do you and John work together?

P: He takes care of me.

A: Do you still find yourself anxious when showing a new line?

P: Always! The nervousness is always there but I think it's what keeps me always striving to do good work.

A: Define 'good' work -

P: Well, you just do the best you can and hope that women love it.

A: Are you watching *Project Runway*?

P: Of course! It's always suspenseful.

A: Who do you think is going to win?

P: It's too early to tell.

A: Come on, you can do better than that . . .

P: I think Irena is talented but she has real behavioral problems. My money is on Nicholas, Carol Hannah, and Althea. Althea is my fave.

A: From the perspective of a designer, are the challenges relevant to the job?

P: You normally get a little more time in real life, but not always. So, yeah, there are "Project Runway days." For example, I was recently commissioned to make a special costume for Bobby Eakes who plays Krystal on *All My Children*. Her character needed show-stopping costume for a Halloween storyline. I had to go from sketch to delivery in about ten days with only one live fitting! It came out great, but was a lot of work!

A: How do you feel about the move to LA?

P: The show is as good as it always was.

A: This year, *Project Runway* is being followed by a show on the models - how important is finding the right model to represent your ideas?

P: Very, they bring everything to life. The great ones inspire you. I have always been lucky to work with great models.

A: What are you looking for in, and what do you expect from, a model?

P: It's about personality. You have to enjoy the people you work with. Being a model is tough work and it takes a very dedicated person.

A: You're less interested with physicality?

P: How someone looks is the first thing you notice, so yeah, it starts with that. But longevity depends on the other things.

A: Do you take on interns and, if so, how should a designer screen for those?

P: You look at their work and their education but ultimately it's about a relationship and a dedication to learning.



A: Describe your Fall 09' collection

P: It's a modern take on the 1940's, but not too literal. It has a modern twist.

A: and, in the twist be the art...

P: Well, I don't know if its art, but it's definitely design.

A: Why the 40's?

P: Well, in the midst of the worldwide financial collapse, I thought 1940's because those women of that era propped this entire country up.

A: Strong, yet in film they're also quite glamorous...

P: Well it's film, so everything is very stylized and, of course, lit to perfection!

A: Do you consider it a good time for fashion?

P: NO! Fashion and the economy go hand in hand so you can imagine. But this decade has never really defined itself, so it's all over the place.



A: Who wears Paul Carroll?

P: It's all over the map, which I think is great. I love when a girl in her twenties buys something, but I also love it when someone in their sixties buys as well, which happens often.



A: Ever seen a piece of yours worn in public; were you happy with the presentation?

P: On television mostly, a few times at the Emmys, on *Guiding Light* and *All My Children*, but I have yet to see someone on the street in New York wearing something of mine. That would be so much fun. And yes, I am always happy to see it.



Photography by Anthony Brancalone

A: Any plans for shoes, bags or accessories?

P: Yes, yes, and yes. I love accessories and I love designing them, but the market is completely flooded by d-list celebrities and tweens designers.

A: Do you offer online sales or couture designs for those outside the city?

P: Absolutely. Anyone interested can contact us via the website for purchasing and custom orders.

A: How about you and John; are you fussy about your own clothing?

P: Well, John dresses for work everyday.

A: Is it important for designers to develop their own personal look?

P: Well, it's part of it for sure, but I'm more interested in developing looks for women. For me, it's about fitness and being healthy.

A: How about when you travel, what are your fashion concerns?

P: Well, it starts with the destination then you pack accordingly. I want to look great and be comfortable but for me it usually starts with a pair of jeans. Comfort and style are important to me, but I am never too fussy.

A: And, if you could pick a destination...

P: Florence. Fashion is like theater in the streets there. It's so much fun to join the cast.

A: Any recommendations for a stylish woman in flight?

P: Drink lots of water, sedatives can dehydrate you!

A: Speaking of women in flight; which airline boasts the finest uniforms?

P: I can't think of one.

A: Korean Air is looking pretty good...

P: That doesn't surprise me, I have worked with so many talented Korean people and they really know fashion.



Photography by Kaish



300 Years of *Heroes and Villains*

Hero or Villain? Metro Detroit's Legacy of Leadership, opening September 13 in the Detroit Historical Museum's Booth-Wilkinson Gallery, focuses a critical eye on 16 key figures in the region's 300+ year history and gives visitors the final judgment as to whether they should be revered or reviled. The personalities represent all periods of Detroit's history and include a cross-section from politics, sports, commerce and religion. Each historical figure is presented through individual displays, offering visitors a multi-faceted view of their life, times, character, and the issues that defined their legacies. The human personality behind the public persona will be established using portraits, paintings, period clothing, and personal artifacts.

The Detroit Historical Museum, located at 5401 Woodward Ave. in Detroit's Cultural Center area, is open

to the public Wednesday - Friday, 9:30 a.m. to 3 p.m., Saturday from 10 a.m. to 5 p.m., and Sunday from Noon to 5 p.m. On Mondays and Tuesdays, the Museum is not open to the public but available for group tours by calling (313) 833-7979. Adult admission is \$6. Seniors (60+), college students with valid college ID, and youth ages 5-18 pay \$4. Admission for children ages four and under is free. Permanent exhibits include the famous *Streets of Old Detroit*, *Frontiers to Factories*, *The Motor City*, and *The Glancy Trains*. For more information, call the Museum at (313) 833-1805 or check out our website at www.detroithistorical.org.



Ty Cobb (1886-1961)



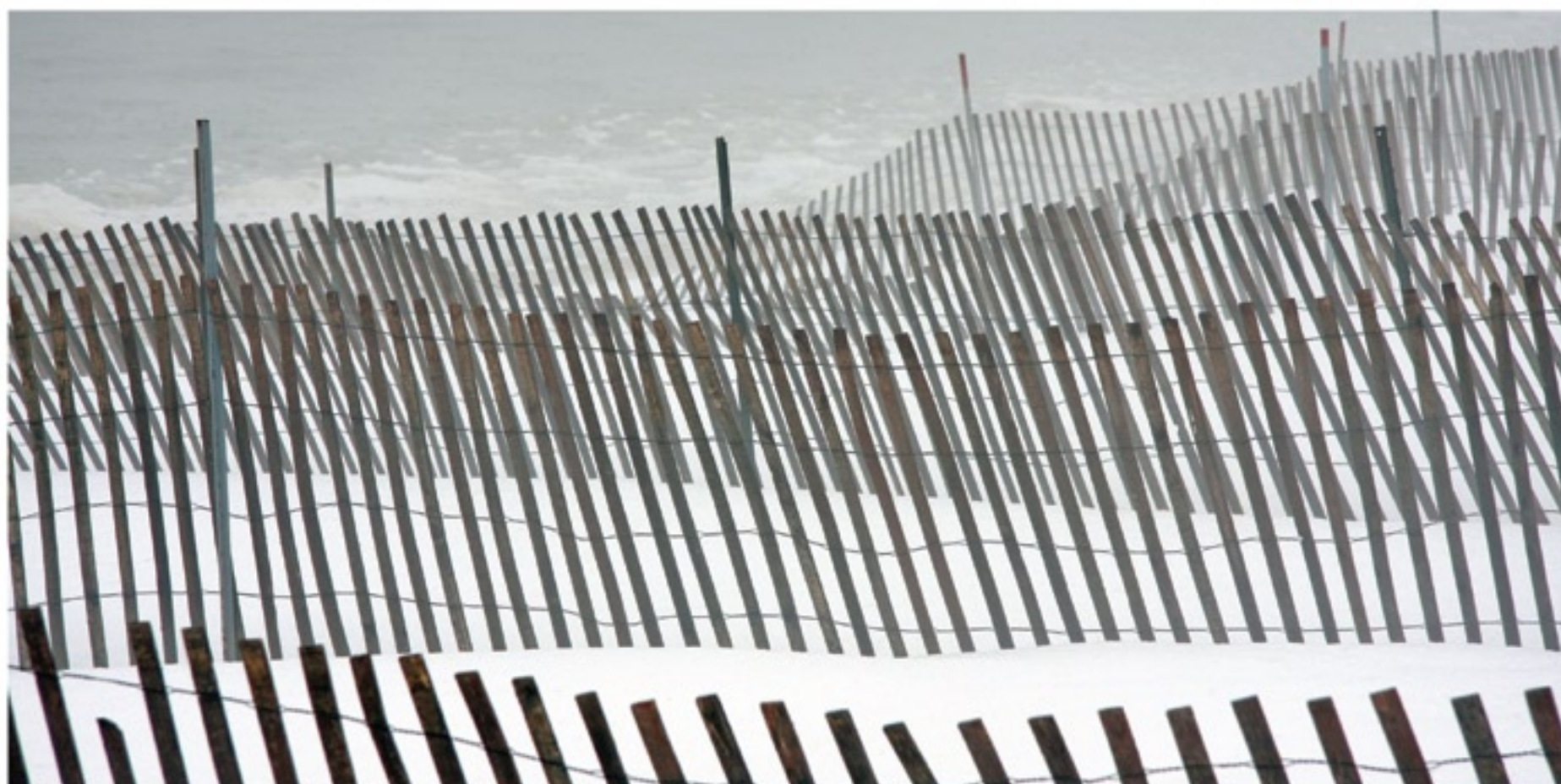
Nov. 18, 2009–March 21, 2010

This exhibition features around 100 prints created under the Federal Art Project, a unit of the Works Progress Administration (WPA) created in 1935 to provide economic relief to Americans during the Great Depression. Like railroad workers, miners, farmers, and anyone out of work, artists were recognized as a special group of laborers in need of financial assistance.

More than 5,000 artists created hundreds of thousands of artworks, the majority of them prints. Printmaking centers were established across the country where artists worked with master technicians and materials to produce images for display in buildings financed by

federal tax dollars. Artists of all ethnic backgrounds were accepted on the sole basis of need and skill. While images of industry, labor, leisure, and daily life dominate the material, portraiture and landscape were also subjects. Styles ranged from very realistic to abstract and surreal.

The era represents a very specific moment when art for the people was a true rallying concept that resulted in wonderful woodcuts, wood engravings, linoleum cuts, etchings, lithographs, and the then new "silkscreen" process. These prints speak to the essence of the times and document a significant phase in the printmaking history of the United States. Organized by Detroit Institute of Arts.



2009 Scarab Club Photography Exhibition

October 21-November 22, 2009 | Balthazar Korab, Juror

217 Farnsworth | Detroit, MI 48202 | 313.831.1250 | scarabclub.org

The Ringwald is Evil Now!

Who Wants Cake? brings the hilarious EVIL DEAD: THE MUSICAL to Detroit

Through November 16

In *Evil Dead: The Musical*, Sam Raimi's classic 80's horror films are brought to life, or death as the case may be, in a most hilarious melodic spoof. As musical mayhem descends on this sleepover in the woods, "camp" takes on a whole new meaning with uproarious numbers like "All the Men in My Life Keep Getting Killed by Candarian Demons," "What the F*** Was That?" and "Do the Necronomicon."

WARNING: As The Ringwald is small and the show will contain fountains of blood, come prepared to possibly get spackled with flying red liquid! Front row "Splatter Zone" seats will be first-come-first-serve and protective ponchos will be sold at the box office.

Evil Dead: The Musical has Book & Lyrics by George Reinblatt and Music by Frank Cipolla, Christopher Boyd, Melissa Morris, and George Reinblatt.

Who Wants Cake? opened the doors to their resident home, The Ringwald, in May 2007 with Fatal Attraction: A Greek

Tragedy. Quickly, The Ringwald became a mainstay of Detroit's theatre community. Their seasons offered up slice after slice of successful shows including Southern Baptist Sissies, Debbie Does Dallas: The Musical, Bug, The Facts of Life: The Lost Episode, The Bad Seed, Killer Joe, The Book of Liz, and Rent. Who Wants Cake? was named the Best Theatre Group in 2008 and 2009's Channel 4's Vote 4 The Best contest as well as Best Theatrical Ensemble in 2009 by Real Detroit.

Evil Dead: The Musical begins on Friday, October 23rd and plays through Monday, November 16th. Performances times are 8PM Friday, Saturday, and Monday nights with the Sunday matinees beginning at 3PM. Tickets for *Evil Dead: The Musical* are \$25.00 for Fridays and Saturday performances, \$20.00 for Sunday matinees and Mondays are still only \$10 a ticket! Reservations may be made by phone at 248-545-5545 or online at www.WhoWantsCakeTheatre.com. The box office opens 45 minutes before performances.



Gem Theatre

Through November 21

Ethel Merman's Broadway, conceived and directed by Christopher Powich and featuring Rita McKenzie's award-winning performance, revisits a theatrical era filled with charm, wit, personality, and most of all, some of Broadway's greatest music. This smash theatrical hit has garnered rave reviews around the world.

With words and music by Cole Porter, George and Ira Gershwin, Jule Styne and Irving Berlin, the songs come alive in the incomparable style of Ethel Merman.

"There's No Business Like Show Business," "I Got Rhythm" and "Everything's Coming Up Roses" are only a few of the numbers in this musical salute to the golden age of American Musical Theatre. Rita McKenzie weaves those amazing songs into a journey through Broadway's Golden Era - when one

spectacular woman always brought down the house!

The queen of the Broadway musical is currently performing at the Gem Theatre stage. Ethel Merman's Broadway starring Rita McKenzie is ongoing through November 21. Tickets (\$25 - \$39.50) are on sale in person at the Gem and Fisher Theatre box offices and all Ticketmaster Ticket Centers and online at www.ticketmaster.com



HAPPY DAYS at the Matrix

Through November 15

"There is nothing funnier than unhappiness." -Beckett

The Matrix Theatre Company presents "Happy Days" by Nobel Prize-winning Irish author Samuel Beckett, now through Nov. 15.

'Happy Days' has something really cogent to say about surviving in tough times, about what is needed to keep ourselves going when we don't have any choices," said Director Dr. Shaun Nethercott about the play, which has its leading lady buried in sand from start to finish.

The play will be the second production in Matrix's 2009-10 lineups with Nethercott at the helm directing. She will be putting her wealth of Beckett expertise to good use, making the play in line with

Beckett's vision in a way that few directors can manage.

The two-person cast of "Happy Days" consists of Detroit natives, and will feature 2007 Wilde Award-winning actor Stephanie Nichols as Winnie. Alongside Nichols will be Dan Jaroslaw as Winnie's husband Willie.

Both of the roles are rooted in subtlety, with Winnie being buried and Willie having very little dialogue. The actors are faced with the challenge of being in two uniquely nontraditional roles.

"I'm connected right to her every word," said Jaroslaw about the level of involvement he has with Nichols on stage despite his character's few lines of dialogue and his back frequently to the audience. "I listen to those words and I am in her body and her mind."



Tickets are \$15 for general admission and \$10 for students (with ID) and seniors (65 or older). There are no discounts on Saturdays. Tickets can be purchased

for the upcoming production by calling Matrix Theatre Company's box office at 313-967-0599. www.matrixtheatre.org

The Interior Project

According to the liner notes, the living room sessions were recorded at singer/songwriter Jamiel Dado's house, with the rest of the loosely formed **INterior Project**. "It was decided to record in the front room and not the basement", but the collection of eight tracks may well have been recorded in the warm amber glow of a great stone hearth, from a cabin somewhere, in high North Country, resting just beneath the infinite black.



Step outside into fresh fallen snow and look up. See that grouping of eight twinkling stars - yeah, right there - that one's called **What could you do**, and it's surface is layered with strings, echoes, soft electro-beats, hidden static and fuzz. I'm told sirens live there drawing space travelers to their doom.

Right beside sits **There's a note**. Explorers once found it easily accessible but after further survey they discovered there is only one landing zone. Time ebbs and flows, winds shift, and though people have reported a bit of euphoria it has quickly been met with a feeling of misplaced faux pas.

Happy seems the smallest of the cluster but that is only because it is the furthest away. Scientists are certain many answers are waiting to be revealed there; emotional clues to the formation of the tiny system.

Looks like our guests have arrived and are in the mood for a foam party. Suds are rising in the cedar hot tub. Want to join them; **Either Way** is fine with me - there's dancing, cocktails and some very interesting conversation about expectation.

How Long before we leave this affair and spend some time alone? In our room, there's a good bottle of port and we can pull the bear furs up around us. Hear that? Is Jamiel playing accordion? Anyway, it's a shame our ship leaves for earth tomorrow. . . -AB

The Living Room Sessions - sUPERIOR BELLY RECORDS - Amazon.com



DIAL81

Born Blair French, a Metro Michigan Native, Emcee, Producer and friend of good nature since 1995, French released his debut album **Boxcar Portal** in 2009, under **DIAL81**, on the indie labels **sUPERIOR BELLY** and **EXB MUSIC**.

If the **INterior Project's** 'living room sessions' are the after party, **Boxcar Portal** is the all night, non-stop, one-way ticket to trippy good times. 18 tracks of cosmic hip-

hop, trapped somewhere between the *Dust Brothers*, *Tribe Called Quest* and a 70's exploitation flick, **DIAL81** features the throw down offerings of **Emcees Skrapz, Kadence, Count Bass D. and Beverly Fresh**. I'd point out track highlights but I strongly urge you to start at the beginning and just let it flow. Then go back to beginning and do it all over again. -AB

Boxcar Portal - sUPERIOR BELLY RECORDS - undergroundbishop.com - amazon.com

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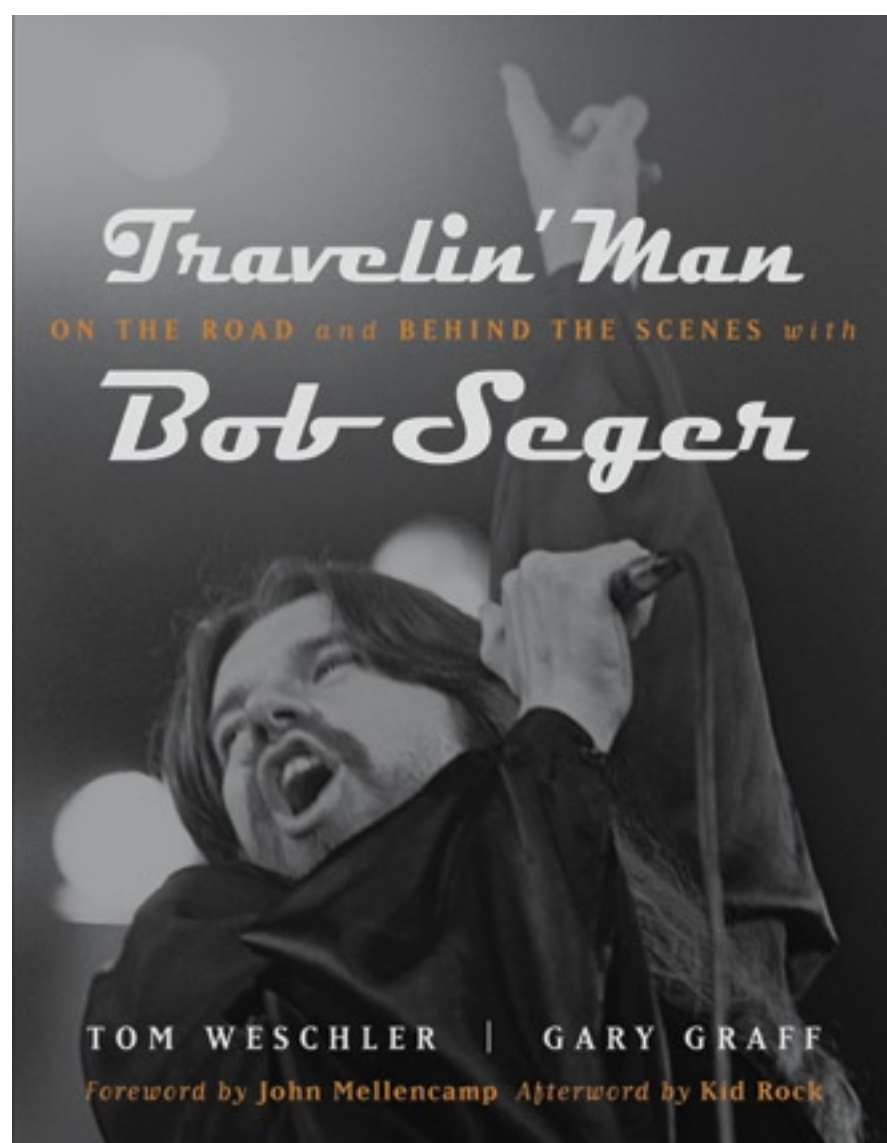
sUPERIOR bELLY.com

BOOK

Travelin' Man

On the Road and Behind the Scenes with Bob Seger

By Tom Weschler and Gary Graff



"I wish i didn't know now
what i didn't know then."

There is a photo in the beginning of Tom Weschler's book, *Travelin' Man; On the Road and Behind the Scenes with Bob Seger*, a self portrait taken in '68, of a 19 year old kid just starting out in life. He's holding a Nikkorex, with a 50 mm lens, using the self-timer and a mirror to capture he and female friend, Pat Kamego, backstage at the Meadowbrook Music Festival.

"If I stand in the mirror I'm not that much different", Weschler says. I tend to agree with him. He's still youthful, in both appearance and attitude, but now carries decades of rock and roll wisdom. "They say it's a blink of an eye . . . that's Jackson Browne, isn't it?"



Weschler spent more than ten years from the late 60's throughout the 70's in the Bob Seger camp, working first as a roadie when friend, Richard Kruezkamp, asked if he would help set up Seger's equipment, and later as tour manager when illness prevented "Krinkle" from continuing.

On the road, Weschler photographed Seger, capturing his hard gigging, heavy traveling early days and documented the build up of the Bob Seger legend. He shot technical photos for Gibson guitars, Cream Magazine, and parlayed his behind-the-scenes connections into a life of rock and roll imagery, documenting Queen, the Stones, Who, Hendrix and the Doors amongst others.

Weschler's stories and photographs bring to life some of the more elusive moments in Seger's career, including the early shows played at high schools and shopping malls, the struggles to get air play, studio shots while recording Mongrel and a series of never before-seen tour photos.

To date, *Travelin' Man* is the only book on Bob Seger - which also contains the artwork of eight Seger album covers that Weschler designed - and its rock solid. "I keep telling these stories so they're fresh" Weschler muses. "Photography preserves history and I love history. With this book I just want to pass it forward." -AB



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Enjoy pinball and vintage signs in one of the only rooms left where you can smoke like a rock star. Weekly happy hour specials go Mon-Fri beginning at 3pm and ending at 6pm. \$2 domestics daily from 6pm-2am. Tues \$3 pints (including Guinness, Belhaven, Bell's Winter Ale), Wed \$2.25 wells and \$2 PBR bottles.

Gusoline Alley 309 S. Center, Royal Oak, MI 48067, 248-545-2235
MON-FRI 3PM-2AM, SAT-SUN 12PM-2AM



The WAB

Ferndale

The **WAB** is best known for its signature and seasonal brews, but they have also developed a strong following for their Sunday night \$2 pints and Monday night 1/2 off food specials. Throughout the fall, it's time to tap into the **WAB's** annual Pumpkin Ale - not too sweet, enjoyed by all - but if your pumpkins belong in pie, the **WAB** offers a light-bodied Custom Blond, a Pale Ale, German-style Hefe-Weizen, with banana and clove, and Custom and Vanilla porters - think "liquid chocolate cake"

On the menu try the Beef and Green Chili Quesadillas, the Chicken Avocado or the Black Bean, all well sized for \$7.50. Burritos come wrapped around lime rice, black beans and salsa, and the WAB only uses 100% Angus ground beef - \$7.50. Tacos, wraps and grinders round out their heartier fare but the late night kitchen also offers a host of salads and apps. Plus, the WAB's custom root beer, with Michigan honey and real vanilla, is the perfect chaser for your favourite shot of Bourbon.

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D E T R O I T L I F E



Photography by Anthony Brancalone



the last slice

Supino's Pizza Eastern Market

Only 1 year old and **Supino's** pizza is already the talk of the town. Forget about comparisons to the **New York** slice, **Supino's** reminds me of the pizza I used to have on the Italian Riviera, particularly the Margherita. I don't know where these guys got their recipe - I probably shoulda' asked but my mouth was too full of cheesy bliss - but as far as I am concerned **Supino's** should be the very next item on your "things to do" list.

Red pizzas, white pizzas and "make your own" 10" pies \$7-11, 16" pies \$11-17, and the almighty slice \$2.25 cheese, \$2.75 pepperoni.

Like I always say, "Everything in life is better with a slice of pizza!" - AB

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The Caucus Club

A classic nestled in the Penobscot building; the **Caucus Club** features a clubby atmosphere and outstanding food. **Bobby Flay** and his "Food Nation" visited Detroit and featured **Caucus Club** Sautéed Lake Perch and Oysters in Champagne Sauce. Two Classic drinks are featured at the **Caucus Club**. The *Bull shot*, a mixture of beef broth, vodka and spices has been served at the bar since 1952. Served during the Holiday's, the *Tom and Jerry* is a potent mixture of brandy and rums topped with meringue. Its roots can be traced back to colonial times.

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The Motor Bar

Located inside the *Westin Book Cadillac Hotel*, the elegant, upscale comfort of **The Motor Bar** is the perfect locale for martinis, single malts or a glass of fashionable rose. Once a cocktail oasis for Marilyn Monroe and the Rat Pack, the Motor Bar continues the tradition of quiet sophistication, with just the right amount of edge.

The Westin Book Cadillac Detroit

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Cliff Bell's

Once a full fledge speak easy, this art deco jazz club has been fully restored to its former glory. A La Carte menu features Oxtail Soup, Shrimp & Grits, Oysters Rockefeller with Pernod, 14oz CAB Delmonico and Roasted Maple Cured Duck Breast. Entertainment nightly and classic cocktails make this joint one of the country's best-kept secrets for business or pleasure.

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PHOTO: HIGHLIGHTS

Pink Plane, Pink Uniforms and Pink Lemonade

Delta sales help promote breast cancer awareness

Delta's distinctive pink-and-white Boeing 757 aircraft, the "pink plane", featuring The Breast Cancer Research Foundation's (BCRF) trademarked pink ribbon logo on the tail of the aircraft and adjacent to the boarding door, first took flight in 2005. Since then, it has flown throughout the U.S., Latin America and the Caribbean to generate awareness for the cause.

In that time, Delta has raised over \$1.5 million for BCRF through donations from customers, employees and The Delta Foundation, the airline's charitable organization. The donations have funded the work of five researchers dedicated to the mission of achieving prevention and finding a cure for breast cancer.

Delta recently kicked off breast cancer awareness month by hosting an in-flight concert on the pink plane with Hard Rock International, "PINKTOBER" Ambassador Melissa Etheridge. The chartered flight from New York to Washington DC



included Delta employee breast cancer survivors and was the first in a series of activities planned throughout October to commemorate Breast Cancer Awareness Month.

During the month, thousands of Delta flight attendants donned pink t-shirts and pink versions of the airline's red dress to offer pink lemonade to customers for \$2 on flights worldwide, with net proceeds benefiting BCRF.



Photo: Nicholas Brancalone

Peanut Butter and Jelly

You can tell a lot about a person based on what kind of peanut butter & jelly sandwich they eat. I, for example, take mine on toasted whole grain bread, with crunchy peanut butter and strawberry jam, cut diagonally into two triangles and served with ice-cold skim milk. Obviously, that makes me an incredibly charming mad genius, with a penchant for dangerous living.

My new friend, Denise, demonstrates her good taste and individualism by reading the *Metropolitan d'Etroit*, while enjoying what **Simply Peanut Butter and Jelly** calls the Exception; that's peanut butter, honey and bacon, all on cinnamon swirl bread which can be found inside the food court in the McNamara Terminal (Gate A2-A4).

Simply PB&J offers peanut butter and chocolate and peanut butter and banana sandwiches, peanut butter and marshmallow fluff and the PB&J Classic - just like mom used to make - all for \$4.99.

With a special blend of peanut and cashew butter, Simply PB&J invites you to spread it on white, wheat, 8 grain, sourdough, cinnamon swirl or even a bagel while you wash it down with juice or a carton of milk.

Though, I admit to trying the Exception and enjoying the interesting combination of flavors I was slightly disappointed to discover PB&J milk is not Made In Michigan. Hey, Michigan cows need work too -AB

Simply PB&J, Food Court, McNamara terminal

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Ask The Girls On Floor One



Q: What are you doing for Thanksgiving?
- gobble gobble in Franklin

Gaila: I will be spending time with my immediate family - it's tradition.

Lee: Family time, of course ...

Nette: I'll be spending the day of Thanksgiving with my fiancé and his family - baking up a storm up until then - and that weekend will be spent with my mother's side of the family up north, baking angel biscuits, various kinds of pie and I'll be in charge of the turkey, most likely.

Q: Should the NFL strip the Lions from hosting the traditional Thanksgiving Day football game?
- I am lion hear me roar, Detroit

Gaila: Hell NO! That's the one thing I look forward to the most!

Lee: Who are the Lions? ...

Nette: No, it is tradition and it should remain so. It's the one thing Tiger's fans - Ooops, I mean Lion's. Sorry, I guess I'm too much of a Redwings fan to notice any other sport, but I feel for Detroit so they need to keep the T-day tradition alive.

Q: I'll be in Detroit visiting family over the holiday - where's the party at?
- naughtygirl86', R.O.

Gaila: In Detroit, the biggest bar night of the year is the night before Thanksgiving. I'll be up and down nine mile in Ferndale ending up at Club 9.

Lee: Hell yeah ...

Nette: I don't know, I'm always home baking, I'm like Suzie Homemaker over the holidays; the party is in my kitchen!

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