Jazzfest from page E1

some of the parts.

Bernstein has played with a variety of artists ranging from punk rock to R&B including They Might Be Ginnts, The Temptations, Digable Planets, and Jim Thirlwell (Foetus) whom her mut through his friends.

and Jim Thritwell (Foctus) whom he; met through his friends Shudder to Think.

I spent a lot of time working in that world. One of the things that his he was how much of that the juzz world doesn't tap into This is the kind of project thacean really cross over. This

music has so much relevance to everyday lives."

"... To me, the music has to serve the audience. If the audi-ence doesn't get it, it's not their fault. Something in the music isn't moving them."

Members of The Kansas City All-Stars were in diapers when tenor suxophonist Joe Henderson, and bassist and composer Charlie Haden started

with three Grammy Awards and two No. 1 albums on Billboard magazine's Jazz Charts for "Lush Life" and "So Near, So Far." He will be touring with bassist George Mraz and drumer Al Foster. The tenor's most recent recording on Verve is the "Joe Henderson Big Band," released in October. His first big band recording was 30 years in the making.

Haden's dedication to his areer has translated into

increasingly popular recordings and a growing list of awards, including two Grammy nominations for his 1995 duct album with pianist Hank Jones, 'Steel Away.' Haden's quartet, which has been nominated for three Grammys, recently marked its 10th anniversary with the release of 'Now is the Housen's include a duct recording with Pat Metheny, 'Beyond the Missouri Sky; Ghort Stories) By Charlie Haden and Pat

Metheny' due out Feb. 25, and a second album with Ginger Baker that features guitarists Bill Frisell and Jerry Hahn, and banjo picker Bela Fleck.
Although he's collected a tremendous amount of popularity, Haden is hoping that the Verey Jazzfest will open up jazz to new crowds.

"It's good just for that reason to be able to do a tour of large cities whether it's in a nice the-ater or a university auditorium

really loved to do it but just don't understand the concept. Locker said.

To start the project, the group was given a workshop waiver by Actor's Equity, the union that represents the performers. That means that all the actors are working for no pay, Locker explained.

We cannot charge, but we can suggest a donation but we can not charge for the production. Our next step must be to find someone who will fund us—corrections that want to underwrite productions, women's groups that would like to put in some sponsorship money because the next production to do must be fully funded, and we must pay according to equity

for people to hear the music that wouldn't normally be exposed to it," said Haden, who appears on Beck's latest album "Odelay."

"If you play at a jazz club, not that many people can come."I don't like to play in jazz clubs anymore. I believe in elevating anymore. I believe in elevating jazz to the elegance that it should have like classical music has. Pavarotti wouldn't sing in a jazz club. I think jazz deserves a lot better. I'm glad this tour's happening."

women would guide the direction that the production would take. Henry the Fifth has no sword fights, no blood and guts, I remember 'Henry the Fifth high school and all I remember are all sorts of people running on stage in sword battles. Those aren't in the play. Those are put in.*

The Detroit Women's

in."

The Detroit Women's Shakespeare Project opted to focus on Henry and his growth during the story.

"What I think a careful reading of this play shows is that he accepted the responsibility and being a leader but it took some very difficult triols and tribulations, and tests of fire for him to go throught to be the man that he was to be I tooks at 'How does a person who becomes our leader become a humane leader? What do we look at as qualities in leaders? What do they go through as they find out who they are and he kind of person they become," Fleischer said.

Locker hopes that The Detroit Women's Shakespeare Project doesn't begin and end with "The Life of Henry The Fith."

"My total dream is that we are able to be a year-round professional Shakespeare company that is able to manufacture seei-real productions a year and that we can keep on growing and tackling other material. We will get some material that for all women doing it might be more problematic normally—like the romances—but as we grow, we can focus on how we embody all those different characters.

"What I'd love to see happen, one of the thing that we all cherish, is that we take the concept-from what we've done and scenes' from what we've done and scenes' from what we've done in the assence is the first that the traft of the time and the seek and understand that "The s

Women from page E1

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who are performing roles. We're trying to cut out that middle step." "To me, it seems like the

women at the Los Angeles com-pany were working very hard to be manly - not to say that women can't be manly because

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about what we're about, too. We're looking at Shakespeare with a different eye than what usually looks at Shakespeare." "What we decided was that the

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quite knowledgeable about Shakespeare one way or another and everyone (was) good. There were varying degrees, of course, because there's varying degrees, because than anything. But nobody embarrassed themselves. We didn't have one of those auditions where there were people who really loved to do it but just don't understand the concept," Locker anid. some of our women are. But the company runs the gamut of physical types and types of peo-ple. That's what we're focusing on."

on."

By watching rehearsals, she said, there's certainly no lack of comotion. The Life of Henry The Fifth' translates just as well with women in all the roles.

"There are very tender moments that have brought tears to my eyes and lumps to my throat in this play that have never happened before. These actors have found the moments that touch each other. It's not that it's different, I think our particular sensibilities focus on some of the stuff." Fleischer said.

Locker recalls an eight-line exchange that she has as the governor with McGill's Henry.

"She gives this phenomenal speech where she talks about what will happen if I don't cede to them now; if I don't open the governor with McGill's Henry.

"She gives this phenomenal speech where she talks about what will happen if I don't ede to them now; if I don't open the governor with McGill's Henry.

"She gives this phenomenal speech where she talks about what will happen if I don't ede to them now; if I don't open the goten now. What she's threatening is not nice at all. It's really powerful and she makes me angry. She scares the absolute bejeaus out of me and she makes me and because I have to let go of my whole town. It's just a human thing."

The Detroit Women's Shakespeare Project - founded by Fleischer, McGill, Cynthia Blaise. Pat Ansuini, McIlinda Pacha, Margaret Thomas, and Locker - was a year in the making. In the beginning, it was Fleischer's belief that the group would perform scenes from Shakespeare's plays.

The barrier is seenes from scenes from the making. In the beginning, it was Fleischer's belief that the group would perform scenes from scenes from the median department of the median density of the

The members canvassed the theater community and Locker said the response was "phenome-

because the next production to do must be fully funded, and we must pay according to equity contract. That will take many many, many tens of thousands of dollars.

Some of the women who are participating are stepping outside of their boundaries to try out other aspects of theater. Maureen McDevitt, whom Locker calls one of the base treases in the city, is responsible for the costumes.

"She has an imaginative eye. She can look at things that you and I will toss out and say. Oh, that'll make a wonderful foo-foo for the king of France. She went into this store Rave, it's a teeny-hopper store, and she bought these little leather skirts. She couldn't explain what she was going to do. But she answered the door in her little cutift and she looked exactly like an elizabethan page. ... She said it's kind of making a statement about what we're about, too. We're looking at Shakespeare with a different eve than what "We had 75 women that came out of the woodwork, all of them

ART BEAT Art Beat features various hap-penings in the suburban arts world. Send news leads to: Mary Klemic, Observer & Eccentric Newspapers, 805 E. Maple, Birmingham 48009, or fax (810)

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