

Injury breaks director's knee, but not 'Chorus Line' spirit

Livonia Redford Theatre Guild, 15138 Beech Daly, Redford, presents "A Chorus Line," 8 p.m. Friday-Saturday, Nov. 20, 21, Nov. 27-28, Dec. 4-5, and 21. Sunday, Nov. 29. Tickets \$12 adults, \$11 seniors and students, call (313) 531-0554.

BY KEELY WYONIK
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"Break a leg" isn't something you'll hear Stephanie Stephan

and Stephan is getting along on crutches. "She'll take someone to be her body and explain to them how to do something," said John Luther who's in the show. "She hasn't given up, that speaks to the show, you just don't give up."

Marci Urbanick, a Churchill High School grad, is one of Stephan's "bodies."

"She explains it to me step-by-step and works me through it, then I'll break it down into steps for everyone else," explained Urbanick. "It's a lot easier than I

thought it would be, and it's gone smoothly."

Talking to the cast isn't as good as being able to show them, but Stephan is optimistic. "Things are coming together," she said. "It's been a challenge. We've got limited space, and had trouble getting guys to fill the roles. One of the guys just joined the cast three weeks ago."

"A Chorus Line" is one of Stephan's favorites. She's performed in it three times, and played the parts of Bobbi, Judy

and Sheila. "It's a musical theater dancer's dream show," she said. "It's a wonderful piece of theater, and having the opportunity to do it is a dream come true. I've seen the show a million million times, but I still laugh at things today."

Stephan joined the Livonia Redford Theatre Guild two years ago believing that she could make a difference. This show is her chance. "They've worked so hard," she said about the cast. "I will be such a pay-off when they

Newsboys from page E1

ly been above our expectations. Most people haven't really heard of us outside of our fan base. Then here we are playing to 7,000-8,000 people while the top 40 band with the hit is playing the little theater down the road. The beauty of not being well known and having a good following," Frankenstein said.

"The last time we played The Palace, there were 12,000 people there. After the show we went and saw Seal play at the State Theatre to 2,000 people. He's the

one selling huge."

Frankenstein chalks up his band's ability to sell a respectable amount of tickets to the Newsboys' grassroots following, which helped push sales of 1996's "Take Me To Your Leader" (Virgin) past the 500,000 mark.

Thanks to active Christian youth groups and the return of pop music, the Newsboys haven't had to rely on commercial radio, which isn't exactly supportive of Christian music.

With the exception of MXPX,

departure of lead singer John James, who decided to pursue other interests.

"We decided that on the previous record we didn't have enough time to get it right. Plus we're always on the road. It's good to be in the comfort of a home. We have unlimited studio time. We had an engineer on call."

Furler acted as producer and the quintet - which also includes guitarist/vocalist/bassist Jody Davis, bassist/vocalist/guitarist Phil Joel, and drummer/percussionist/vocalist Duncan Phillips - mixed the album themselves.

"Pete was steering the ship, and we just went for it. We learned a lot of things. We wanted to have a record that had continuity. The guys in the band grew up in different parts of the world. This is the first time we got all those influenced to mold into different sounds."

The modern pop record blends

Frankenstein's keyboard samples with crunchy guitars and funky bass, while focusing on a strong sense of melody.

"To us, if Virgin breaks a single it's like icing on the cake. We've had eight long years of really good success. When you're on MTV, people get sick of you. When we roll into town, it's the fans only chance of seeing us."

Frankenstein rolls into Detroit as often as he can.

"I still call it home," said Frankenstein who now lives in Nashville. "It's a good city, actually. Detroit is pretty cool. People are just real. The south has a lot of hospitality and a lot of southern kind of love. But in Detroit people tell you what's going on."

"It's really been a huge roller-coaster ride for me. You hear about these things and you never think it would happen to you. I can't believe I do what I do."

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a lighter Mozart work.

"Mozart has written an unusual work that gives a larger responsibility to the cello," Setzer said in a telephone interview from his home in New Jersey.

"It's not just a bass line but a character in the piece. He also gives more responsibility to the second violin and the violist, a more equal role than in quartets before this. It's a real equality, a conversation, like a mini opera and each instrument is a character in the opera."

Setzer said the piece was more "purified and pristine," a work distilled down to the essentials.

The Shostakovich piece, on the other hand, was written in 1944 and conveys the grimness of those times in Russia. Setzer said the work has a symphonic quality to it.

"Also Shostakovich was fighting tyranny at home. Composers there worked under such scrutiny, but they were given more freedom during the war," Setzer said.

Setzer said Shostakovich defied Soviet authority in many ways, including using Jewish folk music in the quartet's second movement.

"The third movement is a waltz, one of the most demonic

waltzes I've ever heard. ... It's a dance macabre," Setzer said.

On the Brahms, Menahem Pressler joins the quartet, a group he helped in their early years.

"He was a mentor to us and one of the first people we recorded with," Setzer said. "Everytime we play with him it's wonderful."

Setzer said it's been interesting over the years to watch how the relationship with Pressler has developed from teacher-student to musical equals.

The Brahms' piece is dramatic, stormy and "in a very dark key." Setzer said the slow movement is one of Brahms' most beautiful creations.

This year the quartet has been playing Beethoven works with 20th century pieces. The recording of the Beethoven cycle was one of the group's most ambitious projects.

"Beethoven, especially for us, it's like an actor doing the complete works of Shakespeare. Beethoven is the most important part of what we do," Setzer said. "We did a lot of performances, taping performances, analyzing what was working and what wasn't. A lot of people don't listen to themselves enough."

The violinist said he is an optimist about the future of classical music despite the decline in classical recording.

"There will always be people who will fight for it," he said.

The Emerson Quartet also fights for social causes they support from nuclear disarmament to fighting AIDS and world hunger.

"My feeling is that everyone should be involved. We all have responsibilities. We are all responsible for social issues," Setzer said. "We're very fortunate to be in a position where we can play concerts to raise funds and sign our names to add support."

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1st	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	\$12	
2nd	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	\$10	
3rd	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	\$8	
4th	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	\$6	
5th	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	\$4	
6th	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	\$2	
7th	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	\$1	

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Fun from page E1

Ficho plays him more like a nice guy than a stressful boss and sings about love in "Days Gone By."

Jane Pfeiffer directs this charmer that is nothing but romance and fun. Musical director Joan Bowes plays the piano, accompanied by a musical ensemble, hidden back stage. The singers on stage follow Bowes' lead via a TV screen mounted on the ceiling.

Lively choreographer Patty Ward creates the amusing "Café Imperial" and "Where are my shoes" scenes. The best scene has to be the finale, the "Twelve Days of Christmas."

Marquez's motto for this perfumery is "everything is attractive to the ear and the eye." The Village Players got it right!