Dance from page B1

"It's what I come from," continued Vincent who studied at the Mercer, Burlington and Princeton Ballets in New Jersey, the Washington (D.C.) School of Ballet, Harkness House of Ballet in New York City, and University of North Carolina School of the Arts before turning professional with Killian's Nederlanda Dance Theater and then moving on to Dunto's Compania Nacional de Danza in Spain.

Background

Vincent began studying dance before he was 5 years old. His parents sat him in a high chair in front of American Bandstand and before long he was asking to take dance lessons

take dance lessons.

"It's all of the international choreographers. I want to make them more accessible and viable

on a world market. I'm realizing bigger dreams. Lou started from scratch with glue and paste and four dancers and would go on to do Twyla (Tharp). I intend to respect the company's more than 20-year history of aesthetics but would like to bring us up to speed. Instead of 7n-80 performances we now do a year, I'd like to see us doing up to 100 and I'd like to increase the size of the company." Vincent's elects his dancers based on musicality, chemistry, and the qualities for which world-class choreographers are looking.

worners.

Indicates the first state of the first st

16 for which we have 3-5 years exclusive rights in America."

Future goals

Tuture goals

To meet that goal, Vincent
must forego creating his own
choreography for at least the
first year. A typical day for him
includes overseeing production of
videos for bookers, setting up a
new Web site, and working on an
advertising campaign and residency concept.

dency concepts.
"I'd eventually like to see us do "Td eventually like to see us do three two-week sessons in Chicago instead of two," said Vincent. "We're working on a summer workshop and want to be associated with a gallery some time in the near future." There's no doubt Vincent's vision will help Hubbard Street Dance Chicago leap to international fame.

Tribute from page B1

rated 1964: The Tribute from a Broadway Beatles show, Beatle-mania, which simply chronicled the band's story. Benson and Grimes actually found guitarist and George Harrison look-alike, Jimmy Pou in the cast of that

To be a Beatle

Being as authentic as possible is an ongoing process, said Ben-son. That means that Grimes, a right-handed bassist had to right-handed bassist had to learn how to play left-handed, just like Paul McCartney did. And Greg George might bear a striking resemblance to Ringo Starr, down to the fact that both

drummers are left-handed, but Starr did not play left-handed. So George switched over to right-handed drums.

handed drums.

With all the pieces in place, 1964: The Tribute created a live Beatles concert which goes above and beyond what the Fab Four themselves had to offer in 1964. They play a 90-minute set rather than the shorter 30-minute set.

Get the kids rolling

"It's very early rock and roll," said Benson. "It's so much fun for the kids...It's great rock and roll. Good clean fun at the same

time. All the songs are about

He's right. The set list featu She Loves You, Love Me Do, Can't Buy Me Love as well as those other treasured love songs, I Wanna Hold Your Hand and Till There Was You.

Till There Was You.

With a collection of Beatles
number one hit songs at the top
of the charts even songs at the top
of the charts even of the top
Night every collection of the top
Night even the top
of the chart boys
lit seems nothing is more
appropriate than a boundfid Beatles show even if it isn't really
John, Paul, George and Ringe
gracing that stage.

Rose from page B1

who taught him the words to Circus, Bob Hope, Woody Herman, Eddie Fisher and other stars.

He was a member of The Jolly Jack Four, a vocal group that performed in Chicage, Florida and New York from 1898-1961, and played at the Fremont Hotel in Las Vegas with Wayne Newton in 1961. "Our name was on top of the marquee in big letters, and his name was below it. He was only about 16 at the time." Rose and his quartet play

Rose and his quartet play swing, jazz, a little rock, and top

STAY TUNED.

Music fest moves Midwest

40.

He recently recorded a CD.

Helly Rose: We Live in a World,
that includes two original tunes
he wrote with CG Moffet — We
Live in a World, a ballad, and
Soon You'll Leave Me, a Latin
tango, the moving Here's to Life
written with his cousin, pianist
Kavin DeCosta and, of course,

Circus.

"A lot of people like my music and have followed me over the years. I thought I'm going to try recording a CD for my own satisfaction. A lot of friends come to

the club and ask if I have a CD."

If you're a fan of Tony Bennett or Frank Sinatur, you'll enjoy listening to Billy Rose. It's nice music to listen or dance to. Rose invites listeners to Come Fly with Me, and you're sure to enjoy the ride.

The CD is \$15 and available at Dearbarn Music and Desirable

The CD is \$15 and available at Dearborn Music and Desirable Discs in Dearborn, or call (313) 584-1647. You can also purchase it directly from Rose at the Excalibur or Longshots Bar & Grill.

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cause. Watch www.mxmw.com for details.

Music fest moves Midwest When it comes to music festivals, Detroit isn't exactly a desination. Winter Music Conference draws crowds in balmy Minni, CMJ takes over NYC every fall, And local hopefuls traverse to Toronto for the North by Northeast Music Conference each spring.

A tribute in blue

The year 2000 came to a close as the Detroit blues community bid sad farewell to Willie D. Warren. The bluesman died Dec. 30, but his passing reverberates throughout the scene. Born and raised in Arkansas, Warren took in the sounds emanating from the Mississippl Delta. In his teens, Warren took in the sounds emanating from the Mississippl Delta. In his teens, Warren took in the series of Luke Village, and the streets of Luke Village, the friend, Eddie Jones, host to play, the two aproad their own brand of the blues across Louisana in the 1940s. By the late 50s, Warren moved onto the Chicago scene—then thriving with the likes of Freddie King and Otis Rush. Warren performed on some of the top Blues bills of his day, with Jimmy Reed and recorded with Morris Pejoe (Chess Records).

By 1975 Warren came to the Motor City to perform and record with another Chess artist, Bobo Jenkins. Here he met Baby Boy Warren and the two were a top act until his partner's death in 1977. Willie D. Warren crossed racial boundaries, performing in clubs deemed black or white.

Even after his death, his music

Bluetrack label which is yet to

A tribute in blue

lives on in recordings for such labels as Big Star, Blues Fac-tory, Way/Sac and Blue Suit. Most recently, Warren completed a record for the English-based

Bluetrack labol which is yet to be released.

Join the Friends of Willie D. Warren for a benefit in the bluesman's honor, with performances by Alborta Adams, Johnnie Bassett, Eddie Harsch of The Black Crowes, The Howing Diables, Robert Knoll, Jimmy McCarty, Thoretta Davis and The Butter Twins, 5:30 p.m. Sunday, Feb. 11, Magie Bag, 22920 Woodward Avenue in Ferndale. Tickets are \$10. Call (248) 544-3030.

Pine Knob's new name

Pine Knob's new name
The newly-renamed DTE
Energy Music Theater (Pine
Knob) in Independence Township earned the distinct hence The
Polister magazine's
Best Major Outdoor Concert
Venue for the first time. While
the venue has been nominated
for 10 consecutive years, it was
granted the award at the Annual Concert Industry Awards
ceremony Jan. 30 in Las Vegas.
The honor comes after the
venue's most successful summor
season with attendance of more
than 967,000 guests at 83
shows – 28 of which sold out.
DTE Energy Music Theater is
owned and operated by The
Palace Sports and Entertainment. The questions romains,
what with a moniker so long and
involved what can we call it for
short? Learn more at
www.palacenet.com.
—COMPIED BY STEPIANE
ANGELIN CASOLA

verse to Toronto for the North by Northeast Music Conference each spring. Next month the metro area music community is organizing a featival all its own. The Mid by Midwest Music Festival, scheduled for Friday-Saturday, March >10 at four Detroit area venues, has already drawn the attention of 33 local bands. Among the laundry list of local favorites are Climax Divine. Clone Defects, The Dirtbombs. Gloss World, mHz, The Mood Elevator, The Numbers, The Octopus, Outrageous Cherry, The Paybacks, Stun Gun, The Unfriendlys, Variac, Waxwings and The Wildbunch, Festival organizers, including Richard S. Hansen of Living Endustry Productions, released a statement Thursday, Feb. 1 which read: "From its conception, the purpose of this festival has been toraise awareness of Detroit's musical community while also giving something back to Southcast Michigan's communityatlarge. Half of the proceeds will kichigan. Many of the participants also plan to donate their portion of the proceeds to this Classic ghost story entertains

The Farmington Players will present "The Uninvited," 8 p.m. Friday-Saturday, Feb. 9-10, Feb. 16-17, Feb. 29-24; 2 p.m. Sunday, Feb. 11 and Feb. 18; and 8 p.m. Thursday, Feb. 22 at Barnes & Noble Booksellers, 6800 Orchard Lake Road, Octuven 14 and 15 Mile Roads), West Bloomfeld. Tickets, \$12, call 249, 663-2955.
BY BON WEIGH.

Suffice it to say that we evenspecial works. If one actually
ears there is more than
one spirit in the house—dueling
could speak. If one actually
begins to hear voices it can turn
into a ghostly advanture as one
learns in the Farmington Players entertaining and suspenseful
production of The Univited by
Dorothy Macardle.
It takes place in the sitting
room of Cliff End, an isolated
cottage on a wind-swey bluff
overlooking the Bristol Channel
in the west of England. A large
portrait of a woman dominates
the room. Roddy and Pamela
Fitzgerald move in, and bizarre
events begin. She is strangely
cold. The housekeeper swears to
have seen the face of a dead
woman. Then her cat disappears.
The seent of an exotic perfume,
Mimosa, comes and goes. The
series sounds of wind chimes, and
a weeping woman, are heard
from a nursery.

What's going on here? Then we
see it — a spine-tingling appartion of Mary Meredith (the

FARMINGTON PLAYERS

woman in the portrait) and once the lady of the house — to which her daughter, Stella, says, "It's okay, mother, I'm here." The plot continues to become increasingly complex, which we don't want to

complex, which we don't want to give away.

Suffice it to say that we eventually learn there is more than one spirit in the house — dueling ghosts if you will. A beautiful young model by the name of Carmel, vied for her husband affection. Both died under conflicting circumstances according to the local gossip. Suranne Rogers (Pamela) and Kevil Branshaw (Roddy) bring energy and skill to their roles as a begulling couple willing to challenge the spirit world.

Finale

is comical as the Irish house-keeper who has seen enough and just wants to get away from the frightful domain. Cynthia Tupper, as Mrs. Jessup, is delightful as the town goaslp who cannot wait to spread or hear the last news. Angle Tyburski (Wendy) and John Boufford (Max Hilliard) score as friends of the Fitzgeralds. They arrive for a dinner party, and end up helping to solve the mystery with an elaborate seance, in which they move an upside down wine class sround a table (like a Ouija board).

move an upside down wine class around a table (like a Ouija board).

Some of the answers might be more suspenseful if the group took a little more time discerning the answers. Phil Hadley as Doctor Scott fills in missing pieces of the mystery. Emily McGweeney (Miss Holloway) creates a distinctive character; a mysterious sphinx-like nurse who like the Commander knows more than she is willing to tell. Director Brian Tupper effectively combines splendid acting, huntingly good mood music, superb costumes and grant special effects (the ghore, apparitions were outstanding) for a chilling telling of a classic ghost story.

Rob Weitel in a Wealand resistance of the control of the

stary.

Bob Weibel is a Westland resident and writes about community theater for the Observer News-