

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 Kilian's Nederlands Dance Theater and then moving on to Danto'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.

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

on a world market. I'm realizing bigger drama. 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 and aesthetics but would like to bring us up to speed. Instead of 70-80 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 respects his dancers based on musicality, chemistry, and the qualities for which world-class choreographers are looking.

"Right now we're a repertory company taking pieces choreographed on other companies but it's like putting on secondhand clothes," said Vincent. "I'd like to have more works such as *Minus*

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

Future 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 concepts.

Vincent eventually like to see us do three two-week seasons 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.

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

With all the pieces in place, 1964: The Beatles 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 The Beatles gave decades ago.

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 love."

He's right. The set list features *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 *Twist and Shout*.

With a collection of Beatles number one hits at the top of the charts even today, and the recent re-release of *A Hard Day's Night* in metro area movie theaters, it seems nothing is more appropriate than a bonafide Beatles show — even if it isn't really John, Paul, George and Ringo gracing that stage.

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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 Florida, Florida and New York from 1959-1961, and played at the Fremont Hotel in Las Vegas with Wayne Newton in 1961. "One 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 swing, jazz, a little rock, and top

40.

He recently recorded a CD, "Billy Rose: We Live in a World," that includes two original tunes he wrote with CC Moffat — *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 Kevin 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 came to

STAY TUNED...

Music fest moves Midwest

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

Next month the metro area music community is organizing a festival all its own. The Mid by Midwest Music Festival, scheduled for Friday-Saturday, March 9-10 at four Detroit area venues, has already drawn the attention of 33 local bands. Among the laundry list of local favorites are Climax, Divorce, Clone Effect, The Dirtybombs, Ghost World, M.I., The Mood Elevator, The Numbers, The Octopus, Outrageous Cherry, The Paybacks, Stun Gun, The Unfriendly, Variac, Waxwings and The Wild-Card. Festival organizers, including Richard S. Hansen of Living Endstry Productions, released a statement Thursday, Feb. 1 which read: "From its conception, the purpose of this festival has been to raise awareness of Detroit's musical community while also giving something back to Southeast Michigan's community-at-large." Half of the proceeds will be donated to Haven, a shelter for battered women in southeast Michigan. Many of the participants also plan to donate their portion of the proceeds to this

cause. Watch www.mxmw.com for details.

A tribute to blue

The year 2000 came to a close as the Detroit blues community bid a 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 Mississippi Delta. In his teens, Warren began playing guitar on the streets of Lake Village, Arkansas. He taught his friend, Eddie Jones, how to play, the two spread their own brand of the blues across Louisiana 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 Pejoo (Chess Records).

By 1975 Warren came to the Motor City to perform and record with another Chess artist, Bobo Jenkins. He met Bobo's son, 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 lives on in recordings for such labels as Big Star, Blues Factory, Way/Sac and Blue Sult. Most recently, Warren completed a record for the English-based

Bluetrack label which is yet to be released.

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

Pine Knob's new name

The newly-renamed DTE Energy Music Theater (Pine Knob) in Independence Township earned the distinct honor of becoming *Rolling Stone* 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 summer season with attendance of more than 987,000 guests at 63 shows — 28 of which sold out. DTE Energy Music Theater is owned and operated by The Palace Sports and Entertainment. The questions remain, what with a moniker so long and involved what can we call it for short? Learn more at www.palacenet.com.

—COMPILED BY STEPHANIE ANGELO CASOLA

GUIDE TO THE MOVIES

National Amusements Showcase Cinemas	
Showcase Indiana 1114 2150 N. Oakview Rd. 248-375-2660 Bargain Matinee Daily All Shows Under 6 p.m. Continuous Show Daily Late Show Wed. Thurs. Fri. & Sat. No Denotes No Pass	Showcase Westland 1.8 6300 Village Rd. 313-729-1060 Bargain Matinee Daily All Shows Under 6 p.m. Continuous Show Daily Late Show Wed. Thurs. Fri. & Sat. No Denotes No Pass
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