

THE WEEKEND

FRIDAY



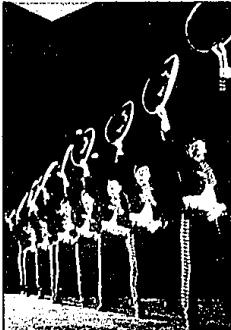
Wilco performs a blend of alt-country and rock, 9 p.m. at the Majestic Theatre in Detroit. Tickets \$17-\$20, call (313) 833-9700.

SATURDAY



Detroit's CPOP Gallery presents the new works of Niagara 6 p.m. with the opening of "Tomorrow's Another Night." Call (313) 833-9901 for details.

SUNDAY



Jam Theatricals presents "The Ballet Folklórico de Mexico de Amalia Hernandez" for one night only, 7 p.m. at Detroit's Music Hall. Tickets \$23.50-\$43.50, call (248) 645-6666.

TICKET



The Detroit Zoo ventures underwater with its latest exhibit "Under Antarctic Ice." This collection of 40 vibrant photographs, shot by Norbert Wu, is on display at the Zoo's Wildlife Interpretive Gallery during regular hours through November 4. Admission is \$6-\$8. Call (248) 398-0900.

Maurice Hines

ON STAGE

starring in
'Guys & Dolls'



Back in time: Take a trip to the 1950s with Maurice Hines and friends in "Guys and Dolls."

BY LAURIE HUMPHREY
SPECIAL WRITER

It was a time when guys were guys and girls were...dolls. *Guys and Dolls*, a romantic comedy featuring the lives of Times Square gamblers, comes to the Fisher Theatre Oct. 9.

Making his Detroit debut as Nathan Detroit, actor Maurice Hines will take the audience on a song and dance rollercoaster ride set in 1950. He leads the 28-member cast through Oct. 28.

"This is a show for fun, happiness and laughter," said Hines, a native New Yorker. "This is a perfect show for this time (referring to the need to move on from news of recent terrorist attacks in New York, Virginia and Pennsylvania.)"

Nathan Detroit needs to win big so he can marry his fiancée of 14 years, Miss Adelaide, played by Alexandra Foucard. First, however, he needs to come up with \$1,000 to ensure the continuation of his craps game. He takes a chance betting a fellow gambler, Sky Masterson (Brian Sutherland, a) cannot convince one Sergeant Sarah Brown (Diane Sutherland) of The Salvation Army to accompany him to Havana. The performance follows these gamblers and their respective others as true feelings are unveiled.

"I think it's a wonderful show," Hines exclaimed, "but it's not so much about what I think. It's what the audience thinks."

Hines rides into Detroit high on the wings of success. "At the Arena Stage in Washington, we broke the 50-year attendance record," he boasted, "and at the Wolftrap in Virginia, we had 7,000 people standing on their seats screaming their applause."

Hines attributes the show's success to the cast and crew. "There is a lot of young talent," he said. "We bring a new energy to it."

"This is the best cast I've worked with since I worked with my brother (Gregory Hines)," he added.

Detroit is just one of 50 cities to land the revitalized performance, scored by Frank Loesser and written by Jo Swerling and Abe Burrows. Produced by Richard Martini, Jonathan Reinis, Adam Friedson, Allen Spivak and Albert Noccione, the new 50th anniversary production will feature a multi-racial company directed by Charles Randolph.

Guys and Dolls
What: Musical theatre set in the 1950s
When: 8 p.m. Tuesday-Friday, 2 p.m. and 8 p.m. Saturday, 2 p.m. and 7:30 p.m. Sunday. Shows run Oct. 9-28.
Where: Fisher Theatre, Detroit.
Tickets: \$30-\$65.
Charge by phone at (248) 645-6666. Call (313) 872-1000 for more information.

Wright with choreography by Ken Roberson.

Hines started entertaining at the age of 5, appearing first with his brother as "Hines Kids" and then with his brother and father as "Hines, Hines and Dad." The trio opened for Judy Garland and Ella Fitzgerald just to name a few. Consequently, he lists Garland and Fitzgerald among his role models. Others include: Lena Horn, Carol Channing, Sammy Davis and Fayard Nicholas.

Hines' talent extends beyond stage performing. He is also an accomplished director, choreographer, screen actor and recording artist.

"I love doing everything," he said, highlighting his roles in *Harlem Suite* (director, choreographer and actor) and *Jelly's Last Jam* (actor). He also directed *The Radio City Spectacular* as the first African-American director for Radio City Music Hall.

His Broadway credits include *Eubiel*, *Bring Back Birdie*, *Sophisticated Ladies* and *Uptown...It's Hot!*, for which he received a Tony nomination. In addition, Hines received a Helen Hayes Award nomination for his current role as Nathan Detroit.

Yet it was his first role in *Guys and Dolls* that he considers a career highlight.

"The first time I did *Guys and Dolls*, 25 years ago, I was called the Richard Pryor of musical com-

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THEATRE

Theater company opens season with 'Bodyland'

BY JENNIFER PLACINTO
STAFF WRITER

Imagine a world where death doesn't only encompass funeral planning, but also decisions about selling the deceased person's body parts and struggling with the moral and ethical issues that entails.

It may not be too hard to fathom when we consider all the people on waiting lists for donated organs they may never receive.

This futuristic possibility of buying and selling human body parts and advances in biotechnology is played out in *Bodyland*, a production showing at the Furniture Factory, the old Weber Furniture Factory building on Third Street in Detroit which has been renovated as a performance space.

Directed by Erika Block for the theater company Walk & Squawk, *Bodyland* opens Thursday, Oct. 11, to anyone who wants to choose their own entry price.

"It's up to people," Block said of the cost. "We want them to come. One person gave us a loaf of bread."

Closed since a brief opening last year in October, flooding in December put the newly renovated factory back under construction. Now Walk & Squawk Performance Project, which has a long-term lease of the building, is getting ready for its first full season.

"It's huge because we have this really packed season," Block said. "We're now able to present other artists."

The idea was taken from a play Block wrote in 1987. Rewritten as a collaborative piece, a thread of

the former play was used as a springboard for the improvisation piece about a dad and daughter who must decide what to do with their wife/mother's body parts after she dies.

Bodyland focuses on the impact the sales have on families and questions, "...how much of who we are is wrapped up in our physicality," Block said. "Do you take some of that person's being or identity with you?" "It's about raising questions, not answering them."

Sip & Squawk

Talk backs after the show, called Sip & Squawk, allow performers and professionals to talk with audience members about their questions and differing perspectives.

"Everything we're doing is a new kind of work," Block said. "It's not just going to the theater."

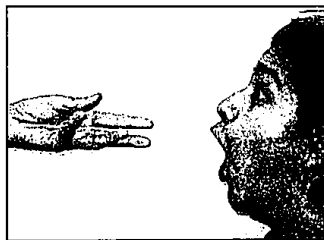
The name in itself, Walk & Squawk Performance Project, is pretty unforgettable and that's what artistic directors Erika Block and Hilary Ramsden were counting on. With Ramsden's focus on movement and Block's on writing, they wanted a name that conveyed the group's goal of combining movement, language and sounds and giving them equal play.

"For most people, it's kind of unusual," Ramsden said. "I guess it's the way we work. We look at the issues and characters from a different perspective than most."

Re-opening

On Oct. 20, the Furniture Factory will celebrate its first anniversary with a party after the performance of *Bodyland*. And the new interior will be on display. "We have a wide open 15,000-square-foot building with this very cool mix of art deco, 1920s retail space," Block said. "We did as much as we could (without) changing the basic features of the building."

They put up walls, moved a staircase and created a second-floor lobby which overlooks the lower lobby. A wall of glass, made of windows and French doors, allows division of the space without blocking natural sunlight. New plumbing, electrical and modern bathrooms were added. And the 100 seats inside the performance area are moveable, allowing for new settings for every performance.



From within: Yvonne DuQue puts her full voice forward as she practices her part in Walk & Squawk's *Bodyland*, premiering Oct. 11.

"For *Bodyland*, we're going to take the place apart and put seating all over the place," Block said. "It's an intimate space which is kind of raw," Ramsden said, adding that it's reminiscent of Chicago or New York theaters. "It's a very different experience if you're sitting 5 feet from a performer or 10 feet from a performer as opposed to sitting 50 or even 100 feet away."

They also have plans to use the building's iron and steel awning for small outdoor performances.

The Furniture Factory is open to other media to promote artists from around the nation and world. It features space for a gallery, classes, theater, dance and musical productions.

"It's unusual for here," said Block. "It's not that it's such a unique concept outside this area."

Kimberly Johnson of Kimberly Consulting in Birmingham saw the Furniture Factory as a perfect opportunity to complete what wasn't done at the Detroit

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