

Thursday, February 8, 2001

THE WEEKEND

FRIDAY



Emily Miller and Mike Schrader star in "Cymbeline," William Shakespeare's tale of magic, mystery and romance, opening 8 p.m. at Wayne State University's Hilberry Theatre, 4743 Cass Ave., Detroit. Tickets \$11-\$18, call (313) 577-2972.

SATURDAY



Learn more about "Hair in African Art and Culture," a new exhibit continuing through Sunday, April 15 at the Charles H. Wright Museum of African History, 315 E. Warren Ave., Detroit. Open 9:30 a.m. to 5 p.m., \$5 adults, \$3 children (17 and under), (313) 494-5800, Ext. 0

SUNDAY



Clarinetist Jim Wyse of Livonia performs Dixieland with Chuck Moss' Paint Creek Jazz Society, 3-6 p.m. at the Monaghan Knights of Columbus Hall, 19801 Farmington Road, Livonia. Tickets \$10 advance, \$13 at the door, call (248) 476-2674.

Beauty in motion: Hubbard Street Dance Chicago brings their eclectic style of contemporary dance to the Power Center for two performances.

KICKIN' HIGH

Artistic director leaps Hubbard Street Dance Chicago to new heights

BY LINDA ANN CHOMYN
STAFF WRITER
lchomyn@oe.homecomm.net

It's half past 10 in the morning and Jim Vincent is kicking into high gear. Since assuming the position of artistic director for Hubbard Street Dance Chicago in August, he has enthusiastically worked to expand the vision for the company founded by Lou Conte in 1971.

Vincent is adding five new works to the repertoire this season alone. Several are on two programs Hubbard Street Dance Chicago will perform as part of the University Musical Society series Friday-Saturday, Feb. 9-10 at the Power Center for the Performing Arts in Ann Arbor.

Hubbard Street Dance Chicago is known throughout the world for presenting contemporary dance which combines theatrical jazz, modern and classical ballet technique. They appeared at the Holland Dance Festival, American Dance Festival, and Spoleto Festival of Two Worlds in Italy, during tours of 15 countries.

Eclectic mix

"It's an eclectic mix of works," said Vincent, who's been on the road since early January with the company. "We opened the season with the sensual ballet *Petit Mort* (Small Death) choreographed by Jiri Kylian and since then have performed *Split* with the dancers in rolled jeans moving to improvisa-

What: Hubbard Street Dance Chicago performs new works by internationally known choreographers
When: 8 p.m. Friday-Saturday, Feb. 9-10
Where: Power Center for the Performing Arts, 121 Fletcher St., Ann Arbor
Tickets: \$18-\$38, call (734) 764-2538

tional jazz by Art Blakey, and *Group Therapy* which has a musical theater flavor and explores different aspects of trying to make a relationship work.

"It's an approach to contemporary dance people have never seen. It breaks a lot of rules without compromising the integrity of the company."

Vincent continues to program culturally diverse works for the company comprised of a rainbow of American, Israeli, Italian, Belgian, and Canadian dancers. Friday night's performance features the 1999 *Rassemblement* (The Gathering), which deals with political repression. Spanish born choreographer Nacho Duato set the piece to a popular Haitian song. Then dance loosens up for *Split* (Troy McIntire, 2000), and *Read My Lips* (Daniel Erzlow, 1990), an athletic piece with high-tech lighting and a synthesized electronic score by Michael Colombier.

Saturday's program

Saturday's program swings into action with *Thaze*, the 1998 comedy of six dances choreographed by

Kylian of Nederlands Dans Theater to the music of Mozart. *Let's Call the Whole Thing Off* keeps the tempo high with Harrison McEl-downey's 1999 work about quarreling and reconciling lovers (set to the music of Gershwin). *Jordi Tancal* (Enclau Garden), a rhythmic piece, based on Catalonian folk tunes, by Duato, follows. Israeli choreographer Ohad Naharin's *Minus 16* closes the program with the entire company on stage. The work, created in 2000, is set to music ranging from Deann Martin songs to the cha-cha, mambo, techno and traditional Israeli music. An audio track featuring interviews with Hubbard Street dancers adds another layer to the work.

Building momentum

"The idea is to build momentum from start to finish in color and dimension," said Vincent. "For me the most interesting part of the program is the diversity. It's like seeing four different companies."

"*Minus 16* is a great piece and reflects where we should be, where I'd like to take the company. What's happening in dance is there's a crossover. Boundaries are breaking. What is modern dance right now? It's everything."

Please see DANCE, B2

Musician invites others to jam session

BY KEELY WYGONIK
STAFF WRITER
kwygonik@oe.homecomm.net

Billy Rose is a joyful person who enjoys a good song and playing the guitar. On Monday he and his quartet will begin a gig at Longshots Bar & Grill in Redford.

He and bar owner Don Vargo, who used to operate a supper club in Livonia, have been friends for a long time. "He has great food," said Rose. "We want it to be a jam session, just a fun night, casual dress. We hope musicians and singers will drop in."

This spoken from a man who's used to getting dressed up to play Tuesday-Thursday at the Excalibur, a restaurant/nightclub in Southfield.

Rose likes the idea of musicians and singers dropping in to play just for the fun of it. He remembers when Barbara Streisand was "just an ordinary jazz singer," and used to stop at Grecian Gardens in Greentown in the late 1960s after performing at the Caucus Club.

"We played from 2-6 a.m.," remembers Rose. "We were strolling musicians and all the big names would drop in. We'd ask them if they wanted to sing or play."

Musical roots

Rose grew up in a musical family, and learned how to play guitar when he was 10. He made music his life, and has been playing with groups since he was 17. His sons are musicians too. Gary plays guitar, Chris, drums, and Tony, bass.

He's played at most of the nightclubs in town, and has fond memories of playing at Giovanni's, a famous restaurant in Detroit in 1948. That's where he met and played for Billy Farrell,

Please see ROSE, B2



MUSIC

Beatlemania revisited

Get back with 1964: The Tribute

BY STEPHANIE ANGELEN CASOLA
STAFF WRITER
scasola@oe.homecomm.net

Thirty-seven years ago a group of four mop top Brits hit the stage on the Ed Sullivan Show and altered music history books forever. That day was Feb. 9, 1964, and the band was, of course, The Beatles.

For Mark Benson, Gary Grimes, Jimmy Pou and Greg George, it's almost as if a day's never passed. While far from Liverpool, the four musicians are collectively known as 1964: The Tribute, a Beatles cover act that has crisscrossed the country to keep Beatlemania alive since 1984.

I recently spoke to Mark Benson, an Akron, Ohio, resident, about the 17 years he's spent wandering from stage to stage wearing John Lennon's shoes — well, a good replica of John Lennon's shoes anyway. And I discovered that Benson's first glimpse of the Fab Four came that fateful February day.

"I had never heard them before that on the radio," he said, during a phone interview on Jan. 25. "I was 11. It was a school night. I had to be in bed by 8 o'clock. (My parents) wouldn't let me stay up."

He may not be able to forgive his parents, but the fascination that began with one monumental televi-

What: 1964: The Tribute
When: 8 p.m. Friday, Feb. 15
Where: Magic Bag, 22920 Woodward Ave., Farmdale
Tickets: \$15, call (248) 544-3000 for details

sion appearance transformed Benson in some way. He and his friend Gary Grimes set out as 1964: The Tribute — just a fun musical endeavor to keep them regularly performing. Taking on the personas of Lennon and McCartney, they never imagined the band would be booked solid, playing an average of 160 shows a year, after just two years of covering Beatles hits.

Making the band

It didn't come easy. The band members copied every movement, every outfit, every nuance they could find of The Beatles on film and on record. They contacted The Beatles former tailor in England for fashion advice. In the beginning, Benson custom built all of their instruments, making exact replicas of those used in 1964. Today, it's much easier to find the right drumheads, the right guitars, he said. It was all in pursuit of perfection.

"We want to create as close an image as we can," said Benson. "It's more like a Beatles concert than a Beatles story."

The band chose that specific year so it would appeal to a certain, untapped niche market. It sepa-

Please see TRIBUTE, B2



WALT MCPHADEN

You make the call: 1964: The Tribute not only looks like the Fab Four, but (left to right) Mark Benson, Gary Grimes, Greg George and Jimmy Pou sound like The Beatles too. See the band perform Feb. 16 at Ferndale's Magic Bag.