

## FACILITY MAY EXPAND TO INCLUDE COVERED PORCH FOR PATRONS Community Players' Will Usher In New Season With Upgrades

By KERRIANNE SPELLMAN CORT  
Specially Written for The Westfield Leader and The Times

**WESTFIELD** — When Westfield Community Players (WCP) opens its doors for the 2002-2003 season, theatergoers will notice several improvements to the facility.

In order to make the theater attractive, and also more accessible to patrons, WCP has made a few noticeable changes.

Victor Cenci, Director of Public Relations for WCP, told *The Westfield Leader* and *The Times of Scotch Plains-Fanwood* that capital improvements have slowly been taking place for the last several years.

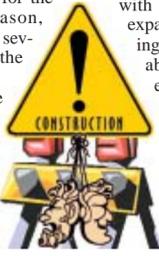
Visible changes to the facility now include wheelchair accessi-

bility, as well as new doors and improved exit signs. The heating and plumbing has been updated and WCP is currently working with an architect to possibly expand the front of the building so that patrons will be able to step outside to a covered front porch.

Last season, a costume loft located upstairs was reconfigured to serve as an office space, making it easier for board members to meet while a rehearsal was taking place downstairs.

Less visible changes will still enhance the quality of productions that WCP can offer. A video monitor system has been added that makes overseeing a production much easier on the lighting technicians and stage man-

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# Arts & Entertainment

## WYACT Troupe Makes NJPAC Long for Love With *South Pacific*

By JENNIFER PINTO  
Specially Written for The Westfield Leader and The Times

**WESTFIELD** — Members of the Westfield Young Artists' Cooperative Theatre Inc. (WYACT) are currently performing *South Pacific* at The New Jersey Performing Arts Center's (NJPAC) Victoria Theater.

A musical by Rodgers and Hammerstein, *South Pacific* is based on "Tales of the South Pacific" by James A. Michener. The story was beautifully translated and performed by the talented and comical WYACT troupe.

The theatrical group excited the crowd with such an energetic presentation especially when performing the delightful scores by composer, Richard Rodgers. In particular, Saturday's audience seemed to respond enthusiastically to "I'm Gonna Wash That Man Right Outa My Hair," "Some Enchanted Evening," and "Younger than Springtime."

The musical is set on an island in the South Pacific during World War II and ties in two tales of love.

The storyline begins with Emile de Becque, a wealthy middle-aged

Frenchman who falls in love with an American Nurse named Nellie Forbush. The two met at a diner hosted by Emile, where Emile fell in love with Nellie and asked for her hand in marriage.

On another part of the island, American marines, sailors, and nurses were stationed. The American men encounter the charming and persuasive Bloody Mary, an energetic Tonkinese woman who lures men to an attractive island of women better known as Bali Ha'i. The American men know that they shouldn't step foot on that island, but their curiosity gets the best of them.

At this point, the audience is introduced to Lieutenant Cable, who is lured by Bloody Mary to the island to meet Liat, Bloody Mary's beautiful daughter. Liat is a silent and very sexy character and Lieutenant Cable immediately falls in love with her while Bloody Mary energetically suggests marriage to the young couple.

Nevertheless, Lieutenant Cable has more important work to focus on. He

has been assigned to watch a nearby Japanese Island and in his attempts to achieve success he asks Emile (a local) to join him on a mission. This is where the two love stories tie together.

Coincidentally, the commanding American officers on the island ask Nellie to find out useful information from Emile. During this time, Nellie realizes that she and Emile are just too different. They live in two different parts of the world, have different backgrounds and a large age gap. But, even though Nellie tries to con-

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Courtesy of Jeremiah Bean  
**TINY DANCER...Angeliue Cinelo** shows off her dancing skills in the Westfield Young Artists' Cooperative Theatre's production of *South Pacific* at the New Jersey Performing Arts Center in Newark and at the Algonquin Arts Theatre in Manasquan.



## Pen & Ink

With Michelle H. Le Poidevin

### We Must Go Back to Drawing Board With Proposed Trade Center Plans

By MICHELLE H. LE POIDEVIN  
Specially Written for The Westfield Leader and The Times

The day the six proposed blueprints for the World Trade Center (WTC) site were unfurled, I was watching an episode of "Unsolved Mysteries," entitled "Black Hope Curse." The story was told about two families who purchased new homes in a subdivision near Houston, Tex., only to find out that they were living above an old burial ground. Hauntings, unexplainable deaths and illnesses plagued the Haney and Williams families. While they just wanted to go about the business of

living, they were living on the sacred grounds of the dead.

If you ask former NYC mayor Rudy Giuliani and the droves of families he represents, any construction atop the "footprints" of where WTC's North Tower and South Tower used to stand would mean building on a burial ground. Giuliani believes the footprints, which each tally an acre of land, are sacred enough to be reserved for memorial space. In addition, several New Yorkers gave their thumbs down to the sketches this past weekend at the Jacob Javits Center, asserting that the plans should be less "commercial" and more "memorial."

Ironically, many of the victims' extended families have told me that they think the towers should go up stronger and taller, as to thumb our noses at the terrorists who tried to destroy us on 9/11. I think there are more effective ways to show our patriotism and determination to retaliate against the enemy.

We should keep in mind that we won't be able to please everybody with whatever decision is made.

There are few things in life that are precious — real estate in New York City is one of them and the sanctity of life is usually not. For, while most New Yorkers are worried about how the skyline has and will be changed, we've forgotten that the real estate of WTC is precious for different reasons altogether. Granted, we can't turn every acre of Ground Zero into a memorial, we have to use a large percentage of the space for commercial use. Unfortunately, the money over mind mentality is only logical.

Perhaps the blueprint representing the best compromise thus far is "Memorial Square," where a walkway built over the footprints, would connect a promenade and rooftop gardens. The walkway would not touch or disturb the footprint area.

Whichever direction taken by those involved in the reconstruction, here is the harsh reality — this is a spot where thousands of lives were lost, where the dust that has settled represents the remains of those thousands...and despite one of Mayor Michael Bloomberg's recent remarks, if the site seems more like a cemetery than an industrial mecca, so be it.

We'll never be able to honestly go on living if we don't respectfully revere the dead. Let's go back to the drawing board.

Feedback and Comments Are Always Welcome: E-mail the A&E Editor at ae@goleader.com!

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## Cronkite, Trump, Leader Adorn Blocks To Support School's WTC Memorial

By MICHELLE H. LE POIDEVIN  
Specially Written for The Westfield Leader and The Times

**WESTFIELD** — The Art Therapy Department of The School of Visual Arts (SVA) in New York City has encouraged everyday New Yorkers, celebrities such as Chita Rivera and Walter Cronkite, and *The Westfield Leader* to decorate individual wooden building blocks for a three-dimensional sculpture to be placed in the Big Apple.

The program, "Rebuilding Hope: A Tribute to the Creative Spirit of New York," will have the Art Therapy students piecing the structures from the various shaped and ornamented blocks they receive over the next few months, including the block crafted by *The Leader*.

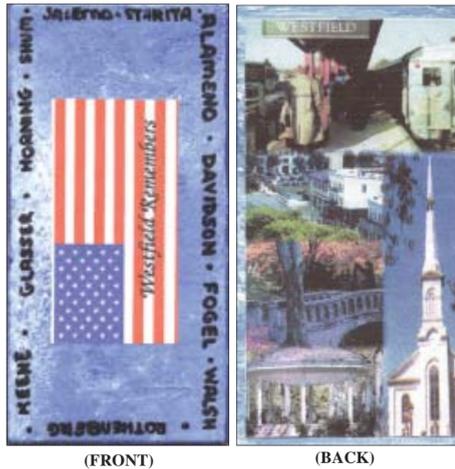
SVA asked that each block artist consider a few elements before selecting a medium or subject matter for each piece. The unifying spirit of New Yorkers and/or all Americans, as well as a vision for a peaceful world were some of the suggestions offered by SVA.

When developing a concept for the rectangular building block received at the end of June, *The Leader* opted to pay tribute to residents hail-

ing from Westfield and Scotch Plains, who lost their lives on 9/11.

Covered entirely in speckled textures of blue, glossy enamel paint was used to create a sense of an indigo sky or heavens, with white paint used for cloudbursts.

The front of the block is framed in black marker by the last names of those who left Westfield and Scotch Plains, never to return home again: Leo Russell Keene, 3rd (Westfield); Mark Rothenberg (Scotch Plains); James Walsh (Scotch Plains); Steven Fogel (Westfield); Michael Davidson (Westfield); Andrew Alamo (Westfield); Anthony Starita (Westfield); John Salerno (Westfield); See-Wong Shum (Westfield); Matthew Horning (Scotch Plains native); and Thomas Glasser (Westfield native).



(FRONT)

(BACK)

Keene was employed by Keefe, Bruyette & Woods at the World Trade Center (WTC). Rothenberg was on Flight 93 and an employee of MDR Global Resources, Walsh, Fogel, Davidson, Alamo, Starita and Salerno were all employed by Cantor Fitzgerald in WTC. Shum worked for the New York State Department of Transportation and Horning worked for Marsh & McLennan at WTC.

The center of that marked frame on the front face of *The Leader* block depicts an American flag with "Westfield Remembers" in black calligraphy.

Finally, the back of the block is covered in a computer-generated full-cover collage of five photographs indicative of the Westfield landscape.

These pictures include commuters boarding a NJ Transit train on a

fall morning in Westfield, the staturesque steeple at the Presbyterian Church in Westfield, a town-wide, aerial shot of the downtown captured by Sports Editor and Assistant Publisher David Corbin, and the footbridge and gazebo at Mindowaskin Park.

The SVA asked artists to focus on the front and back faces of their blocks, so *The Leader* left the sides of the block covered in glossy dark blue paint.

The first 1,000 unornamented wooden blocks were donated by Rifton, N.Y.-based Community Playthings.

According to SVA, "Rebuilding Hope" will provide New Yorkers with a creative, three-dimensional way to symbolically reconstruct their hopes and dreams together and to pay tribute to the collective spirit of those who have died and those of us left behind."

Thus far, other participants in the project have been New York City artists Polly Apfelbaum, Ivan Chermayeff, Nancy Chunn, Leon Golub, whimsical artist Rodney Greenblatt, poster artist James McMullan, caricaturist Robert Risko, hotel/casino owner Donald Trump, photographer William Wegman, fashion designer Todd Oldham, and weather reporter Willard Scott.

To become involved in "Rebuilding Hope," please contact Jennifer Drower, Coordinator of Special Projects and Programs, SVA, at (212) 592-2610. SVA is located at 209 East 23rd Street in New York.

### Cartoon Corner with Matt Robinson



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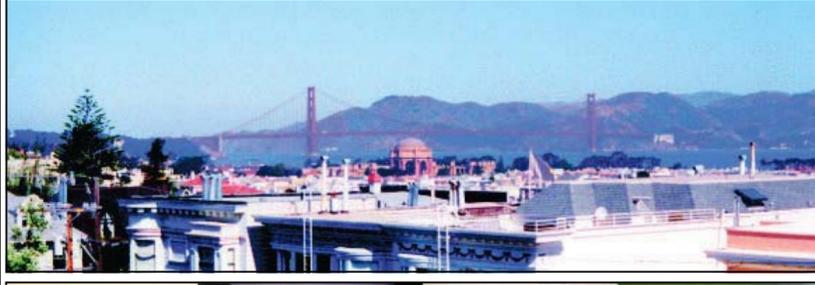
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