

Arts Entertainment

Fine Arts Senior Recognition Awards Presented in Westfield

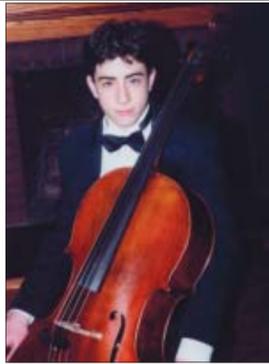
WESTFIELD - The Department of Fine Arts of Westfield Public Schools has announced the names of students presented with special awards and scholarships during the May 29 Fine Arts Senior Recognition Evening.

- **Westfield Coalition Scholarship** - Sara Elizabeth McGovern (art), Joshua Lieberman (drama), Rosemary Topar (instrumental music), Katherine Hild (vocal music) and Bree Sherry (all-around)
- **National School Orchestra Award** - Rosemary Topar and David Louie
- **Director's Award for Orchestra** - Alex Leong
- **Director's Award for Band** - Marie Tracey
- **Concert Choir Award** - Katherine

Hild

- **Madeline Bristol Scholarships** - Christine Pecoraro (art) and Erica Cenci (music)
- **Hank and Marian Glass Award** - Dania Agüero
- **Drama Achievement Award** - Bree Sherry, Erica Cenci and Joshua Lieberman
- **Keith S. Hertell II Memorial Scholarship** - Erica Cenci and Joshua Lieberman
- **Parent-Teacher Student Organization Awards** - Audrey Eyring (fine arts), Priya Bahasin (crafts), Cam Kelly (drama), David Louie (instrumental) and Rosanne Palatucci (vocal)
- **Westfield Art Association Award** - Christine Pecoraro

- **Little Opera Company Scholarship** - Rosemary Topar
- **Award Art Club Service Awards** - Rachel Bavolar, Maureen Cooke, Mara Judd, Sarah Mahran, and Rosanne Palatucci
- **Charles Addams Art Award** - Robert Daurio
- **Woman's Club of Westfield Awards** - Alexandra Brill (art) and Charles Tortorello (music)
- **Westfield High School Purchase Awards** - Leigh Mary Bannworth, David Carson and Gaby Izmerlian
- **Westfield High School Marching Band Scholarships** - Bree Sherry, David Zorn and James Reber
- **Drum Major Awards** - Lauren Baeder and Angela Kim
- **John Phillip Sousa Band Award** - James Reber
- **Jerome S. Morrow Memorial** - Charles Tortorello
- **Senior Awards for Marching Band** - Lauren Baeder, Steven Collucci, Bret Fleming, Alan Kantz, Sara McGovern, James Reber, Carol Rudnicki, Ben Ruskin, Anthony Santilli, Bree Sherry, Charles Tortorello and David Zorn
- **Art Club Service Awards** - Rachel Bavolar, Maureen Cooke, Mara Judd, Sarah Mahran and Roseanne Palatucci



GUEST SOLOIST... Westfield violin teacher Steven Wolosonovich will lead his violin students in a solo recital on Saturday, June 15, at 2 p.m. at the First Congregational Church in Westfield. The pupils will perform concertos by Paganini, Mozart and Beethoven as well as works by Sarasate and an original composition by student Oliver Eng. Westfield resident and guest soloist Carl Baron, pictured above, a student of Leo Wang, will perform the second movement of the Dvorak Cello Concerto with the ensemble. The public is invited to attend this free performance.

Concert Series to Have Swinging Kick-Off

WESTFIELD - The Westfield Community Swing Band, under the direction of Sal Melillo, will start its second season as part of the Summer Concert Series, which is sponsored by the Westfield Recreation Department.

The season will begin on Thursday, June 13, at 7:30 p.m. with a variety of Glenn Miller hits such as "Moonlight Serenade," "In the Mood," and "Tuxedo Junction."

Vocal soloist Dan Duca will join the band for a selection of Frank Sinatra hits like "Nice and Easy," "All the Way," and "My Way."

The Westfield Community Swing Band is one of the many smaller ensembles comprised of Westfield Community Concert Band members. The Swing Band is dedicated to Big Band and Swing music from the 30s and 40s.

All events are free to the public. Audience members are encouraged to bring lawn chairs or blankets.

The series, which is sponsored by the Westfield Recreation Department, Bruce Kaufman, Director, will continue on Thursday, June 20, celebrating the Westfield Community Band's 90th season of performing concerts in the park.

For more information, please call (908) 789-4080.



POPCORN™ The Sum of All Fears: Too Close for Comfort

One Popcorn, Poor • Two Popcorns, Fair • Three Popcorns, Good • Four Popcorns, Excellent

By MICHAEL S. GOLDBERGER
2 & 1/2 popcorns

When things go really kablooey in *The Sum of All Fears*, when the unthinkable scene that earns the film its title arrives, anyone with a shred of common sense is bound to ask themselves, "Do I really need this? Is this entertainment? Is this why I came out to the movies?"

And then you think it out a little further. It would be unfair to completely dismiss this most recent filming of a Tom Clancy novel as out and out fear mongering, intentional or otherwise. Oh, that's certainly some of it. But not all of it. Yet while it's only slightly detectable, there is an emotion conjured here beyond the horrific sensationalism of our worst fears being realized.

It's hard to discern exactly what it is. And what's more, this je ne sais quoi by-product probably has a lot more to do with the viewer's subconscious cognition than anything intentionally interjected by director Phil Alden Robinson and screenwriters Paul Attanasio and Daniel Pyne.

Fact is, we are great miners of information, always on the lookout for keys to our survival and rationalizations to comfort our souls. And our sixth sense says that there must be something here beyond the usual clichés of military powers being compromised by fringe zealots now capable of mass destruction. There just has to be. But what is it?

It's certainly not Ben Affleck's performance. He's hardly believable as Jack Ryan, the Washington think tank historian turned international man of derring-do.

Likewise, Morgan Freeman as his boss, CIA director Bill Cabot, hardly exudes his trademark avuncular charm this go-round. Doubtless the love affair between Affleck's everyman hero and Dr. Cathy Muller (Bridget Moynihan) isn't what'll be bringing 'em to the Bijou in droves. The lukewarm relationship plays like something left over from *Pearl Harbor* (2001). Nah, that's too kind. The trite affaire de coeur is more like something coming up for a last gasp of melodramatic spooning after lying dormant since *The Winds of War* (1983).

So again, what is it that holds our interest? Are we just curious? Is it simply that we want to see if the world survives? Certainly that may be some of it—but not all of it. Why,

these days practically every adventure film has the fate of the world hanging in the balance. But this is different.

After a while we eventually discover that what is keeping us sequestered is not something the film supplies, but rather what we've brought to the theater: the human spirit itself and our own innate sense of hope.

The Sum of All Fears exudes a discomfort level wrought not as much through any skill of the filmmaker as by its eerie proximity to the events of 9/11. It is a sad phenomenon of recent times. But now, with that cataclysmic event in our collective data bank, any action yarn with a terrorism theme practically achieves documentary status.

There is an unfortunate seductiveness. Our brain's entertainment receptors are automatically drawn to said presentations for what information they may impart.

In short, we are shopping the disastasters and looking for answers. We wonder: Could this be us? Can this help us? But as we witness, mouths agape, this utter horror that dares not speak its name, the gnawing question is, can such tragedy be averted?

We know full well that even if Affleck and company save the day, after the curtain falls we will still be left to deal with the real-life angst that has been so painfully hammered home. Therein lies both the root of our attraction and the source of our uneasiness.

Though, there is also the fleeting thought that we are purposely and conveniently being manipulated by Hollywood opportunists. But that's unthinkable, and therefore quickly dismissed. This is too serious. No one would dare do that, would they?

In looking for a way out of this worry, wishing that we could wake up from the nightmare of current events, we are reminded of the days when we had the luxury of hypothetical Armageddons. Such was the case in *Testament* (1983), when Jane Alexander starred as Carol Wetherly, a distraught mom desperately but bravely trying to comfort her family following a nuclear blast. Then we were able to take a heartfelt but equally hypothetical lesson from director Lynne Littman about the horrors of atomic warfare.

Ensnared within the cushy armchairs of our fool's paradise, we could also note the film's fine dramatic qualities, especially its uniquely powerful use of understatement. But that was before 9/11. And though nuclear sabers rattled then, just as they have since the invention of fission-powered weapons, there was security, whether real or perceived, that the balance of power between supposedly civilized nations would ensure that calm heads prevailed.

But no more. Our enemies inform that they are anything but reasonable and calm. In fact, they assure us our biggest fear should be their irrationalism and shadowy motivation. And as they say, this changes everything.

Thus for the time being, even art has been set on its ear. And, because we are forever searching every nook and cranny of our existence for enlightenment, when we do evaluate a film dealing with the subject in question we cannot help but ponder the age-old axiom about art imitating life and vice versa. We're hoping there's a clue hidden somewhere in the filigree.

Clearly, it is only because director Robinson's movie reeks of timely importance that it is given such critical leeway. In fact, imagine if we took the same cast and crew but changed the story just slightly, say into a tale about two warring brothers who own pizzerias on opposite sides of the same street but who never speak to each other.

Odds are we wouldn't give it half the consideration this film has been receiving. Though, come to think of it, maybe we would. So skip the analogy. I see John Turturro and Kevin Kline as the leads. But later for that.

Bottom line: There is no artistic epiphany forthcoming. And unless the secretly encrypted message here is "Give us better scripts and more credible acting or we'll blow up the world," then I'm afraid there's little to be learned from *The Sum of All Fears*.

The Sum of All Fears, rated PG-13, is a Paramount Pictures release starring Ben Affleck, Morgan Freeman and James Cromwell. Running time: 122 minutes.

Township Resident's Quilting Workshop Is Hit With Teens

SCOTCH PLAINS - "Creative Quilting," a workshop with Scotch Plains quilter Jan Clare Viehman, was introduced this year as an option at the State Teen Arts Festival. Based on the written evaluations submitted by the participants, the workshop was a success.

The workshop plan was developed by Ms. Viehman, who encouraged students to take a canvas, 15 squares of different fabrics, scissors and a glue stick, and allow them to craft their own idea of a quilt.

No sewing was involved in the workshop, and each student typically created a quilt within an hour. The finished piece was prized by the students and taken home to enjoy.

"Fun for all, age not a factor, loved it," one teenager stated. "Teenagers can work too," commented one of the attending teachers and proud workshop participant.

"Cool fabrics. It was easy and fun. No chance for mistake. Expressing myself" were some of the favorable comments made by workshop participants.

Ms. Viehman noted, "The pur-



Jan Clare Viehman

pose of the workshop is to allow any student of so-called 'artistic ability' to express himself or herself through the medium of fabric. Most students have not encountered fabric as an artistic medium and this fact contributed to the novelty of the experience."

Several students from the Union County and Mercer County Teen Arts Festivals returned and attended the workshop at the State Teen Arts Festival, as evidence of the workshop's popularity.



Get Outta The House

By CAROL F. DAVIS
Specialty Writer for The Westfield Leader and The Times

Decorators, art lovers, history buffs, and those with cultural curiosity will enjoy "From Castles and Tents: Tibetan Carpets" from now through June 30 at the Newark Museum. Many of the carpets are on display for the first time. There are several other exhibits going on simultaneously, such as a 9/11 memorial, and Japanese ceramics, so plan to spend a few hours. The museum is located at 49 Washington Street in Newark, and admission is free. Call them at (973) 596-6550.

The *New Jersey International Film Festival* is going on all summer at Rutgers University. New Jersey's only forum for alternative viewing, there is always quite a variety throughout the season. Sorry, you've already missed *Amelie* and *The Royal Tenenbaums*, but there's much, much more, including current features and classic hits, like Dali and Bunuel's *Un Chien Andalou* & *L'Age D'Or* made in 1929-1930, *Shrek*, and the haunting *Kandahar* (2001). For a complete listing, log onto www.njfilmfest.com. The most expensive ticket is \$5. Bring your own refreshments, and a pillow for your seat if it's a long film.

Also at Rutgers this summer, the *Mason Gross Presents Summer Concerts* is in its inaugural year. On Saturday, June 15, at 8 p.m., they will open the season with Conductor David Hayes from the Philadelphia Orchestra, the Rutgers Festival Orchestra and German pianist, Evelyn Ulex, performing Dvorak: *Carnival Overture*, Liszt: *Piano Concerto No. 2 in A Major*, and Tchaikovsky: *Symphony No. 5*. Tickets for the general public are \$20. Students pay \$10. For tickets and information call (732) 932-7511.

Grab a Dad and head to Liberty Hall in Union on Father's Day, for an informative look at men, tools, and farm labor. Dad's are admitted to "Tools of the Trade" for half price, and tours will be conducted from 10 a.m. until the last one at 3 p.m. Guys, you'll also come home with a small gift, in case the kids forgot. Don't pass up the opportunity to stroll in the gardens after the tour. The museum is located at 1003 Morris Avenue, across from Kean University.

Food Chain

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Tickets are \$14 for performances on Fridays, Saturdays and Sundays or \$7 for Thursday shows. Students will be charged \$7 for all shows.

For information on "Senior Citizen Sunday," during which tickets are \$7, and to order all tickets, please call The Theater Project Box Office at (908) 659-5189.



FLUTIST'S GATHERING... Clarissa Nolde's flute and piccolo students convened on June 3 for a special recital, featuring works from composers such as Mozart, Vivaldi and Handel.

Nolde's Flute and Piccolo Students Host Annual Recital

WESTFIELD - The flute and piccolo students of Clarissa Nolde gave their annual recital on June 3. Mia Laine of Scotch Plains provided the piano accompaniment throughout the performance.

Jefferson Elementary School fourth graders Melissa Riegel, Nicole Spera and Alison Ricardo performed works by Loeillet, Bartok and Haydn. All three pupils participated in the 2002 All City Band.

Adrienne O'Rourke, Allison Grow and Tara O'Donahue, all

Westfield High School students, performed Handel and Mozart pieces. Allison is a member of the New Jersey Youth Symphony Flute Forum, which has performed throughout New York and New Jersey this season.

Lauren O'Day of South Plainfield performed Kodaly. Katherine McKinley, a third grader at Wilson Elementary School and the youngest member of the flute studio, performed Mozart, as did Lydia Foresti of Rahway.

Scotch Plains-Fanwood High School (SPFHS) students Sarah Schwartz, Kaitlin Carman and Christina Rosa offered music by Bach, Faure and Telemann. Sarah also performed on piccolo, as did Elizabeth Grausso, a 2001 graduate of SPFHS.

Elizabeth performed the Vivaldi *A Minor Piccolo Concerto*, a piece she will also play at the Lake Placid Summer Music Institute. Elizabeth has completed her freshman year in flute performance at Vanderbilt University.

Area freelancer and Brown University alum, Katherine Haynes, offered the Mozart *G Major Flute Concerto*. She will attend the Academy of Music in Gaithersburg, Md. for masterclasses with the New Jersey Symphony flutists, the Julius Baker masterclass at Western Connecticut State University, and the Northwestern University Orchestral Audition Preparation masterclass with Walfrid Kujala.

The rehearsal concluded with all 14 flutists performing the Boismortier *Concerto in D Major*.

Pen & Ink

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beam that could pulverize any demon. He doesn't have to change from one persona to another to protect his identity like Clark Kent and he would be ashamed to hide behind any kind of disguise.

Over the past four years, I've met a portfolio full of notable personalities, celebrities and super-personalities - by society's standards, of course. They're people you come to admire for their personal ethics, politics and creativity. Dad's got 'em all beat. While he still calls me "Shelks-My-Nelks" every once and a while, I'm often the little girl in pigtails looking up through the sun at the 6-foot man and I wouldn't have it any other way.



SUMMER SERIES... The Annual Summer Concert Series at the Scotch Plains Music Center on Park Avenue featured the sounds of Shelly Riff on June 1. The band includes drummer Clayton Craddock, Shelly Riff, guitarist Bruce Gatewood and bassist Even Steven Lavey. The concert series will continue throughout the summer months.

John DeMarco

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certain numbers. The end result is a solid friendship bound by mutual respect, a love for music and an appreciation for the craft.

Agosta and DeMarco, who are single fathers, had to be forced by their sons, Joe, Jr. and Jayson DeMarco, to create a block of time which would allow them to give birth to *It Started With A Dream*, a show which is roughly 1 hour and 10 minutes long.

"It took months," admitted DeMarco. "We're very respectful of each other. I think it's certainly an art that's something we both had to work at to make the varieties compliment each other."

Following in the footsteps of his father, who was a professional singer, and two of his older brothers who were also singers, DeMarco became a cast member on "Star Time," a television show that featured talented children singers and performers, and a variety show, "The Children's Hour," co-starring Connie Francis, Bobby Darin and Leslie Uggams.

A graduate of Pace University, DeMarco earned a Bachelor of Arts Degree from Syracuse University, attended The Juilliard School and completed a term at the High School for the Performing Arts in New York City. He also kept company with veteran actress Patty Duke and dancer/actor Gregory Hines while attending The Quintano School of Young Professionals.

For three years, he appeared as the lead singer in the *Les Follies Bergere* in Paris, before performing a version of the production at The Tropicana in Las Vegas. DeMarco has headlined at The Stardust Casino and Hotel in Las Vegas, at Tony Pastor's in New York City



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