

K of C Separates *Da Vinci Code's* Fact From Fiction

By MARYLOU MORANO

Specially Written for The Westfield Leader and The Times

WESTFIELD—The Catholic organization Opus Dei figures prominently in the controversial book and movie, *The Da Vinci Code*, but many Catholics are completely unfamiliar with, or know little about, this group.

To further confuse the issue, Opus Dei objects to the way it is portrayed in the movie and book.

In an effort to remedy the lack of knowledge about the organization, as well as help clear up prevailing misconceptions, on Tuesday, June 27, the Knights of Columbus Council 1711 of Westfield held an informational meeting to discuss Opus Dei. The meeting was open to the public.

Miguel Perez-Santalla, a member of Opus Dei for approximately 16 years and a Knight, was the featured speaker. He stood in for John Coverdale, author of "Uncommon Faith: The Early Years of Opus Dei," who cancelled his appearance at the last minute due to transportation problems.

According to Mr. Perez-Santalla, a priest named Josemaría Escrivá founded Opus Dei in 1928 in Spain. Opus Dei was brought to the United States around the 1960s.

An independent organization that falls under neither a diocese nor archdiocese, Opus Dei is comprised of Catholic laity and parish priests.

"A mystique arose around Opus Dei because at first they were not accepted by the Catholic Church. It was underground, and Josemaría Escrivá ran the organization out of his mother's house," Mr. Perez-Santalla explained.

Today the Catholic Church recognizes the organization.

"The Pope is fully supportive of Opus Dei," Mr. Perez-Santalla added. Mr. Perez-Santalla described how being a member of Opus Dei impacts daily life.

"The name Opus Dei means 'work of God.' We focus on what our lives are about and whether or not we are living our lives as God wants."

"Everything we do can be offered up to God," said Mr. Perez-Santalla, using examples from his own life.

"Becoming a member of Opus Dei requires a lifestyle commitment," he said. "It is for those people who are looking for a little bit more in their lives."

"Opus Dei has brought me through many difficult times," he continued,

adding that the first became acquainted with the group after reading *The Way*, written by Josemaría Escrivá.

The Catholic Church in 2002 canonized Rev. Escrivá into sainthood 27 years after his death.

According to the Opus Dei website, www.opusdei.org, the organization is not a monastic order as depicted in *The Da Vinci Code*. Although it was originally founded as an organization for men, it now accepts women as well.

Those wishing to learn more about the discrepancies between the actual Opus Dei and how it is depicted in the book and movie can read more on its website. There the organization discusses seven areas in which it feels *The Da Vinci Code* misrepresents it.

According to Mr. Perez-Santalla, an evening with Mr. Coverdale will be rescheduled so that the discussion of Opus Dei can continue.

WF Band

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McCauley, in his 35th year in the role of town crier, spread some local 18th century news and gossip. Assemblyman Jon Bramnick gave a speech about freedom.

The second half of the program began with a well-played melody of songs from George Gershwin's *Porgy and Bess*, and *Fantasy on "Yankee Doodle"* by Mark Williams.

An arrangement of George Weiss and Bob Thiele's *What a Wonderful World*, was performed with great improvisatory style by saxophone soloist Sam Calleo. His full tone and vibrato, long phrases, and excellent breath control were the mark of an experienced soloist. His ability to maintain such a focused sound while improvising and communicating emotion through the music placed him on the highest plane of music making. When Mr. Calleo plays, he seems to put his whole body and soul into it.

More than one "bravo" could be heard from the audience, and his fellow band members applauded vigorously in appreciation of his talent.

Tom Kennedy transcribed *Festival Overture*, by Dudley Buck, for band from the original orchestral score. This piece was the most technically challenging of the evening, as woodwinds struggled to rip through passagework originally intended for strings (and not allowing much time for breathing). What made the piece interesting was its use of the *Star-Spangled Banner* as a counter-melody that lurked beneath the main themes until fully blossoming in grand style at the end.

The final and most overtly patriotic selection was a good performance of Sousa's *Stars and Stripes Forever*. The piccolo accompaniment in the *Trio* glittered, and the trombone counterpoint on the repeat was solid.

I walked away from the concert having been entertained and uplifted. There are only two concerts left for the summer. I would highly recommend that everyone attend.

A Few Slots Remain For Theatre Camp

UNION—Premiere Stages, the new professional Actors Equity Association Theatre at Kean University, is set to embark on the second session of Camp Premiere.

During the two-week theatre camp, students work with professional actors, directors and playwrights in an interactive camp experience, writing plays and performing them in a creative environment.

Working with a curriculum specifically developed for the camp, students learn the elements of acting and playwrighting through innovative exercises, games and resource guides.

Camp Premiere introduces high school students to a college campus and reinforces the opportunities and benefits inherent in higher education. The short plays, written and performed by the participating students, will be showcased on the final day of the camp in an open presentation.

This show will be on Thursday, July 27, at 1 p.m. and is free to the public.

The camp runs July 18-30 from noon to 2:30 p.m. on the campus of Kean University. The total cost for participating students is \$295. For more information, contact Melissa Gawlowski, literary and education coordinator at mgawlows@kean.edu or (908) 737-4092, or visit www.kean.edu/premierestages.

Kean Presents Musical Fun Series for Kids

UNION—Premiere Stages at Kean University presents the 2006 Musical Fun Series featuring *The Three Little Pigs*, performed by the Running Rabbit Family Theatre and *Stone Soup and Other Stories* by the Pushcart Players.

The Three Little Pigs will be performed on Saturday, July 21, at 11 a.m. and *Stone Soup and Other Stories* will be performed on Saturday, July 28, at 11 a.m. The performances are both sign-interpreted and are open to the public and school groups. Through sponsorships, blocks of free tickets and bus transportation are provided to at-risk and special needs children.

Both performances will be held at the Wilkins Theatre on the campus of Kean University. Tickets for these shows are \$10 and \$8 for groups of 10 or more. For reservations, call (908) 737-SHOW or call (908) 737-4092 for more information.



Don Williams for The Westfield Leader and The Times
RUSSIAN CARNIVAL ENSEMBLE...Tamara Volskaya, Mayya Kalikhman, Leonid Bruk, Nataliya Vsevolodskaya and Anatoly Trofimov perform on their traditional Russian folk instruments at last week's Friday Night Concert at the First United Methodist Church in Westfield.

Check Out More Than Books at the MS Library

By LINDA B. CONDRILLO

Specially Written for The Westfield Leader and The Times

MOUNTAINSIDE—Music and plays and comic books, oh my. That's what you'll find today at the new and improved Mountainside Public Library.

According to Nancy Caffrey, president of the board of trustees, enormous enhancements have recently been made to meet the goal of promoting the library to its fullest.

Patrons will be pleasantly surprised to find an expanded collection of DVDs, music and books on CD, as well as in large print—all housed in a media room where new fixtures make them a breeze to locate. A new section has also been created just for young adult readers.

There are individual workstations for doing homework, as well as club chairs for leisurely reading, and teens can also enjoy a new selection of graphic novels.

Mrs. Caffrey told the *Westfield Leader* and *The Times*, "Because of the improvements we've been making, circulation has increased more than ten percent. One of our main goals is to make the library user-friendly. We also have an online book club that will deliver books right to your email, where you can read two or three chapters and then decide if you'd like to check the book out.

"We've remodeled the children's room, where there is more shelving and better displays, and of course, there's the high speed internet access with ten computer terminals for everyone's use," she added. "In addition, we've added a genealogy database called HeritageQuest, along with our own local historical site containing digitized pasteditions of the *Mountainside Echo*."

Finding ways to bring people of all ages into the library has been the motivator for not only the numerous renovations but also for programs, such as the one held on July 1 in the parking lot outside the library.

Organized and funded by the Friends of the Library, a distinguished group of musicians known as The City Winds Trio rang in fourth of July festivities with patriotic songs from

their unusual combination of instruments—Crispian Fordham on flute, Meredith Coleman on oboe and Danielle Ohsiek on bassoon.

The trio previously conducted a children's program at the Mountainside Library, which introduced classical music, along with the instruments found within an orchestra. According to Mrs. Caffrey, the library was so impressed with the children's program that the trio was invited back to perform the Independence Day concert for the entire community.

Barbeque ribs were provided courtesy of Famous Dave's Restaurant, soft drinks were donated by ShopRite of Garwood and homemade desserts were baked by members of the Friends of the Library.

The concert-goers sat on lounge chairs and blankets on Constitution Plaza, listening to old favorites such as "You're a Grand Old Flag" and "Yankee Doodle Dandy," occasionally keeping time, clapping their hands to tunes such as "Anchor's Aweigh" and "The Caisson Song." The Trio even got the audience to sing along as they performed "Take Me Out To The Ball Game."

Before the concert began, Patty Uzzolino, a Mountainside resident, told the newspaper she had seen the event advertised at the library and remarked, "I like that this is something in the community that really brings people together. And the ribs are really good."

Residents can expect even more good things at the library in the coming weeks. "Shakespeare in the Park...ing Lot" will be back by popular demand when the Shakespeare Theatre of New Jersey will perform "The Comedy of Errors" on July 14 and "The Tempest" on July 28. Both start at 7 p.m. and will be held outside the library, or in the case of rain, at the community center.

Something new is always happening at the library. Log on to www.mountainsidelibrary.org to find out, or escape the heat on a Wednesday evening and stop in—they're open until 9 p.m. Check it out. The library is one cool place to be this summer.

Russian Carnival Ensemble Plays at Methodist Church

By DON WILLIAMS

Specially Written for The Westfield Leader and The Times

WESTFIELD—Audience members quietly filled into the sanctuary of First United Methodist Church last Friday evening in anticipation of what Music Director Trent Johnson had referred to as a highlight of this summer's Friday Night Concerts series: an evening of music by the Russian Carnival Ensemble.

Established in 1997, the ensemble, whose members are all professional, trained musicians from Russia, specializes in traditional Russian folk music. Tamara Volskaya, who performs on the lead domra part, leads the ensemble. A domra is a small lute, played with a pick or with the fingers of the right hand, often with rapid strokes to sustain notes that might not be held by the limited resonance of the small instrument.

Ms. Volskaya was joined on domra by Mayya Kalikhman, who worked to mimic her leader's expression and dynamics, while often playing in parallel thirds. Ms. Kalikhman would also play on a larger, mellower domra for some pieces and would suddenly pull out percussion instruments to punctuate certain passages throughout the performance.

Nataliya Vsevolodskaya held down the tenor range of the ensemble with her performances on the guitar and balalaika-alto. A balalaika is another lute instrument, with three strings and a triangular body.

Leonid Bruk performed on the balalaika-contrabass. The largest of the balalaika family, the contrabass stands on an endpin, and the triangular body is over three feet wide at its widest point. Mr. Bruk alternately strummed and picked the instrument's mammoth strings with a formidable pick that dwarfs any Western bass guitar pick, while occasionally picking with his fingers.

Last but certainly not least, Anatoly

Trofimov performed the evening's pieces on the bayan. A bayan is the Russian cousin of an accordion, with bellows in the center. As Ms. Volskaya explained, there are over 188 buttons on his instrument instead of keys. Mr. Trofimov's performance brought the group together, as his unique timbre added depth to the chords and often led counter-melodies in the pieces performed. Mr. Trofimov, who is Ms. Volskaya's husband, also arranges nearly all the pieces performed by the ensemble.

Most of the traditional pieces played by the ensemble fell into one of two categories: slow, minor ballads (called romances) or upbeat, major dances. Some works incorporated both these moods in succession.

In all of the pieces performed, but especially in the ballads, the group's familiarity with the pieces and close attention to keep all musicians together made the concert a magical experience for the audience. The performers used extensive rubato in sections and stayed perfectly together, while transitions between forte and piano sections were crisp and immediate.

While the ensemble specializes in Russian folk music, the concert also included arrangements of popular Russian orchestral pieces, a medley of gypsy tunes, a surprising and engaging rendition of Rossini's *William Tell Overture* and even a few klezmer tunes.

"When we first came to America, we were introduced to this great music that is klezmer tunes," announced Ms. Volskaya, while introducing Mr. Trofimov's arrangement, *Two Friends*.

The group's artistry and musicality brought the audience to its feet at several points during the performance and elicited an encore from the ensemble. Afterward, the musicians remained on hand to autograph CDs.

The Friday Night Concerts series will continue on July 21 at 7:30 p.m. with the Tony Cilli Septet in the First United Methodist Church.



GO FOURTH AND PROSPER...City Winds Trio members Danielle Ohsiek on bassoon, Crispian Fordham on flute and Meredith Coleman on oboe ring in the fourth on the first of July outside the Mountainside Public Library.

Vic's Picks A Pirates' Score for Me

By VICTORIA McCABE

Specially Written for The Westfield Leader and The Times

With the Fourth of July holiday last week came an unofficial marker that full-fledged summer is upon us, and with that realization came a basically inevitable offshoot thought—in the summer, life must be good for a pirate.

Now, to this writer at least, there are few things as thrilling as pirates. The freedom, the ocean, the treasure, the swords—it's always been a pretty unbeatable combination. And now, add one more thing to the pros-and-pirates list—a pair of seafaring soundtracks courtesy of German composers Klaus Badelt and Hans Zimmer.

Certainly the greatest live-action movie inspired by a Disney theme-park ride, the 2003 mega-hit "Pirates of the Caribbean: The Curse of the Black Pearl" has inspired two sequels, the first of which hit theaters last week. And along with the chance to watch Captain Jack Sparrow and company dazzle us again comes the opportunity to hear a new soundtrack from movie composer extraordinaire Zimmer and to revisit Badelt's brilliant musical contribution to the first film.

This isn't themepark music. There's no barroom-style "Yohohoho, a pirate's life for me" singalongs—or any real singing, for that matter. Instead of taking the route of cheesy kiddie fodder, Badelt and Zimmer follow the lead of the "Pirates" screenwriters, drawing on more mature techniques to craft intricate themes worthy of the fast-paced high-seas adventures the movies depict.

Each score spins fascinating, intense episodes that are strong enough to be compelling in their own right, apart from their respective films. They toe the line between fun pirate escapades and dark otherworldly drama. Badelt's effort achieves a better balance, though some of that must be attributed to the first film's stand-alone story arc and the second film's transitional nature.

Badelt's score to the first "Pirates" film is wild and chaotic, at turns exuberant, at others foreboding. It is, naturally, the optimal sailing soundtrack. But while the majority of us don't have our own boats—er, ships—landlubbers can still feel the thrill of adventure that permeates the score.

His composition does exactly what a good film score is supposed to do—the music conjures images of the best moments of the film and at the same time intertwines itself with the subject matter so perfectly that it's hard to imagine that that music wasn't always connected to it. It's pretty near impossible to hear tracks like the first film's "The Medallion Calls" and then try to separate that music from pirates in general. It's almost like instead of creating his own concept of pirate music, Badelt has found a

melody that has always belonged to pirates and simply given it a voice.

Zimmer, composer of scores like "Gladiator" and "Pearl Harbor" and mentor to Badelt, scored the second "Pirates" film, "Pirates of the Caribbean: Dead Man's Chest." The soundtrack, released on the Fourth of July, weaves a dark ocean fantasy around an ominous staccato theme that creates a much heavier overarching tone for the soundtrack. He revisits the first score's thematic material in various incantations but delves into several distinct new musical episodes.

His score holds many surprises; there are several interludes of playful dance melodies, though haunting reminders of evil close at hand surround each of them. "Dead Man's Chest" villain Davy Jones' title theme starts and ends with a wistful music-box tune, and the weighty beginning of "Dinner is Served" morphs into an unexpected waltz. The breezy "Two Hornpipes (Tortuga)" is an ode to the jolly life, albeit a brief one—its lightheartedness quickly caves into the dark "A Family Affair," and by the time the mournful solo cello surfaces, the carefree sentiments of the previous melody seem much farther away.

Essentially, it is a perfect transition score. It doesn't have the same sense of completeness that Badelt's composition achieves, but completeness isn't its goal. It treats the same stormier waters that its film's characters weather, it leaves its listener with no doubts that much more drama must come before there can be resolution and it also finds time in between to pause for some breathers and revisit the familiar, less tempestuous territory where the audience became acquainted with the story's heroes in the first place.

The inclusion of a dance remix of a track off of the first film's soundtrack is questionable, to say the least; one wonders who sanctioned such an odd remix on the musical companion to a film series that so far has avoided the clichéd pitfalls to which Disney's other themepark-ride-inspired movies have fallen victim. It's not that the track is terrible; it's just exceedingly out of character.

That one lapse in judgment aside, the "Dead Man's Chest" soundtrack does what it should; it thrusts an eager audience right back into Captain Jack's mounting misadventures and leaves that audience thirsty for more.

In celebration of the release of the next chapter of the "Pirates" adventure, remind yourself of the allure of the pirate life with the excellent soundtrack to the first movie. Whether you'll be sailing the high seas of the Jersey coast or just enjoying summer on land, the "Pirates of the Caribbean" score is musical gold.

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"booking" (soaking and folding the strips back-to-back in water to activate the paste). Some of the finer papers are unpasted, which means a separate adhesive is required to apply to the back. It's important to find the exact type of paste that the manufacturer recommends. For example, if the wallpaper has a white or very pale background, there are certain thin clear adhesives available that won't show through.

But wallpaper and its adhesives are forever changing. According to Beth, there is a whole new concept in paper that some manufacturers have recently made available.

"You prime the wall, paste the wall, and then apply the paper dry," she said. "You don't have to book it or roll it, and it's not supposed to shrink."

Waverly, one of the larger and most well-known wall covering manufacturers, markets this new wallpaper as "Waverly4." According to its website, this new method installs in "about 40 percent less time" than pre-pasted wallpapers and there is no messy clean-up afterwards.

No matter what your style or preference, the world of wallpaper provides endless ways to enhance your home décor.

"It makes a statement and changes the whole look of a room," Beth said. "It just adds life."

Do you have a home or garden question or topic you'd like to see covered in this column? Send your inquiries to cstorm@goleader.com.

WSW Awards Kayla McDermott a Grant

WESTFIELD—The Westfield Summer Workshop, a division of the New Jersey Workshop for the Arts, a non-profit organization, has awarded Kayla McDermott the Summer Employment Grant from the Westfield Foundation.

The purpose of this grant is to enable a student in the community the opportunity to enhance his or her skills in the workplace and expand his or her job opportunities.

Kayla, a recent graduate of Westfield High School, is planning to attend Douglass College this fall as a freshman. Her interests include writing and economics.

Her employment this summer will allow her to learn the inner workings of an office and interact with the public. "It was such a surprise and an honor to receive this grant," said Kayla. "I have gotten the opportunity to learn something new."

For the remainder of July, Kayla will use her newly-acquired skills at Westfield Summer Workshop office.

For more information on the Westfield Summer Workshop or any NJWA program, call the New Jersey Workshop for the Arts at (908) 789-9696, or visit their website at www.njworkshopforthearts.com.



POPCORN™

The Devil Wears Prada Wicked by Design

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

By MICHAEL S. GOLDBERGER

3 popcorns

If you are lucky, *The Devil Wears Prada* will remind you of that momentous time that changed everything. Oh, maybe it didn't seem so wonderful while it was dashing preconceptions and challenging your very being. All the same, it was the making of you. Hardly a day goes by that you don't think about it.

In the case of Scranton's Lauren Weisberger, said life-altering watershed inspired a best-selling novel about the fashion mag biz, now successfully transferred to film by director David Frankel. And while dressed in fascinating haute couture, *The Devil Wears Prada* is essentially a good old-fashioned coming-of-age saga.

But instead of "Vogue," where the English major worked shortly after graduating from Cornell, the publication is "Runway." And the heroine here, portrayed by Anne Hathaway, earned her degree at Northwestern. She is Andrea Sachs. But for all the strange folkways and mores she'll confront while hobnobbing amidst the rag trade, she may as well be Alice in Wonderland.

Filled with notions of belles lettres and social reform, she had hoped to go right into the business of changing the world. But it appears the world must first change her just a stitch more. She deigns to apply for an assistant's job at "Runway."

Enters stage left a frighteningly beautiful specter. If there were on Mt. Olympus a goddess of fashion, she'd look like Miranda Priestly. Portrayed with an otherworldliness only Meryl Streep could embody, she is the essence of power, the keeper of the flame, leastways in the fashion world.

Managing in her icy way to interview and yet at the same time barely acknowledge the applicant/ingénue's existence, Miranda hires her on a hunch. OK, Andy's hardly the fashion plate. But she says she's smart, learns fast and doesn't seem like the usual sycophant. Bette Davis's immortalized cautionary, "Fasten your seat belts, it's going to be a bumpy ride," was never more appropriate.

It's like when you moved to the new neighborhood and were no longer the fastest kid on the block. Andrea, whom

The Devil Wears Prada, rated PG-13, is a 20th Century Fox release directed by David Frankel and stars Meryl Streep, Anne Hathaway and Stanley Tucci. Running time: 109 minutes