



SECTION D
HERALDNEWS

Friday,
April 6, 2007

Friday

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She likes tomato, he ...
No need to call the whole
thing off. Tips on cooking
for two.
bringit, D11

IN CONCERT

Rollins is still a man with a mission

By DONALD V. ADDERTON
Herald News

The testament of true greatness — whether on the bandstand or the ballfield — is an artist's ability to seamlessly adjust to the ever-changing societal mores and the public's fickle tastes.

It is the fine wine of creative perfection that has become the quintessence of the artistry of Sonny Rollins, who is one of the few remaining icons of jazz. And the 76-year-old tenor saxophonist shows no signs that the passage of time has dulled his enthusiasm and desire to perform what has become America's classical music — an art form nurtured on these shores.

Rollins is in the midst of a national and international tour — in support of his latest CD, titled "Sonny, Please" (Doxy) — with a performance scheduled for April 13 in Newark at the New Jersey Performing Arts Center. Appearing on the date with Rollins is the dynamic guitarist Bobby Broom, who has a new CD titled "Song & Dance."

Much has been written about the status of jazz, especially with the passing of so many of its legends, being left in the hands of the so-called young lions and whether the genre will continue to flourish on a high creative plateau in the tradition of the likes of Duke Ellington, John Coltrane, Louis Armstrong, Miles Davis and Dexter Gordon.

From Rollins' vantage point, we needn't worry, because jazz is in very capable hands, much like when he was launching what was

SONNY ROLLINS

When: April 13 at 8 p.m.

Where: Prudential Hall at NJ-PAC, One Center St., Newark

Cost: Tickets available for \$20, \$35, \$43, \$58 or \$78

Information: Order online at www.njpac.org or call 888-466-5722.

to become a legendary and groundbreaking career in the 1940s.

"I think the music will always be in good hands," Rollins said. "The problem, as I see it, is that jazz is not promoted in the general society.

"There are a lot of political and social reasons why jazz is looked on differently as it relates to the European classical music."

What it comes down to is a matter of simple economics for jazz musicians because the music has never been the darling of Madison Avenue in terms of across-the-spectrum acceptance.

"There are some people who have had a hard time making a living," Rollins said.

Nevertheless, Rollins' musical brand and creative spirit has left an indelible imprint on jazz music that is not lost on his bandstand peers.

When taking into account the body of the music, Rollins has always maintained his integrity because he has stayed true to the music, said acclaimed bassist Rufus Reid of Teaneck, who direct-

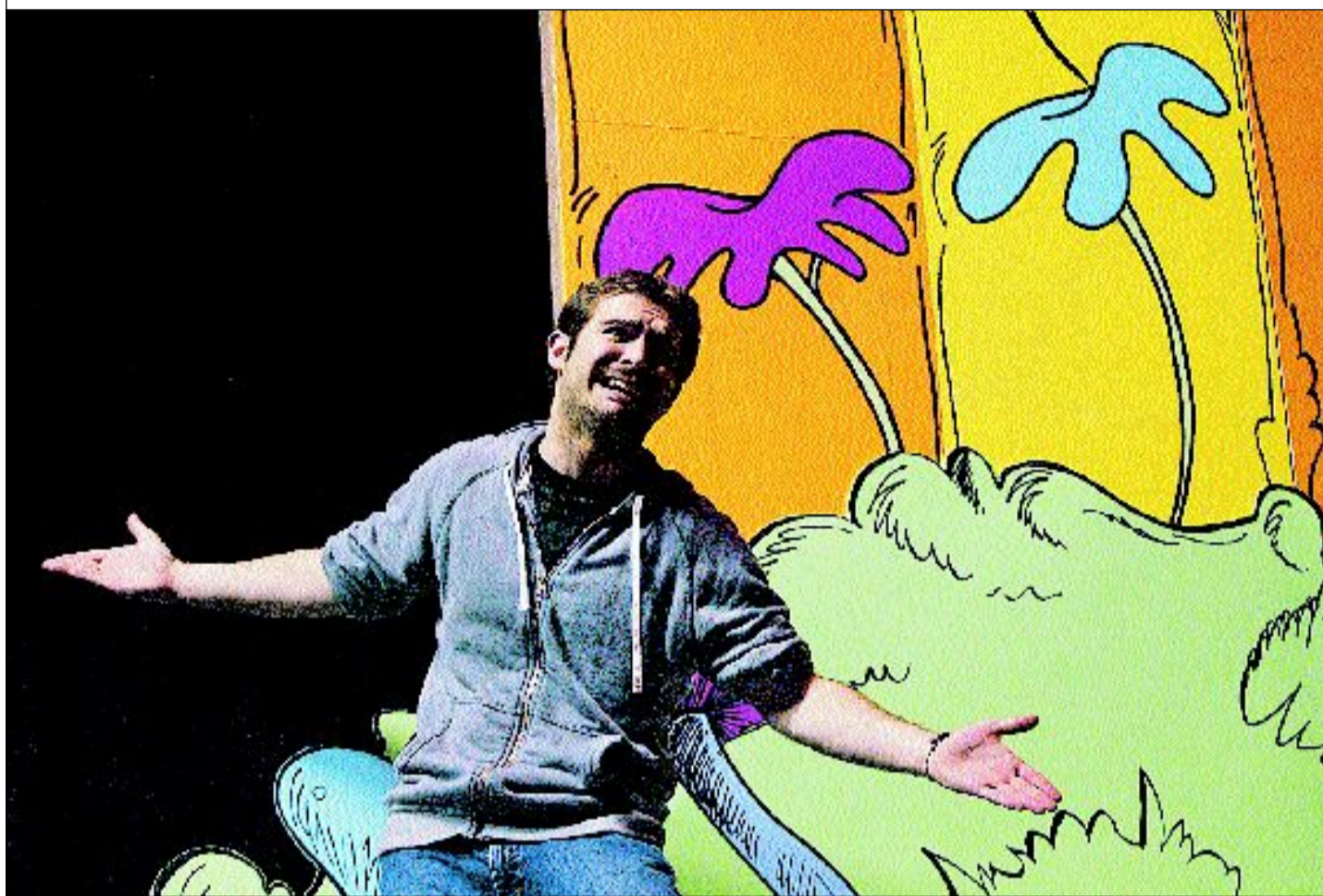
Please see **ROLLINS, D3**



Special to the Herald News

Jazz legend Sonny Rollins, on tour promoting his new CD, "Sonny, Please," will play April 13 at Newark's NJPAC.

THEATER



MICHAEL KARAS/Herald News

Drew Cyburt, who stars as the Cat in the Hat, performs with the Pioneer Players during a rehearsal for their upcoming production of "Seussical" at the YM-YWHA of Wayne.

**It wasn't easy,
but they found a way.
They raised the funds,
now on with the play!**

WPU's Pioneer Players to stage musical 'Seussical'

By ED BEESON
Herald News

Never underestimate what you can learn from Horton, a Who and a doctor named Seuss.

That's because beneath all of Dr. Seuss's poetry about Grinches, green eggs and ham (and an exhortation to "Hop on Pop") lurk some real-life lessons. In particular, there are the reminders to always listen to your heart and to let creativity help get you out of binds.

The Pioneer Players, a theater group on the campus of William Paterson University, certainly listened to those in their production of "Seussical," a former Broadway musical based on the collected works of Dr. Seuss, starring Horton the Elephant and the Whos of Whoville. The student group is staging five performances of "Seussical" next week at the YM-YWHA in Wayne.

"SEUSSICAL"

presented by the Pioneer Players
of William Paterson University

When: Five performances starting
April 12 at 8 p.m.

Where: The YM-YWHA of Wayne,
One Pike Drive

Cost: \$7, \$3 William Paterson students

Information: Contact the Pioneer
Players at 973-720-2524 or at pioneer.players@gmail.com. Contact
the YM-YWHA at 973-595-0100 or
visit www.ymha-nj.org.

But had it not been for the fighting spirit and imagination of the Pioneer Players, the shows would not have

gone on at all.

The theater group's troubles started last summer when state budget cuts slashed funding to higher education. This forced WPU and other public universities to clamp down on expenses campuswide. As a result, the performing arts department at WPU gutted its annual TheatreSeries from three major productions to one. (And that one, the New Jersey Playwrights Contest, is partially funded by a state grant for the arts) The two employees in charge of Theatre Series were also shifted to more administrative roles within the department.

These changes nearly crushed the Pioneer Players, which relies heavily on university funding and expertise to produce fully staged works with ensemble casts such as "Seussical."

Please see **PIONEER, D3**

Tarantino, Rodriguez tap 'classics' of the 'Grindhouse' variety

Reviving abundant grit, gore, sex
and cheesiness of a '70s genre

By ROGER MOORE
McClatchy News Service

It comes from such a pure place and finishes with such a rush that you have to cut "Grindhouse" all sorts of slack.

This lurid, obscenely long homage to the cars, corpses and copu-

MOVIE REVIEW

Z-pictures of the 1970s captures the cheese, the verve and the movie lover's reverence for the medium that was evident in the original "grindhouse" movies, films catering to an unsophisticated audience in an era when mass movie-going was in danger of fading away.

Quentin Tarantino, who provides that final flourish to this double-feature with the climax to his road-wrecking ride, "Death Proof," goes for the jugular ... and the carotid and superior vena cava in his imitation of the lowbrow thrills that made him America's great grindhouse holdout. What he went for here is nothing less

than a revival of what it means to be young and itching for that next cheap thrill that only an over-the-top action picture or horror film — seen in a theater with an audience — can provide.

Three hours and 11 minutes of movies, "prevues," vintage interstitials (the snack bar plugs and "our feature presentation" announcements) take you back to what it meant to sit through a "grind," a continuously showing presentation at a seedy downtown theater or drive-in.

"Grindhouse" pairs Robert Rodriguez's "Night of the Living Dead" zombie-movie knockoff, "Planet Terror," with Tarantino's ode to tough-talking chicks and Dodge Challengers — "Death Proof."

The Tarantino picture has a couple of terrific performances (Kurt Russell and Zoe Bell) and stunning car-stunts. But the Rodriguez movie — all gore, over-the-top violence and goofy one-liners



Special to the Herald News

Rose McGowan stars in "Planet Terror," director Robert Rodriguez's portion of "Grindhouse."

— feels like the real grindhouse contender here.

"Planet Terror" is about a viral agent that turns first troops stationed in the Middle East, then the folks back home, into flesh-eat-

ing/flesh-eaten zombies. Rose McGowan is the pole-dancer who sees her stand-up comedy career wrecked when she loses a leg to these freaks. Freddy Rodriguez is El Wray, the avenging angel ex-

boyfriend and tow-truck driver who wants to save her.

C-actors Jeff Fahey, Michael Biehn, Michael Parks and Josh Brolin chew through the scenery and each other in a bid to save

GRINDHOUSE

A double feature of **PLANET TERROR** and **DEATH PROOF**

Starring: Rose McGowan, Kurt Russell, Freddy Rodriguez, Rosario Dawson, Josh Brolin, Vanessa Ferlito, Marley Shelton, Jordan Ladd, Jeff Fahey, Sydney Tamiia Poitier, Michael Biehn

Directed by: Robert Rodriguez, Eli Roth, Quentin Tarantino, Edgar Wright and Rob Zombie

Running time: 191 minutes

Rated: R, for strong graphic bloody violence and gore, pervasive language, some sexuality, nudity and drug use

themselves and others. Brolin, as an emergency room doc faced with a cheating wife (Marley Shelton) and a hospital filled with gaping virus wounds, opts for marital revenge, in between blunt bedside moments with patients.

"We gotta lose the arm, Joe." McGowan, as "Cherry Dar-

Please see **GRINDHOUSE, D3**