

WEDNESDAY, JULY 25, 2007

The Philadelphia Inquirer

WWW.PHILLY.COM



## Satisfying the Simpsons buffs

The movie crew needed years of fun and gags "to get past the white knuckles."

By Hugh Hart  
FOR THE INQUIRER

**L**OS ANGELES — Homer Simpson falls in love with a pig, Bart skateboards naked into downtown Springfield, and Green Day gets booed when the band starts talking about the environment. Beyond those bits and a

few other snippets in a 10-minute preview shown in London a few days ago, filmmakers have kept a tight lid on the long-awaited big-screen adventure simply titled *The Simpsons Movie*.

"There's no paranoia you could ascribe to us that isn't true," See **'THE SIMPSONS'** on D4

Movie

### The Simpsons Movie

Opening Friday in area theaters

### Coming Friday

In Weekend: Steven Rea's review and other Simpsonalia.

Karen  
Heller



## Travolta in a fat suit: What a huge waste

**I**n *Hairspray*, the \$75 million movie based on the Broadway musical predicated on the 1988 John Waters original (which cost \$48 and change), John Travolta resembles an outsized Cabbage Patch Doll in a Gidget flip.



As Baltimore laundress and agoraphobe Edna Turnblad, Travolta is suffocated by a fat suit, as much a threat to memorable acting as CGI. The performance is a disaster.



New Line Cinema  
**John Travolta**  
in 1978's  
"Grease,"  
top, and as  
Edna in  
"Hairspray."

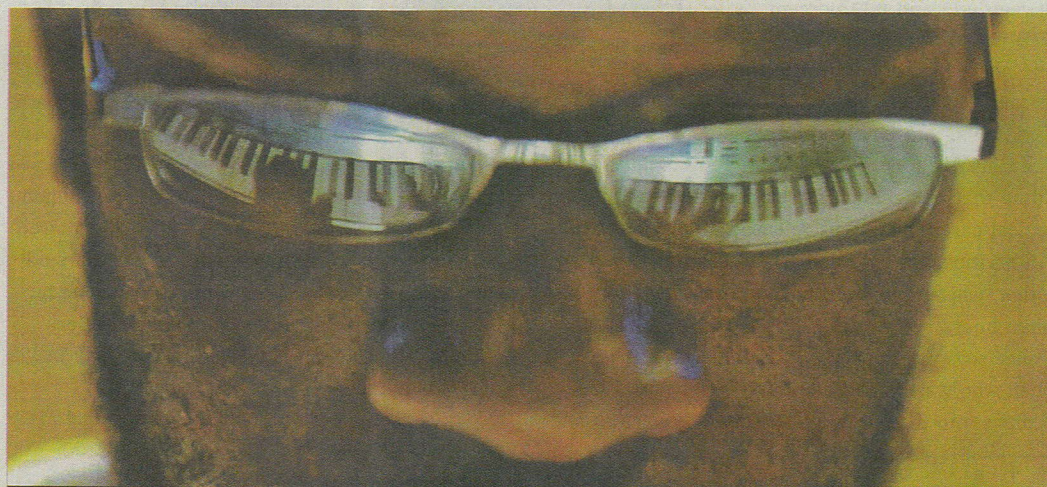
"Playing a woman attracted me," the star told the *New York Times*. "Playing a drag queen did not."

There's tolerance and progress for you. A role created by an out director and a huge, scary drag queen (Divine), adapted by a gay actor fluent in the chifon ways of

drag (Harvey Fierstein), is destroyed by an ordinarily dynamic actor going out of his way not to play gay.

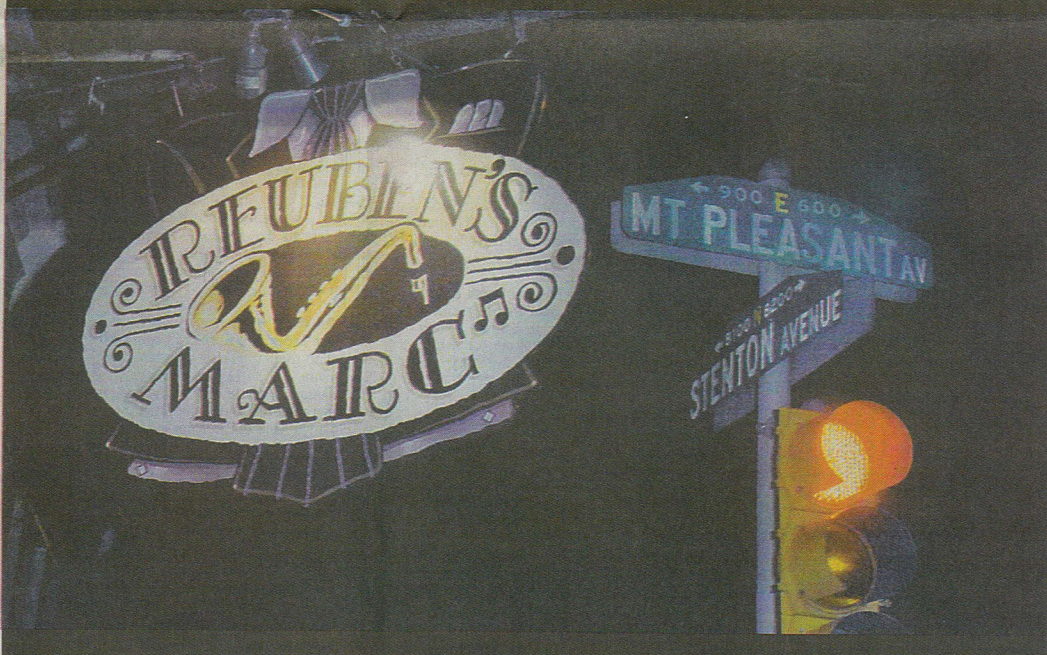
It's death by latex and image concern.

*Hairspray*'s original conceit wed Waters' unique aesthetic, plus the See **ENTERTAINMENT** on D4



## a jazz homecoming

Orrin Evans and other artists hope jams and vocal sessions at Reuben's Marc will reignite the music scene in East Mount Airy.



It isn't Johnson.

The first  
name in  
English  
dictionaries





New Line Cinema  
**John Travolta**  
in 1978's  
"Grease,"  
top, and as  
Edna in  
"Hairspray."

gidget trip.  
As Baltimore  
laundress and ago-  
raphobe Edna Turn-  
blad, Travolta is  
suffocated by a fat  
suit, as much a  
threat to memora-  
ble acting as CGI.

The performance  
is a disaster.

"Playing a wom-  
an attracted me,"  
the star told the  
New York Times.  
"Playing a drag  
queen did not."

There's tolerance  
and progress for  
you. A role created  
by an out director  
and a huge, scary  
drag queen (Di-  
vine), adapted by a  
gay actor fluent in  
the chiffon ways of

drag (Harvey Fierstein), is destroyed  
by an ordinarily dynamic actor going  
out of his way not to play gay.

It's death by latex and image con-  
cern.

*Hairspray's* original conceit wed  
Waters' unique aesthetic, plus the  
See **ENTERTAINMENT** on D4

It isn't Johnson.

## The first name in English dictionaries

By Katie Haegele  
FOR THE INQUIRER

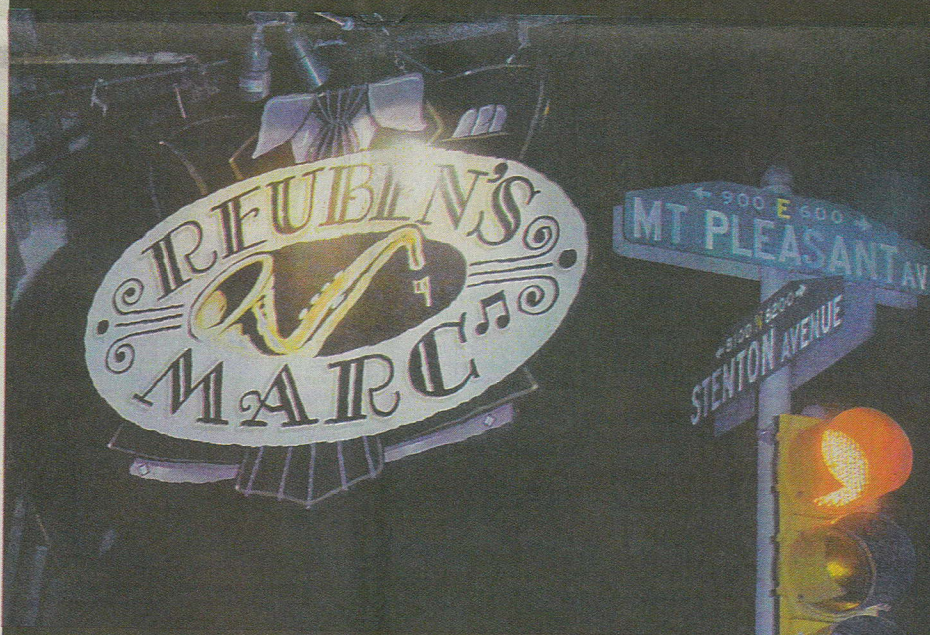
**W**hen it comes to reference  
books like the dictionary,  
many think of them as hav-  
ing the final — if you'll pardon the  
pun — word. They sit there on our  
desks, helping us spell correctly, mak-  
ing the call in Scrabble. It can be  
hard for modern people to remem-  
ber that such books have creators,  
compilers, keepers of the knowledge.

But they do. And as we see in *The  
First English Dictionary* — just pub-  
lished by the Bodleian Library at Ox-  
ford University — dictionary editors  
can be pretty interesting people.

Most people think of Samuel  
Johnson's as the first dictionary in  
our language. But a man named Robert  
Cawdrey put one together nearly  
150 years earlier, in 1604. Cawdrey  
was an Anglican priest — eventually  
defrocked for not conforming to all  
the doctrines of the mainstream  
church — who preached to the every-  
See **DICTIONARY** on D4

# a jazz homecoming

Orrin Evans and other artists hope jams and vocal sessions  
at Reuben's Marc will reignite the music scene in East Mount Airy.



CLEM MURRAY / Inquirer Staff Photographer  
The keyboard is reflected in pianist Orrin Evans' glasses, top, as  
he performs at Reuben's Marc. Above, Evans (upper left in  
the baseball cap) plays with bassist Mike Boone and  
drummer Justin Faulkner.

By David R. Adler  
FOR THE INQUIRER

**T**hrough the vestibule,  
past a conspicuously  
armed guard, the un-  
likely sound of live  
jazz beckons.

This is the Wednesday night  
jam at Reuben's Marc, a com-  
fortable neighborhood bar at  
8131 Stenton Ave. in East  
Mount Airy. As bassist Mike  
Boone and drummer Wayne  
Smith weave through a fast  
tune, the keyboardist, fingers  
racing, dissects every chord  
with the ruthlessness of a  
world-class virtuososo.

No wonder: the player is  
Philadelphia's own Orrin  
Evans, an acclaimed pianist

Music

### Reuben's Marc

Jam sessions on Wednesday nights,  
vocal series on Saturday nights. At  
8131 Stenton Ave., East Mount Airy.  
No cover. Information: 215-247-1606.

philly.com

For more photos of Orrin Evans  
at Reuben's Marc, go to  
<http://go-philly.com/reubensmarc>

with nearly a dozen albums to  
his credit. What is he doing at  
an upstart club like this?

Ask Evans and you'll get a  
primer on the race and class  
dynamics of Mount Airy and  
the sociology of the Philadel-  
phia jazz scene.

See **JAZZ CLUB** on D8



## SideShow

Another day, another mug shot for  
Lindsay Lohan. **D2**



## Music Review

Morrissey at the Mann Center  
for the Performing Arts. **D3**





Saxophonist Kwame Hall of West Oak Lane performs a tune during last week's open mike. Poets, singers and others performed at the event.

## Jazz returns to a neighborhood

### JAZZ CLUB from D1

"This used to be a really vital area," says Evans, 32, ticking off the names of the now-defunct establishments where he started out in the early '90s: All That Jazz, the Blue Note, Morgan's, Slim Cooper's and others.

It's hoped that carpeted, freshly renovated Reuben's Marc will spark a renewal. Two local entrepreneurs, Joshua Ringgold and Chris Davis, opened the space last November. (Their middle names are Reuben and Marc, respectively.)

Evans kicked off his weekly session in January. The long-term goal, in Ringgold's words, is "an exclusive jazz club," with music on the second floor.

For now, Evans and guests are at street level, where their doings take on the feel of a community event.

"It's becoming a hip little scene, our special comfort zone," says vocalist Dawn Warren, Evans' wife and manager. The jam session is also an exercise in audience development and a way for Evans, the success story, to give back to the neighborhood where he was raised.

According to Boone, who settled in Philly in the early '80s, Evans did much to lift the "dark cloud" that had hung over the local scene.



Arlene Reid of West Philadelphia sings some jazz at the jam session's open mike.

"Orrin had a different kind of feel in his swing," Boone contends. "He spearheaded a certain movement toward being more contemporary. This was a guy who was going to go to New York and do something."

So he did. But in 1998, after several fruitful years in Brooklyn, Evans returned to Philly with his wife and two sons.

The homecoming could have been warmer. As Nate Chinen reported in the City Paper at the time, some local musicians viewed the returning Evans as high and mighty; clubowners seemed to take him for granted, and

perhaps still do.

To this day, Evans speaks of his hometown with more than a hint of ambivalence. Launching the Reuben's Marc session was in some sense a goodwill gesture, a coming to terms with his environment.

A typical Wednesday night finds him playing with his trio and a variety of contributors. Some are student instrumentalists from Temple and the University of the Arts. Others are amateur and professional singers.

The clientele is largely black, 30 and over. At his first Wednesday night jam, Kelch Carter, 58, of West Mount Airy, says, "It's very nice for the neighborhood, and unexpected. I used to come in here when it was the old place [the Village Bar], when it would get robbed every other week."

Classic R&B is a favorite here. Some big-league jazzers would turn up their noses at this, but not Evans — he lavishes attention on songs by Marvin Gaye, Sam Cooke, Smokey Robinson, Anita Baker and others.

When Mic'el Beckham, a Berklee-trained vocalist, recently struck up "Betcha by Golly, Wami!" by the Soulmates

Evans strives to present a broad cross-section of black culture — something similar to what you find at the West Oak Lane Jazz and Arts Festival, which held its fourth annual weekend on nearby Ogontz Avenue in June.

"As black jazz musicians, we are trying to reconnect with a black audience," Warren says. "But we're also trying to overcome the misconception that white folks may not be welcomed."

Reuben's Marc is in predominantly black East Mount Airy. On the other side of Germantown Avenue is West Mount Airy, "which has remained very diverse," according to Warren. "There are artists, hippies, same-sex cou-

Inquirer photographs by  
Clem Murray

ples raising kids, young folks from New York mixing in with families that have been there for generations."

Evans and Warren have lived in both sections, and they'd like to see the boundaries blur. "We're gradually convincing our friends that it's OK to venture over to the black side of Mount Airy," Warren adds. To broaden its clientele, the bar plans to promote its twice-weekly musical events with ads on radio and in such community papers as the Mount Airy Times, Germantown Courier and Chest-

nut Hill Local.

"It's not a bad neighborhood," Ringgold says when asked about the armed guard at Reuben's Marc. "We probably don't need the security, but I want the employees and customers to feel safe."

Other than that, the door is wide open. "There are times when you might be the only white person in the club," says Evans. "But the reality is that African Americans are put in that situation a lot."

At Reuben's Marc, Evans is working hard to create the type of jazz scene he'd like to see. "Let's make it a family affair," he urges. "That's what I miss about Philly, seeing the postal guy in the bar. Like Cheers, with jazz."



Accomplished pianist Orrin Evans, 32, has been playing Wednesday shows since January at Reuben's Marc, which gets its title from the middle names of owners Joshua Ringgold and Chris Davis.

### Nielsen Prime-Time Ratings

A national survey of network TV shows for July 16 - 22. A rating is the percentage of households with TVs tuned to a show. A rating point equals 1.1 million households. A share is the percentage of sets in use tuned to a show.

Last week			3.2 4.3			3.9 3.5		
Show	Network	Rating	Share	Show	Network	Rating	Share	
1. <b>Singing Bee</b>	NBC	6.8	11	13. <b>60 Minutes</b>	CBS	5.4	10	
2. <b>America's Got Talent</b>	NBC	6.5	11	<b>Dateline NBC (Mon.)</b>	NBC	5.2	9	
3. <b>Law and Order: SVU</b>	NBC	6.3	11					

**ATTENTION READERS**

UNIVERSAL The Inquirer philly.com  
It's how you know. It's how you live.

**STAMP YOUR PASSPORT WITH PRIZES!!**

THE MATT DAMON



**JAZZ CLUB** from D1  
 "This used to be a really vital area," says Evans, 32, ticking off the names of the now-defunct establishments where he started out in the early '90s: All That Jazz, the Blue Note, Morgan's, Slim Cooper's and others.

It's hoped that carpeted, freshly renovated Reuben's Marc will spark a renewal. Two local entrepreneurs, Joshua Ringgold and Chris Davis, opened the space last November. (Their middle names are Reuben and Marc, respectively.)

Evans kicked off his weekly session in January. The long-term goal, in Ringgold's words, is "an exclusive jazz club," with music on the second floor.

For now, Evans and guests are at street level, where their doings take on the feel of a community event.

"It's becoming a hip little scene, our special comfort zone," says vocalist Dawn Warren, Evans' wife and manager. The jam session is also an exercise in audience development and a way for Evans, the success story, to give back to the neighborhood where he was raised.

According to Boone, who settled in Philly in the early '80s, Evans did much to lift the "dark cloud" that had hung over the local scene.



**Ariene Reid** of West Philadelphia sings some jazz at the jam session's open mike.

"Orrin had a different kind of feel in his swing," Boone contends. "He spearheaded a certain movement toward being more contemporary. This was a guy who was going to go to New York and do something."

So he did. But in 1998, after several fruitful years in Brooklyn, Evans returned to Philly with his wife and two sons.

The homecoming could have been warmer. As Nate Chinen reported in the City Paper at the time, some local musicians viewed the returning Evans as high and mighty; clubowners seemed to take him for granted, and

perhaps still do.

To this day, Evans speaks of his hometown with more than a hint of ambivalence. Launching the Reuben's Marc session was in some sense a goodwill gesture, a coming to terms with his environment.

A typical Wednesday night finds him playing with his trio and a variety of contributors. Some are student instrumentalists from Temple and the University of the Arts. Others are amateur and professional singers.

The clientele is largely black, 30 and over. At his first Wednesday night jam, Kelch Carter, 58, of West Mount Airy, says, "It's very nice for the neighborhood, and unexpected. I used to come in here when it was the old place [the Village Bar], when it would get robbed every other week."

Classic R&B is a favorite here. Some big-league jazzers would turn up their noses at this, but not Evans — he lavishes attention on songs by Marvin Gaye, Sam Cooke, Smokey Robinson, Anita Baker and others.

When Mic'el Beckham, a Berklee-trained vocalist, recently struck up "Betcha by Golly, Wow!" by the Stylistics, everyone in the room, including Evans, burst into song.

On the same night, Denise King ad-libbed an uproarious burlesque, grabbing the largest man in the bar as she belted the Irene Reid blues number "Big Fat Daddy." This month, King and Evans kicked off a Saturday night vocal series at the club.

Tap dancer Brinae Ali and hip-hop freestyle poet Just Greg have also made appearances. With guests like these,

Evans strives to present a broad cross-section of black culture — something similar to what you find at the West Oak Lane Jazz and Arts Festival, which held its fourth annual weekend on nearby Ogontz Avenue in June.

"As black jazz musicians, we are trying to reconnect with a black audience," Warren says. "But we're also trying to overcome the misconception that white folks may not be welcomed."

Reuben's Marc is in predominantly black East Mount Airy. On the other side of Germantown Avenue is West Mount Airy, "which has remained very diverse," according to Warren. "There are artists, hippies, same-sex cou-

Inquirer photographs by  
**Clem Murray**

ples raising kids, young folks from New York mixing in with families that have been there for generations."

Evans and Warren have lived in both sections, and they'd like to see the boundaries blur. "We're gradually convincing our friends that it's OK to venture over to the black side of Mount Airy," Warren adds. To broaden its clientele, the bar plans to promote its twice-weekly musical events with ads on radio and in such community papers as the Mount Airy Times, Germantown Courier and Chest-

nut Hill Local.

"It's not a bad neighborhood," Ringgold says when asked about the armed guard at Reuben's Marc. "We probably don't need the security but I want the employees and customers to feel safe."

Other than that, the door is wide open. "There are times when you might be the only white person in the club," says Evans. "But the reality is that African Americans are put in that situation a lot."

At Reuben's Marc, Evans is working hard to create the type of jazz scene he'd like to see. "Let's make it a family affair," he urges. "That's what I miss about Philly, seeing the postal guy in the bar. Like Cheers, with jazz."

## Nielsen Prime-Time Ratings

A national survey of network TV shows for July 16 – 22. A rating is the percentage of households with TVs tuned to a show. A rating point equals 1.1 million households. A share is the percentage of sets in use tuned to a show.

Last week	3.2	4.3	3.9	3.5
Show	Network	Rating	Share	
1. <b>Singing Bee</b>	NBC	6.8	11	
2. <b>America's Got Talent</b>	NBC	6.5	11	
3. <b>Law and Order: SVU</b>	NBC	6.3	11	
4. <b>CSI</b>	CBS	6.1	10	
5. <b>CSI: NY</b>	CBS	6.1	11	
6. <b>So You Think You Can Dance (Thurs.)</b>	Fox	5.9	10	
7. <b>Shark (Thurs.)</b>	CBS	5.7	10	
8. <b>Criminal Minds</b>	CBS	5.5	9	
9. <b>Two and a Half Men</b>	CBS	5.5	9	
10. <b>CSI: Miami</b>	CBS	5.4	9	
Don't Forget the Lyrics (Thurs.)	Fox	5.4	10	
Show	Network	Rating	Share	
11. <b>NCIS</b>	CBS	5.4	10	
12. <b>60 Minutes</b>	CBS	5.2	11	
13. <b>Dateline NBC (Mon.)</b>	NBC	5.2	9	
14. <b>Just For Laughs (8:30 p.m.)</b>	ABC	5.2	9	
15. <b>So You Think You Can Dance (Wed.)</b>	Fox	5.2	9	
16. <b>Hell's Kitchen</b>	Fox	5.0	8	
17. <b>Just For Laughs (8 p.m.)</b>	ABC	4.9	9	
18. <b>Dateline NBC (Wed.)</b>	NBC	4.8	9	
19. <b>Primetime: Family Secrets</b>	ABC	4.8	8	

**• HMO & UNION PLANS**  
**• FREE HEARING TEST**  
**• HOUSE CALLS**  
**• SALES & SERVICE ON ALL MAKES & MODELS**

**FREE HEARING TEST** Exp. 8/1/07

(215) 742-7767

**NORTHEAST**  
 2032 Cottman Ave.  
 Between Castor & Bustleton

**SOUTH PHILA.**  
 1416 Snyder  
 Broad & Snyder

**SPRINGFIELD**  
 530 Baltimore Pk.  
 Across from Stoney Creek S. C.

**NESHAMINY MALL**  
 Next To Entrance #2  
 Outside Mall

**ALLEGHENY AVE.**  
 2304 E. Allegheny Ave.  
 Across from NE Hospital

## ATTENTION READERS

UNIVERSAL The Inquirer philly.com  
*It's how you know.*

### STAMP YOUR PASSPORT WITH PRIZES!!

**THE BOURNE ULTIMATUM**  
 MATT DAMON  
 THIS SUMMER BOURNE COMES HOME.

**ENTER FOR YOUR CHANCE TO WIN EXCLUSIVE BOURNE PRIZES!**

ONE GRAND PRIZE WINNER WILL RECEIVE A \$100 SPY STORE GIFT CERTIFICATE

Tropicana Casino & Resort  
 Atlantic City NJ 08401 • Phone: 609.348.1500

PLUS PASSES TO A SPECIAL ADVANCE SCREENING OF THE BOURNE ULTIMATUM.

20 FIRST PRIZE WINNERS WILL RECEIVE A BOURNE ULTIMATUM PROMOTIONAL PRIZE PACK THAT INCLUDES PASSES TO A SPECIAL ADVANCE SCREENING.

**ENTER TO WIN AT: CONTESTS.PHILLY.COM**

Employees of sponsors and prize providers are not eligible. No purchase necessary. Passes will be available on a first-come, first-served basis, while supplies last. This film is rated PG-13 for violence and intense sequences of action. Employees of Universal and Philadelphia Inquirer are not eligible.

**OPENS EVERYWHERE ON AUGUST 3RD**