The Bard Music Festival presents Sibelius and His World August 12–14 and 19–21. Twelve concert performances, as well as panel discussions, preconcert talks, and films, examine the music and world of Finnish composer Jean Sibelius.

The American Symphony Orchestra, under the direction of Leon Botstein, will perform orchestral works by Sibelius and his contemporaries. The weekend focuses on specific aspects of Sibelius’s life and career, including:

**Weekend One**
- **Friday, August 12**
  - Program One: Jean Sibelius: National Symbol, International Iconoclast
  - Orchestral works by Sibelius
- **Saturday, August 13**
  - Program Two: Berlin and Vienna: The Artist as a Young Man
  - Chamber works by Sibelius, Goldmark, Fuchs, Busoni
- **Sunday, August 14**
  - Program Three: Kalevala: Myth and the Birth of a Nation
  - Orchestral works by Sibelius and Kajanus

**Weekend Two**
- **Friday, August 19**
  - Program Seven: Nordic Purity, Aryan Fantasies, and Music
  - Chamber works by Sibelius, Bruckner, Atterberg, Kilpinen
- **Saturday, August 20**
  - Program Eight: From the Nordic Folk
  - Chamber works by Sibelius, Grieg, Grainger, Ravel, Kuula
- **Sunday, August 21**
  - Program Nine: Finnish Modern
  - Chamber works by Sibelius, Melartin, Madetoja, Merikanto
  - Program Ten: The Heritage of Symbolism
  - Orchestral works by Sibelius and Raitio

**Additional EVENTS**
- **Friday, August 19**
  - Program Seven: Nordic Purity, Aryan Fantasies, and Music
- **Saturday, August 20**
  - Program Eight: From the Nordic Folk
- **Sunday, August 21**
  - Program Nine: Finnish Modern
  - Program Ten: The Heritage of Symbolism
- **Sunday, August 21**
  - Program Eleven: Nostalgia and the Challenge of Modernity
  - Program Twelve: Silence and Influence

**Tickets**
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**Die Liebe der Danae**
- By Richard Strauss
- American Symphony Orchestra
- Conductor: Leon Botstein
- Directed by Kevin Newbury
- Production design by Rafael Viñoly and Mimi Lien
- Sung in German, with English supertitles
- A Mozartean blend of comedy, romance, and drama on the themes of transformation and accepting life's changes, Die Liebe der Danae is brilliantly illuminated by Strauss's celebrated orchestral mastery.

**BARD SUMMERSCAPE 2011**
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Jul. 8 8pm  Broadway Dance Soiree
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Jul. 9 8pm  Legendary Song & Dance Man
Tommy Tune in
“Steps in Time”

Jul. 16 8pm  Classic Rockers
Creedence Clearwater
Revisited

Jul. 23 8pm  Belleayre Festival Opera
Verdi’s “La Traviata”

Jul. 29 8pm  Belleayre Jazz Club
KJ Denhert

Jul. 30 8pm  Belleayre Jazz Club
Global Noize

Aug. 5 8pm  Belleayre Jazz Club
Ravi Coltrane Quartet

Aug. 6 8pm  Music of Miles Davis
Jimmy Cobb’s “So What Band”
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Vince Herring, Buster Williams,
Javon Jackson & Eddie Henderson

Aug. 13 8pm  Country Music Superstar
Clint Black

Aug. 20 8pm  Pop & Country Hit-Maker
Mary Chapin Carpenter

Aug. 27 8pm  Punch Brothers
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Sept. 3 8pm  Banjo Wizard/Original Band
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Dear readers,

Oh, this summer is really cranking up the crazy along with the heat and humidity! It’s actually pretty stunning watching the steady Chinese water torture implosion of Rupert Murdoch’s News Corp., with resignation after resignation in the U.K. Pretty weird finding your own conspiracy theories correct: guess I’ve always just assumed folks like Murdoch secretly had the ability and technology to hack people’s cell phones and pay off dishonest policemen in order to get their “stories,” while using the threat of such treatment to keep perceived enemies in line. After all, nobody wants to be crosswise with someone who—as the saying goes—“buys ink by the barrel.” Rumor has it Murdoch is pretty broken up about the whole Milly Dowler affair, even cried after meeting with the family of the murdered young woman whose phone was hacked by his minions. Perhaps he finally had a moment of real remorse. Nine years after the deed was done, but, hey, better late than never. Of course, Mr. Murdoch accepts no personal responsibility for any of these things, done by his (often) hand picked employees.

And the pushback begins: Fox News, CNN’s Piers Morgan—previously employed at Murdoch’s recently shuttered News of the World, and (Murdoch-owned) The Wall Street Journal accuse the “liberal press” and left of piling on poor ol’ Rupert. As if bringing to justice what appears to be deeply corrupt media personnel for seriously egregious offenses is a “political” act. Murdoch’s companies have apparently been using illegal and dishonest means to get an unfair advantage over their competition, while taking market share from news sources that play by the rules, and using that momentum to snowball a handful of media holdings into an internationally powerful organization. The hot, hot summer of 2011 is starting to melt that snowball, exposing its darker, dirty layers and heart of rock and ice.

Going out on a limb here, but I just have to say it: I’m very glad this chicken is hitting the roost, at high velocity. Much of what we who love good journalism decry about modern media can be laid directly at this man’s doorstep. I come from a family of newspapermen. My conservative grandfather ran a paper upstate, taught journalism to students overseas in Hong Kong, Singapore, and Cairo, and, before retiring (passing away soon after) helped start the Legislative Gazette with WAMC’s Alan Chartock, at SUNY New Paltz. And he would be utterly appalled at what has become of the modern news business, dominated with viewpoint, factoid, violence, and salaciousness, geared more toward political pressures (most often from the right) and satisfying the advertisers, over making sure the public is necessarily well-informed. He taught that the news was about facts, truth, and proper historical context; opinions had their own special pages. Seeing the slick Murdochs “I had no knowledge”-ing their way through testimony before the British Parliament makes me miss him greatly. He would surely editorialize, strongly, and without fear.

But I’m gonna try and keep my smile on; with all this crap in the room I just know there has to be a pony somewhere! Well, we’ve got ponies galore for you in this issue, starting with the Phoenicia International Festival of the Voice, which, from its modest start raising funds for a playground three years ago, has become quite the major event, drawing vocal talent from around the world. Tivoli’s Tangent Theater Company started a few years ago, holding pub readings at the Black Swan, and now has its own downtown theatre space they’ll be breaking in with a two-cast run of Edward Albee’s Zoo Story.

And though most are familiar with her Lovin’ Spoonful husband John, Catherine Sebastian has been a photographic artist for decades (with some delightful contributions to Roll, especially our Pete Seeger cover), recently pushing the digital envelope with her new series to be shown at our good friends’ Woodstock restaurant, Oriole 9. All this plus education, gardening, food and drink, music festivals, and our peerless listings and highlights. Add a tall glass of lemonade, and you’ve everything you need to chill out this August.

Well that, and the steady drip……drip…….drip…….

Cheers,
Ross Rice, editor
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COVER PHOTOGRAPH: Taj Mahal, by Catherine Sebastian, “This image straddles 30 years of work with musicians and what I’m doing now. We were at the Notodden festival in Norway, waiting in front of the hotel to board the bus to the site when Taj came out in his Hawaiian shirt and lit up his cigar. I was standing below him and noticed that the light cans in the porch ceiling looked like smoke rings over his head. Perfect!”
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August 20
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Shakespeare in Cinema: Love’s Labour’s Lost from The Globe Theater, London $6 | 5:30pm

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Catherine Sebastian’s BEAUTIFUL WORLD
A nyone who has lived in the Hudson Valley and has eyes to see can appreciate the beautiful interplay of light and shadow in the environment here, and how it reveals the truth of what it touches. But an artist will often want to go nature one better and “turn the reality of a photograph into one’s own emotional truth.” Catherine Sebastian, a local resident for decades, and a photographer since she was a teenager, has lately come to that place with her work, and, through the medium of social networking, has recently attracted a burgeoning worldwide fan base. Sebastian will present her very first solo photography show this fall at Oriole 9 in Woodstock (September 10 through October 10).

Sebastian’s journey with photography began in her hometown of Los Angeles in the late 1960s. The beautiful blonde California girl had a look that was in demand for commercials to sell everything from makeup to soft drinks, although she was not particularly comfortable as a mannequin in front of the camera. Asked to do a small part in a student film at the American Film Institute, she borrowed a camera to document her week on the set. The director liked her photos so much that they ran under the crawl at the beginning of the film. “It was a very abrupt thing,” she said. “I looked at the pictures, liked the composition and thought ‘this is for me.’”

There may also have been some genetic aspect to her choice of a career. Sebastian’s mother, the late Joan Barnett, was a painter who, during the last decade of her life, served as the costume designer for more than 30 productions at Performing Arts of Woodstock. “My mother went to the Philadelphia Museum School of Art on a scholarship, she was that good,” Sebastian said proudly. “The excitement of interpreting the visual world, I just breathed that along with the smell of my mother’s oil paints when I was little.”

In due time, the novice photographer met her future husband, music icon John Sebastian, and went out with him on the road. But when they settled down again in Los Angeles, she got serious about learning the craft and took some classes. “I was taught what a photograph is made of, which is light and the choices that you make about how you’re going to lay that light on the film,” she said. “My teacher, Kirk Kirkpatrick, was famous for giving the hardest darkroom courses and would make us take the battery out of the camera, think about what film we had, look
at the light and figure out what the film speed and the F-stop and the shutter speed should be. After shooting the pictures, we’d develop them and see how right we were. It was a great education. The set where I took my first pictures had been lit for motion pictures, and it was a couple of years before I took a picture that was that well lit again. Like every other person who picks up a camera, I had to learn about light and shadow."

Photography can be an expensive hobby, so to make money for lenses and darkroom chemicals (and having decided against shooting weddings), she bought a Nikon F-body, and started taking pictures of her world—the city of Los Angeles and some of the musicians she encountered there—

for magazines and record companies. She became a charter member of the Soho Gallery West group of photographers, and contributed several of her series of black and white double exposures depicting LA to a collective show. She also had the first of her two children, and began a lifelong process of balancing career and family. In the late 1970s, the Sebastians moved to Woodstock.

“There was almost more work for me as a young mother in Woodstock, because the concentration of musicians was so dense here that, once you do a good picture, you get referred on to others,” she said. Projects during this period included album covers for Levon Helm and the RCO Allstars, the local celebrity collaboration (including John, of course) Music from

**Maria Muldaur**

“Maria will forever be a sexy Italian broad. In this shot, she was very young, playing the Bottom Line. I like to compose a certain way, thinking that from her arm to her face to her nipple is one triangle and there’s another one from her violin going the other way.”
Mud Acres (1977), and Eye to Eye, a collaboration of blues greats including Pinetop Perkins, Calvin “Fuzz” Jones and Willie “Big Eyes” Smith. She finally got the opportunity to take her career to the next level when her husband’s song “Welcome Back”—written for the television series Welcome Back Kotter—became a smash hit in 1976. After a prolonged period of touring, he was eager to stay home and househusband for awhile. An encounter on an airplane with Leo Sayer’s producer got her an invitation to return to Los Angeles to shoot Sayer’s next album cover for Columbia Records.

“The whole New Wave scene was just starting to break,” she said. “They had me in the studio to shoot photos for the album and tour booklet, and one thing led to another. I started going out to clubs and taking pictures. A few publications like Bay Area Magazine, LA Connection, LA Times and Trouser Press started liking my work, and I became a successful freelance. I would go to the clubs, shoot, take the work back to the darkroom, send it to the magazine, get some sleep, and go out again.”

During that time, Sebastian did album covers for the Textones and the Plimsouls, as well as for solo projects by Peter Case, Jack Lee and Kathy Valentine. With a family waiting at home, she soon returned to Woodstock, but never put down the camera or forgot what she had learned. “At live shows, you control as many factors as you can and then you sit there and wait,” she said. “When I see a person start to smile, I

Paul Butterfield

“We were in the studio during the recording of More Music from Mud Acres. It was such a sweet moment, and it lent itself to black-and-white photography.

I posted this image on Facebook recently and a lot of folks said ‘I never saw a photo of Paul with a guitar.’

(CONTINUED ON PG 12...)
know that I need to press the shutter now because their smile is going to break in that fraction of a second. If I wait until I see the smile, I’ve lost it.”

“I’m also big on eye contact, but not every image that I like is somebody looking into my camera,” she explained. “I definitely like the feeling that they’re either aware of me or they’re so lost in what they’re doing that I have chosen a good moment to let you join them.”

A watershed moment in Sebastian’s career came some five years ago when she bought a digital camera. “A lot of my work was shooting groups live, and to shoot under those conditions on film is very problematic,” she said. “I shot the Chasing Gus’ Ghost (concert and documentary based on American jug band history, focusing on musician Gus Cannon, 2009) show in San Francisco with my new digital camera and it was instantly usable for the CD and for the website. So I just mentally sidestepped the film vs. digital battle that was raging. The digital camera is great live and that is a big part of what I do.”

The quality of the work did not go unnoticed by peers like renowned blues photographer Dick Waterman. “In these days of cheaper digital cameras, everyone thinks they’re a photographer. Someone goes to a club and then uploads 200 images to add to the internet garbage pile. But that’s not being a ‘photographer.’ That’s just someone who takes pictures. Catherine will see the ripples of a stream, the way a bird sits on a limb, the filigree of a butterfly’s wings . . . and she knows that the image is fleeting but worth preserving. We have reached a stage where anyone can have access to good equipment so it’s not the camera or the lens that really matters. Catherine makes the connection between the eye and the heart. She knows the precious moment and she brings it forth for us to savor.”

More recently, for Sebastian, “...a window opened and I started using the digital camera for itself—you see a picture you want to take, and you can construct how you’re going to go after it using what a digital camera can do, and what you know you can do in the digital darkroom. When I took a picture, I could decide what the truth about this picture would be if I could make it pop more, or make it be more of an abstract representation of what I was shooting. With each image, you just do to it what it wants done to it. So I started screeching around with digital darkroom software, and I got some results I really loved.”

Nature scenes from her yard and her travels were transformed by the emphasis she chose to apply to their elements. The switch to digital photography also coincided with Sebastian’s discovery of modern social media. “When I first joined Facebook, I started playing this game called Mystery Artist of the Day,” Sebastian said. “I would troll through my 30 years of photographs, scan an image, post it on my page and let people guess who it was. It turned into a wonderful vehicle for people to reminisce about artists.” (This also led to a Roll cover—the shot of Pete Seeger at a John Hall benefit concert—as well as an untouched, elegiac Roll Portrait of washtub player Fritz Richmond.)

“Many years earlier, Fritz and John were in a jug band together and they were rehearsing for a show at the Bearsville Theater,” Sebastian remembered. “Fritz was sitting by the stage door with the light from...”
the exit sign shining down on him. I was lying on my stomach on the stage shooting the washtub bass with the stick leaning on it, the glove he played with and his jug, and Fritz in this cone of light. Sadly, Fritz got very sick and died of cancer a few years later. I always called the picture 'Heavenly Fritz.'

Through Facebook, she started befriending photographers from around the world—both great photographers and gifted amateurs. “It became sort of a portfolio peer review,” she said. “I posted some of my new images and the reaction was very pointed and very united. People said ‘I love this stuff, I get what you’re doing, where can I buy this, you should do a book.’ And it had a tremendous calming and focusing effect on me. All of a sudden, it dawned on me that you could take an image and complete the thought of whatever it was you saw, or were trying to say, or the feeling you were trying to make someone have. People started asking ‘is that a photograph or a painting or what?”

Not long ago, Lenny Kislin, who curates the photography exhibits at (Woodstock restaurant) Oriole 9, saw some of her work on Facebook, and contacted her about a solo show. He visited her office in Kingston, looked at her work and picked out 30 images, from which he culled the twelve that will be presented in the show. “It took me a while to see that Lenny, as curator, had actually developed a theme—the ‘fire’ in nature. And somehow it makes sense that it includes ‘water,’” Sebastian said.

Kislin added that, “When one peers at examples of her art, it’s as if you are looking at earthly scenes through alien eyes. Her colors and images are otherworldly, while maintaining a certain naturalness. As a curator, I try to be open to all genres when judging artists’ works, and computer enhanced photography is a contemporary art form with which I have become familiar in recent years.”

He continued, “Taking a giant leap from her universally praised ‘normal’ photography, Catherine has taken on this relatively new medium, and has produced a body of work which is truly compelling. With the vast amount of generic examples of this material appearing lately in the public realm, Catherine has beautifully and excitingly distinguished herself from others who create it.”

Sebastian does admit to having one neurosis about digital photography: “A negative is an actual physical object. I can count on it always being there. I save every digital image I take to three different hard drives because I can’t get used to the fact that these images are actually nothing,” she said. “They’re stored somewhere, but it’s in a computer. It does give me pause sometimes.” She is thankful that her office space allows her to keep every physical picture she has taken over the years.

“There is a picture in my exhibit that I took maybe 15 years ago in the Southwest on color negative film,” she said. “It’s the side of a church and a big dusty field, and some trees. And when I had the film developed, the sprocket holes had slipped out so the sprockets are visible on the bottom of the image. I loved the shape of the sprockets—they looked like tombstones to me—so I sampled them, and turned this big field into a graveyard with these kind of see-through tombstones, like a double exposure. If I had thrown that negative away, I never would have gotten to this image.”

Although Sebastian’s show has not yet opened, she has already sold one of the works. A woman saw her image called “Cactus, Joshua Tree 2008” on Facebook, and wanted to buy it for her house in Santa Fe. “It’s very comforting to know that someone who saw the work in its digital form and admired it enough to buy it was pleased with the final product,” she said. “For an artist, there’s nothing more enjoyable than knowing that you’re going to have an audience and that they ‘get it.”

The photographs of Catherine Sebastian will be on display September 10 through October 10, at Oriole 9 restaurant, 17 Tinker St., Woodstock, www.oriole9.com, 845.679.5763. Open daily 8:30 AM-5 PM.
THE HILLS ARE ALIVE ....with

the PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE

By Tad Wise

FALSTAFF, PHOTO BY BERNARD HANDZEL
For want of a playground, a festival of voice was born.

It was two Augusts ago that three internationally acclaimed opera singers hosted “Opera In the Park,” with the intention of raising funds to provide their second home—the village of Phoenicia—with a new playground. The bucolic setting, the amphitheater-like acoustics of the Parish Park stage, the extraordinary talent, and a turnout of 700 resulted—despite operatic rain—in triumph. Magic was born and an encore demanded. As a result, last summer those very same singers, Kerry Henderson, Louis Otey, and Maria Todaro put together a three-day extravaganza constituting the first official Phoenicia Festival of the Voice, with a performance of Verdi’s Falstaff sung largely by members of the Metropolitan Opera, and the debut of an original composition by a descendant of Johann Sebastian Bach. Those highlights, plus jazz, gospel, and children’s concerts, conspired to make it the surprise hit of the season, enjoyed by over 3,000 concertgoers.

Thanks to those triumphs and subsequent outreach, this year the event has blossomed into the Phoenicia International Festival of The Voice.
The festival kicks off Thursday evening on the Parish Park stage with a gospel concert by Rozz Morehead (8/4, 7 PM), who has paid her Broadway, Off-Broadway, and back-up singer dues—this Star Search finalist brings her own full band, and is poised to make the leap to legend. Bright and early Friday morning, the “Latte Lecture” (8/5, 9 AM) at Mama’s Boy Café is a user-friendly talk for folks just getting to know opera. You will learn, for instance, the insider significance of Kerry Henderson and Louis Otey switching leading roles half way through Mozart’s Don Giovanni. (Hint: alter-ego.)

In the early afternoon, pianist extraordinaire Justin Kolb will be joined by fellow virtuosos Babette Hierholzer and Sylvia Buccelli, in a performance of an astounding original piano piece, played with six hands (Parish Park, Fr 8/5 1:30 PM, Sa 8/6, 2 PM). The loophole allowing them into a voice festival sounds suspiciously like a set-up for Woodstock’s own Mikhail Horowitz, known to resurrect the ghosts of hipsters ‘n’ flipsters with his borscht-belt-on-acid review. And, rumor has it, Carey Harrison—son of Rex—will likewise regale us with his outrageous “Tales From The Golden Days of Hollywood,” or treat us to a sampler of his recent Woodstock hit play, Midget in a Catsuit Reciting Spinoza. It is most apropos that Mr. Harrison has been invited to an international festival for voice, as his chocolate-dipped-velvet speech remains the most gorgeous I’ve ever heard.

Later, David Bankston—singer of folk songs, field hollers, hymns, musical theatre, jazz standards and opera—will perform his one-man...
show The Kitchen Sink Cabaret (STS Playhouse, 4 PM). Then, over at the Wesleyan Church, Ann Osmond and Dennis Yerry team up as a jazz duo (5 PM). Although I can’t imagine we won’t get a listen to Mr. Yerry’s renowned compositions honoring Native Americans, as well.

The star of Day Two is world-renowned soprano Lauren Flanigan (Parish Park, 7.30 PM), who will lead other visiting operatic “voices of distinction” in exquisite song that evening. Ms. Flanigan, champion of both new opera and the near-forgotten, is, according to Time magazine, “The Thinking Man’s Diva.” Don’t miss her. Also over the next two days you’ll have the opportunity to hear The Paper Planet (Mama’s Boy, Sa 8/6, 3:15 PM), a nod to neighboring Woodstock featuring rockin’ reggae, as well reprises of earlier acts.

Two remarkable representatives of (tragically) opposed traditions will indeed bear witness to the healing power of song. Cantor Robert Esformes (Methodist Church, Sa 8/6, 5 PM) intones the liturgical melodies of ancient Jewish mysticism, his specialty being the music of the Sepharadi Jews—the descendants of the Jewish population dispersed from Spain, around the year that nation claimed ownership of “America” 1492 that is, or thereabouts. The following day, Simon Shaheen (Parish Park, Su 8/7, 2 PM) will deftly leap from traditional Arabic sounds to jazz and Western classical styles. His soaring technique, melodic ingenuity, and unparalleled grace have earned him international acclaim as a virtuoso on the oud and violin. Shaheen was honored at the White House in 1994.

A complete performance of the music of Mozart’s classic opera Don Giovanni (Parish Park, Sa 8/6, 7 PM) remains the most audacious undertaking of this year’s festival. Using the direct-to-fan/fan funded website pledgemusic.com—one of rock music’s most popular online backers—PIFV garnered more than sufficient funds to hire the 38-piece Woodstock Chamber Orchestra, which will have the honor of being conducted by Steven White of the Metropolitan Opera. The Met will likewise supply the majority of voices on the Parish stage as the complete opera closes Day Three.

However the true finale of the festival—utilizing no less than one hundred voices—will ring out from the park the following Sunday afternoon, Day Four (Parish Park, Su 8/7, 4:30 PM) when Vivaldi’s Gloria—quite different from Van the Man’s interpretation—is performed by four full choirs, with the pianists from all three town churches helping out.

Although tickets to all events are never more than 25 dollars, even if you don’t have the scratch, stop by Phoenicia on Sunday anyway. Because there will be no place in the entire town from which you will not be able to hear the entirety of Gloria.

Again, not the oldies “G-L-O-R-I-A” rock version. The even older... and louder one.

The Second Annual Phoenicia International Festival of the Voice is the weekend of August 5 through 7, in various locations around the town of Phoenicia. Please visit www.phoeniciavoicefest.com or call 845.586.3588 for tickets, scheduling, and location information. Most events are handicap friendly, especially with advance notice.
art listings

ACCORD—North Light Studio, 4 City Hall Road, 845.626.2843
ACCORD—Stone Window Gallery, 17 Main Street, 845.626.4932
Open Sa and Su 10 AM-6 PM and Weekdays by Appointment

ANNANDALE-ON-HUDSON—Hessel Museum Of Art At Bard College, Route 9 G www.bard.edu/ccs/museum, 845.758.7598
Through 10/21—Blink Palezmo: Retrospective 1964-1977
Through 12/16—If You Lived Here, You’d Be Home by Now

ASHOKAN—Robert Selkowitz Sunlight Studio Paintings and Winternight Gallery
3024 Route 28, www.artfolks.com, 845.657.6982

BEACON—Back Room Gallery, 475 Main Street, 845.838.1838
BEACON—Beacon Artist Union, 161 Main Street, www.baugallery.com, 845.440.7584
Through 8/7—Frozen in Frost by Tom Holmes
8/13 through 9/4—Perfectly Imperfect by Michael Gaydos and Catherine Welsman
Sa 8/13—Opening Reception 6-9 PM

BEACON—Beacon Institute for Rivers and Estuaries, 199 Main Street www.riversandestuaries.org, 845.838.1600
(Gallery closed Fridays)
Through 10/2—Revealed: Hidden Layers of the River by Eric Lind

BEACON—Beau Gallery, 426 Main St., www.danielaubrygallery.com, 845.519.4070
Ongoing- Works by Katie Hagan, Purvis Young

BEACON—Dia:Beacon, 3 Beckman Street, www.dia beacon.org 845.440.0100, Th-Mo 11 AM-6 PM
Ongoing—24 Colors – For Blinky by Imai Knoebel
Ongoing- SOL Lewitt Drawing Series
Through 10/31—Blink Palezmo: Retrospective
Through 2/13—Work as Action by Franz Erhard Walthner
Fr 8/13—Gallery Talk: Gabriela Rangel on Bruce Nauman
Fr 8/27—Gallery Talk: Andria Hickey on Louise Lawler

BEACON—Dream in Plastic, 177 Main St, www.dreaminplastic.com, 845.632.3383
Gallery Hours Th/Fr/Sa/Mo 12-4 PM, Su 12-6 PM

BEACON—Five Lotus, 474 Main Street, www.fivelotus.com, 845.235.0461
BEACON—Fovea Exhibitions, Beacon Gallery, 143 Main Street www.foveaexhibitions.org, 845.765.2199
Through 9/4—Children of the Cheyenne Nation by Emily Schiffer
Sa 8/13—Artist’s Reception and Talk 5-9 PM
9/10 through 11/9, September 11, The Photography of Halie Gurland

BEACON—The Howland Cultural Center, 477 Main Street www.howlandculturalcenter.org, 845.831.4988, Th-Su 1-5 PM
Through 8/7—Beacon Perspectives

BEACON—Hudson Beach Glass Gallery, 162 Main Street www.hudsonbeachglass.com, 845.440.0068
Through 8/6—Three at the Beach w/ Gail Robinson, Kerry Law and Khara GilvEy

BEACON—Marion Royal Gallery, 460 Main Street, 727.244.5355, www.marionroyalgallery.com

BEACON—Mystic, 8/7—“MIX” group show
Through August—Works by Kathleen Erin Lee, Alexander Percy, Angelo Marfisi
8/4 through 8/7—Dia Staff Art Show
Th 8/4—Opening Reception 7-9 PM

BEACON—River City, Long Dock Park, Beacon Waterfront
Through 9/4—Mill Street Loft Presents the Great Hudson River Exhibition

BEACON—Morphoicum, 440 Main St., www.morphoicum.com, 845.440.3929

BEACON—Open Space Gallery, 510 Main St., www.openspacebeacon.com 718.207.3793

BEACON—Riverwinds Gallery, 172 Main St., www.riverwindsgallery.com 845.838.2880
Through 8/7—Beacon Perspectives

BETHEL—Bethel Wood Center For The Arts, 200 Hard Road and Route 17B www.bethelwoodcenter.org, 845.454.3388

BOICEVILLE—Fabulous Furniture Gallery & Sculpture Garden, 3930 Route 28 www.fabulousfurnitureon28.com, 845.657.6317

CATSKILL—Big Gallery, 473 Main St., www.greenarts.org, 518.943.3400
CATSKILL—Gallery 84, 384 Main Street, 917.674.6823
Ongoing—Remove the Landmark: Works by Cannon Hersey and Aaron Yassin
CATSKILL—Gallery 42, 42 Prospect Ave., 518.943.2642
CATSKILL—Greene County Council on the Arts Gallery, 398 Main St., 518.943.3400, www.greenecountyarts.org

Catskill—M Gallery, 350 Main Street, 518.943.0380, www.mgallery-online.com, Sa & Su 12-5 PM
Sa 8/6—Exhibition and Sale featuring artists from woodstock and albany 3-7 PM

CATSKILL—The Open Studio, 402 Main Street, www.potatospirit.com 518.943.9531
Every Su—Master on Main Street walking salons, touring catskill galleries with artists/curators 11AM-1 PM

CATSKILL—Sawdust Dog Gallery, 375 Main Street, 845.532.4404
CATSKILL—Terenchin Fine Art, 462 Main Street, www.terenchin.com 518.943.3312, Mo-Sa 1-6 PM

CATSKILL—Thomas Cole National Historic Site, 218 Spring Street, 518.943.7465 www.thomascole.org

CATSKILL—Union Mills Gallery, 361 Main St., 845.510.8081
CATSKILL—Verso Fine Art, 386 Main Street, www.versofinearts.com, 518.947.6367

CHATHAM—Joyce Goldstein Gallery, 16 Main St., www.joycegoldsteinngallery.com 518.392.2250
Through 8/6—New York Comic Book Art Show

ELLENVILLE—Aroma del Bistro, 4230 Canal Street www.aromathymeistro.com, 845.647.3000

GARDINER—Brussels Art Gallery And Studio, 1058 Brunswick Road 845.255.5693

GARDINER—Ulster Savings Bank, 2201 Rte. 44/55, www.ulstersavings.com

GARRISON—Boscobel House & Gardens, 845.265.3638
Through 9/15—Hudson River Contemporary: Works on Paper
Through 10/10—Current 2011 Summer Sculpture Exhibition

GARRISON—Garrison Art Center, 845.424.3960, 12-5 PM 8/12 through 9/4—Susan Newmark Art Books, Moses Hoskins Paintings

GOSHEN—Brody’s Best, 159 West Main St., www.brody’sbestcafe.com
Through 8/1 Chakra Garden Solo Photography Exhibit by Eileen Macavoy Kane

GHENT—Omi International Arts Center, 1405 Country Rd. 22, www.aromi.org, 518.302.8177

HIGH FALLS—Katie Brittin Shaw Functional and Sculptural Porcelain, Rte 213 www.katebrittinshaw.com, 845.687.7828

HIGHLAND—Elsa Pritzer Studio At Casa Del Arte, 257 South Riverside Road www.pritzerstudio.com, 845.691.5506

HILLSDALE—Architecture For Art, 2633 Rte. 23, www.architectureforart.org
8/6 through 9/4—Annina Noisei Curates “A German Duo: Kochiensen and Hullman” Sa 8/6—Opening Reception 5-7 PM

Through 8/14—Interior Exterior
8/18 through 9/18—Serious Play w/ Gabe Brown, Vince Pimillo, Fernando Orellana and Jessica Houston

Through 8/14—MARS: ADRIFT on the HOURGLASS SEA new work by Khan & Selesnick

HUDSON—Columbia Greene Community College, 4400 Route 23, www.sunycgcc.edu, 518.828.4181
Through 8/28—Spirit of Summer works by Valerie White, Maribeth Blum Tutein, Helen Sacco and Phyllis Juhor
Through 8/29—Beyond the Grid by Bill Shaughnessy

HUDSON—Davis Orton Gallery, 114 Warren St., www.davisortongallery.com, 518.697.0266
Open Th-Su 12-6 PM
8/5 through 9/4—Photographs from Melting Point and the Last Roll by Jeffrey Jacobson
Sa 8/13—Opening Reception 6-8 PM

HUDSON—Hudson Opera House, 327 Warren Street www.hudsonoperahouse.org, 518.822.1438
Through 8/28—Warren Street Curated by Richard Roth
8/20 through 9/24—Pre (History) by Maureen Cummins and Quinn Cummins-Lune
Sa 8/20—Opening Reception 6-8 PM

Through 8/14—Bruce Gagnier, Erin Walrath, Ruth Lauer Manenti, Gabriel Phipps and Jennifer Riley
8/18 through 9/11—Peter Mccaffrey Paintings
Sa 8/20—Opening Reception 6-8 PM
Through 8/21—Laura Gurton resin works on linen and wood
Hudson—The Orange House, 416 Columbia Street, 518.822.8448
Hudson—Time and Space Limited, 434 Columbia St., www.timeandspacelimited.org, 518.822.8448
Katonah—The Katonah Museum of Art, 13 Jay St., 914.232.9555, www.katonahmuseum.org
KINGSTON—A.I.R. Studio Gallery, 71 ONeal Street, www.airstudiosgallery.com 845.331.2662, We-Su 9 AM-1 PM
KINGSTON—Judson Gallery, 176 Broadway, 845.331.1388, Tu-Sa 10-6 PM
Ongoing: ASK goes to the MALL exhibit at the Hudson valley MALL
KINGSTON—Backstage Studio Productions (BSP), 323 Wall St., www.bspinfo.net, 845.338.8760
KINGSTON—Battledore Limited (Art Gallery Devoted To Presenting The Art Of Maurice Sendak), 600 Broadway, 845.339.4899
KINGSTON—Cellar Studio And Gallery, 69 Eousp Avenue, 845.331.6147
KINGSTON—Cornell St. Studios, 168 Cornell Street, 845.331.0191
KINGSTON—Duck Pond Gallery (At Esopus Library), 128 Canal Street, Port Ewan www.esopuslibrary.org, 845.338.5580, Mo, Tu, Th 10 AM-5:30 PM
KINGSTON—FKH (Friends Of Historic Kingston Gallery), corner of Main/Wall Street, www.fkh.org, 845.339.0720, Sa & Su 1-4 PM or by appointment
Through 10/30—Anton Otto Fischer (1882-1962) paintings
KINGSTON—Gallery At R&F Handmade Paints, 84 Ten Broeck Ave., www.rfpaints.com, 1.800.206.8088
KINGSTON—Hudson Valley LGBTQ Community Center, 300 Wall St. www.lgtqccenter.org, 845.331.530
KINGSTON—Kingston Museum Of Contemporary Art, 103 Abeel St. www.kmoca.org
8/6 through 8/27—Pamela Wallace, Gregg Salisbury
KINGSTON—Little Shop Of Horrors, 37 North Front Street, 2nd Floor, 845.340.5010
KINGSTON—Michael Lalicu Studio, 18 Hone St. 845.339.4280
KINGSTON—One Mile Gallery, 475 Abeel St., www.onemilegallery.com, 845.338.2035
KINGSTON—The Fire House Studio, 35 Dunn Street www.thefirehouserstudio.com, 845.331.6469
KINGSTON—The Stoneridge Gallery, 93 Broadway, www.thestonergallery.com 8/6 through 8/27—Dancing Ground of the Sun by Lynne Friedman Sa 8/6- Opening Reception 5-8 PM
KINGSTON— Ulster Savings Bank, 280 Wall St., www.ulstersavings.com, 845.338.6060
Ti 9/8—the Jewish Federation of Ulster County presents FALL FOR ART art show, sale, and reception benefiting The Rosendale Theatre Collective 6-9 PM
Middleton—Sunny Orange, Harriman Hall, 115 South Street www.sunnyorange.com, 845.341.4891
Millbrook—Millbrook Gallery and Antiques, 3297 Franklin Ave www.millbrookgalleryandantiques.com, 914.769.5814
Mount Tremper—Mount Tremper Arts, 474 South Plank Rd., www.mounttremperarts.org, 845.688.9893
Mountville—Mountville Art Gallery, Old Pleasant Hill Rd., www.mountving.org, 845.534.3115
Ongoing: 5+5: NEW PERSPECTIVES onsite sculpture exhibit; THE VIEW FROM HERE: STORM KING AT FIFTY MUSEUM EXHIBIT
Newburgh—Pop-Up Gallery, 9 Chambers St., 845.304.3142
Ongoing: works by Stephanie Burses, Robert Brush, John Delk, David Freund and Barbara Smith Gioia
Newburgh—The Karpeles Manuscript Library Museum 94 Broadway, 845.569.4997 www.karpeles.com
Through 8/31—Darwin’s Theory

NEW PALTZ—Center For Symbolic Studies, 310 River Rd. Ext., www.symbolicstudies.org, 845.658.8540
NEW PALTZ—LaABELLA BISTRO, 194 Main St., www.labellabilletristro.com, 845.255.2633
NEW PALTZ—Mark Gruber Gallery, New Paltz Plaza, www.markgrubergallery.com
NEW PALTZ—Samuel Dorsky Museum Of Art At SUNY NEW PALTZ, 1 Hawk Dr. www.newpaltz.edu/museum, 845.257.3844
(Museum will only be open weekends through 8/21)
Every Su- FREE GALLERY TOUR of BINARY VISIONS Through 10/23—THICK AND THIN: KEN LANDAUER and JULIANNE SWARTZ
Through 11/13—Hudson Valley Artists 2011: EXERCISES IN UNNECESSARY BEAUTY
Su 8/7—FIRST SUNDAY FREE GALLERY TOUR 2 PM
NEW PALTZ—Slaughter Root Cafe, 60 Main St., www.facebook.com/slashrootcafe, 845.633.8330
NEW PALTZ—Unframed Artists Gallery, 175 Huguenot Street www.unframedartistsgallery.com, 845.255.5482
Through 8/7—Under The Sea
NEW PALTZ—Union Arts, Union Theater, 68 Mountain Rest Road www.unionarts.org, 845.255.1559
Every Th—Life Drawing Sessions 7-30 PM
Ongoing: Outdoor Sculpture Exhibition
NEW PALTZ—Union Gallery at Water Street Market, www.unionons.org, 845.255.1559
NEW PALTZ—Water Street Market, 10 Main Street, www.watersstreetmarket.com
NEW WINDSOR—Walkill River Gallery (Works Of John Creagh And Pat Morgan) www.walkillriverhschool.com, 845.689.0613, Mo-Fr 9:30 AM-6:30 PM Sa 10 AM-5 PM
Through August—Mike Jaroszko and Tom Doyle w/emerging artist MARGUERITE VIOLANTE Sa 8/6—Opening Reception 5-7 PM
PAWling—Gallery on the Green, 3 Memorial Avenue, www.gotgpawling.com 845.855.3900
PEEKSKILL—Bean Runner Cafe, 201 S. Division Street, www.beansrunnercafe.com 914.737.1701
PEEKSKILL—Flat Iron Gallery Inc., 105 So Division Street, flatiron.qpg.com 914.734.1894
PEEKSKILL—Paramount Center For The Arts, Upper Art Gallery, 1008 Brown Street www.paramountcenter.org, 914.739.2333
PEEKSKILL—The Hat Factory, YAMER ARTS, INC., 1000 N. Division Street Suite 4 www.yamertonarts.com, 914.737-1464
PEEKSKILL—Hudson Valley Center For Contemporary Art, 1701 Main Street www.hvc.ca, 914.788.0100
Ongoing: In Flection Ongoing: MOUNT MASLOW by FOLKERT DE JONG Ongoing: Laundrette By Thomas Hirschhorn
PHOENICIA—Arts Upstairs, 60 Main Street, 2nd Floor, www.artsupstairs.com
PHOENICIA—Arts Upstairs Fine Art Gallery and Photography Studio, 38 Main Street, cahenstudios.wordpress.com
PINE PLAINS—The Chisholm Gallery, 3 Factory Lane, www.chisholmgallery.com 518.398.1246
POUGHKEEPSIE—Arlington Art Gallery, 32 Raymond Avenue www.arlingtonartgallery.com, 845.702.6280
POUGHKEEPSIE—Barrett Art Center/Clayworks/Gallery, 485 Main Street www.barrettartcenter.org, 845.471.2550
POUGHKEEPSIE—Cafe Bocca, 14 Mt. Carmel Place www.cafebocca.net, 845.483.7300
Ongoing: Liquid Earth By Craig Peyton Ongoing: JoEl WeisBrod Photography Ongoing: JOE WEISBRAD PHOTOGRAPHY
POUGHKEEPSIE—Cudden-Hackett Arts Center, 9 Vassar St., www.cudden-hackett.org, 845.486.4571
POUGHKEEPSIE—Dutchess Community College, Mildred Washington Art Gallery 53 Pendell Road, www.dutchess.edu, 845.431.8916, Mo-Tu 10 AM-9 PM, Fr: 10 AM-5 PM
POUGHKEEPSIE—Gallery 45, 45 Pershing Ave., www.millstreetloft.org, 845.471.7477

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music listings

ANNANDALE-ON-HUDSON—RICHARD B. FISHER CENTER - BARD COLLEGE, Route 9G, fishercenter.bard.edu, 845.758.7900
We/Th 8/4-4 THURSDAY NIGHT LIVE: DHANGRA NIGHT 8:30 PM
Fr 8/5-5EVENING CABARET: LEA DELARIA 7:30 PM
Su 8/6-6EVENING CABARET: TANGO NIGHT 8:30 PM
Su 8/7-7SWINGIN’ JAZZ FOR KIDS 3:30 PM
Th 8/11- THURSDAY NIGHT LIVE: LATIN NIGHT 8:30 PM
Fr 8/12- BARD MUSIC FESTIVAL PROGRAM ONE 8 PM
Fr 8/12- EVENING CABARET: CHECKPOINT KKB 8:30 PM
Sa 8/13- BARD MUSIC FESTIVAL PROGRAM TWO 1:30 PM,
PROGRAM THREE 8:15 PM
Sa 8/13- EVENING CABARET: BINDLESTIFF FAMILY CIRCUS 8:30 PM
Su 8/14- BARD MUSIC FESTIVAL PROGRAM FOUR 10 AM,
PROGRAM FIVE 1:30 PM, PROGRAM SIX 5:30 PM
Th 8/18- THURSDAY NIGHT LIVE: GYPSY NIGHT 8:30 PM
Fr 8/19- BARD MUSIC FESTIVAL PROGRAM SEVEN 8 PM
Fr 8/19- EVENING CABARET: STARLIGHT SWING NIGHT 8:30 PM
Sa 8/20- BARD MUSIC FESTIVAL PROGRAM EIGHT 10 AM,
PROGRAM NINE 1:30 PM, PROGRAM TEN 8 PM
Sa 8/20- HAPPY ENDING MUSIC AND READING SERIES 8:30 PM
Su 8/21- BARD MUSIC FESTIVAL PROGRAM ELEVEN 1:30 PM,
PROGRAM TWELVE 4:30 PM

BEACON—Chill Wine Bar, 173 Main St., 845.765.0885
BEACON—Howland Cultural Center, 477 Main Street,
www.howlandculturalcenter.org, 845.832.4988
Su 8/14- SUNDAY AFTERNOON JAZZ w/ NY SOUND COLLECTIVE 5 PM
Sa 8/20- BETSYANN FAIELLA SINGS SINATRA 8 PM
Sa 8/27- INSPIRING PERFORMANCES 8 PM

Every Th- RHYTHM ON THE RIVERFRONT CONCERT SERIES 5:30 PM
Th 8/4- AMY CORREIA
Th 8/11- THE WIYOS
Th 8/18- G.R.A.S.S.

Th 8/25- READnex POETRY SQUAD
BEACON—the Piggy Bank, 448 Main Street, www.local845.com, 845.838.0028
Sa 8/6- ELECTRIC PROJECTED
Sa 8/20- IN THE PINES MUSIC SHOW
BEACON—University Settlement Camp Theater, 724 Wolcott Ave.,
www.local845.com, 845.838.0028

BETHEL—Bethel Woods Center For The Arts, 200 Hard Road and Route 17B,
(at the site of the original 1969 Woodstock Festival)
www.bethelwoodscenter.org, 845.454.3388
Every Fr- MUSIC IS MAGIC SUMMER WORKSHOP FOR YOUTHS AND FAMILIES
Th 8/4- JANET JACKSON 9 PM
Fr 8/5- SELENA GOMEZ & THE SCENE 7 PM
Sa 8/6- BOSTON POPS ESBLANADE ORCHESTRA 8 PM
Fr 8/12- BOB DYLAN & HIS BAND 8 PM
Sa 8/13- ROCK & ROLL NEVER FORGETS w/ RADIO PERSONALITY DENNIS ELIAS 4 PM
Sa 8/13- JIMI HENDRIX ROCKUMENTARY 7 PM
Su 8/14- TOMMY JAMES, BLOOD, SWEAT AND TEARS
AND THE FAMILY STONE 6:30 PM
W 8/17- KID ROCK 7:30 PM
Th 8/19- LYNYRD SKYNYRD & THE DOOBIE BROTHERS 7:30 PM
Su 8/21- NEIL SEDAKA w/ THE NEW JERSEY SYMPHONY ORCHESTRA
7:30 PM
Sa 8/27- STEVIE NICKS 8 PM
Su 8/28- THE NEW YORK POPS w/ JOHN PIZZARELLI 7 PM

CHATHAM—PS/21, 2980 Route 66, www.ps21chatham.org, 518.392.6121
Every Fr- SWING DANCE 7:30 PM
We/Th 8/3-8/4- CLOGGING & PERCUSSIVE DANCE w/ THE VANAYERS AND
JOEL HANNA
Fr 8/5-8/26- SWING DANCE 7:30 PM
CORNWALL-ON-HUDSON—2 Alices COFFEE LOUNGE, 311 Hudson St.,
www.2alicescoffee.com

ELLENVILLE—Aroma Thyme Bistro, 165 Canal Street,
www.aromathymebistro.com, 845.647.3000
All shows 8:30-11:30 PM unless otherwise noted
Every Fr- JOHN SIMON and THE GREATER ELLENVILLE JAZZ TRIO 7-10 PM
Every 1st Fr- OPEN MIC NIGHT 10 PM
Sa 8/6- BRYAN GORDON
Sa 8/20- HELEN AVAKIAN
Sa 8/27- ERIC ERICKSON

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“When one tugs at a single thing in nature, he finds it attached to
the rest of the world.”
—John Muir

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FISHKILL—**The Keltic House**, 405 Columbia St., www.thekeltichouse.com, 518.828.4800

**Every Tu- Acoustic Tuesdays** 8:30 PM
**Every We- Line Dancing** 8:30 PM


GREAT BARRINGTON, MA—**The Mahavishnu Theater**, 14 Castle Street, www.mahavishnu.org, 413.528.0100

Su 8/7- PETER YARROW w/ JIMMY COBB & THE SO WHAT BAND 9 PM
Fr 8/12- CHRISTINE EBERSOLE QUARTET 8 PM
Th 8/18- HEATHER FISCH PRESENTS CURBSTONE FOLLIES A ONE WOMAN SHOW 7 PM
Fr 8/19- FRANK VIGNOLA & THE HOT CLUB TRIO 8 PM

HIGH FALLS—**High Falls Cafe**, Route 213 and Mohonk Road, www.highfallscafe.com, 845.687.2699

**Every Th- Acoustic Thursday** 8 PM
**Tu 8/2- Bluegrass & Dance Party w/ Big Joe Fitz** 7 PM
Sa 8/6- THE DYLAN EMMET BAND 7 PM
Sa 8/7- CLINT BLACK 8 PM
Sa 8/20- MARY CHAPIN CARPENTER 8 PM
Sa 8/27- THE PUNCH BROTHERS 8 PM
Sa 9/3- BELA FLECK AND THE ORIGINAL FLECKTONES

HIGHLAND—**Boughton Place Theater**, 150 Kisor Rd., www.boughtonplace.org, 845.691.7578


**Through 9/3**—**Belleayre Music Festival**

Hudson—**Club Helsinki Hudson**, 405 Columbia St., www.helsinki-hudson.com, 518.828.4800

Th 8/4- SISTER SPARROW & THE DIRTY BIRDS 8 PM
Fr 8/5- LIA Ices 8 PM
Tu 8/6- THE WOOD BROTHERS 8 PM
Fr 8/12- CHRIS & LOLLY 9 PM
Sa 8/13- ZACH DEPUTY 9 PM
Su 8/14- STEVE FORBERT 8 PM
Fr 8/19- DUB IS A WEAPON 8 PM
Sa 8/20- CHRIST SMITHER 9 PM
Su 8/21- GAYVILLE BAND HOSTS THE WIYOS 8 PM
Sa 8/27- INNER VISIONS 9 PM
We 8/31- KRISTY LEE 8 PM

Hudson—**Columbia Greene Community College**, 4400 Route 23, www.suncgcc.edu, 518.828.4181

Hudson—**Henry Hudson Riverfront Park**, Front St.

**Through 8/17**—**Hudson: Water. Music. 6-9 PM**

Hudson—**Mothers of Invention**, 313 Fair St., 845.514.2649

We 8/10- TIANA ASILY Y LA BANDA REBELDE Y YUKARI ROJA 8 PM
We 8/17- ARBOREA AND SZELROZSA


Su 8/7-5th Annual Hudson Jazz Concert 3 PM

Hudson—**Time and Space Limited**, 434 Columbia St., www.timesandspacelimited.com, 518.822.9448


Mo 8/1- CRUDDUECAS, ISA CHIRST, GIRLS OF PORN AND BELLSTONE SUICIDE 7 PM
Fr 8/5- BRIAN OLIN AND SAVIOR SELF 8 PM
Sa 8/6- YASSOU BENEDICT 8 PM
We 8/17- CABINET OF NATURAL CURiosITIES AND FALL HARBOR 7 PM
Fr 8/19- MOGA AND THE MUFFIN MAN 8 PM
Fr 8/26- NOT THE WIND NOT THE FLAG 8 PM
Mo 8/29- ELECTRIC SIMCHA 7 PM

HURLEY—**Hurley Reformed Church**, Main St., www.hudsonvalleymusic.org, 845.452.2483

HYDE PARK—**Hyde Park Brewing Company**, 4076 Albany Post Road, www.hypdparkbrewing.com, 845.229.8277

**Every We- Open Mic Blues Jam** 8:30 PM

HYDE PARK—**Hyde Park United Methodist Church**, Rte. 9 and Church St., www.hudsonvalleyfolkguild.org, 845.758.2681


**Every 2nd Sa- Acoustic Artists Coalition & Art Party** 6-11 PM


KINGSTON—**Backstage Studio Productions (BSP)**, 323 Wall St., www.bspinfo.net, 845.338.8700

KINGSTON—**Bridgewater Irish Pub**, 50 Abeel St., bridgewateririshpub.com, 845.264.2700

**Every Th- Open Mic Night w/ Flash Band** 8 PM

KINGSTON—**Holiday Inn Conference Center**, 503 Washington Ave., www.woodstocktradeshow.com

KINGSTON—**Keegan Ales**, 20 St James Street, www.keeganales.com, 845.331.2739


**All shows begin at 7 PM unless otherwise noted.**


All shows start at 10 PM and are 21+

KINGSTON—**Stockade Tavern**, 313 Fair St., 845.514.2649


**Every Mo- Metal Mondays** 9 PM

**Tu 8/5- Tainted Entertainment Presents Brick by Brick** 7 PM
Fr 8/6- KROW’S HOSTED BIRTHDAY SHOW 9 PM
Sa 8/7- ENDANGERED YOUTH 9 PM
Su 8/8- STEINER STREET AND AMERICAN VERSE 9 PM
Tu 8/9- EMPiER YOUR KICK OFF SHOW 8:30 PM
Th 8/11- 18 WHEELS OF JUSTICE 9 PM
Fr 8/12- JAMIE RADELL’S SURF PUNK BIRTHDAY 9 PM
Sa 8/13- JESS MARCISO’S BIRTHDAY SWING 8:30 PM
Fr 8/26- DREWSSTOCK 3 – THE TRILOGY 9 PM
Sa 8/27- KAMPFAR, VREID AND NECRONOMICON 7 PM
Su 8/28- NIGHTMARES FOR A WEEK RETURN HOME SHOW 9 PM

KINGSTON—**Ulster Performing Arts Center**, 601 Broadway, www.upac.org, 845.473.5288

KINGSTON—**Wallspace**, 323 Wall St., www.323wallstreet.com, 845.338.8700

KINGSTON—**White Eagle Hall**, 487 Delaware Ave, www.hudsonvalleydance.org, 845.452.2483

**Every 3rd Su- West Coast Swing Workshop and Dance** 7 PM


**Every We- Live Music w/ Triple Play** 7 PM
Fr 8/5- ROSS RICE’S VERY SEXY TRIO 10 PM


All shows begin at 7 PM unless otherwise noted

Th 8/4- Hope Debates
Fr 8/5- JONAH SMITH BAND w/ THE KNOX SISTERS
Sa 8/6- CUBORICUA SALSA BAND
Th 8/11- MOJO MYLES MANCUSO BAND w/ ZUMBI ZUMBI
Sa 8/13- BRIAN LYNCH
Th 8/18- E.J. STRICKLAND QUARTET w/ ADAM OFARRILL
Fr 8/19- TOM FREUND & FRIENDS w/ TANAGER
Sa 8/20- GREG OSBY
Su 8/21- SUNDAY BRUNCH & EVENING DANCE
**Music Listings**

w/ Saints of Swing 10 AM
We 8/24: LUCKY PETERSON
tu 8/25: MIKE MIA & BILLY ROGAN
Fr 8/26: BERNARD PURDIE & THE HUDSON RIVER RATS
Sa 8/27: ERIC HARLAND, JULIAN LAGE AND TAYLOR EIGSTI
Su 8/28: BRAD MEHLDAU & MARK GIULIANA DUO

**Middle East**
368 East Main Street
www.mympace.cornerstage, 845.342.4804
Every We: ACOUSTIC OPEN MIC NIGHT
Every Tu, Fr, & Su: OPEN BLUES JAM w/ THE MIKE QUICK TRIO 9 PM

**Middletown**
Paramount Theatre, 17 South Street,
www.middletonparamount.com, 845.346.4195

**Millbrook**
La Puerta Azul, 2510 Route 44, www.lapuertazulu.com, 845.677.2985
Every Th: OPEN MIC NIGHT 8:30 PM
Millbrook—MILLBROOK R&R Bar, 3264 Franklin Ave, 845.677.3432
Every Mo: STORMY MONDAYS OPEN JAM w/ ALBERT CAREY and KEN FARANDA 8:30 PM
Millerton—Manna, 54 Main Street, 518.789.3570
Every Th: OPEN MIC NIGHT 10 PM
Every Fr: Live Jazz, Blues, and Folk 10 PM
Mount Kisco—Aron Copland House at Merestead, 455 Byram Lake Rd, 845.788.4659
Sa 8/20: COLORED LIGHTS starring KT SULLIVAN MUSIC of sondheim, berlin, guettel, streisand, weill, coward and collins
Mount Tremper—The Emerson Resort and Spa, 5340 Rte. 28, www.emersonresort.com, 845.338.0889
Th 8/4: SPOTLIGHT ON SONG SERIES debut w/ DOUG YOEI 8 PM
Tu 8/18: SPOTLIGHT ON SONG w/ JASON CROSBY and MEGAN THOMAS 8 PM

**Newburgh**
—Pamela’s On The Hudson, 1 Park Place, www.pamelaslastravelingfeast.com, 845.563.4505
Newburgh—The Ritz Theater, 111 Broadway, www.safeharborschohdun.org, 845.784.1199
All shows 9 PM, See highlight for more
New Paltz—SUNY New Paltz, McKenna Theatre, 1 Hawk Drive www.newpaltz.edu/theatre, 845.257.3880
New Paltz—Unison Theater, 68 Mountain Rest Road, www.unisonarts.org, 845.255.1559
New Paltz—Water Street Market, 10 Main Street, www.waterstreetmarket.com 845.235.1403
All shows 7-8:30 PM
Th 8/4: MR. ROPER
Th 8/11: DZIUDECKO
Th 8/18: ME & MY EX
Th 8/25: MARK & ADAM

**New Windsor**—National Purple Heart Hall of Honor, 374 Temple Hill Rd., www.thepurpleheart.com
Su 8/7: PURPLE HEART APPRECIATION DAY w/ PAT DURSI, SONG OF THE VALLEY CHORUS
and SWEET ADELINES INTERNATIONAL 1-4 PM

**Olivebridge**—Ashokan Center, 477 Beaverkill Road, www.ashokancenter.org, 845.255.1559

**Pawling**—The Towne Cree, 130 Route 22, www.townecree.com, 845.855.1300
Fr/Sa shows at 8:30 PM, Su 7:30 PM unless otherwise noted
We and Th- OPEN MIC NIGHT 7 PM
Su 8/7: 8/14- 8/21: HUDSON VALLEY YOUNG ARTIST TALENT SEARCH 12:30 PM
Fr 8/5- RED DIRT ROAD w/ BOB STUMP & THE BLUE MOUNTAIN BAND 8:30 PM
Sa 8/6- CHERISH THE LADIES 8:30 PM
Su 8/7- PAITTI ROTHBERG w/ ZOE JOBE 7:30 PM
Fr 8/12- NEW RIDERS OF THE PURPLE SAGE w/ PROFESSOR LOUIE 8:30 PM
Su 8/13- JOHN HALL w/ CAROLANN SOLEBELLO 8:30 PM
Su 8/14- CLANNAD’S MOYA BRENNAN from IRELAND 7:30 PM
Fr 8/19- BATTLEFIELD BAND from SCOTLAND 8:30 PM
Sa 8/20- PROFESSOR LOUIE & THE CROWMATIX w/ CHRIS CASSONE 8:30 PM
Su 8/21- THE BOSS 7:30 PM
Fr 8/26- RHETT TYLER BAND w/ RUBY HOGG 8:30 PM
Sa 8/27- KENNY WHITE w/ DAVID TEMPLE 8:30 PM

**Pekin**—BeanRunner Cafe, 201 S. Division Street, www.beanrunnercafe.com, 914.737.1701
Every 2nd & 4th We: LATIN JAZZ w/ SKIN AGAINST METAL 7 PM
Fr/Sa, 8/3- 8/13: REGGAE w/ DJ TED 7:30 PM
Sa 8/6- PREMIK RUSSELL TUBBS 7:30 PM
Su 8/7- HEARTS AND TRUMPS w/ JAMIE ALLEN & SUZIE BROWN and LIZANNE KNOTT 4 PM
Mo 8/8- JAMES DURST WELCOMES WOOLEN & GRANT 7 PM
Fr 8/19- THE NENAD BACH BAND 7:30 PM
Sa 8/20- THE JEFF ALLEN QUARTET 7:30 PM
Fr 8/26- THIS OLD GHOST 7:30 PM
Sa 8/27- 2ND ANNUAL REGGAE-SOCA SPLASH 6 PM

**Poughkeepsie**—The Division Street Grill, 455 Byram Lake Rd, 914.739.6380
Poughkeepsie—PARAMOUNT CENTER FOR THE ARTS, 1008 Brown Street, www.PARAMOUNTCENTER.ORG, 914.739.2333
Th 8/18- THE MARSHALL TUCKER BAND 8 PM
Tu 8/30- GORDON LIGHTFOOT 8 PM
Poughkeepsie—PEEKSKILL COFFEE HOUSE, 101 S. Division St., 914.739.1287
8/12 through 8/14: PEEKSKILL’S 2ND ANNUAL ITALIANA FESTA
Fr 8/5- TRISTEN NAPOLI TRIO 8 PM
Su 8/7- ARDVARKS (BEATLES TRIBUTE) 1 PM
Fr 8/19- JOE DURAS 8 PM
Sa 8/20- SKIN AGAINST METAL 8 PM
Su 8/21- A MOMENT OF PANIC 1 PM
Fr 8/26- FRED GILLEN JR. 8 PM
Sa 8/27- OPEN MIC NIGHT hosted By ANDY RICE 8 PM

**Phoenicia**—Arts Upstairs Gallery, 60 Main St., 845.688.9453
Fr 8/5- PHONECIA PHIRST PHRIDAY w/ DIVINER and TJAY 8 PM
Phoenicia—Empire State Railway Museum, Lower High St., 845.688.9453
Fr/Su 8/5 through 8/7: PHOENICIA INTERNATIONAL FESTIVAL OF THE VOICE (See Music Feature)

**Port Ewen**—Reformed Church of Port Ewen, 160 Salem St., www.hudsonvalleydance.org, 845.452.2483
Every Su: WEST COAST SWING WORKSHOP AND DANCE Workshop at 5:30 PM, Dance at 7 PM
Sa 8/6- ENGLISH DANCE w/ PATRICIA EVANS and TIDDELY POM CALLING 7:30 PM
Fr 8/26- SWING DANCE to GIRL HOWDY 8:30 PM

**Poughkeepsie**—Arlington Reformed Church, Rt. 44/55 and Main St., www.hudsonvalleydance.org, 845.452.2483
Every 1st Su: SWING DANCE to recorded music 8 PM

**Poughkeepsie**—Bull and Buddha, 319 Main St., www.bullandbuddha.com, 845.337.4848
Every Sa: PIANO BAR at ORIENT ULTRA LOUNGE 7-9 PM
Every Tu/Th: LIVE MUSIC SERIES Tu 6 PM, Th 9 PM
Tu 8/2: GREG MELNICK
Th 8/4: SETTING SUN
Tu 8/9: DALE FISHER
Th 8/11: CONNOR KENNEDY
Tu 8/16: TERRY PENN
Tu 8/18- DAN BROTHERS BAND
Tu 8/23- VITO PETROCCITTO
Tu 8/25- WINTER WARS
Tu 8/30- PERRY BECKMAN

**Poughkeepsie**—Chowney Cafe, 189 Church St., 845.486.4690
Poughkeepsie—Cuenne-Hackett Arts Center, 9 Vassar St., www.cuenne-hackett.org, 845.486.4571
Poughkeepsie—Cafe Bocca, 14 Mt Carmel Pl., www.cafebocca.net, 845.483.7300
Sa 8/13- HONOR FINNEGhan 7 PM

**Poughkeepsie**—Dutchess Community College, 53 Pendell Rd., 845.431.8916
music listings

POUGHKEEPSIE—Junior’s Lounge, 504 Salt Point Turnpike, 845.452.6963, www.juniorsloungesaltpoint.com
POUGHKEEPSIE—Platinum Lounge, 367 Main Street, www.thechancetheater.com

Thu 8/18: “A Night on the Hudson” onboard the M/V Mystere to benefit Friends of Little Italy Poughkeepsie with Giada Valentí, Salvo and Turning Point Entertainment
advance ticket required, departing 7 PM

POUGHKEEPSIE—Skinner Hall of Music, Vassar College, 124 Raymond Avenue, music.vassar.edu, 845.437.7319

POUGHKEEPSIE—The Chance, 6 Crannell St. www.thechancetheater.com, 845.486.0223

Fri 8/5: UNCHAINED (Van Halen Tribute) w/ Iron Cobra, Antidote B and Shadow’s Edge 7 PM
Sa 8/6: DanieL McChitche and Crazy Gene Trifilio 8 PM
Fr 8/12: Stephen Alexander Band & Jason Casterlin dual CD release show w/ Chris Raabe and Lucky House 8 PM
Sa 8/13: Eric Johnson 7:30 PM
Fr 8/19: Pro & Trizzy w/ Hollo, Upgrade, MCD & Sour Deez, JF Recordings, Nikki Renee and Lifestyle Trends 6:30 PM
Sa 8/20: Sponge w/ Counterfeit Society and Since When 7:30 PM

Thu 8/25: Sebastian Bach the original voice of Skid Row w/ Topin 7 PM

POUGHKEEPSIE—The Loft, 6 Crannell St., www.thechancetheater.com, 845.486.0223

Tu 8/2: Kay Kay and His Weathered Underground w/ Hannibal Montana and the Jungle 7 PM
Th 8/4: Anarbor w/ Valencia, Conditions and Minutes Like Ours
Sa 8/6: Pop w/ Not Round 1, Show 1 12 PM
Tu 8/9: Cash Cash w/ Breathe Electric, For the Foxes and Rofl 6 PM
Sa 8/13: Pop w/ Not Round 1, Show 1 2 PM
Su 8/14: Augustana 6 PM
Sa 8/20: Pop w/ Not Round 1, Show 3 12 PM
Su 8/21: Anthony Raneri of Bayside 6 PM
Sa 8/27: Pop w/ Not Round 1, Show 4 12 PM
Sa 8/28: Alex Goot w/ Tiffany Alvord, Luke Conard, Call it a Night and Dear Luna 5 PM

Tu 8/30: The World We Knew CD release show 6 PM

POUGHKEEPSIE—The Bardavon, 35 Market Street, www.bardavon.org, 845.473.2072


RED HOOK—Taste Budd’s Café, 40 W Market St. www.tastebudds.com, 845.758.6500
Every Sa & Su: Live at Taste Budd’s Live Music 1 PM
Sa 8/6: John Keller 1 PM
Su 8/7: Maggie Seiligman 1 PM
Sa 8/13: Ron Renninger 1 PM
Su 8/14: Indian Summer 1 PM
Sa 8/20: David Kraaj and Amy Laber 1 PM
Su 8/21: Joe Tobin 1 PM
Sa 8/27: Rainbow Fresh 1 PM
Su 8/28: Jason Waters 1 PM

RHINECLIFF—The Rhinecliff Hotel, 4 Grinnell St., www.therhinecliff.com, 845.876.0590
Every Tu: Local Musician Showcase w/ Karl Allweier 9 PM
Every Ws: Karaoke w/ PJ The DJ
Every Th: Say Anything Music Night bring your own music
Every Sa: Vinyl Spectacular 9 PM
Every Su: Jazz Brunch 11:30 AM
Fr 8/5: Bernstein Bard Trio
Su 8/7: Elaine Rachlin
Fr 8/12: The Doug Marcus Trio
Su 8/14: Perry Beckman
Fr 8/19: The Greyhounds
Su 8/21: Bernstein Bard Trio
Fr 8/26: Taraf Taschengreifer Duo
Su 8/28: Blue Gardenia

RHINEBECK—Center for the Performing Arts, Route 308, 845.486.3080

ROSEDALE—Market Maker, 1 Madison Ave., www.jentrip.com, 845.658.3164
Th 8/4: Alan Semerdjian and Mike Bloom 9 PM
Fr 8/5: Brain Graphix, Sheltering Sky and It’s Not Night It’s Space 9 PM
Sa 8/6: Tribute: The Beatles 9 PM
Th 8/11: Ross Rice’s Very Sexy Trio 9 PM
music listings

**Woodstock**

- **The Colony Cafe**, 22 Rock City Road, www.colonycafe.com 845.679.5342
  - *Every Mo*: SPOKEN WORD: poetry, prose, and open mic with vinyl showcase 9:30PM

**Woodstock—The Kleinhert/James Arts Center**, 34 Tinker Street, www.woodstockguild.org, 845.679.2079

**Woodstock—The Village Green**
  - *Through 9/3*: CONCERTS ON THE GREEN

**Woodstock—Tinker St. Cinema**, 132 Tinker Street

**Woodstock—Maverick Concert Hall**, Maverick Road
  - www.maverickconcerts.org, 845.679.8217
  - *Through 8/6*: YOUNG PEOPLE'S CONCERTS 11 AM
  - Sa 8/6- ELIZABETH MITCHELL & FAMILY 11 AM
  - Sa 8/6- DON BYRON IVEY-DIVEY TRIO 8 PM
  - Su 8/7- JON NAKAMATSU PIANO 4 PM
  - Sa 8/13- BILL CHARLAP JAZZ PIANO 8 PM
  - Su 8/14- JUSTIN KOLI PIANO w/ AMNERET STRING QUARTET 5 PM
  - Sa 8/20- URI CAINE JAZZ PIANO 8 PM
  - Su 8/21- FRIENDS OF MABLETICK CONCERT: ZUILL BAILY CELLO 4 PM
  - Sa 8/27- NANCY ALLEN LUNDY SOPRANO w/ PHILLIP CUTFILIP BARITONE 6 PM
  - Su 8/28- SHANGHAI QUARTET w/ JOEL FAN PIANO 4 PM

**Woodstock—The Ballroom**, 330 Main St., www.woodstockart.org, 845.679.2940

**Woodstock—Woodstock Community Center**

**Woodstock—Woodstock Farm Festival**, Houset Parking Lot and Mower’s Market Field (Maple Lane), www.woodstockfarmfestival.com
  - *Every We*: FARMER’S MARKET FOOD, CHILDREN’S ACTIVITIES STARTING 3:30 PM, MUSIC 5 PM

email your music, art, stage & screen listings and creative living events by the 15th to:
  - events@rollmagazine.com

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**Roll Magazine**

**Through 8/6**: BLUEGRASS CLUBHOUSE **8 PM**

**Every Th**: BLUEGRASS CLUBHOUSE **8 PM**

**Every Th**: MISS ANGIE'S KARAOKE **10 PM**

**Tu 8/2**: LITTLE FEAT **8 PM**

**Fr 8/12**: WEMUSTBE **8 PM**

**Sa 8/13**: JOHNNY A. HEADLINES THE WOODSTOCK GUITAR FESTIVAL **8 PM**

**Tu 8/18**: JEFFREY GAINES **8 PM**

**Fr 8/19**: BROTHER JOSEPHUS & THE LOVE REVIVAL REVOLUTION ORCHESTRA **9 PM**

**Sa 8/20**: THE LEFT BANK **9 PM**

**We 8/24**: THE BASEBALL PROJECT **8 PM**

**Tu 8/25**: 3 OF A PERFECT PAIR: BELEW, LEVIN, MASTELLOTTO **8:30 PM**

**Sa 8/27**: BADFINGER **9 PM**

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35 Market Street, www.bardavon.org
845.473.5288, Box Office: 845.473.3072

**POUGHKEEPSIE—Vogelstein Center, Vassar College**, www.vassar.edu, 845.437.5599

**POUGHKEEPSIE—Vassar College - Taylor Hall**, 124 Raymond Avenue, www.vassar.edu, 845.437.7319

**POUGHKEEPSIE—Mio Hudson Civic Center**, 14 Civic Center Plaza www.mihudsonciviccites.org, 845.454.5000

**RHINEBECK—Center For The Performing Arts**, Route 308 www.centerforperformingarts.org, 845.876.3080

**Through 8/7 - GODSPELL**
8/12 through 8/28 - A CHORUS LINE

**RHINEBECK—Cocoon Theatre**, 6384 Mill Street (Route 9) www.cocoontheatre.org, 845.876.6470

**RHINEBECK—Oblong Books & Music**, 6422 Montgomery St. (Route 9) www.oblongbooks.com, 845.782.3797

**RHINEBECK—Upstate Films**, 6415 Montgomery Street (Route 9) www.upstatefilms.org, 845.876.2515. Call for dates and times.

**ROSENDALE—ROSENDALE Theatre**, 330 Main St., www.rosendaletheatre.org, 845.658.8989 (Theater is closed Tuesdays unless otherwise noted)

**Sa 8/13 - ACTORS & WRITERS presents Mary Gallagher’s HARD-HEADED WOMAN House (reading) 8 PM**

**Su 8/14 - CINEMA: RIVERDANCE: Live from Radio City Music Hall** (see website for times)

**Tu 8/16 - CINEMA: JEWS AND BASEBALL: AN AMERICAN LOVE STORY** 6:30 PM

**Sa 8/20 - ReDwing Blackbird theatre presents THE HAPPY PRINCE (puppet show), plus CARTOON SHORTS 3 PM**

**Su 8/21 - CINEMA: SHEREE’S LOVE’S LABOUR’S LOST 5:30 PM**

**SAUGERTIES—MudY Cup/inquiring Mind Coffeehouse & Bookstore**
65 Partition St., 845.679.0901

**STONE RIDGE—Marbletown Community Center**, 3564 Main St.

**STONE RIDGE—MAAMA Arts**, 3588 Main St. (Rte 209)

**STONE RIDGE—SunY Ulster - Quinby Theatre**, Cottagekill Road (Route 209) www.sunyulster.edu, 845.678.5000, 800.724.0833

**TIVOLI—Carpenter’s Shop Theatre**, 60 Broadway, tangartents.org, 845.230.7020

**Fr-Su 8/19 through 8/28 - TANGENT THEATRE COMPANY PRESENTS EDWARD ALBEE’S ZOO STORY Fr/Sa 8 PM, Su 3 PM**

**TIVOLI—KaatSaan International Dance Center**, 120 Broadway, www.kaatsaan.org, 845.757.5106

**TIVOLI—WattsDe Peyster Hall, 1 Tivoli Commons, Tivoli, www.tangentsarts.org, 845.230.7020**

**TU 8/30 - CINEMA: SHAKEspEEr’s lovE’S laBour’s lost**

**STONE RIDGE—Marbletown Community Center**, 3564 Main St.

**STONE RIDGE—MAAMA Arts**, 3588 Main St. (Rte 209)

**STONE RIDGE—Marbletown Community Center**, 3564 Main St.

**TIVOLI—The Bearsville Theater**, 291 Tinker Street (Route 212) www.bearsvilletheater.com, 845.679.4406

**WOODSTOCK—The Bearsville Theater**, 291 Tinker Street (Route 212) www.bearsvilletheater.com, 845.679.4406

**WOODSTOCK—THE Colony Café**, 291 Tinker Street (Route 212) www.colonycafe.com, 845.679.3342

**WOODSTOCK—Upstate Films in Woodstock**, 132 Tinker St., www.upstatefilms.org, 845.679.6608

**WOODSTOCK—Woodstock Playhouse**, Route 212 and 375 www.woodstockplayhouse.org, 845.679.4101

**WOODSTOCK—Woodstock Community Center**, 56 Rock City Rd., 845.679.7420

**WOODSTOCK—Woodstock Town Hall**, 72 Tinker St., www.performingartsofwoodstock.org, 845.679.7900

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**Hudson—Stageworks - The Max and Lillian Katzman Theater**
41-A Cross Street, www.stageworkshudson.org, 845.822.9667

**Through 8/7 - THE DIVINE SISTER by Charles Busch**
8/7 through 8/25 - TENNIS IN NABULUS

**Hudson—Time & Space Limited**, 434 Columbia Street www.timedandspace.org, 845.822.8448, check website for dates

**Every Fri - Youth Program Outdoor Movies, at dusk in Pocket Park**
Fr 8/5 - PRINCESS BRIDE
Fr 8/12 - FANTASTIC FOUR
Fr 8/19 - DOODGEBALL
Fr 8/26 - METROPOLIS


**Every Tu - PLAYRIGHTS’ Lab 6:30 PM**

**Every We - Theatre Improv Workshop with Tom Caplan 7-9 PM**

**Kingston—Backstage Studio Productions (BSP)**, 323 Wall St., www.bspinfo.net, 845.338.8700

**Kingston—BridgeWater Irish Pub, 50 Abeel St., bridgewateririshpub.com, 845.264.2700**

**Fr 8/5 - BROAD’S REGIONAL ARM Wrestling League (B.R.A.W.L.) 2011 Summer Brawl (see theatre/cinema highlights) 8 PM**

**Kingston—Coach House Players**, 12 Augusta Street www.coachhouseplayers.org, 845.331.2476

**Kingston—Ultra Performing Arts Center (UPAC)**, 601 Broadway, www.upac.org, 845.339.6088

**Middletown—Suny Orange**, Harriman Hall, 115 South Street www.sunyorange.edu, 845.341.4891


**Mount Tremper—Mount Tremper Arts**, 647 South Plank Rd., www.mounttremperarts.org, 845.688.9983

**Every Fr through 8/19 - Friday Night Food for the Arts Barbecues 5 PM**
Fr 8/8-9: PORK and POETRY! with readings by JOHN YAU, PATRICIA MILLER and Writers from THE BROOKLYN RAIL; Music by NEW ZION TRIO w/ Pig Roast Following 7 PM

**Fr 8/12 - documentary ROCK MY RELIGION 7 PM**

**Fr 7/19 - Young Jean Lee’s Theatre Company 7 PM**

**Newburgh—The Downing Film Center**, 19 Front Street www.downingfilmcenter.org, 845.561.3686, check website for times

**Every Su - Films with Frank 1 PM**
Mo/Tu/W 8-11: CINEMA: Forks Over Knives 7:30 PM, 2 PM
Tu/We/Th 8-11: 8-13: CINEMA: THE TREE OF LIFE 7:30 PM
8/5 through 8/11: CINEMA: BUCK
Su 8/7: MAKING THE BOYS 7:30 PM
8/19 through 8/23: CINEMA: MIDNIGHT COWBOY
Su/Mo/Tu 8-12: 8-28: 9-30: CINEMA: SHOLEM ALEICHEM: LAUGHING IN THE DARKNESS Su/Tu 2 PM, Mo 7:30 PM

**Newburgh—Railroad Playhouse**, 27 S. Water St., www.rpmplayhouse.org, 845.838.3000

**Su 8-7: TERRA FIRMA 8/11 through 8/21: CARNIVAL and Company’s IDENTITY CRISIS**
Fr 8/26: ENGLISH LANGUAGE PREMIERE of STRINGBERG’s MR. BENGT’s WIFG Su 8/27: AIR PIRATES

**New Paltz—SunY New Paltz, Parker Theatre**, 1 Hawk Drive www.newpaltz.edu/theatre, 845.257.3880

**New Paltz—Unison Theater**, 68 Mountain Rest Road, www.unisonarts.org, 845.455.1559

**Peekskill—BearRunner Cafe**, 201 S. Division Street, www.bearrunnercafe.com, 914.737.1701

**Peekskill—Paramount Center For The Arts**, 1008 Brown Street www.paramountcenter.org, 914.739.2333

**Sunday shows at 3 PM, all other shows at 8 PM unless otherwise noted**
We 8-3: CINEMA: L’AMOUR FOU 8 PM
Mo 8-8: CINEMA: IN A BETTER WORLD 8 PM
Su 8/14: CINEMA: THE MAGIC FLUTE OPERA IN CINEMA
Tu 8/16: BILL CUNNINGHAM NEW YORK 8 PM
Su 8/28: JIM BREUER 8 PM
We 8/31: CINEMA: INCENDIES 8 PM

**Phoenicia—STS Playhouse**, 10 Church Street, www.stsplayhouse.com 845.688.2279

**Poughkeepsie—Cunnneen-hackett Arts Center**, 9 & 12 Vassar Street 845.486.4573

**Poughkeepsie—Nelly Goletti Theatre at Marist College**, 3399 North Road, www.rivervalleyrep.com, 845.575.3133

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Thursdays in August—Local 845 and Scenic Hudson present “RHYTHM ON THE RIVERFRONT” free concert series, with AMY CORREIA, THE WIYOS, G.R.A.S.S., and THE READNEX POETRY SQUAD, at LONG DOCK PARK, BEACON—Here are four great shows at the newly renovated Long Dock Park, on the Beacon waterfront this month, totally free. And let’s be honest: music on or near the water just sounds better, doesn’t it? For the first Thursday, it’s AMY CORREIA (8/4), who you may have seen on the small screen on Good Morning America, Ellen Degeneres Show, The View and The Today Show. After two critically acclaimed releases on major label EMI, Correia has opted for independence, raising the money herself—with the help of her considerable fan base—to produce and promote her most recent release, You Go Your Way, and recently hitting the road opening a 28-city tour with The Pretender’s Chrissie Hynde. The results have drawn comparisons to Tom Waits and Michelle Shocked, with The New York Times calling her “a singular talent.” And on the following Thursday, it’s THE WIYOS (8/11), a wild neo-traditional Americana band, which has taken its name from Old New York City’s (talking 1890) toughest gang, The Why’os. Eight years of stomping around the U.S., the U.K., Canada, France, and The Netherlands have honed the group to a fine edge; they were selected to open for the 2009 Bob Dylan Show—with Willie Nelson and John Mellencamp—and their Broken Land Bell occupied the top 20 on the AMA charts that same year. The Gowanus Reggae and Ska Society—a.k.a. G.R.A.S.S. (8/18)—deliver an eleven-piece reggae/ska riddim experience from deep in the heart of Brooklyn, with full-on horn section, and the program closes with one of the region’s premier hip-hop groups, The Readnex Poetry Squad (8/25), who manage the neat trick of presenting a socially positive message, while “keeping it real,” and working closely with the diverse communities they perform for. Shows are FREE, on the Hudson River, courtesy of Stephen Clair’s Local 845 and Scenic Hudson. Long Dock Park, Beacon Waterfront, Beacon, local845.com. 5:30-7:30 PM
Tu & Th through August- SPOTLIGHT on MUSIC AT BULL AND BUDDHA, POUGHKEEPSIE—
In addition to their impressive Asian/American fusion menu—with sushi and dim sum brunch—and their comfy bar with giant Buddha presiding, Poughkeepsie’s Bull and Buddha has also become a source of fine regional live music.

The Tuesday Music Series tends toward a mellower vibe, featuring flamenco guitarist Greg Melnick (8/2), singer/songwriter/acoustic guitarists Dale Fisher (8/9), and Tony Penn (8/16), Four Guys in Disguise singer/guitarist Vito Petroccitto (8/23), and cabaret jazzers The Perry Beekman Trio (8/30). The Thursday Music Series starts a little later, gets a little louder, more electric, starting with the lush string and synth-laden neo-pop of Setting Sun (8/4). Blues/rock guitar prodigy Connor Kennedy brings his full band to town (8/11), Pine Bush’s Dan Brothers Band (8/18) deliver their unique blues/soul sound, and Winter Wars (8/25) acoustic/electric brand of indie rock has made the Poughkeepsie group a solid favorite. Bull and Buddha has become quite the go-to hangout for young Dutchess County professional types, with its central downtown location—not far from the train station—and considerable parking, off Mill St. Bull and Buddha, 319 Main St., Poughkeepsie, www.bullandbuddha.com, 845.337.4848. Tuesday Music Series 6 PM, Thursday Music Series 9 PM

Sa 8/13- ASHOKAN SOUTHERN DANCE PARTY, WITH JAY UNGAR & MOLLY MASON & FRIENDS AND THE RED STICK RAMBLERS, AT THE ASHOKAN CENTER, OLIVERBRIDGE—By chance, are you a fan of Cajun music? Do you like dancing to it, listening to it, playing it, or all three? Ever watch folks enjoying square or contra dancing and think: gee, that looks like fun? Well, then, you might consider treating yourself to a whole week of music and dance camp, courtesy of Jay Ungar and Molly Mason, whose Ashokan Fiddle and Dance hosts a variety of what they call “learning vacations” over the summer; earlier camps this year covered swing dance and northern-style contra and square dances. Attendees can sign up for a week—August 14 through 20—of classes, workshops, and dances, while enjoying onsite camping and cuisine. Activities include square dancing, flat-footing and clogging, Cajun & Zydeco dance, Cajun accordion, fiddle, guitar, vocals and bass & percussion; caller’s workshops, traditional clogging team workshops, old-time fiddle, banjo and guitar, old-time songs, harmony singing and band workshops, jam sessions, song swaps, dance parties, slow jams and more. And since we were talking about Jay and Molly, it’s a given that the music and dance staff are of a high caliber, and nice folks to boot. You can tailor-make your experience, blending instrumental and vocal classes with dance as you see fit. But if you just want to make it a one-off, you don’t want to miss the big dance on Saturday, August 13, with Jay & Molly & friends, caller Kathy Anderson, and Cajun favorites The Red Stick Ramblers. Dinner—courtesy of chef Michael Hughes—will be served, and there’s a great overnight package deal for dance, campsite, and breakfast, and no reservation is needed. The Ashokan Center, 477 Beavercreek Rd., Olivebridge, www.ashokan.org, 845.246.2121. Dinner 6 PM, square and contra dances 8 PM, Cajun dance 9:30 PM

Th 8/25- THREE OF A PERFECT PAIR: ADRIAN BELEW, TONY LEVIN, AND PAT MASTELLOTTO, AT BEARSVILLE THEATER, BEARSVILLE/WOODSTOCK—I’m talking to you, young musician. I wouldn’t want you to miss out on a very unique experience. You see, from August 22 through 26, The Full Moon Resort up in Big Indian plays host to a music camp hosted by Three of a Perfect Pair, or more accurately, Three Fourths of King Crimson. Or even more accurately, Three Guys Who Have Affected Popular Music Substantially Over the Last Forty Years. Between them, guitarist/vocalist/songwriter Adrian Belew, bassist/ Stick artist Tony Levin, and drummer/percussionist Pat Mastelotto have performed on easily over 1000 releases, including some by the following: John Lennon, Peter Gabriel, Pink Floyd, Mr. Mister, XTC, Talking Heads, David Bowie, Frank Zappa, Nine Inch Nails, Ministry, David Sylvian, Laurie Anderson, and of course, the most recent iteration(s) of King Crimson, with Robert Fripp. (And that’s not even close to a complete list.) Not only are they some of the most imaginative and innovative artists working today, they happen to be the most accessible, charming, and interactive guys you could ever hope to meet, and if you’d like to do so at Full Moon this month, better scoot on over to www.threeofaperfectpair.com and sign up pronto. But if you just want to enjoy the trio’s music for an evening, they’re rocking a special end-of-camp show at the Bearsville, and though the enigmatic Mr. Fripp may be missed by some, these guys will undoubtedly rip through some Crimson in a most satisfying way. And….who knows what else? (Hopefully some of Mr. Belew’s solo stuff!) Bearsville Theater, 291 Tinker St., Bearsville/woodstock, www.bearsvilletheater.com, 845.679.4406. 7:30 PM
THE SWEET CLEMENTINES—THOUGH IT WERE THE KISS OF DEATH

Beyond the standard debate over what the internet has done to the music industry, it’s also forced the album as an art form onto the fringe; consumers are snatching up single tracks on iTunes and rejecting the rest, and the less-adventurous artists out there are finding themselves shying away from making grand gestures. Fortunately, we have bands like The Sweet Clementines to keep the faith.

To call though it were the kiss of death ambitious would be underselling it. The album is split into three segments, each announced on the tracklist as a “side,” and each presumably connected in some way. In all, it’s 24 songs in length, including a hidden track that doesn’t present itself until the CD is played. That finale, “((The Risk it Took to Blossom))” is reminiscent of latter day Teenage Fanclub, sunshine bright and bristling with harmonies. It’s the perfect end to a release which sees a skilled and enthusiastic band try on a number of musical hats with a great deal of success.

“God is With Us” is a gentle number that comes off as a pastoral version of the otherwise urban folk of Simon and Garfunkel; “Universe of Phoenix” is another low-key stunner, sort of like Badly Drawn Boy—if the “boy” in question was actually a woman.

It’s inevitable that an album with such grand scope would stumble every now and then, and though it were the kiss of death is not immune to sometimes feeling the weight of its ambitions. “Mr. Reality” is edgy to the point of distraction, its nervously enthusiastic flair saved by soaring harmonies. It’s a minor quibble, enough so that it’s still preferable to listen to the album as a whole rather than picking and choosing as you go along.

The Sweet Clementines are a six-piece band with assorted co-conspirators in the studio, with all songs either written by John Burdick or Chris Tanis. —Crispin Kott

www.thesweetclementines.com

BATTLE AVE.—WAR PAINT

Post-rock means many things to many different people. To Battle Ave., it apparently comes with a healthy dose of emotional resonance, removing the over-complicated separation between brain and heart often found in the genre. In that regard, they most closely resemble Canadian outfits, Godspeed You! Black Emperor, Arcade Fire and Wolf Parade, if not in the sound exactly, then in the spirit. If Battle Ave.’s 8-song debut album is any indication, spirit is in abundance in all they do.

It begins, naturally, at the beginning, with the epic 7½ minute “***” with howling guitars and insistent drums. The sound spills over into “Oh Other, You Brother,” with crushing tidal waves of music followed by passages of bare vocals. It’s at once disarming and brilliant.

Surprisingly, the band’s all-or-nothing dynamic is sustainable over eight tracks, never feeling like a houseguest who doesn’t know he/she should have split already. It’s frankly exhausting listening to War Paint, an album that wears its emotion on its sleeve. Without even realizing it, listeners might find they’ve let themselves become caught up in the maelstrom on tracks like “Complications w/Traveling,” only noticing their heartbeat has become elevated when a quiet moment rolls in.

“Puke Lust” is quite possibly the worst title for a song released in recent memory, but it’s a forgivable offense when the album is this good. If celebrated British band Yuck is really at the forefront of a return to an era when thick, artful guitar music was bridging the gap between college rock and alternative rock in the ’90s, Battle Ave. should have a bright future ahead. —Crispin Kott

battleave.net

TUBA SKINNY—GARBAGE MAN

If Woody Allen ever runs out of scratchy old records to use in his films, he might well turn to Tuba Skinny to provide a new take on traditional jazz and blues. While their sound is nearly a century old, their new album Garbage Man feels inexplicably fresh.

When the swing revival hit 15 years ago, it was pretty easy to spot the charlatans, opportunists for whom gathering a few horn players and putting on zoot suits was considered a quick path to success. Without the inspiration of Louis Prima songs used in television commercials to inspire such cashing in, it’s more likely than not that the people performing this music are the genuine article.

Such is the case with Tuba Skinny, a six-piece outfit which includes guitar, tuba, trombone, cornet and washboard. It also has in Erika Lewis one of the genre’s finest vocalists, able to capture the sounds of a bygone era with a powerful blues delivery.

Indeed, it’s difficult sometimes to listen to Garbage Man and not imagine the scratches and pops of old vinyl. “Mother’s Son-in-Law” and “Some of These Days” are deceptively up-tempo as New Orleans jazz often is, with a lively beat and strutting strum that masks the forlorn qualities in the lyrics. “Weary Eyed Blues,” with vocals by guitarist Kiowa Wells, is much easier to peg as the sort of number perfectly suited to wallowing in, having had one’s heart broken.

Tuba Skinny may have stepped out of a time machine, but they’re certainly welcome here in the present. They remind us unequivocally that good music doesn’t ever really die, especially when there are thoughtful stewards to keep it very much alive.

—Crispin Kott

www.tubaskinny.tk
THROUGH 9/3: BELLEAYRE MUSIC FESTIVAL, AT BELLEAYRE MT. SKI AREA, HIGHMOUNT — Yes, it’s a bit of a haul up Rte.28, making your way up into the Catskill plateau, up into the ski elevations. So you really should make a day of it: do some hiking, enjoy the scenery, check out the cool little towns—Shandaken, Big Indian, Phoenicia—maybe go tubing there at Town Tinker! Then get on up there to Belleayre—all shows start at 8 PM—because the back half of the Belleayre Music Festival season (sorry if you missed k. d. lang, Tommy Tune, Creedence Clearwater Revisited, KJ Denhert, or Global Noize earlier) is pretty hard to beat.

It’s not easy living up to the name of a legend, but that hasn’t stopped RAVI COLTRANE (Fr 8/5), who, like his papa John, is both an adventurous tenor saxophonist and visionary composer/arranger, with killer quartet accompanying. Then it’s the 50th anniversary celebration of jazz legend Miles Davis’ hugely popular and influential album Kind of Blue, with the music of Miles performed by that album’s drummer JIMMY COBB with his SO WHAT BAND (Sa 8/6), featuring Larry Willis, Buster Williams, Javon Jackson, Vince Herring, and Christian Scott. Car enthusiasts won’t want to miss the 2nd Annual Belleayre Mountain Car Show (Sa 8/13, 9 AM-3 PM), complete with music, trophies, and goodie bags for guests.

Did they say music at the car show? Well, if it isn’t the smiling man in the black hat: CLINT BLACK (Sa 8/13) is one of the few country superstars in the last few decades whose career has had real legs. Since his 1989 smash debut Killin’Time—five Number One hits, triple-platinum—Black has won every country music award worth winning, notched up nearly two dozen more Number Ones, and stayed on the road with his notoriously hot band. Next up is the less easily-pegged MARY CHAPIN CARPENTER (Sa 8/20), who, over the course of her successful 12-album career—five Grammys, 13 million sold—has kept audiences returning with a blend of pop, folk, and country elements forming a unique style and vision. A youthful double bill follows: THE PUNCH BROTHERS (Sa 8/27) is a neo-bluegrass quintet featuring ex-Nickel Creek mandolinist extraordinaire Chris Thile known to push the limits of the genre. They’re paired with indie folk-rocker JESSICA LEA MAYFIELD, recently hailed by Spin magazine as “the Next Big Thing for 2011.”

The series closes with a bang: though the group has always been consistently exciting and interesting in all incarnations, this BELA FLECK AND THE FLECKTONES: THE ORIGINAL LINEUP (Sa 9/3) show is one you really shouldn’t miss, thanks to the return of harmonist/pianist Howard Levy. As great as the other “Tones are, Levy levitates the inventively virtuosic group to its rightful plate, in my humble. Early arrivals (6:15-7:45 PM) to festival evenings will find an outdoor café with burgers, sandwiches, wraps, and cash bar, to hang out at while enjoying music by regional artists: Lou Smaldone & Friends (8/6), Harmony Street (8/13), Alvaro Road Show (8/20), The Trapps (8/27), and Sister Sparrow and the Dirty Birds (9/3).

The Belleayre Music Festival is located at Belleayre Mt. Ski Resort, Rte. 28, Highmount, and is presented by The Belleayre Conservatory in association with the NYSDEC. Visit www.belleayremusic.org or call 845.254.5600 ext. 1344 for ticket information. All shows 8 PM.

THROUGH 8/21: SPIEGELTENT PERFORMANCE VENUE AND CABARET, AT BARD COLLEGE, ANNADELA-ON-HUDSON—If you haven’t already, you owe it to yourself to at some point visit the “mirror tent” apparition on the Bard College campus known as Spiegeltent. For the summer months only, this circular party joint is assembled, and a whole assortment of varied entertainment is summoned to keep things interesting, often in tandem with goings-on over at the nearby Fisher Center. They’ve got a fully stocked bar and lunch/dinner menu as well, and if the family afternoon/adult tandem with evenings will find an outdoor café with burgers, sandwiches, wraps, and cash bar, to hang out at while enjoying music by regional artists: Lou Smaldone & Friends (8/6), Harmony Street (8/13), Alvaro Road Show (8/20), The Trapps (8/27), and Sister Sparrow and the Dirty Birds (9/3).

Through 8/31 ANNUAL BARD MUSIC FESTIVAL “SIBELIUS AND HIS WORLD” at the Richard B. Fisher Center and Olin Hall, Bard College, Annadale-on-Hudson—Sometimes it does take the vindication of history to realize the value of a true artist. Though Finnish composer Jean Sibelius (1865-1957) enjoyed a fairly successful career in his lifetime, he had the misfortune of being a lover of consonant sonority right at the period when the prevailing movement in composition trended toward the atonality and serialism of Schoenberg through Stravinsky. As a result, he was considered a Romantic period holdover, his music was considered tonally “safe” and “undemanding.” He was dismissed by the cognoscenti, considered of the “old style,” and in his last 30 years of life—he died at 91—he wrote no more. The rest is history: his rediscovery (well, the Finns never stopped loving their most famous composer) has revealed a distinct and original Scandinavian voice, tonal sensibility, and uniquely expressive use of orchestration. (If you
can't visualize fjords and glaciers while listening to his Finlandia, I feel sorry for you.) As always, the Bard Music Festival looks at its chosen subject through a variety of lenses. From the press release: "This year's Bard Music Festival seeks to unravel key enigmatic and paradoxical aspects of Sibelius's life, music, and influence. It will explore the full range of Sibelius's work, his Scandinavian predecessors and contemporaries, his colleagues in Europe and North America. The festival will orient Sibelius in Finland and beyond, with politics, literature, painting, and architecture all brought to bear in an effort to explore the many clichés about Sibelius that, through praise and criticism alike, trap us in an idea of the composer as quintessentially Finnish and Nordic."

All Bard Music Festival performances are at the Fisher Center and Olin Hall, on the Bard College campus. Ticket information and program updates are available at www.fishercenter.bard.edu.

**WEEKEND ONE—Imagining Finland**—shows the composer’s powerful artistic link to his homeland, and its link to him. "This music helped unify a Finland struggling for independence from Tsarist Russia, and established him not only as its leading composer but also as one of its greatest national figures. Nevertheless, Sibelius was neither Finland’s first composer of note nor the first to draw on Finnish legend; Bard introduces the less familiar figure of Robert Kajanus, once the nation’s most prominent composer, in addition to music by other Scandinavian and Russian composers of Sibelius’s time."


**WEEKEND TWO—Sibelius: Conservative or Modernist?**—shows the composer bearing witness to the musical innovations of composers like Igor Stravinsky and the Second Viennese School, and though his own music was being considered overly accessible, he found his reputation solidifying over time, as more composers and music aficionados recognized the composer's more subtle innovations.


Congratulations to all recent college graduates! It’s now time for them to jump into the next stage of life—to earn their own salaries and pay their own bills. This could perhaps be their biggest life transition to date, whether they have been fairly independent during their school years or relying on Mom & Dad. Either way, managing their money as adults can be difficult.

Each graduate is embarking on new challenges and setting new goals regardless of his or her financial circumstances. And, one of the best gifts graduates can receive is some good financial advice to help get them started down the right path to financial responsibility.

REPAYING STUDENT LOANS
Depending on how much money a graduate must repay, managing student loans may seem impossible. According to the College Board’s Trends in Student Aid 2010 study, almost all students who earn four year degrees from for-profit institutions graduate with debt. Median debt levels range from $24,600 to $34,600.

Most federal loans offer six or nine month grace periods before repayment must begin, but many private loans do not. It is important to review loan documents carefully to understand repayment options. If a graduate anticipates difficulty in repaying loans, he/she should contact lenders immediately to take advantage of possible consolidation options or to work out an agreement to defer payments. Consolidation companies often will offer you a reduction of interest rate of .25% if you set up an automatic payment directly from your checking account. Do your research—not all student loans can be consolidated.

SET UP A BUDGET
Now is the ideal time for graduates to put a realistic budget in place. Several excellent online tools are available to help, including mint.com and mymoney.gov. A budget should cover all necessary expenses and should take into consideration:

CREATING AN EMERGENCY FUND.
This is by far the most important part of a budget. The recommended safety net is usually three months of expenses. But in these challenging economic times, a safety net of at least six months of expenses may be more appropriate. Though it can be tough to build any type of safety net on an entry level salary, it should be a priority. And, don’t forget to save for those big ticket items like auto insurance.

BUILDING A NEST EGG.
Squeezing retirement savings out of a new graduate’s salary also isn’t easy, but the message is simple: start saving soon. A relatively pain-free way is to contribute to an employer sponsored 401(k) plan, especially if the employer offers a company match. You will want to put away at least what is matched by the company and try to start with 10% minimally—the percentage can be raised over time.

MAKING SURE SOCIAL ACTIVITIES DON’T BREAK THE BANK.
A young person shouldn’t eliminate his or her social life to save money, but it’s not sensible to spend lots of extra cash on happy hours, dining out, or concerts. We recommend finding a budget-friendly, happy medium and sticking to that weekly.

CLEANING UP THE DIGITAL FOOTPRINT
Every graduate should Google him/herself to find out what kind of information is easily accessible about them on the web.

There are two ways to manage an online presence. First, new graduates should avoid conveying a negative image on social websites like Facebook. Un-tagging or deleting compromising photos and managing privacy settings are good ideas, as is limiting what professional friends can view. On the other hand, new graduates can promote a positive online presence by registering on sites like LinkedIn and Google Profiles, which are geared to professional networking.

KEEPING CREDIT IN GOOD SHAPE
Bad credit is hard to undo; it can limit access to loans, lead to increased interest and insurance rates, and possibly prevent a candidate from getting hired. The best advice for keeping credit under control is to make payments on time and pay more than the minimum, with an ultimate goal of paying off credit cards in full monthly.

Grads should also check their credit rating once a year at each of the three major credit reporting agencies—Equifax, TransUnion, and Experian—to ensure that they have not fallen victim to identity theft. They can do this online at annualcreditreport.com.

DEVELOPING A PLAN, BUT STAYING FLEXIBLE
Grads should dream big when building a life plan. Life presents unforeseeable obstacles from time to time, so it’s important to be flexible along the way. Why not share some of your own money lessons with your children, so they understand that they are not alone, or better yet make an appointment for them with your trusted advisor?

The transition from a life of textbooks and papers to a life of working and bills will be easier with a budget. It will help your graduate save money, begin to pay off loans, and enjoy the next stage in life. You’ll feel relieved, knowing that you’ve taken important steps to help secure your graduate’s economic future.

Beth Jones, RLP® is a Registered Life Planner and independent Financial Consultant with Third Eye Associates, Ltd, a Registered Investment Adviser located at 38 Spring Lake Road in Red Hook, NY. She can be reached at 845-752-2216 or www.thirdeyeassociates.com. Securities offered through Commonwealth Financial Network, Member FINRA/SIPC.
It seems a bit incongruous at first. The off-pink two-story house in Tivoli that houses the Black Swan pub seems a lot more, at first glance, like a beer-soaked fraternity hang, probably due to its being the closest bar to the Bard College campus. But on certain evenings over the last couple of years, the Swan makes a transformation, thanks to a motley group of actors—and favorite stage directions reader, Steven Young—clutching dog-eared scripts, pints within swigging range. Though it doesn’t quite compare to full stagings, these “pub readings” of contemporary theatre works by the Tangent Theatre Company have become quite popular since the company moved up from New York roughly two years ago. Locals have enjoyed “hearing” works by Edward Albee, Martin McDonagh, and Donald Margulies (to name a few) at the pub. The company has even recently successfully staged John Patrick Shanley’s Doubt at the town hall, to great regional acclaim. Tangent has finally realized one of its main goals with the acquisition of its own theatre space—an old carpenter’s shop just off Main Street in Tivoli—and celebrates the occasion with a full staging of Albee’s classic Zoo Story in mid-August. But not without a twist: two directors with two casts perform the play on consecutive weekends, offering audiences two different glimpses of the same work. As its name suggests, Tangent finds its own path to beat, a different angle to approach the theatre from. Considering how safe many companies play it these days, this is indeed welcome news.

While it may seem counterintuitive to start a theatre company in New York City, then move it up to Dutchess County, for Tangent this is actually more of a homecoming, as core company members Michael and Andrea Rhodes are both originally from the area: Michael from Poughkeepsie, Andrea from Lagrange. The theatre was not exactly in the cards for either, initially. Andrea graduated from Boston College, and immediately moved to New York City to pursue a career in advertising and marketing. Michael was still seeking his bliss. “I came late to acting, started when I was in my 20s. I never thought that I would...
want to be an actor. I was selling lumber for a living, and I thought there had to be more to life than pricing molding.” Michael took an acting class at Dutchess County Community College from Steve Press, who told him he should really think about pursuing the dream. “I grew up on ‘70s cinema. I wanted to be “Cool Hand Luke” when I was 14 years old.” Press recommended checking out Poughkeepsie’s Apple Blossom troupe, who, at the time, was doing “serious minded work.” 1989 found Michael auditioning for them, where he worked with future Tangent partner Keith Teller in a version of Samuel Beckett’s *Waiting for Godot*. “That was instrumental for me. We were working with a great bunch of young actors who were really hungry, and really serious. For three years, we met every night, we had pizza and beer, we did scene study, did improv, did plays that we wrote and directed, all kinds of stuff. Then the city wanted their space back, and we all went our separate ways: L.A., Chicago, and New York.” When a show Michael was working on at Woodstock’s River Arts made the jump to the New York stage, making it possible to accompany the show there and secure a much-coveted Actors Equity (union) card, his choice was made: New York it would be.

Meanwhile, Andrea had pretty much had it with the Big Apple, and had moved up to Rhinebeck to sort things out. Invited to a friend’s wedding, she attended and found herself charmed by an intense young gentleman from the theatre. “When we first met, she wasn’t an actress. I was so thankful!” laughs Michael. Not that he doesn’t appreciate actresses; it was, after all, at an actress friend’s wedding where he met his lifemate. Pretty soon, they were an item, and Andrea returned to New York with Michael.

They settled in a nice one-bedroom apartment in the West Village, and soon Michael was realizing the value of having his own company, and that collaboration was key to creating new theatre in the City. Old friend Keith Teller was also around, and in 2000, they formed Tangent in a euphoric moment after having just pulled off another successful Godot production for a local theatre festival—their first in New York. The company of actors and writers numbered between 10 and 15 in the core, with special guests. “We loved the idea of an ensemble. I think that there’s a difference between seeing theatre coming together and actors learning to work together, as opposed to people who just know (how to already).” Andrea made herself invaluable. “I have a lot of TV and advertising experience. Because of that, I just fell right into the theatre stuff. I’m all behind the scenes, marketing and promotion.”

Michael also scored a plum gig, touring the American premiere of Albee’s *Three Tall Women*, working with the director himself—a hugely gratifying experience. While on the road, Michael worked on a new play to “keep sane.” Like many first plays, it was semi-autobiographical, “a coming of age thing.” The play came in handy; when a planned Tangent premiere of a British play fell through at the last minute, Michael’s *Wanderers* was slotted in, and it did quite well in receiving hard-to-get attention, thanks to an effective publicist he met on the Albee tour. As Andrea says “I’ve always said if you have to tilt the budget one way—especially in New York—it’s critical (to have a publicist).” Michael recalls when Albee visited backstage post-performance. “He came up afterwards, had some nice things to say, including ‘I want to ask you one question.’ I said ‘OK.’ He said ‘why is it a lower case w (in the title)?’ I said ‘well, really, I thought about it. The characters in there, up until the end, don’t really stand up for themselves.’ He said ‘Ah, OK. But why the lower case w?’”

Another successful project was their Subway Series, six one-act plays by different playwrights. Michael: “One of our best (actor) friends was always getting the nice guy roles, so I wanted to write a rougher role for him. Wrote a play called *The Local*, about a guy who gets beaten up on a subway platform, and a police officer who comes to talk with him about it.” After a performance one night, a friend told them he knew of another writer with a subway-based one-act, who, once contacted, led
to another, and soon they had six, covering a variety of subway-related themes—though not all actually take place on a train. The show did rather well; New Yorkers do have a special affinity for their subways.

A family trip to Ireland in ’06 brought Michael and Andrea further inspiration. Andrea: “Out of a random thought, I started looking up theatre companies in Dublin, and emailed a couple of them that looked nice online, introduced myself, saying it’s our first time here, we’d love to share stories, talk to you.” Two wrote back, one was available to meet, and suddenly kindred spirits became good friends—over a few pints, of course. The Dublin group AboutFACE had a list of favored American playwrights, and lo and behold….two were Subway Series writers.

While in Dublin, AboutFACE turned Tangent on to the charms of pub readings, or as Michael puts it, “story time for adults. With whiskey.” Upon return to New York, they ran the idea by their neighborhood Irish pub, which had space downstairs they could use for free. Rental space for Tangent performances were starting to climb out of the realm of fiscal reality, so Michael figured this would be a good way to keep their flavor of theatre in the public eye, where the public drinks.

“It really clicked with the audience. We moved around a little bit more in (this venue), because we had more space to move around in. It’s tighter at the Black Swan, but we found that by focusing it further, no blocking, no miming, just reading and stage directions moving the play forward, it focused the audience in a completely different way. The imagination is more actively involved; it’s like storytelling when you were kids.”

As it got more and more difficult to stage productions in New York, thanks to company members starting families and the rising costs, Michael and Andrea considered their next move. The great little one-bedroom apartment in the West Village just seemed to get smaller, and a larger sized upgrade required a renewed commitment to the city. A trip upstate to visit Keith and catch a 2008 production of Godot at the Fisher Center (at Bard College) ended with the group hanging out in Tivoli, enjoying dinner at Santa Fe. Though both were originally Dutchess County raised, Andrea had never really been to the hamlet before, and with the temperate October evening enjoyed with friends and Godot cast members, the place just felt right to both. Michael: “We saw where, in Dutchess County, there were a couple of different areas we could do plays. And suddenly, we were talking in a way we hadn’t been for three or four years.” It took awhile for “the breakup with New York” to occur, but finding a nice place down by the Hudson River sealed the deal.
“When we first came to Tivoli, we thought it would be our oasis, our nice little quiet corner that not too many people know about. But it has an unbelievable arts vibe. When we moved here in early 2009, we thought we’d produce maybe in Hudson, Rhinebeck, Poughkeepsie. We thought we’d do a couple of pub readings. We approached Michael Nickerson, who owns the Black Swan, about doing some things. We did a few, and the response was inspiring, to say the least.” Each reading brought in more and more people they didn’t know, always a good sign. Plus, it was a sharp, educated crowd to boot.

And Tivoli has responded warmly. The mayor himself offered the upstairs space at the Watts de Peyster Hall for last year’s production of Doubt, free of charge. When Michael approached Martin Clarke, the gentleman who owned much of the downtown space, about using his carpenter shop as a place for a possible upcoming performance of Donald Margulies Sight Unseen, Clarke offered them use of the space—permanently. This sort of thing never happened in New York. “That was very energizing to us.”

It’s a modest space, to be sure, with abundant natural light thanks to southerly-facing windows, but little or no backstage space. Technical issues will need addressing, a grid for light fixtures is needed, and heavy curtains and acoustic treatments will be required to make the space properly neutral. But not much more, as Tangent leans toward language and character studies over visual spectacle and histrionics. As Michael explains, “I always like plays that you feel rather than think about. I like gut-level things, not much for the intellectual side. I grew up on Martin Scorsese, Sidney Lumet, the actors from the ’70s I’d watch on VHS time and time again. I wanted a (John) Cassavetes film onstage. It’s more about behavior, human interaction, why we do the things we do.”

Between fundraisers, more pub readings at the Black Swan, and select performances in the new space, Tangent—which in addition to Michael, Andrea, and Keith includes Jessica Beasimer Teller, Greg Skura, and Jennifer Skura—has a bright future in the Hudson Valley theatre scene, following their own “tangent” off the usual Shakespeare and tired musicals of summer repertory, bringing vital theatre into new spaces and unexpected places. Sometimes even with whiskey.

Tangent Theatre Company presents Edward Albee’s Zoo Story, at their new Carpenter Shop Theater, 60 Broadway, Tivoli, tangent-arts.org, 845.230.7020, Fr/Sa/Su August 19 through 28. Fr/Sa 8 PM, Su 3 PM

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Though the region is blessed with numerous opportunities for quality educational experiences, one regional community college stands out in terms of offering an array of media studies designed to keep pace with modern digital technology. Westchester Community College (WCC)—with its main campus in Valhalla, NY—has ten branches around the county, each with its own special focus. But, along with its standard two-year Associate’s Degree curriculum, the Peekskill branch is the home of the Center for the Digital Arts, a state-of-the-art computer facility and learning environment. Want to learn how to make music, art, videos, 3D animation, websites, phone apps on computers, tablets, and smart phones? Well, who doesn’t?

It doesn’t really look much like a school from the outside, with its storefront façade in downtown Peekskill. More like a waiting room for….something or other. The spacious window-lit lobby of WCC actually looks more like an art gallery, presenting their yearly summer show of artists from around town and the immediate area, and it’s there I’m met by the school’s technical support manager, Lise Prown. Things are quiet at the moment with few classes over the summer. Many staff members are on summer break, so I get the nickel tour without disrupting classes.

“The facility opened in 1994. We kind of caught that first wave of desktop publishing mania, and we’ve expanded from there,” explains Lise, who has been with the school since the beginning. That they have: around 1200 students pass through these halls per semester these days; up to 30 administrators and instructors are on staff. There’s a prodigious amount of computer firepower onsite, with over 100 Apple Mac G5’s full of up-to-date media software, several servers, and high quality printers.

The animation lab is seeing action this summer, as WCC has a summer media camp “pre-college” program for kids 6-16, 10 to 12 kids per class. Students can use digital drawing tablets and light pens to create 2D and 3D animation—using the latest upgrade of the popular Maya program—as well as digital drawings and paintings, and stop animation. Lise comments, “It’s interesting. We’re getting the generation of digitally native, who grew up with a computer, and can find their way through the Internet quite ably. But being able to sit down and focus and do content creation is such a demanding skill.”

Two digital video editing labs allow for HD editing, using Final Cut, After Effects, and Motion Graphics software. Seventeen computer suites fill each room, with both flat-screen and older tube monitors. (Lise has plans to put in a proper video studio, but it will require more building space, not presently available.) The hot thing lately at WCC is game design, thanks to a new program and instructor. Also, Lise has
upcoming seminars on smart phone applications and icon design—these have recently become career makers. Another door down is the internet lab, generally known as the busiest place in the building when school is in session.

“I always try to find people in the area who are doing interesting work that’s digitally related.” And Lise does; one such course offered is in “smart phone art,” featuring a Woodstock artist who specializes in it. “But if you look at his photographs, you’d swear they were taken with a Nikon.” Quality photo shot, edited, and transmitted—all on a phone. This is no longer unusual. Lise also has a Foley class on tap: the art of recording sounds and placing them in movie sound tracks to enhance video moments with specialized audio. (Those crunchy punches in Indiana Jones movies? Recorded smashed lettuce heads.) Web design, art direction, cartooning...the computer labs and studios offer unlimited possibilities for exploration.

The music lab has the familiar battalion of metal Mac towers and monitors, but with the addition of piano keyboards, Mboxes (analog to digital interfaces, allowing you to plug your guitar directly into the computer), and pre-amp mixers tucked in as well. Some stations have Kurzweil multi-sound modules. Two turntables with USB outputs allow for vinyl sampling, and industry standards ProTools and Logic are the music software. Next door is an actual recording studio room with computer system, near-field monitors, a Mackie virtual mixing board, a selection of quality microphones, and an anechoic recording room. A photo of Joan Baez in the studio adorns the wall; she stopped in from a show at the nearby Paramount Theatre recently to record an interview.

Traditional art classes—life drawing, watercolor and oil painting—are taught in a multi-purpose studio upstairs, where there are also ten classrooms for the more traditional pedagogy: language, math, science, history, ESL (their Spanish program is very popular). But with a twist. Instead of the old blackboard, chalk, and overhead projector, each room has a whiteboard, a projection screen, and a “smart podium,” where the instructor can access the projector with his/her own computer or an onsite DVD player, and present a PowerPoint enhanced class.

Another feature WCC provides is its “Quick Starts” program: non-credit classes for those who just want to get their heads around some mystery software on their desktops, or a particular application whose mastery is required for their jobs. “They’re geared for working professionals who want to pick up a skill. We have a class for iLife, iPhoto, iMovie...just what your Mac can do. It’s a great class for learning about all this power you have sitting on your desk. Skills you might suddenly need, that you didn’t two years ago.”

Whether it’s a two-year program, or dropping in for a “Quick Start,” Westchester Community College’s Peckskill branch has an array of digital possibilities. Perhaps it’s time you got to know your computer, tablet, or smart phone a little bit better than it knows you.

The Peckskill extension of the Westchester Community College is located at 27 N. Division St., Peckskill, 914.606.7300. Please visit www.sunywcc.edu/extension_sites/locations/peckskill for class schedules and more information.
Fr 8/5- BROADS REGIONAL ARM WRESTLING LEAGUE (B.R.A.W.L.) 2011 SUMMER BRAWL, AT THE BRIDGEWATER GRILL, KINGSTON—Summer night: hot, sweaty, and loud in the bar. The natives are restless as they gravitate toward the center of the room, clutching drinks in one hand, a wad of bills in the other. The light focuses on a small table, a two-seater, with an array of vinyl-covered foam pads in the center. Music bursts from the loudspeakers, causing the crowd to adjust its volume to match, and suddenly the circus has well and truly arrived. The M.C.—rumor has it a discredited former Olympic thumb wrestler—hits the mic with a motorized patter for the proceedings, while the steely gaze of The Ref shows no quarter will be given, nor asked. The Celebrity Judges take their positions—though no judgment on their part will have any bearing on the outcome, their bickering and self-aggrandizing add a certain je ne sais quoi. The first arm wrestlers are announced—ladies only—and said wrestlers sweep in with their Entourages, whose function it is to look good, attend to the wrestlers’ needs, and work the crowd for “bets.” Once the money is collected, the trash is talked, and any encumbering clothing discarded, the women of B.R.A.W.L. get down to business, grappling wrists, reaching for any advantage of position. Countdown and BAM: you have a winner and a loser (unless there’s a cheater, but The Ref don’t play that). Lather, rinse, repeat until the champ is crowned. It’s quite the show, with full audience participation, and this time all “bets” go to the Phillips Bridge Farm Project. And though it’s quite a physical “sporting event”—these are some strong women, y’all—it’s really more of a living theatre piece, and you’re invited. Bring lots of singles for the worthy cause, and don’t have anywhere you really have to be early Saturday morning. Bridgewater Grill, 50 Abeel St., Kingston, brawlnynework.wordpress.com, 845.340.4272. 8 PM

Fr/Sa/Su 8/19 through 9/4: VOICETheatre presents a site-specific production of HAY FEVER, by NOEL COWARD, IN BEARSVILLE/WOODSTOCK—It’s a pretty neat trick if you can pull it off: have your theatrical event occur in almost the exact location that is called for in the play. In this case, it’s a nice big country house just outside of Bearsville, big enough for four couples to get into theatrical trouble on the natural proscenium—and big enough to fit a modest audience to properly enjoy it. Seems like a fine way to enjoy a delightful production of Noel Coward’s “comedy of manners” Hay Fever, courtesy of New York City-based VOICETheatre, a non-profit company that has conducted national and international tours and workshops in Germany, France, Britain, Scotland, the Middle East, Austria and Poland. The light comedic play has been updated and relocated, from 1924 Cookham, U.K. to 1958 Woodstock, NY, and centers around the somewhat eccentric Bliss family, the four of whom (Dad, Mom, brother and sister), unbeknownst to each other, have each invited a guest to the house for a romantic weekend. Once the awkward situation is realized, events conspire to rearrange partners, and while urbane hilariousness ensues, the Bliss family comes to realize that they are pretty much meant for each other. After a fashion. It’s a stellar cast from the city and the region, featuring Robert Lloyd, Peter Brook, Joris Peters, Kimberly Kay, AR Rappaport, Jess Crandall, Christa Trinler, and John Gazzale. VOICETheatre director Shauna Kanter has directed on four continents, and was awarded “The People’s Choice Award” for best director at JET Theatre, Detroit. Please be sure to make reservations. Private Residence, 13 Wittenberg Rd., Bearsville/Woodstock, www.voicetheatre.org, 845.679.0154. Fr/Sa 8 PM, Su 2 PM

Through August- PS21 presents “FAMILY VARIATIONS” SUMMER FILM FESTIVAL (8/7 through 8/15), AND ARM-OF-THE-SEA’S TO FUEL THE FIRE (Sa 8/27), AT THE TENT AT PS21, CHATHAM—Though they have a variety of events happening over the course of the month at The Tent at PS21—see their website for more—of particular interest is the second annual film festival titled “Family Variations,” with works that explore different facets of family life, each film to be introduced by local families. “We’re living in a time when the traditional definition of what constitutes a ‘family’ is in flux. How the family is structured and how it looks is constantly changing,” comments PS21 president, Judy Grunberg. “For this year’s festival we wanted to explore this notion by offering films that focus on family’s many variations—the joys and the heartbreaks, the function and the dysfunction.” Admission is free, and films start at 8 PM. The films:

A Walk On The Moon (US 1999, Su 8/7), L’Heure D’été (Summer Hours) (France 2008, Mo 8/8), Fiddler On the Roof (US 1971, Tu 8/9), La Cage Aux Folles (France/Italy 1978, We 8/10), Cat On a Hot Tin Roof (US 1958, Th 8/11), Eat Drink Man Woman (China 1994, Fr 8/12), The Garden of the Finzi-Continis (Italy 1970, Sa 8/13), Fanny and Alexander (Sweden 1982, Su 8/14), Radio Days (US 1987, Mo 8/15). Then, later in the month it’s a special performance by the renowned Saugerties-based mask and puppet theatre group, Arm-Of-The-Sea, with their To Fuel the Fire, an allegory about the ecological costs of acquiring and delivering energy. Created after the 2010 Gulf of Mexico oil spill, this original show features two mythological characters drawn from Ancient Egypt, recast as an immigrant couple running a soup shop on the modern-day Gulf Coast. From their ancient rounds of planting, harvesting, cooking and composting, Isis and Osiris feed generations of workers sent to gather fuel. After the disastrous oil-rip explosion, they use their powers to restore the waters of life. The combination of engaging storyline, three-dimensional visuals, and the remarkable music of Dean Jones makes this a family must-see. The Tent at PS21, 2980 Rte. 66, Chatham, ps21chatham.org, 518.392.6121. “Family Variations” films 8/7 through 8/15, 8 PM. To Fuel the Fire Sa 8/27 3 & 7 PM
Creamsicles, RE-IMAGINED

Summer has come on with a vengeance this year, and for some reason, the summers we remember are always more glorious than the one we’re experiencing. Perhaps it’s just that we were children back then, when everything was magical (or so it seems, now). Perhaps it’s just that simple pleasures were more than enough for us, before layers of experience jaded our palates.

Whatever the reason, for simple perfection, few ready-made frozen desserts match the lowly Creamsicle. We recall magical childhood memories of chasing after the ice cream man’s truck, a quick exchange of a few sticky coins, followed by their crisp and citrusy-tart exteriors that gradually surrendered their creamy vanilla hearts.

Why would I be so crass as to attempt to replace that Proustian delight with some kind of substitute? Because, as Paul Simon sang about today’s Creamsicles (OK, he was referring to something else entirely) “you know they’d never match my sweet little imagination.” Sad to say, we can’t go home again.

How pretentious is that? Allusions to Proust, Paul Simon and Thomas Wolfe in one short paragraph about ice cream on a stick! Anyway, whether they just don’t make Creamsicles the way they used to, or our tastes have evolved to the point where mundane reality can’t keep up with our remembered expectations—here are two approaches to recreating the remembered experience, if not the actuality of the thing itself.

Best of all, these treat recipes are almost as easy as ripping the paper off a Creamsicle.

Tropical Creamsicle Sundae

Serves 1-4 (depending on ambient temperature and degree of self-control)

What you need:

1 pint Coconut sorbet, slightly softened
1 pint Mango ice cream, slightly softened

Divide coconut ice cream between four bowls, packing ice cream into an even layer. Place bowls in freezer to firm the ice cream. Divide mango ice cream between the four prepared bowls, packing mango ice cream in an even layer on top of the coconut ice cream. Place bowls in freezer to firm the ice cream. Garnish with a slice of orange and a mint leaf if you want to show off, or simply dig in.

Creamsicle Float

Serves 1-4 (same as above)

What you need:

1 pint premium vanilla ice cream
1 bottle Sparkling Blood Orange soda*
1 can real Whipped Cream (pressurized, of course)

Place one four-ounce scoop of ice cream in each of four tall glasses. Carefully pour soda to within an inch of the top. This is going to produce a lot of foam, so have a spoon handy to remove excess. Do NOT discard—this is your cook’s reward for making dessert for everyone else.

Top with whipped cream. You could use homemade whipped cream, but unless you pipe it on with a star-tipped pastry bag, you won’t get that soda-fountain look—and besides, this is supposed to be EASY. We’re aiming for instant transport to the joy of our childhoods, not a fussy display of our kitchen skills.

* I use Taste of Inspirations brand, available in Hannaford and Food Lion grocery stores. You could use other orange sodas, but they wouldn’t produce the delicate rosy coloration and subtle tang that blood oranges contribute.
This time of year—when many gardeners are taking advantage of mid-season sales with the idea of filling gaps in their perennial beds—I find myself examining the basic configuration taking root in my garden as it evolves. I take note of the structures and elements—stones, paths, trellises, fountains—that add spatial complexity to the garden, and thus add to its sense of place. For me, the most essential elements for the “bones” of my garden are those trees and shrubs that provide a container for each bed, or that direct one’s eye—or feet—toward a specific path or specimen planting. At the onset of August, my quest begins for plants that will draw me back to my window, encouraging me to gaze out at my personal vistas, no matter what the season.

Initially, I look back through my notes from last fall, winter and spring, and ask: what can I see as I look out my window? Is there anything of interest other than a stray stalk, or plumes from the ever so graceful ornamental grasses? Where do I need some structure or form; where can I use a shrub with interesting branches, a tree with colorful or unusual bark? What would work well visually against the pristine whiteness of a January snowfall? Or stand out in the drizzly grey fog of a wet November afternoon? What plant, shrub or tree, or combination thereof, will satisfy my constant craving for visually exciting or—depending on my mood—just plain pleasant surroundings?

Knowledge and visualization is everything when it comes to making these decisions. A key consideration is how well this plant or that, will meld with your preexisting garden edifices: how will they look as the seasons progress, where can they be seen—and from what angle—as you stroll along your garden path, and what will you see when you look at your landscape?

Then there’s color, perhaps the most obvious, yet most elusive garden element. Imagine the various shades of green and white that could give just the right touch to make a beautifully constructed planting catch one’s eye or challenge one’s aesthetic. There are tomes after tomes written about color in the garden. Color certainly demands its own article, but when it comes to garden bones, color is an essential element in the construct of contrasting tones as a device to help determine and give form to the various garden views.

**RIVER BIRCH**—*Betula nigra*: A native tree with thin, cream colored, exfoliating bark that peels to reveal cinnamon reds and browns underneath. This is a fast growing tree that can reach 40 - 70 feet with a 40 - 60 foot spread. Although columnar when young, this birch will grow to a lovely rounded shape as it matures. River birch has a light, delicate appearance, with small but dense branches that bow under the weight of spring catkins. The toothed, triangular leaves flutter in the wind, and are light to medium green in spring and summer, turning yellow in fall. This hardy tree’s trunk bark is spectacular against a cold winter sky.

**JAPANESE FANTAIL WILLOW**—*Salix udensis ‘Sekka’*: Sometimes called Dragon Willow, this ornamental shrub is often grown for the flower market. The sprawling horizontal branches have glossy compound leaves resembling a huge tropical shrub. The new, maroon colored growth is highly prized for flower arrangements and it can be coppiced or pruned for shaping. Fantail Willows will grow as large as 35 feet with an equal spread. Bees love the spring catkins and the unusual “fantail” fasciated growth that occurs in some of the branching is spectacular once it drops its leaves.

**HARRY LAUGER’S WALKING STICK**—*Corylus avellana ‘Contorta’*: Although this deciduous cultivar belongs to the hazelnut, European Filbert species, it is grown not for nuts—it rarely produces any—but for its curiously twisted, (hence the name “contorta”) branches. These branch forms are noticeable year round and are especially valued for winter interest. As with the Fantail Willow mentioned above, the twigs are prized by florists for use in flower arrangements. Similar, related cultivars of equal interest are the *Corylus avellana ‘Pendula’*, with its weeping branches, and the *Corylus avellana contorta ‘Red Majestic’*, with deep purple foliage in spring. In summer as new foliage continues to flush red, the older leaves fade to green. Remarkably, this cultivar has purple catkins and purple nuts.

**RED TWIG DOGWOOD**—*Cornus sericea/stolonifera*:* There are many common names for this dogwood shrub; Red Twig Dogwood, Redosier Dogwood, Western Dogwood, American Dogwood and Redstem Dogwood. They are all the same stunningly attractive shrub, with deep red stems for winter color and creamy white flowers in spring, followed by attractive white fruits and spectacular maroon leaves in fall.

The bright red color develops as the weather cools and makes a great splash against the white snow. A thorough spring pruning will help to insure a continued winter display, as the stems tend to lose their color as they mature. The individual plants bear some fruit at 3 to 4 years, but become more prolific as they age. Low in sugar, the fruits remain on the plant through the winter and are available to many songbirds when other fruit and berries are gone. The Red Twig is the preferred nesting site of the American goldfinch and not overly loved by deer.

There are many more curiously interesting, colorful, architectural plants to consider as you troll your local nurseries and garden shops. Keep your eyes open for those odd plants that don’t always make it to the list of “must haves” for the garden, and try to think winter, spring, summer, fall... will this plant satisfy all your expectations throughout the year?
Through 8/28 “CAMP: VISITING DAY” and “BECOMING MUSES”, group shows at The Center for Photography at Woodstock (CPW), Woodstock.—As a resource for amateur and professional photographers alike, The Center for Photography at Woodstock (CPW) has few peers in the Hudson Valley, with its wide variety of artist-in-residencies, workshops, classes, lectures, and the up-to-date computer tech of their Digital Kitchen. But they also have an accessible gallery in the center of Woodstock, and this month they have two exhibits showing simultaneously, both exploring the appropriate themes of summer and youth. “CAMP: Visiting Day” (curated by CPW director Ariel Shanberg) is inspired by the Catskill’s historic ties to sleep-away camps, revisiting “the magical realm where youth reigns, adulthood emerges, secret selves are revealed, an identity is transformed.” Photography and video works are by Gay Block, Adrian Chesser, Anthony Goicolea, Lauren Greenfield, Jennifer Loeber, and Albert J. Winn. “Becoming Muses” (curated by Akemi Hiatt and Lindsay Stern) is a show based on a collection of photographs by CPW workshop participants and instructors, portraits of the children of three Woodstock families, taken over the last 14 years. The resulting images are filled with themes of youth, coming of age and siblinghood in Woodstock, while highlighting the evolving voices that the models assume, the unique themes of youth, coming of age and siblinghood in Woodstock, while

8/13 THROUGH 9/4 “PERFECTLY IMPERFECT”, WORKS BY MICHAEL GAYDOS AND CATHERINE WELSHMAN, At BEACON ARTIST UNION (BAU GALLERY), BEACON—Formed by six artists in 2004, the artist-run collective Beacon Artist Union’s Bau gallery has been an important stop on the Beacon ArtWalk Second Saturday, with its diminutive yet inviting storefront on the west end of Main St. Bau members Tom Holmes, Holly Jockey, Carla Goldberg, Kirsten Olsen, Grey Zeien, and Lisa Zukowski show frequently there, often with special musical guests for opening receptions. This month’s show “Perfectly Imperfect” features “Works On Paper” by Bau member Michael Gaydos, curated by the exhibition’s other artist Catherine Welshman, who presents her “New Gouache Paintings.” From the press release: “Michael Gaydos’s art defines the nature of the relationship between many an artist and model—exposed, yet somehow distant. Alive and breathing, his work expresses why exactly it is that nudes are still as interesting as ever. Catherine Welshman gathers the thread of simplistic elegance. It is as if they were whipped up on a Sunday morning in a fog after waking out of a deeply dreamy sleep.” Bau gallery, 161 Main St., Beacon. Baugallery.com, 845.440.7548. Gallery hours Sa/Su 12-6 PM. Opening wine and cheese artist reception Sa 8/13 6-9 PM

8/12 THROUGH 9/4 “NINTH ANNUAL SAUGERTIES ARTISTS STUDIO TOUR, IN AND AROUND SAUGERTIES”—Funny how some things can snowball in the summertime. The Saugerties Artists Studio Tour has steadily expanded its scope over the last nine years; this year 41 artists are participating in the weekend’s festivities. It goes something like this: starting with the group exhibition/tour opening at the Opus 40 environmental sculpture—a must-see art installation destination unto itself—on Friday August 12 (5-7 PM), the weekend follows with art patrons getting maps of the art tour (www.SaugertiesArtTour.com), and artists opening their individual studio and gallery spaces to the public. It does require a bit of driving along the bucolic byways of Ulster County, but what better way to get to know the scenically beautiful and creatively fertile area better? It’s a pretty intimate way to get to know the artist behind the art,
Though wine, fruit, and spirits are certainly enjoyable independently, when steeped together these three base ingredients can be transformed into an aromatic and profound cocktail. The bold wine mellows as it becomes saturated with smooth fruit flavors. The spirits add another level of flavor and a higher alcohol content. Spices can also further enhance the delightful complexity of the blend, culminating in the beverage known as sangria.

Around 300 B.C., Romans who resided on the southern coast of Spain would cool off with a refreshing cocktail of red wine laced with local fruits and spices. The Romans brought the grapes used to make the wine from Italy when they first migrated to Spain, where sangria originated. The etymology of sangria has two possible origins—the first and most widely known meaning stems from sangre, the Spanish word for blood, alluding to the traditionally deep red color of sangria. An
alternative explanation to the root of sangria may derive from sakkari, a Sanskrit word that translates to “sugared wine.” Sangria was first introduced to the United States at the 1964 World’s Fair and has been a popular summer cocktail here ever since.

There are many recipes for traditional Spanish sangria. Today, most restaurants and families have their own distinctive versions, using what is readily available as well as their favorite ingredients to enhance the flavor of the wine, from peaches and berries to cinnamon and nutmeg. A common misconception about sangria is that inferior wines are used, with the fruit acting as a mask to the unsavory flavor. Good quality wines should always be preferred; much like a drinkable wine for cooking is best, a drinkable wine for cocktails is as well. Sangria is typically made with red Spanish wines such as Rioja, scented with sherry, oranges and spices. Sugar may also be added for those with a particularly sweet tooth. White and sparkling wines (like Spanish cava) make for a pleasant and refreshing beverage. A playful and versatile drink, sangria can even be a topic of dialogue at a party depending on how interesting the wine and aromatics are.

Bull and Buddha is adding a Summer Sangria to our menu, using seasonal berries, and sake for an Asian twist. Try our version or get creative at your next party with fruit and herbs that are sure to make a splash with your guests.

**BULL AND BUDDHA SANGRIA**

Serves 4

1 star fruit, sliced crosswise
1 blood orange, cut into segments or thin slices
½ pint blueberries

5 oz Champagne or sparkling wine
4 oz elderflower liqueur
4 oz sake (of good quality)
1 oz club soda

Place all or some of the fruit on the bottom of a pitcher. Pour the sake and elderflower liqueur over the fruit and for best results, let sit overnight. When ready to drink, pour the champagne and club soda over, and serve. Garnish with more fruit if desired.
ARIES (March 21-April 19): I love how the poet Rachel Loden describes her impressions of Daniel Borzutzky’s *The Book of Interfering Bodies.* She says that reading it is like “chancing upon a secret lake full of trembling lilies that projectile vomit both poems and petroleum.” I call this imaginary scene to your attention, Aries, because I’m wondering if you might encounter a metaphorically similar landscape in the coming weeks. The astrological omens suggest that you’re attracted to that kind of strange beauty, surreal intensity, and tenderness mixed with ferocity.

TAURUS (April 20-May 20): This would be an excellent time to ripen and fine-tune your independence. Would you be willing to try some experiments in self-sufficiency that would inspire you to love yourself better? Is there anything you could do to upgrade your mastery of taking good care of yourself? By working on your relationship with yourself, you will set in motion a magic that will make you even more attractive to others than you already are.

GEMINI (May 21-June 20): Even if you don’t usually consider yourself a matchmaker, you could be a pretty good one in the coming weeks. That’s because you will have more insight than usual about how to combine things in harmonious and evocative ways. In fact, I suspect you will possess a sixth sense about which fragments might fit together to create synergistic wholes. Take maximum advantage of this knack, Gemini. Use it to build connections between parts of your psyche and elements of your world that have not been in close enough touch lately.

CANCER (June 21-July 22): You already know what you need to know in order to make the dicey, spiced transition, Cancerian. Even more amazingly, you already have what you need. But for some reason, you don’t trust what you know and don’t believe you have what you need. So you’re still in a fretful mode, hunting far and wide for the magic key that you think still eludes you. I’m here to persuade you to stop gazing longingly into the distance and stop assuming that help is far away. Look underfoot. Check with what’s right in front of you.

LEO (July 23-Aug. 22): During my years as a singer in rock bands, I’ve had a theatrical approach to performing. On some occasions, I arrive on stage from the back of the club. Dressed in leather and rags and witchdoctor finery, with a rainbow of fake eagle feathers splayed from my coiffure, I climb into a grocery cart, stand up like a politician giving the V for Victory sign with my outstretched arms, and have my bandmates wheel me through the crowd. I highly recommend that you arrange to make an equally splashy entrance in the near future, Leo. Picture yourself arriving at your workplace or classroom or favorite cafe in resplendent glory, maybe even carried on a litter or throne (or in a grocery cart) by your entourage. It would be an excellent way to get yourself in rapt alignment with this month’s flashy, self-celebratory vibes.

VIRGO (Aug. 23-Sept. 22): When I was 19 years old, I was wounded by a shotgun-wielding assailant on the campus of Duke University. A few years ago, I revisited the scene of the crime. For two hours I sat there meditating on the exact spot where I’d been shot. Among the questions I pondered was this: Had there been any benefits that came out of that difficult event? The answer was a definitive YES. I identified several wonderful developments that happened specifically because of how my destiny was altered by the shooting. For instance, I met three lifelong friends I would not have otherwise encountered. My challenge to you, Virgo, is to think back on a dark moment from your past and do what I did: Find the redemption. (Read my full story here: http://bit.ly/StrangeBlessing.)

LIBRA (Sept. 23-Oct. 22): In her multi-platinum song “Tik Tok,” pop star Ke$ha claims that she brushes her teeth with whiskey—Jack Daniels, to be exact. In interviews, she has said this is not a glamorous fiction or rhetorical device; she really does it. “Jack Daniels is an anti-bacterial,” she told *Vanity Fair.* You might want to experiment with rituals like that yourself, Libra. At least for the next two weeks or so, it wouldn’t be totally crazy to keep yourself more or less permanently in a party mood. Why not prep yourself for unfettered fun from the moment the day begins? From an astrological perspective, you need and deserve a phase of intense revelry.

SCORPIO (Oct. 23-Nov. 21): English raconteur Quentin Crisp told the story of a veteran Hollywood film actor giving advice to a younger actor just getting started. “You’re at a level where you can only afford one mistake,” the wise older man said. “The higher up you go, the more mistakes you’re allowed. Right at the top, if you make enough of them, it’s considered to be your style.” I think this perspective is perfect for you to meditate on, Scorpio. The time is ripe to fuel your ambitions and gain more traction in your chosen field. And one of the goals driving you as you do this should be the quest for a greater freedom to play around and experiment and risk making blunders.

SAGITTARIUS (Nov. 22-Dec. 21): I have regular intimate communion with the Divine Wow (formerly known as “God”). Whether I “believe” in my Dear Companion is irrelevant—just as I don’t need to “believe” in a juicy Fuji apple while I’m eating it. That’s why atheists seem to me like goofy kooks, as fundamentalist in their own way as evangelical Christians. They have absolute, unshakable faith that there’s no such thing as our Big Wild Friend. Agnostics I can understand better; they’re like pre-orgasmic virgins who are at least open to the possibility of getting the full treatment. I offer these comments as a prelude to my prediction for you, Sagittarius, which is that you will soon have a very good chance to get up-close and personal with the Divine Wow. (If that offends you because you’re an atheist, no worry. Nothing bad will happen if you turn down the invitation.)
CAPRICORN (Dec. 22-Jan. 19): For more than 11 years, a New Jersey man named Jesus Leonardo earned an annual salary of about $45,000 by gathering up and cashing in horse-racing tickets that had been accidentally thrown away by the people who bought them (tinyurl.com/ScrapTreasure). I suggest we make him your role model and patron saint for the coming weeks. Like him, you are in line to capitalize on discarded riches and unappreciated assets. Be on the lookout for the treasure hidden in the trash.

AQUARIUS (Jan. 20-Feb. 18): You’re now in a phase of your long-term cycle when life will be extra responsive to your vivacious curiosity. That’s why I encourage you to ask riveting questions. Ask whom? God, if that’s your style; your higher self, if that works better; or sources of wisdom and vitality you respect, if you prefer that. Here are four queries to get you started: 1. “What is the most magnificent gift I can give to life in the next three years?” 2. “How can I become more powerful in a way that’s safe and wise?” 3. “How can I cultivate my relationships so that they thrive even as my life keeps changing?” 4. “What can I do that will help me get all the love I need?”

PISCES (Feb. 19-March 20): I was considering the possibility of getting me and my family members those GPS devices that allow you to locate your car if you’ve forgotten where you parked it. But then I had second thoughts. Wouldn’t that be one additional thing encouraging us to let our memories atrophy? The conveniences that technology provides are wonderful, but at a certain point don’t they start threatening to weaken our brain functions? I invite you to meditate on this issue, Pisces. It’s time to have a talk with yourself about anything—gadgets, comforts, habits—that might be dampening your willpower, compromising your mental acuity, or rendering you passive.

To check out my expanded audio forecast of your destiny go to RealAstrology.com.
Billy the Birdman and The Parrots For Peace

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Die Liebe der Danae
(The Love of Danae)

By Richard Strauss
American Symphony Orchestra
Conducted by Leon Botstein, music director
Directed by Kevin Newbury
Production design by Rafael Viñoly and Mimi Lien

Sung in German, with English supertitles

A Mozartean blend of comedy, romance, and drama on the themes of transformation and accepting life’s changes, Die Liebe der Danae is brilliantly illuminated by Strauss’s celebrated orchestral mastery.

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THE BARD MUSIC FESTIVAL presents
Sibelius and His World
AUGUST 12–14 AND 19–21

Twelve concert performances, as well as panel discussions, preconcert talks, and films, examine the music and world of Finnish composer Jean Sibelius.

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<th>WEEKEND ONE</th>
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| Friday, August 12 | PROGRAM ONE | Jean Sibelius: National Symbol, International Iconoclast
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius |
| Saturday, August 13 | PROGRAM TWO | Berlin and Vienna: The Artist as a Young Man
Chamber works by Sibelius, Goldmark, Puch, Busoni |
| | PROGRAM THREE | Kalevala: Myth and the Birth of a Nation
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius and Kajanus |
| Sunday, August 14 | PROGRAM FOUR | White Nights—Dark Mornings: Creativity, Depression, and Addiction
Chamber works by Sibelius, Grieg, Peterson-Berger, Delius |
| | PROGRAM FIVE | Aurora Borealis: Nature and Music in Finland and Scandinavia
Chamber works by Sibelius, Grieg, Stenhammar, Kuula |
| | PROGRAM SIX | To the Finland Station: Sibelius and Russia
Chamber works by Sibelius, Tchaikovsky, Glazunov, Rachmaninov |

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<th>WEEKEND TWO</th>
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| Friday, August 19 | PROGRAM SEVEN | Nordic Purity, Aryan Fantasies, and Music
Chamber works by Sibelius, Bruckner, Atterberg, Kipling |
| | PROGRAM EIGHT | From the Nordic Folk
Chamber works by Sibelius, Grieg, Grainger, Ravel, Kuula |
| | PROGRAM NINE | Finnish Modern
Chamber works by Sibelius, Melartin, Mäntö, Märtinko |
| | PROGRAM TEN | The Heritage of Symbolism
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius and Raitio |
| Sunday, August 21 | PROGRAM ELEVEN | Nostalgia and the Challenge of Modernity
Chamber works by Sibelius, Strauss, Respighi |
| | PROGRAM TWELVE | Silence and Influence
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius, Barber, Vaughan Williams |

PHOTO: Jean Sibelius at his house “Ainola” in Järvenpää, Finland, 1907. ©akg-images

PHOTO: Danae and the Shower of Gold (krater detail), ca. 430 BCE. Réunion des Musées Nationaux/Art Resource, NY.